

STUDENT GUIDE TO

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Drama Education

2023/24

Brave new world

We lift the lid on drama school application process, exploring how it has changed since the pandemic

Artists' impressions

New graduates reflect on what it was like to train at the UK's top conservatoires

Nuts and bolts

Practical advice on how to choose monologues, audition songs or prepare your portfolio

Comprehensive advice for those applying to study or train in any aspect of the performing arts



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STUDENT GUIDE TO

Drama Education

2023/24

Welcome to the Student Guide to Drama Education 2023-24. If you're reading this, it's likely that you're either considering further education in the wide-reaching theatrical disciplines or you're supporting students who might be on this path. While it can be an exciting time, choosing which direction you want to go in or working out how to advise students can be slightly overwhelming. Drama school or university (p4)? On-stage or backstage? And that's before you even decide which institutions to apply to, work out how to secure financial support (p5) or prepare your portfolio or performance for audition!

This guide is designed to give you all the information you need to start thinking about this pivotal time of life and the application process involved. Whether it's testimonials from students who have undertaken a wide variety of courses (pp7-16), advice on choosing monologues or speeches for audition (p20) or an introduction to alternative training options such as foundation courses (p18), we've hopefully answered any questions you might have and suggested a few things to start thinking about.

We've also got an array of features from our team of expert writers on further education in the theatre industry. Andy Johnson looks into the changes in audition procedure since Covid, suggesting ways applicants can adapt for the rise in self-tapes and online workshops (p24).

Drama & Theatre's assistant editor Hattie Fisk meets Billie Bowman, star of the UK tour of *Heathers* Billie Bowman and a recent Musical Theatre grad from Arts Ed, to hear all about what a career in musical theatre actually looks like (p28). Susan Elkin visits the team behind Young People in the Arts, a not-for-profit organisation providing networking opportunities for young arts professionals at the start of their careers (p31), while I met Wendy Frost, Wolverhampton University's PGCE Drama Subject leader, to find out more about the route to becoming a Drama teacher (p27).

To round out your preparation, we've also provided an encyclopedic guide to the books and plays you might want to familiarise yourself with as you embark on this exciting journey.

Whatever you decide to do next, we wish you all the best!

Cover image: *Students at Mountview Academy of Theatre Arts* © COURTESY OF MOUNTVIEW ACADEMY OF THEATRE ARTS



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Contents

Higher Education: the options	4	Post-Covid audition technique	25
Tuition fees: the facts	5	Doing a PGCE	27
Features		Musical theatre star Billie Bowman	28
What it's like to study...		Recommended reading	
... Acting	7	Books to read	30
... Collaborative and Devised Theatre	8	Plays to read	32
... Acting for Musical Theatre	9	Young People in the Arts	34
... Applied Theatre	10	Training institutions	
... Stage Management	11	The Royal Central School of Speech and Drama	35
... Lighting Design	12	Arts Ed London	36
... Set Design	13	Mountview Academy of Theatre Arts	38
... Costume Design	14	Bristol Old Vic Theatre School	40
... Costume Production	16	Federation of Drama Schools	41
Foundation courses in acting	18	Wimbledon College of Arts	42
Applying for acting courses	20	East 15 Acting School	41
Applying for musical theatre courses	22		
Applying for technical training	23		

Which way to go...

A BOVTS production of *Catastrophe Bay*
at Bristol Old Vic, 2022

CRAIG FULLER

There's no one-size-fits-all answer to the choice between drama school and uni, but Nick Smurthwaite talks it all through, to give you some aspects to think about...

For budding actors who are also academically bright, choosing between drama school and university can often be fraught with difficulty. Will drama school satisfy your thirst for academic knowledge? Will university offer enough practical instruction to kickstart an acting career? And will you be able to afford either?

So what are the key factors to take into consideration?

The first thing to sort out is what skills you already have, which ones you wish to acquire, and in which area of theatrical endeavour you see yourself finishing up. If you're hell bent on becoming an actor, then you're probably better off applying for a drama school place.

Generally speaking, the aim of most drama schools is to immerse you in the physicality and mindset of acting, requiring a huge commitment in terms of time and energy. If you enrol half-heartedly in a drama school course, you're unlikely to enjoy it, much less survive it.

'It takes a certain amount of resilience and determination to commit to 30 contact hours, five days a week,' says Sally Ann Gritton, director of academic affairs at Mountview Academy of Theatre Arts.

Orla O'Loughlin, director of drama at the Guildhall School of Music and Drama, adds, 'The kind of commitment required by drama schools doesn't really leave much time to engage with anything else.'

University drama courses on the other hand are generally more evenly balanced between the practical and the theoretical, with roughly half the number of contact hours per week. In other words, university courses tend to be less intense, and therefore a better option

for school-leavers who like the idea of working in the theatre but are not sure precisely which discipline to aim for.

Many top directors have gone for a mix of both options: university degree course first, and then a post-graduate one-year drama school course – giving them the best of both worlds.

Does it all come down to whether or not you can afford to go to drama school? '50% of our students are in receipt of some kind of bursary or support,' says Orla O'Loughlin. 'Ensuring those financial support channels are available is all part of our duty of care to the students.'

Industry springboards

For wannabe designers and technicians, it is important to research the courses on offer, whether they are with drama schools, art schools, universities or technical colleges. Placements and practical experience with a theatre or an established practitioner often play an important role in these backstage courses, so it is vital to look at their track record, and to find out if such placements might lead to permanent employment. Many design and technical jobs in the theatre are started in this way.

Both drama school and university courses offer students opportunities for making connections in the industry, but for would-be actors, drama school probably has the edge. While there are some universities that put on acting showcases, the majority do not. For most drama schools, the end of year showcase – attended by agents in search of fresh young talent – is a golden opportunity for graduates to acquire representation.

For acting credits, though, universities often provide more opportunity for extra-curricular activity in terms of self-styled student companies, even at universities where there is no official drama course. Many successful acting careers have been incubated in such a way.

Caveats

Codes of conduct should also be carefully scrutinised. In recent years many UK drama schools have been in the spotlight for failures of student safeguarding. Drama school training, indeed the industry in general, can be tough on mental health and self-esteem. 'If I was a parent looking to place my child in a drama school I'd look very closely at their codes of conduct,' says John Byrne, careers adviser to *The Stage*. 'If you're looked down upon for asking those questions, it's probably not the drama school for you.'

Sally Ann Gritton agrees that it is important to determine whether or not you have the resilience to deal with the training before you commit to a course, adding that Mountview puts the student's mental health and wellbeing at the top of its agenda.

A final thought from theatre careers expert John Byrne who points out that it is not a qualifications-based industry so once training is completed it is down to the individual to chart a career path. He says, 'One of the last things a director or producer looks at when they're considering employing an actor is where they were trained. So although training is important, where you trained is less important.' **SGDE**

Tuition fees: the facts

The cost of higher education can seem overwhelming, but finance should not determine a young creative's path or prevent access to the arts. **Susan Elkin** outlines some of the financial support on offer to students



In most vocational colleges offering degree programmes, fees are £9,000 or more – currently capped at £9,250.

