

Nicole Evans

PROFESSIONAL PRACTICE MODULE

PRESENTATION

MONOLOGUE

Through this module, I was able to work collaboratively with my director, Sam, and assistant director, Frankie, to develop and demonstrate an appropriate level of creative teamwork through a practical process by finding and showcasing different monologues that highlighted a variety of different performance skills, then selecting which ones were best suited for my marketability as an actor.

Based on my previous acting experiences and characterisation, it was clear to me that comedy was a strong choice for the showcase. Looking at the scene titled 'Revolutionize the World (Do Not Marry)' in 'Revolt. She Said. Revolt Again.' by Alice Birch, the character chooses moments of comedic spontaneity, in large contrast to her low inner status, a practice developed by Keith Johnstone – "we understood that every inflection and movement implies a status, and that no action is due to chance, or really 'motiveless' (Johnstone, 2018, p.25).

Through working notes with the director, trying something other than what is perhaps deemed my 'typecast', seemed like a good career opportunity. I chose to look for something that portrays anger and went through a long list of options such as 'Porn Play' by Sophia Chetin-Leuner, 'Sap' by Rafaella Marcus, and eventually landing on 'Prima Facie' by Suzie Miller. Scene seventeen in Prima Facie demonstrates power, emotion and composure during a closing statement in court. It is a memorable piece, one that requires a lot of work and emotional preparation beforehand, which is great, but wasn't suited for me in this instance, so I returned to Revolt.

Having determined and refined my established techniques, methods and vocational skills, I rehearsed this monologue a few times, now with the dialogue memorised.

It was important to me to keep things fresh in performance as I often find that a run of a show follows a pattern, particularly a showcase with a running order, but it is valuable to me as an actor that my monologue did not appear 'over rehearsed', as Mike Alfreds puts it - "to stay open and alive to change and growth" (Alfreds, 2007, p.180). So, I experimented in each performance, engaging in self-reflection and peer-feedback afterwards to discuss what was brought out in each performance.

SCENE

A large portion of this process consisted of selecting monologues and scenes that would be effective for a showcase performance. I believe that my contribution to this was beneficial, as I suggested and performed examples of scenes that would later be used by other performers.

My chosen scene was 'Scene Two' from 'Romeo and Julie' by Gary Owen, following two teenagers from the same deprived area in Cardiff, each with different life stories. To meet the criteria for the allowed performance time for this scene, I applied my vocational dramaturgical skills and in collaboration with dramaturg and scene partner Liam, we edited the script to remain contextual and entertaining but meet the brief of a 2-minute performance. It was suggested that each actor's scene character be somewhat contrasting to their monologue, to further demonstrate variety. Applying Keith Johnstone's status practice to Julie once again, making her a higher status character, well educated, goal-driven and independent in comparison to Romeo. She deems herself higher than he is, until she learns the full extent of his situation with Niamh, who she then offers to babysit as part of her school application.

SPOTLIGHT

- ☐ Nicolle Evans
- ☐ Nicole Ifans
- ☐ Nicole Louise
- ☐ Nicole Louise Evans
- ☐ Nicole L Evans

Aside from performance, actor marketability comes from the creation of a Spotlight page, the leading website for jobs within the industry.

When creating a Spotlight page, an unexpected barrier was seeing that there was already a member that went by 'Nicole Evans'. Due to their policy, "Spotlight nor Equity will accept similar names, even if they are not identical" (Spotlight, 2026), there was no way for me to keep my name.

This was my biggest challenge of the module, as I now had to accept that my professional name would be changing, and that I would need to find a name that I would be comfortable with.

To overcome this, I kept note of the names that I had thought of, and names that had been suggested to me and tried each one out for comfortability. The most important aspect to me was that my name was as close to mine as it could be, something that truly represented me. Which in the end, became the use of my full given name – Nicole Louise Evans.

NICOLE LOUISE EVANS

Graduate



Details

Location: Cardiff, Wales, United Kingdom
Gender: Female
Actual age: 21 years
Playing age: 17 years to 25 years

Representation

SELF-REPRESENTED
enquiries@spotlight.com
www.spotlight.com

Training: THE WALES ACADEMY OF VOICE AND DRAMATIC ARTS
Haywood House North, Dumfries Place, Cardiff
Tel: 0300 323 1250
v.johns@uwtsd.ac.uk
https://www.uwtsd.ac.uk/

View profile



app.spotlight.com/2211-8941-2655

REFLECTION

Using a PDP and SWOT analysis to best define my career development goals, and professional strengths and weaknesses (as evidenced in PWB), upon reflection, there is no doubt that this module has been developmental for me.

A huge step for me personally was becoming aware of my confidence issues and making a real attempt to try and improve them. Each week, during a professional talk, I would push myself to engage with the professional, asking questions, acquiring their contact details and reaching out to them afterwards to further discuss their careers.

After performing each showcase, I would make sure I engaged in networking, reconnecting with familiar faces, inviting industry professionals I wanted to engage with directly, and making a point of introducing myself and thanking them for attending afterwards. This was my biggest goal to achieve within my set timeframe, and I am proud that I was able to put myself out there.