This can be covered by a student loan. Some schools, however, can charge more. The Mountview fee for UK students for 2023/24, for instance, is £15,750, while Arts Ed is charging students is £16,630. It's also important to note that fees are typically around a third higher for overseas students.

Vocational performance students need 30 hours of tuition per week and are therefore expensive to train. University drama courses are generally more academic in approach, with much less face-to-face practical tuition.

Tuition fees are repaid with interest, but not until your annual income reaches £27,295 a year, at which point you begin paying it back in small instalments. If you never reach this threshold, your debt is written off after 30 years. There are no penalties for paying part, or all, of your loan off early.

Living costs

Students needing additional financial support during higher education can take out a separate student maintenance loan. The amounts offered depend on the student's situation. The maximum is

£13,022 per year for a student in London living away from home. This too must be repaid as a tax-like percentage once your income reaches the threshold.

Dance and Drama Awards

For students whose family income is under £21,000 per year, a means-tested DaDA award pays the entire tuition fee and also provides a £5,185 maintenance grant for a student in lodgings in London. Many students will receive less depending on where they live and study, and if their household income is higher. These are scholarships awarded at the discretion of the colleges in the scheme, so you must demonstrate a lot of potential to be considered.

Scholarships, bursaries and other funding

Many drama and other performing arts schools have trusts and benefactors behind them, so look for scholarships and bursaries. A scholarship is typically awarded to an outstanding student with whom the college particularly wants to work. Bursaries tend to be more quietly discretionary where, for example, a college notices that an individual student will be unable to continue studying without additional financial support. **SGDE**

Dance and Drama Awards (DaDA)

www.gov.uk/dance-drama-awards

Federation of Drama Schools – Finance, funding and bursaries:

<https://www.federationofdramaschools.co.uk/studying-at-an-fds-school/finance-funding-and-bursaries>

Gov UK guidance

www.gov.uk/student-finance

The following schools offer DaDAs for the 2023/24 academic year:

- Arts Ed, London
- Bird College – Dance and Drama Theatre Performance
- Elmhurst Ballet School
- English National Ballet School
- The Hammond School
- Italia Conti Arts Centre
- KS Dance
- Laine Theatre Arts
- Liverpool Theatre School
- Northern Ballet School
- The Oxford School of Drama
- Performers College
- SLP College Leeds
- Stella Mann College
- Tring Park School

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What it's like to study...

What did you like about the institution?

The people are what make Mountview. I've never had an experience in an institution where everyone is so supportive and there is a communal drive to encourage and celebrate everyone's individuality. The teachers are incredibly supportive and generous, which gives everyone the space to feel safe, take risks, succeed and fail, which is an integral part of the training.

Do you feel that the course has equipped you with the appropriate skills to work in the theatre industry?

My entire experience at Mountview has been about gaining practical and theoretical skills to be able to enter the industry confident in myself and my abilities.

Did you know what you wanted to do as an occupation before you started the course? Did that change during the course?

Before Mountview, I did a lot of musical theatre. Being able to continue to train in singing and dance was important to me as I wanted to keep those skills, but I knew that acting was the predominant discipline I wanted to pursue. Training at Mountview only enhanced my desire to make acting my occupation as it never felt limiting. I was also able to extend my training in so many other areas such as dance, singing, radio and clowning, which just added more skills to my toolbox.

What is it that you do now, and what are your plans for the future?

Having just graduated, I am in the process of auditioning and working. I am so excited to enter the industry and start gaining even more skills and experience in my craft. I feel more inspired than ever, entering an industry that has gone through so much and is finally coming through the other side, stronger than ever.

What advice would you give to someone when picking a course?

When applying to drama school, get a feel for being in the building at auditions, as it can tell you a lot about the energy of the institution and what it has to offer you. Take your time when applying and looking into the courses as each drama school will offer something different and it's vital you take the appropriate steps to ensure you're on the right course for you. [SGDE](#)

Acting

BY MAIA BUCKTHORPE

What course did you study at what institution?

I completed the BA (Hons) Acting course at Mountview Academy of Theatre Arts.

Why did you choose that particular course?

I looked into many different drama schools when applying for acting courses, but Mountview stood out for me because of its audition process alone. I've never had a drama school audition like it. It incorporates everything you would expect from an audition, but it also had additional workshops throughout an entire day, which gives you so much to learn from. It highlighted their style of teaching to me.

What were the entry requirements?

Entry is based on performance at audition and previous formal academic qualifications are not essential. The audition process was three rounds and consisted of workshops, performing two contrasting monologues to a panel (one classical and one contemporary), and an interview.

'I was also able to extend my training in so many other areas such as dance, singing, radio and clowning'

What did you enjoy most about the course and why?

The improvisation lessons were particularly brilliant. I was able to push boundaries and explore and develop my imagination in ways I have never done before. Being fully immersed in characters for as long as six weeks, I was able to give so much of myself to these classes and in turn I got a lot out of it. I have come away with vital lessons in naturalism and bold decision making.

What did you find most challenging?

In 2020 I completed Foundation in Acting for Stage and Screen at Mountview, before going onto the BA (Hons) Acting course. I found the switch from foundation to first year particularly hard, mainly because of the pandemic. Having experienced normal life at Mountview, I really struggled to adapt to online teaching and being on zoom for over seven hours a day for six weeks. As in-person teaching was reintroduced, I was so glad to return to the building and take every opportunity on offer.

Collaborative and Devised Theatre

BY RYAN O'DOHERTY



HARRY LIVINGSTONE

'My beliefs, ethos and personal philosophies were challenged and changed throughout the three years'

that I was working on myself and a craft that I had come here to learn more about. I made incredible lifelong friends. Together, we went through many challenging times together and pulled each other through. Being willing and able to open yourself up to new opportunities and create new, dynamic, personal and professional relationships is a skill in itself.

What did you find most challenging?

For me, it was personal growth. When I joined the course, I was one person and when I left, I was someone else entirely. My beliefs, ethos and personal philosophies were challenged and changed throughout the three years. I found myself with people from all walks of life that I had never encountered before. I learned to listen and put my ego aside. A course like this pushes you out of your comfort zone and you learn to be brave, bold and to challenge yourself.

What did you like about the institution?

I loved the educational support and the learning materials available. I also valued my tutors and my peers in the years above me, who took me under their wing and were always there for me when I faced self-doubt. Central also has a free counselling service available and an incredibly active, inclusive and involved student union.

Do you feel like the course has equipped you with the appropriate skills to work in the theatre industry?

I graduated in 2020 into the pandemic, so I wasn't working as an actor or creative for a long time. But when I started again, a lot of the training and skills I had learned came back to me. I suppose the repetition of certain exercises and the pursuit of curiosity is like muscle memory. The best skill I learned at drama

school was to be adaptable and receptive. You have to be open to change and to work with what you have, because every project is different.

Did you know what you wanted to do as an occupation before joining the course? Did that change during the course?

I knew I wanted to be an actor, but I knew I had other creative passions and skills. When auditioning it felt very clear that this course was calling me above the rest. I'm attracted to anything unconventional and unique. The direction I wanted to go in changed slightly, as I considered starting my own company and moving towards directing and writing. I'm glad I explored as much as I could in that time.

What is it you do now and what are your plans for the future?

I've worked more in film and television, which wasn't my original intention, but part of the industry is unpredictable and I think that's exciting. I'm fortunate enough to have a couple of projects lined up in 2023 and after that, I'm going to live in Asia for several months. I have my own small photography business too, which started as a passion project but it's rapidly evolving into something more expressive.

What advice would you give to someone when picking a course?

I'd suggest thinking about where you see yourself over the next few years. Do you want the hustle and bustle of London? Or the quiet retreat of Oxford? Inner city? Or suburbs? After that, interrogate the course and the school, reach out and ask alumni of those schools and courses what they think, how they found the course and what they're up to now. Do the alumni of these courses reflect the kind of work you want to do? Do your research and follow your heart.

What course did you study at what institution?

BA Acting: Collaborative and Devised Theatre at Royal Central School of Speech and Drama.

Why did you choose this particular course?

Although getting into any drama school is a hard task as the acceptance rate feels overwhelming, every school and course has its differences and I think it's important to remember that. After auditioning at multiple schools and undergoing multiple audition processes, I felt the Acting CDT course at Central was the course that would offer me the most. I felt challenged, inspired and welcomed by the tutors. The course summary interested me the most as I felt the training was unique compared to other courses but more well-rounded and diverse.

What were the entry requirements?

I had to have a certain amount of UCAS points and then had to pass multiple rounds of auditions which, for me, lasted several months before being offered a place on the course.

What did you most enjoy about the course and why?

I loved waking up every day knowing

What it's like to study...

the reception, you're greeted with our wonderful Susie Sainsbury Theatre on the left and the Duke's Hall on the right, and the sounds of classical music, jazz and maybe one of the musical theatre students doing their best 24601.

Do you feel that the course has equipped you with the appropriate skills to work in the theatre industry?

Not only did it equip me with the technical skills in all the different disciplines of musical theatre, but because of the intensity of the course, it has prepared me mentally for the incredibly sporadic nature of the industry. So much of this profession is also about forming good professional relationships and there's no shortage of that at the Academy. It's one of most connected institutions to the West End, which has led to students auditioning with the casting directors of *Wicked*, *The Lion King* and *Phantom of the Opera*.

Did you know what you wanted to do as an occupation before you started the course? Did that change during the course?

I knew that I wanted to work in contemporary musical theatre, but being able to explore all the different styles has opened me up to the vast world of musical theatre.

What is it that you do now, and what are your plans for the future?

I am currently in a production of *Jane Eyre* here at the Academy.

What advice would you give to someone when picking a course?

Identify your priorities in what you want to learn and send an enquiry about the course. I knew that I wanted to focus on a balanced approach between all the disciplines, with more of an emphasis on acting, so the Academy was a perfect match. It also helps visiting the building so you can get a feel of the place, because you'll be spending a lot of time there! **SGDE**



Musical theatre

GAVIN ADAMS

What course did you study at what institution?

An MA in Musical Theatre at the Royal Academy of Music.

Why did you choose that particular course?

I had previously done my Bachelor's degree in Popular Music at the Royal Northern College of Music in Manchester, and during my time there I discovered my passion for musical theatre after watching *The Lion King* in Hong Kong. Soon after, I had the honour of playing my first role as Galileo in a production of *We Will Rock You* under the direction of Joel Montague, who recommended that I pursue musical theatre further at the Royal Academy of Music.

What were the entry requirements?

We had to audition with three contrasting songs, a demonstration of our vocal range, a monologue, and provide a few short answers to the questions the Academy had for us. There are typically two or three auditions.

What did you enjoy most about the course and why?

There have been so many amazing opportunities: masterclasses with Claude-Michel Schönberg, Hadley Fraser, Adam Guettel and Imelda Staunton; working closely with world-class choreographer Chrissie Cartwright; and having dance rep sessions with

performers from West End shows. What I enjoyed the most though was the community. You will never find a more supportive, encouraging and welcoming environment than you do at the Academy. Musical theatre is a discipline in which you have to be so vulnerable in opening up your emotions and making mistakes, so having a support group is paramount to working in this industry.

What did you find most challenging?

The schedule. In term time, we had classes from 9am to between 6.30 and 8.30pm on weekdays, with a short singing lesson on Sunday (and sometimes extra rehearsals). It has been a challenging but rewarding process, and I wouldn't hesitate to do it all again.

What did you like about the institution?

It's a beautiful building with a lot of history behind it – and it's right next to Regent's Park! There aren't many educational institutions you could say that about. As soon as you walk past

'Musical theatre is a discipline in which you have to be so vulnerable in opening up your emotions and making mistakes, so having a support group is paramount to working in this industry'

What it's like to study...

Applied Theatre

AVA-DANIERA MCDONALD

What course did you study at what institution?

I studied Applied Theatre, Community and Education at Royal Birmingham Conservatoire.

Why did you choose that particular course?

I chose this course because the profile of the arts in society has always intrigued me, and it's long been my ambition to develop accessible and diverse theatre. I am particularly interested in driving change and crafting spaces for those who typically may not be given a platform or voice in society. After researching applied theatre and attending open days, I discovered that the course is all about theatre-making with a purpose, which aligned well with my interests.

What were the entry requirements?

The entry requirements were 96 UCAS points (CCC) and a successful audition workshop/interview.

What did you enjoy most about the course and why?

The modules and experiences I enjoyed the most were the ones in which I was able to create work for and work with young people. In third year, I developed a series of drama workshops with a small peer group for Year 6 pupils about to start their journey of transition to secondary school. The hour-long workshops took place at three different schools in Birmingham and aimed to build confidence and self-esteem through the medium of drama. Over six weeks we played drama games, created characters and short performances with the young people.

I think a strength of this course is that the work that you produce even at student level has the potential to make a real difference to the community groups you engage with. The Midlands is a hub



of applied theatre, so there are lots of networking opportunities, industry professional mentorship and experiences for students on the course.

What did you find most challenging?

Starting at a drama school in September 2020 during a pandemic was incredibly challenging, with many exciting experiences being cancelled, theatres being closed, learning delivered online, and no audiences being allowed for our performance modules until our final year. Drama relies on connecting with others to create, being together and collaborating, all of which is difficult to do online. In first year, we managed to devise a piece of theatre in two groups in two separate rooms, which still turned out to be coherent and make sense! Although it was a challenging experience, it did make me more resilient and helped me develop new skills such as producing performance for online platforms.