Development doesn't end here! The skills that I have realised and developed throughout this module are endlessly valuable and transferable, particularly for the upcoming module, in which I will showcase my skills in a new working environment, and connect with directors from the Welsh theatre industry.

Nicole Evans

PROFESSIONAL PRACTICE MODULE

PROCESS WORKBOOK

PERSONAL DEVELOPMENT PLAN

Personal Development Plan
(Continuous Development Plan)

Name	Nicole Evans		Date	31.01.26
Objectives	Actions	Resources	Measures	Timeframes
What do I want/need to do/learn?	What will I do to achieve this?	What will I need?	What will my success criteria be?	Target dates for review & completion
To feel confident in networking environments.	Through the module's 'professional talks' hosted in Yr Egin, I will ask at least 1 question and engage with the professional after the session. After the showcase, I will encourage myself to approach industry professionals and network with them.	- Positive affirmations. - Anxiety-reducing methods.	I will believe my confidence is growing when I am able to approach people of interest and network with them calmly and professionally.	03.03.26 – To review and reflect through module presentation.
To create a Spotlight account.	I will attend the 'Spotlight Talk' during the module, in which I will gain insight into the best ways to get the most out of a Spotlight subscription.	- Access to Spotlight - Headshots - Credits	Success will be measured by the creation of a Spotlight page and a decent understanding of the navigation of the website.	23.03.26 – Have an established Spotlight page before showcase performance dates. 03.03.26 – To review and reflect during module presentation.

Professional headshots.	Organise an opportunity to have student headshots taken for my CV and Spotlight page.	- Photographer. - Local/Campus studio space. - Headshot appropriate clothing.	A collection of headshots that demonstrate my personality as an actor that is accessible via a Spotlight page.	23.02.26 – At least 1 headshot before the showcase performance dates.
Actor Marketability.	To decide how I wish to be viewed as an actor – my skills, 'typecast' etc.	- Reflective practices. - Characterisation work. - Monologue slams + feedback.	To feel confident in the skills I will be demonstrating in the showcase.	03.03.26 – To reflect on my image as an actor and how that represented me in the showcase.