What did you like about the institution?

Although Royal Birmingham Conservatoire is a large school sat within an even bigger institution (Birmingham City University), I never felt like I was just a number. I always felt supported and knew where to go if I needed help, and the lecturers were readily available

for individually tailored tutorials and feedback. There were also some great facilities on offer to us across many campuses including libraries, purpose-built performance spaces and a variety of rehearsal studios.

Do you feel that the course has equipped you with the appropriate skills to work in the theatre industry?

There are many different strands of applied theatre, including Theatre-In-Education to Political Theatre. The course is carefully structured to provide us with vast opportunities to explore all the varying aspects and find out which styles best suit us as individual practitioners. All the lecturers on the course have had successful careers in the industry and have a lot of useful knowledge, experience and contacts to pass on to us.

I have gained experience working with young people, facilitating, marketing, project planning, writing funding bids, producing theatre, and devising and writing new theatre for various community groups. We also had a variety of weekly performance skill sessions in movement, voice and singing.

Did you know what you wanted to do as an occupation before you started the course? Did that change during the course?

From an early age, I have wanted to become a Drama teacher. I am passionate about inspiring the next generation to realise their full potential and would like to play a role in helping to shape the future of young lives. The course has reignited my passion to do this.

What is it that you do now, ~ and what are your plans for the future?

I am looking forward to furthering my studies at BCU on the Secondary Drama PGCE. I would like use my foundational knowledge in applied theatre to implement a more collaborative teaching and learning approach in secondary schools across the Midlands.

What advice would you give to someone when picking a course?

Choose something that interests you and that you are passionate about. Go to as many open days as you can, research the university and the course and speak to students to help you make an informed decision.

‘We managed to devise a piece of theatre in two groups in two separate rooms, which still turned out to be coherent and make sense!’

Stage management

BY TEIA JOHNSON



DAVE BUTTLE

What course did you study at what institution?

BA (Hons) Production Arts - Stage Management pathway at Guildhall School of Music & Drama.

Why did you choose that particular course?

I chose the stage management pathway in production arts as I have enjoyed being on the side of the stage and being part of that action during a performance. I also found that the skills I would learn on this course could be used for not just theatre, but also other areas like film and events. These skills are also transferable to other industries altogether.

What were the entry requirements?

The entry requirements were 2 Es at A-level or equivalent.

What did you enjoy most about the course and why?

For me, I enjoyed the number of different productions I was able to be a part of

during three years at Guildhall School, from opera to plays and musicals – each on a different scale and in many venues.

What did you find most challenging?

Something I found challenging over the past three years is getting used to the long and intense hours of the theatre industry and learning how to balance my social life, mental health, work and university studies, as well as getting the most out of it all without draining myself out.

What did you like about the institution?

Something I valued most about my time at Guildhall School was the support given

by staff. Our tutors have provided us with industry contacts and work placements. I had the opportunity to work with a West End musical as part of a work placement and was able to use the skills I had learnt throughout the course.

Do you feel that the course has equipped you with the appropriate skills to work in the theatre industry?

I feel well equipped to go into the theatre industry, as not only was I able to learn hard skills and make mistakes within a safe space, but I was also able to develop as a person and learn vital soft skills which will help further myself as I enter the industry.

Did you know what you wanted to do as an occupation before you started the course? Did that change during the course?

Going into Guildhall School I knew I wanted to work as part of the stage management team for a musical but didn't know what my career path would be. However, during the beginning of my final year, I found a passion for being a DSM (Deputy Stage Manager) and now want to pursue this pathway professionally.

What is it that you do now, and what are your plans for the future?

I am currently on my final few weeks at Guildhall School, DSMing for *Antigone* at Silk Street Theatre before I graduate and enter the working theatre world. In the future I would love to work within musicals and have a goal of working as a DSM and eventually becoming a Company Manager.

What advice would you give to someone when picking a course?

Advice I would give anyone choosing a course would be to demonstrate you have a passion for theatre. You'll learn the skills you will need during your time at a university, but it will be the passion you have for theatre or the course you want to do which will help get you through and enjoy your career.

I able to make mistakes within a safe space – and was able to develop vital soft skills which will help further myself as I enter the industry

What it's like to study...

Lighting design

JAMES TAYLOR



What course did you study at what institution?

I am studying for a BA in Creative Lighting Control at Rose Bruford College.

Why did you choose that particular course?

I wanted a place that could offer me the training and hands on experience with the specialist equipment I needed and wanted to learn for my career. CLC was the only course I found that could offer the right level of equipment and experience.

What were the entry requirements?

The entry requirements were 64 UCAS points, and I was given a conditional offer after an interview with course leaders.

What do you enjoy most about the course and why?

I really enjoy the 'left to your own devices' nature of equipment use and professional training offered by industry professionals. If I want to learn or test

something I have the freedom to do so on any of the equipment we own. I can learn at my own pace and try out things to specifically apply to me and my needs and get the best training from the manufacturers and industry professionals that use this equipment on a daily basis, providing me with the best information I can get.

What do you find most challenging?

In interdisciplinary settings such as major productions, challenges are thrown at you all the time because you're having to work alongside students from other courses and fulfil someone else's vision and ideas.

I receive training from the manufacturers and industry professionals that use this equipment on a daily basis, providing me with the best information I can get

Working out how to manage, programme or implement those visions and achieve them in collaboration with those people is what this industry is all about.

What do you like about the institution?

With the small class sizes, open campus, multiple venues and specific disciplines to study, I have the opportunity to do what I want to do and I'm not simply a student ID number in a lecture hall of hundreds of people. Our classes are hands-on, we have enough equipment to go around, and we have multiple different venues to train and learn in.

Do you feel that the course has equipped you with the appropriate skills to work in the theatre industry?

It has given me the skills for the theatre industry and beyond. I personally want to go into the live events sector, and I've been equipped to do so thanks to training, shows, projects and equipment access.

Did you know what you wanted to do as an occupation before you started the course? Did that change during the course?

I knew I always wanted to go into the live events sector as a lighting programmer or operator and I still do, but since I've been to Rose Bruford I now also want to explore video programming and operation as well.

What are your plans for the future?

My plans are to become a programmer or operator for tours, festivals and special events.

What advice would you give to someone when picking a course?

With something as specialist as the courses offered here at Rose Bruford, think carefully about which area of the industry you'd like to work in, which department and whether you want to be a manager or an operator or designer. Consider how the course you're looking at would benefit you.

What it's like to study...

have great and varied industry careers. It is a place that is supportive academically and emotionally, but also nurtures you into becoming a well-equipped industry professional. We were also encouraged to attend costume theatre and meet professionals in the industry. As part of this we were able to attend a backstage tour of *Hamilton*, saw shows such as the Ru Paul's Drag Race UK tour, attended industry sessions to meet designers and even visited the Theatre Design Prague Quadrennial.

Do you feel that the course has equipped you with the appropriate skills to work in the theatre industry?