SWOT ANALYSIS

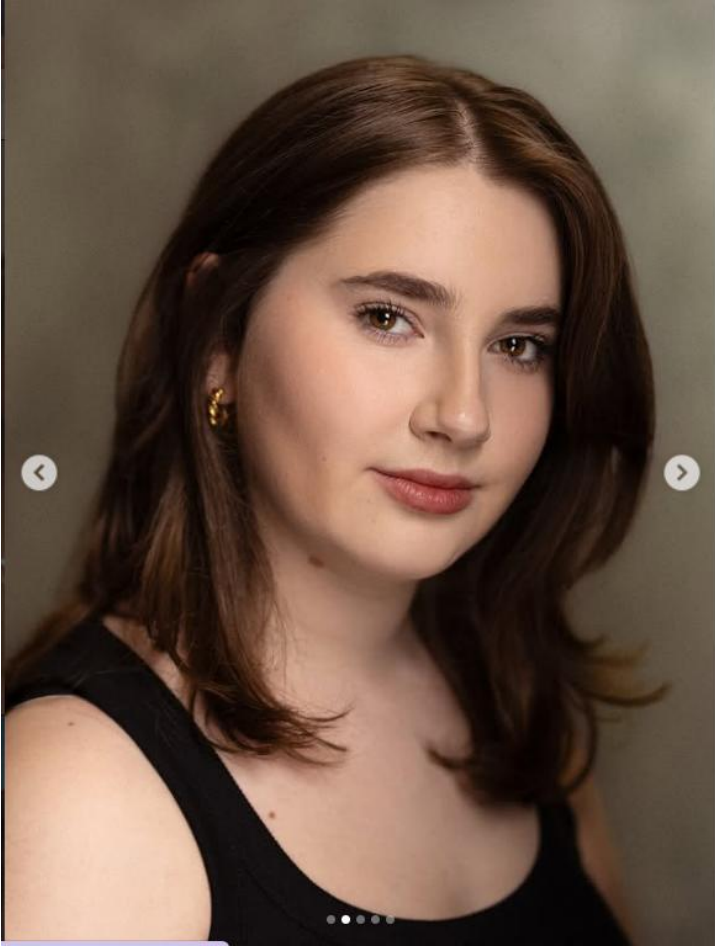
S.W.O.T

Strengths, Weaknesses, Opportunities, Threats



Strengths - Time management: I am a punctual person who can manage their time effectively. - Creative: I am a creative and imaginative person, a skill that is priceless in the industry. - Passionate: I thrive on working creatively and practically, my passion is evidenced through my work. - Collaborative: I believe everyone's ideas in the space are valuable and collaboration encourages better productivity. - Adaptable: I am an open-minded actor; I welcome change and experimentation in a rehearsal space.	Weaknesses - Confidence: I often doubt myself. Having a lack of self-confidence results in a hinderance in my work. - Networking: Like confidence, I lack the courage to put myself out there more, people-pleasing tendencies often slow me down in networking environments. - Positivity: In an industry full of unpredictability, remaining constantly positive can be challenging.
Opportunities - Networking: Performing in a showcase gives the opportunity to network and meet industry professionals who can offer advice. - Auditions: Arad Goch Theatre, based in Aberystwyth, are looking for actors for an upcoming project in May, as well as other audition opportunities after graduation. - BYMT are accepting applications for creative work experience roles within their teams.	Threats - Industry saturation: There are a large number of people in the industry, I need to be prepared to demonstrate why I may be more hireable than others. - Graduation: I am entering the industry as a graduate with thousands of other graduates like me. Similar to saturation, I need to make myself heard. -

HEADSHOT INSPIRATION



For headshots, I was looking for photos that felt natural, warm, and welcoming.

I wanted to portray softness and kindness through my facial expressions, but also strength and confidence through my positioning.

For inspiration, I turned to Fay Summerfield, a well-known photographer who is based in Cardiff and London. As mentioned on Spotlight, “you don’t want to include six photos that are all the same” (Spotlight, 2025), so I wanted to include myself in both neutral and colourful clothing.

Photographer: Fay Summerfield

MY HEADSHOTS



Photographer: Nekorra Raynor

CV



Pronouns: She/Her
Location: Cardiff, Wales, UK
Height: 5'7
Playing Age: 17-25

Skills

Accents: British RP, Welsh, General American
Vocal range: Soprano
Sports: Yoga

NICOLE LOUISE EVANS

✉ Nicoleevans287@outlook.com

☎ 07928599659

About Me

I am a passionate and imaginative graduate actor based in Cardiff. I thrive in collaborative and hardworking rehearsal rooms, celebrating the privilege of being creative. When I'm not acting, I find other creative outputs, such as baking, to be fulfilling and have recently taken up embroidery as my new year's resolution.

Work Experience

Theatre

(2026) Blood Wedding
Role: Neighbour
Dir: Duncan Hallis

(2025) Les Misérables: Let the People Sing
Role: Ensemble
Dir: Ashley Eynon-Davies

(2024) Dragon's Breath - Anadl Y Ddriag
Role: Apothecary
Dir: Bev Ayre

Film

(2025) Crossroads
Role: Mia Barrett
Dir: Keiron Self

(2024) The Queen of Hearts
Role: The Queen
Dir: Yianni Arvanitakis

Education

2023-2026 BA (Hons) Acting - University of Wales Trinity Saint David

This is a first draft of my professional acting CV.

Through self and peer-assessment, this CV isn't easy to navigate. It is considered messy and has no clear margins, symmetry or alignment.

The background colour is nice but might be distracting in comparison to the text on the page.

There are a lot of gaps on the page, this may make me seem underqualified, as the skills that are important are clumped together, rather than displayed effectively.

The positives to this CV however are the legible font, the easy access to contact information, the use of a recent headshot, and the clear headings.

This CV will be redrafted for a more professional look.



CV



Pronouns: She/Her
Location: Cardiff, Wales, UK
Height: 5'7
Playing Age: 17-25

Performance Skills

Immersive Performance
Verbatim Theatre
Vocal range: Mezzo-Soprano

Accents and Dialects

Welsh-Standard
RP
American-Standard

Sports

Yoga

Education

2023-2026 BA (hons) Acting
- University of Wales Trinity
Saint David.

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About Me

I am a passionate and imaginative graduate actor based in Cardiff. I thrive in collaborative and hardworking rehearsal rooms, celebrating the privilege of being creative. When I'm not acting, I am eager in my work for the Cats Protection Agency as a fundraising volunteer. I am also avid crafter, having recently taken up embroidery!

Work Experience

Theatre

(2025) Blood Wedding
Role: Neighbour
Dir. Duncan Hallis

(2025) Les Misérables: Let the People Sing
Role: Ensemble
Dir. Ashley Eynon-Davies

(2024) Dragon's Breath - Anadl Y Ddriag
Role: Apothecary
Dir. Bev Ayre

Film

(2025) Crossroads
Role: Mia Barrett
Dir. Keiron Self

(2024) The Queen of Hearts
Role: The Queen
Dir. Yianni Arvanitakis

References available on request

This CV may be kept on file and distributed for employment purposes.

This is the edited, finalised version of my professional acting CV.

As mentioned previously, there was a lot of misalignment on the previous draft, which has now been fixed, as well as adding clearer details, and a change to the colour of the background, as that can affect how visually pleasing a CV may be, too.

The headings worked well on the previous draft, so I kept them and made them clearer, spreading my performance skills and qualities further across the page, filling any gaps that made the CV look empty.

I added my Spotlight pin to my CV, also, as I am currently self-represented and my Spotlight holds further information that deems me employable.



Nicole Louise Evans CV FINAL.pdf

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