The realised projects came with both manufactured and unexpected moments which called for quick decision making, something I value while I'm working in the industry. We completed a module on professional practice, which helped us learn the admin side of production, such as taxes and invoices.

Did you know what you wanted to do as an occupation before you started the course? Did that change during the course?

I knew throughout university that I wanted to go into design, but a few of my course mates initially thought theatre design was for them and are now leaning into puppetry and technical theatre.

What is it that you do now, and what are your plans for the future?

I was lucky enough to win one of the course's awards in my final year, so I'll be doing some work experience in the West End. I also have a series of scenic art jobs lined up, including some time working on the Lost Village festival. In the future, I would like to continue exploring and creating within the theatre design industry, with some additional work in design and scenic art.

What advice would you give to someone when picking a course?

I went to so many open days and read a plethora of prospectuses, but nothing compares to being in the building you would be studying in, meeting the staff and seeing the students on the course. **SGDE**



What course did you study at what institution?

I have just completed the 3-year BA (Hons) Design for Theatre and Live Performance course at Nottingham Trent University.

Why did you choose that particular course?

I went to a string of open days at different universities, but I remember Trent having the best feeling about it. The lecturers doing the tour were so knowledgeable and friendly, and it helped that the university's graduate employment statistics and industry connections were great.

What were the entry requirements?

The course required a personal statement, 112 UCAS points and a portfolio review at the interview. It's a course that you can be shaped to suit your interests and skillset, so meeting the teaching staff and showcasing your personal style and passion for the arts was really important.

What did you enjoy most about the course and why?

I really enjoyed the variety of skill-building. We were able to gain workshop training, act as construction builders and managers, and even received opportunities to take on the specific roles

we wanted in the group projects. The lecturers and technicians have always ensured we have a full scope of what the theatre industry really offers, and we had sessions in LX (learning experience) design, projection mapping, scenic art and model making. This gave me a broader understanding of design and what it takes to make a show.

What did you find most challenging?

Our final projects were fully realised shows that we interview for with external partners. Designing and making a touring set and a costume scheme for a cast of 32 on my own was a real learning curve. I had to learn to balance my personal design choices with directors' feedback and the realistic confinement of budget and timing. I came out of this project as a better designer, and produced a show in a style that felt unique to my design identity and the play it platformed.

What did you like about the institution?

The lecturers are friendly, encouraging and always have your back. They have fantastic subject knowledge and they all

'We had sessions in LX design, projection mapping, scenic art and model making'

Costume Design

LULU TOWNSEND
AND JADE BRIANT



Lulu Townsend

What course did you study at what institution?

Lulu: I have just completed my studies on the BA (Hons) Costume for Theatre and Screen Course at Wimbledon College of Arts, specialising in Costume Design.

Jade: I studied at Wimbledon College of Arts (University of the Arts London), on the BA (Hons) Costume for Theatre and Screen course, specialising in Costume Interpretation.

Why did you choose that particular course?

Lulu: While I was researching different costume courses, I looked at the work of previous students and was excited by the diversity of the work shown on this course. There isn't a 'house style' at Wimbledon and the tutors really encourage individuality in their design students, so I knew it would be a space for me to explore and develop my own identity as a designer. I also liked that there is a strong focus on designers having costume making skills at Wimbledon, with opportunities to learn from specialist technicians in areas such as tailoring, corsetry and millinery.

Jade: When I visited the Wimbledon campus on an open day and met the staff and students, I felt very welcomed and



Jade Briant

comfortable there. The course splits into two separate pathways in Year 2 and 3: Design and Interpretation. For me, I wanted to learn costume construction so finding a course where I could specialise in sewing and costume making really stood out to me.

What were the entry requirements?

Lulu: I was studying for an Art Foundation when I applied to the course, something I'd recommend to anybody considering further education in the creative field. Once I had received an offer after my interview, I had to complete the year with a 'pass' to receive my Foundation Diploma in Art and Design.

Jade: I came straight to Wimbledon after completing my A-Levels. I had achieved enough UCAS points to apply, which was followed by an interview at the university where I presented the tutors with my portfolio.

What did you enjoy most about the course and why?

Lulu: The course offered me the opportunity to gain a wide range of skills beyond traditional sewing. Throughout my studies I have been able to work with technicians in film and video to try out

stop-frame animation, sound and video editing. There is also a 3D workshop on campus which can be used for metal and woodwork, as well as 3D printing and laser cutting, all of which can all be implemented into costume projects. I have also loved seeing my costumes brought to life in live performances, such as the 'Musical Re:Made!' project, which was shown in the 2023 Performance Festival at the V&A Museum.

Jade: I enjoyed being able to focus my projects on skills I wanted to develop while exploring my own interests through making costumes. On the Interpretation pathway, you are taught technical skills to help improve the quality of your construction knowledge and sewing skills. There are also many opportunities to have work on display: my tutu was displayed at the Strand Palace Hotel.

What did you find most challenging?

Lulu: It is a full-time course that requires a lot of commitment, so I often spent my evenings and weekends working in the studio with my peers. Although this meant we created a supportive community together, I did struggle to establish a good work-life balance.

Jade: The Interpretation pathway is quite intensive due to the large-scale projects and construction of costumes, so time management was something I worked on throughout the course.

What did you like about the institution?

Lulu: UAL is one of the biggest names in Art and Design education and is widely recognised and praised, but Wimbledon has the benefit of being a very small campus with a cosy and friendly feel. I was able to enjoy the perks of studying in a big city and having my work displayed in prestigious locations, while spending my days on a comfortable and easy-going campus.

Jade: Although our campus at Wimbledon is one of the smallest UAL Colleges, there is a strong sense of community. I had opportunities to work alongside the other courses in collaboration projects, which was great networking and gave me an insight into different departments in the industry.

Do you feel that the course has equipped you with the appropriate skills to work in the theatre industry?

Lulu: The course is designed to produce extremely employable graduates. I have gained a well-rounded set of skills that could translate to many different roles,

'I was able to enjoy the perks of studying in a big city and having my work displayed in prestigious locations, while spending my days on a small campus'

from the more creative design side to dressing backstage or sewing in the workrooms.

Jade: This course is industry-focused, so we were taught professional construction techniques specifically used in theatre and film. There were opportunities to gain work experience, so I was able to undertake a placement at a theatre college as a wardrobe assistant, which led to opportunities in different roles in film and theatre.

Did you know what you wanted to do as an occupation before you started the course? Did that change during the course?

Lulu: I knew I wanted to study design but I wasn't sure of the jobs that existed outside of being 'a designer'. I have been able to try designing and making for screen and theatre, as well as sourcing and styling costumes, so I am now aware of many more roles I'd like to try out as I start my career.

Jade: I always knew I wanted to work in theatre, but I soon realised I wanted to expand my knowledge of costume construction. The course made me aware of the variety of roles within a costume department, including construction

'There is also a 3D workshop on campus which can be used for metal and woodwork, as well as 3D printing and laser cutting, all of which can all be implemented into costume projects'

roles such as breakdown, pattern cutters, tailors and embroiderers.

What is it that you do now, and what are your plans for the future?

Lulu: I aim to add to my skillset by accumulating experience from a wide range of different jobs. I would love to keep up my creative practice as a designer on short films or fringe theatre projects, as well as learning from head designers on larger-scale productions. I am also a huge fan of music and hope to bring my costume practice to that industry in live performance and music videos.

Jade: I would love to continue to build my skills with a range of roles in theatre and film, hopefully ending up in the film industry.

What advice would you give to someone when picking a course?

Lulu: Visiting universities on open days is extremely useful for helping to decide if the place is right for you. I would also recommend looking at the work of past students, as that can often be an indicator as the type of work you might be doing there. Some institutions specialise a lot more in historical recreation, whereas others focus on more contemporary costume making.

Jade: Always read into the specifications on the course such as the projects, the assessments and if the facilities are suitable for what you wish to learn. Go to open days and ask questions, how you feel onsite in the studios is important. **SGDE**

Work by Jade Briant



Work by Lulu Townsend



What it's like to study...



Costume Production

JACK COURTNEY

What course do you study at what institution?

I study Costume Production at Rose Bruford College

Why did you choose that particular course?

When looking at coming to university as a mature student, I wanted to make sure I found the right course for me. I knew I was no artist, so I was deterred from applying for a design course. My interest stemmed from the making and technical aspect of creating garments. I chose Costume Production at Rose Bruford because you gain knowledge and experience in all aspects of wardrobe, from supervision to making and pattern drafting to dressing.

What were the entry requirements?

I'm aware that there are minimum requirements for entry to this course but as a mature student, I believe my entry was assessed on my interest and previous experience.

What do you enjoy most about the course and why?

The course offers extensive opportunities to learn new skills in all areas of costume.

As well as learning the art of wardrobe supervising, assisting and dressing, we learn about millinery, breaking down and dyeing garments, wig dressing and how to work with complex materials. Tash, the course director, goes above and beyond to ensure everyone finds their strengths within the industry. We are also very privileged to have fantastic guest tutors who have had exceptional careers and who share years of expertise with us.

What do you find most challenging?

The infuriating but beautiful designs I have had to create, given to us by the theatre design students. Stitching silk that slides all over the place can be intensely frustrating, for example. The biggest challenge I have faced during my time at Rose Bruford, however, is time management. I have sometimes found it difficult to juggle deadlines with the brilliant access to opportunities outside college.

What do you like about the institution?

The class sizes! In my year, we are a close-knit group of 12. Not only does it enable a great sense of peer support, but I'm also familiar with course tutors

and leaders from other areas within the industry. As there is a great deal of collaboration to create performances together, it has been a lot easier to build meaningful relationships with fellow students who will go on to be future industry contacts and colleagues.

Do you feel that the course has equipped you with the appropriate skills to work in the theatre industry?

Absolutely. On my first day, I couldn't have imagined even having the confidence to offer to do a simple alteration, let alone apply for a job in the industry. Now I am coming up to graduation with a full CV of experience and credits that will only grow when I go out into the world.

Did you know what you wanted to do as an occupation before you started the course? Did that change during the course?

I was steadfast in the belief that I was going to live my life as a wardrobe wizard, working backstage at a West End show or in the production houses that create all the fabulous costumes of the Moulin Rouge in Paris before retiring to a chateau in the south of France. Since then, I have had the opportunity to work on some West End productions since and have yet to even visit the Moulin Rouge. Surprisingly, I have become enamoured with millinery and hope to pursue a career in this through the launch of my own freelance brand and working with other milliners.

What are your plans for the future?

Through the opportunities I have had while at Rose Bruford, I have nurtured strong relationships with Norwegian Creative Studios in Tampa FL and Formé Millinery, a couture millinery house in Louisville KY. After university, I will be moving to Louisville to work alongside master milliner Jenny Pfanenstiel, and develop my skills in millinery. I will also spend time aboard cruise ships for Norwegian Creative Studios acting as a wardrobe supervisor for the onboard entertainment.

What advice would you give to someone when picking a course?

People have a habit of offering opinions on what directions they think you should go in, but you should go with your gut and enjoy the journey – wherever it takes you. **SGDE**

'Surprisingly, I have become enamoured with millinery and hope to pursue a career in this through the launch of my own freelance brand and working with other milliners'



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MA Education

Building the foundations

Foundation courses in acting are designed to provide a link between school and drama school and they offer a strong footing for future training in the arts. **Emily Wheatman** gives a roundup of some of the many available drama school foundation courses

Deciding whether or not drama school is the right choice for you is a big decision. Enter stage right, the foundation course. Varying in length from 10 weeks to one year, foundation courses offer a taste of what to expect, as well as allowing you to develop your creative craft and audition technique in the process. The following rundown highlights some of the courses available and the criteria you need to consider when

applying for a further education course. They're expensive, and not all of them are eligible for student finance, so it's important that you do your research and when auditioning in person, use that time to decide which is the right course and institute for you. The auditions can vary in length and style so make sure that you check the school's website when applying for advice on what to wear or bring, or how to film your self-tape audition.

Fourth Monkey

- QUALIFICATION:** CertHE – accredited by Falmouth University
LOCATION: London or Bristol
FEES: £9,250 (student finance support available)
AUDITION: Two monologues, no longer than two minutes in length – one contemporary and one classical speech (Shakespeare or similar Elizabethan-Era writer). There is no audition fee.

Overview:

Fourth Monkey have been delivering intensive training courses since 2010, with over 90% of their CertHE Acting & Theatre Making students going on to secure places on accredited Acting courses. By championing the power of ensemble work and 'play' in their training, this course aims to help you find your place in the industry, through their physically distinctive thematic training structure of *ACT. MAKE. MOVE. COLLABORATE.* The course, made up of small groups of approximately 14 students, can be studied in either London or Bristol. They hold free taster workshops once a month, so you can gain a sense of their training programmes before applying to audition.

fourthmonkey.co.uk/training/certhe-acting-theatre-making

East 15

- QUALIFICATION:** CertHE – Acting and Theatre Arts
LOCATION: Loughton or Southend Campuses
FEES: £9,250
AUDITION: A first-round video audition, consisting of two speeches lasting no more than 90 seconds each: one from a contemporary play or film/TV drama and one speech in Heightened Language. If recalled for a second audition, you may be asked to prepare an additional speech, the details of which will be given in your invitation to audition.

Overview

East 15 offers a full-time nine-month intensive practical course which will allow you to develop your acting skills and audition technique, as well as preparing you for further training. In your first term you'll focus on acting, movement and singing studies, as well as audition technique. In the second term the course will shift focus onto working with text and an introduction to improvisation, with the year's work culminating in two on-campus productions. Additionally, you'll be guided with choosing and preparing your audition pieces should you want to audition for further acting programmes after the completion of the course.

east15.ac.uk/courses/ugo0411/1/certificate-of-he-theatre-arts

Arts Ed

- QUALIFICATION:** CertHE – Foundation in Acting
LOCATION: Lyric Hammersmith, London
FEES: £9,550, plus a £350 acceptance deposit which is refundable at the end of the course
AUDITION: First-round self-tape submission (free), with an in-person recall fee of £25. You'll be asked to video yourself performing two contrasting speeches, no more than two minutes in length: one from a classical play with heightened language, and one from a modern play written after 1990.

Overview

It's worth noting that Arts Ed also offers a foundation Musical Theatre course and both courses can be studied either full-time or part-time, with the above information referring specifically to the full-time foundation in Acting. Running over three terms, this course aims to provide you with an insight into life at drama school, and consists of around 30 hours of timetabled teaching per week. The teaching will be divided into workshop classes, technique classes, reflective writing and seminars and tutorials. At the end of each term, students will be assessed through performance and a written portfolio of their learnings.
artsed.co.uk/course/foundation/foundation-in-acting

Arden School of Theatre (Manchester): HNC Performing Arts

QUALIFICATION: Higher National Certificate (HNC)
LOCATION: City Campus, Manchester
FEES: £7,200 (student finance support available)
AUDITION: The acting audition will consist of a warm-up and group workshop followed by a Shakespeare monologue (from a list provided upon application) and a screen-test (provided upon application).

Overview

This course has been designed to give students the core skills to further their careers and future training. With a more dominant focus on text-analysis and naturalism, the course will explore the methods of practitioners such as Meisner and Stanislavski, as well as developing movement and voice training. An additional perk of this course is that students will learn not only how to market themselves as actors and gain insight and guidance on the likes of Spotlight or Equity from professionals, but also finish the year by creating their own theatre company and performing professionally in a production that they will produce.
<https://thearden.ucenmanchester.ac.uk/courses/hnc-performing-arts/>

Oxford School of Drama

QUALIFICATION: No formal qualification
LOCATION: Oxford
FEES: £8,700
AUDITION: First round auditions via self-tape, with second and third recalls in person.

Overview

This six-month foundation course is designed for anyone who has so far been unsuccessful in auditioning for drama schools, as it offers focused support on audition preparation and helps develop the core skills needed to develop your acting craft. Highlights of the course include an introduction to the acting techniques used for film and television, and an *Animal Studies* module, which utilises the techniques of Jacques Lecoq to study the physical world of an animal as a vessel for character creation and development.
oxforddrama.ac.uk/courses/foundation-acting-course

Bristol Old Vic Theatre School

QUALIFICATION: Summer Foundation Course (no formal qualification)
LOCATION: Bristol
FEES: £5,665
AUDITION: An online interview, followed by a two-minute speech from any published play/script of your choice, that is **not** from a film or TV series.

Overview

This 10-week summer course is perfect for those that want a taste of what a BA or MA Acting course would be like, without committing to a full year of study. You'll be fully immersed through a mixture of practical masterclasses and performance projects, taught by core staff members and active practitioners within the film, TV and theatre industries. Classes will follow the same structure as the full-time courses, with lessons in singing, stage combat, dialects, scene study and movement amongst them to give you a full experience of what the BA course would entail.
oldvic.ac.uk/course/summer-foundation-course

A BOVTS production of *Catastrophe Bay* at Bristol Old Vic, 2022



CRAIG FULLER

Preparing for acting auditions

As the head of the Young Actors Studio at the Royal Welsh College of Music & Drama, **Michael Waters** helps prepare young performers for drama school with audition and monologue preparation. Here, he passes on some of that expert advice

Deciding to train as a professional actor is that all important first step into an industry that will require you to be highly skilled, creative and resilient in equal measures. What other career will ask you to perform Shakespeare in a park and then move into a studio to voice a character in the latest video game release? This is an industry where you will be required to be positive, adaptable and possess the skills to work confidently in many different working environments.

This is why drama school training is so important, as it provides the skills and professional experience to ensure you are ready to work. Not all actors go to drama school, and while there are lots of

alternative routes into the industry, three years of intensive training will give you an excellent chance of sustaining a long and varied career in the rapidly evolving creative industries.

First steps

Choosing the right drama school is so important, as each institution will have their own values, ethos and a specific approach to actor training. There are a number of wonderful colleges throughout

the UK, and it is essential that you spend time researching the best options for you and your development.

Location is important as you will be spending a great deal of time in your adopted 'new home', and the costs associated in living in different parts of the UK are more relevant than ever in the current 'cost of living crisis'. How much is the rent? Will you need to travel far from your accommodation to your classes? These will be very important questions when you are starting a new life in a new city.

What training do I need?

Understanding the training offered by the school is critically important and going back to your research is vital in finding the right fit. Start by looking at the school's website and social media channels to get a feel for the institution.

'Excessive physical action and movement may be restrictive in an online audition or self-tape'



Royal Welsh College of Music & Drama's production of *In the Forest of Starlight and Shrapnel*

KRISTENACTERMAN

Top tips for choosing monologues

- Choose speeches where the characters are of a similar age to you
- Read the plays and know the contexts of the monologues, as it's likely you'll be asked about this
- Know who you are speaking to in your speech, why you are speaking to them and what your character wants from them
- Avoid accents and use your own voice where possible
- Make sure that the speeches you choose contrast one another – look for differences in tone, content and circumstance
- Avoid self-written pieces
- Don't use costume or props
- Find speeches that you connect to and are passionate about
- Know your speeches well and be prepared to re-work the speech in the audition

What do they tell you about their training? Who are their alumni and what sort of work are they featuring in?

A good way to understand the curriculum is by looking closely at the staff teaching at the school. They will be responsible for designing and delivering the training, and it is always worth checking out their careers, interests and passions beyond the 'classroom'.

The audition

At this point in the process, it is worth remembering that if you are going to be an actor, then auditions will become a part of your working life. Develop the positive mindset from the very start of your career that auditions are opportunities to express yourself and share your potential with other creatives.

Your first challenge is to choose speeches that excite you and will be effective in various first-round auditions. Keep up to date with contemporary theatre and the new work that you find interesting to you and your personal experiences. This will show from the outset that you are passionate about the industry and are interested in modern, relevant theatre. Identifying the right monologues takes time and a great deal of research, but you will also need to



Royal Welsh College of Music & Drama's production of *This Is Not A Coup*

check each drama school's audition requirements as they will differ from college to college.

Be prepared to introduce yourself and talk about your interests. Treat this part of the audition as a golden opportunity to be yourself and share your personality. The panel want to get to know you and are looking for potential, passion and an authentic connection to the work you are presenting to them.

Auditioning online

Since the Covid-19 pandemic, most drama schools continue to hold first round auditions online or through self-tape submission. Make sure that you are mindful of this in your choice of speeches and choose material that is appropriate for the demands of an online audition. Excessive physical action and movement may be restrictive in online settings.

Find a quiet place with good internet connection, a neutral background and minimal clutter. As the panel will really need to see your face and your thought processes clearly, make sure you have

plenty of light directed onto you, avoiding too much light behind as you will be silhouetted.

Practice your speeches to friends or relatives online to test equipment and ask them for feedback on how your set-up works in practice.

In-person auditions

Most drama schools will hold second-round auditions in person and there will be a range of different requirements for this stage in line with each school's audition process. This is a great opportunity to meet new people and work with some of the drama school's key staff. Treat the whole day as an extended audition, because part of the objective of the day is meeting you in person to see how you respond to other potential students and the staff at the college. The secret of success at this stage is to try to enjoy the experience as much as possible.

We all know how competitive it is to secure a place in an established drama school, but we can work hard and prepare well for the process. Although the audition day can be full of nerves and anxiety, drama schools are looking for potential rather than perfection and they want to see the best version of you on the day. Be yourself and try to enjoy it and remember – the panel is on your side and wants you to do well! **SGDE**

'Although the audition day can be full of nerves and anxiety, drama schools are looking for potential rather than perfection'

Choosing audition songs



A production of The SpongeBob Musical at Leeds Conservatoire

Face the music

Adam Stadius, head of musical theatre at Leeds Conservatoire, explains what panels are looking for from candidates and provides a few tips for students preparing for their auditions

Auditioning for any musical theatre programme can be daunting, with lots of things to consider in preparation for the day, as well as on the day itself. Whether you're applying for university or a drama school or conservatoire, the preparation is often similar. Let's look at the three main disciplines – singing, acting, dancing – and try to unpack how you can best show your potential through each of these.

Singing

When choosing repertoire, there is a challenge with well-known songs because there are iconic performances that might trigger comparison. On the flip side, trying to find the most obscure material can also have a negative impact. If your accompanist doesn't know the piece, it might harm your performance. Plus, you don't want your audition panel to be more interested in the new song than paying attention to the performance. If you can, find a middle ground. Actors should make songs their own and find bold acting choices to showcase their abilities.

- Pick songs that are secure in your vocal range and avoid songs that you can only nail 'on a good day'. We're rarely judging range at this stage, so don't feel you have to only show us

how high you can go – your voice is still developing.

- Where possible, avoid songs with an overly characterised voice (like 'Adelaide's Lament' from *Guys and Dolls* or songs from *Avenue Q* if done with a puppet voice). We want to hear the natural tone of your voice.
- Songs where you can demonstrate an ability to sustain notes are helpful in giving panels the opportunity to see vocal potential.
- Most drama schools will insist on performing with live accompaniment. If you can, have a competent pianist look over your sheet music to check the song is in the key you expect it to be in.
- Panels are looking at candidates' ability to act through song, so be sure to craft the song well, considering audience, aim, stakes and context.

Monologues

Schools may well ask for contemporary or classical monologues to see how you handle text.

- Veer away from monologues with a number of character challenges such as playing a different age or accent.
- Find a text and character you resonate with, gain a good knowledge of the full play the monologue is from, and practise it in different ways to find the best interpretation.

- If you have a strong, regional accent, use it!
- You will likely be re-directed at an audition, so panels can see how you respond to direction. Practise this skill in preparation by working with others, and try to be flexible and adaptable.
- Exercise: Begin talking to someone as you normally would about anything you'd like, then try and slip into your monologue, maintaining that sense of authenticity. This will help you to find a natural delivery.

Dance calls

In most institutions you will be expected to demonstrate your dance ability. This will likely take the form of a dance class, which may incorporate a warm-up, technical exercises, travelling combinations (corner-work) and the performance of a routine you'll learn on the day. Even if you haven't previously received dance training, we are looking for an eagerness to learn, approaching the work with positivity and fun, working hard to apply feedback and not being overwhelmed by the occasion.

- If you can, try and take a ballet dance class ahead of time because it offers a great foundation in posture, alignment and presentation.
- Performers are athletes, so investing in cardio and fitness will help build stamina to make it through a high energy combination will allow you to feel as confident as possible.
- Concentrate on yourself and try not to compare yourself to those around you.
- Pack a good-sized water bottle and snacks to keep your energy up through the day. Audition days can be long, so it's important to keep your energy levels and concentration up.
- Listen carefully to any re-direction and do your best to adapt.

Tapes and online auditions

Some schools now run some elements of their audition process online. In general, you can afford to make your performances slightly smaller and more naturalistic in style as the camera is much closer than an audience in the room.

- Recording on your phone is absolutely fine, preferably filming in landscape.
- A neutral background will enable a viewer to just focus on you and your work.
- Good lighting, either natural or from a lamp or ring light is very helpful.
- Avoid perfectionism – give yourself three acceptable takes (as in, without errors) of your material and choose the one you like the most. **SGDE**

Students at the mixing desk during Mountview's production of *Made in Dagenham*



Elizabeth Morgan, head of production arts training at Mountview, gives a rundown of how prospective technical training students should prepare for application and interview

Thinking about a career in technical theatre? Great choice! Training in a technical discipline at a drama school will equip you with a wide range of skills that can lead to an exciting and hugely variable career. While the production arts industries are thriving, there is still a major skills shortage in this area – so there's never been a better time to be starting out.

How to choose the right area of training

Start by simply thinking about what your

current interests are and what you enjoy doing. These don't have to be theatre or production related; they might be hobbies or particular subjects you enjoy at school or college. Consider the kind of person you are. Are you creative or are you more practically minded? Do you have a head for numbers? Do you like getting your hands dirty? Are you organised and love planning? Are you a tech whizz?

Asking yourself questions like these might help you decide on which courses you'd like to apply for. There are a number of areas to choose from,

including Lighting, Sound, Video Production, Stage Management, Scenic Art, Prop Making, Set Design and Costume Design. It's handy to remember that some drama schools have a focus in certain areas, such as musical theatre.

It's also important to reflect on how long you want to train for and what level of qualification you want. Across the courses on offer there are generally two options: a two-year foundation degree (FdA) or a three-year honours degree (BA). Almost all FdA courses give you the opportunity to decide later if you would like to complete the third 'BA Top-Up' year and turn it into an honours degree. The nice thing about this as a choice is that you can see how you get on with the course before committing to a third year of training.

'Be as clear and concise as possible and take the time to tailor the statement to your specific application'

Applying for technical courses

Your application

You will need to be over 18 to apply for a course at most HE providers, and you most likely will be doing this either through UCAS or directly through the institution's website. Most technical training courses have no academic entry requirements, and your offer will not be dependent on grades. You'll therefore need to find other ways to stand out and show your passion for the subject.

You will be asked to provide a personal statement with your application, which is your opportunity to show this. This statement will be the panel's first impression of you, so take the time to write something meaningful and try to give the best picture of yourself and show enthusiasm for your interests as well as you can. Some people choose to write about prior theatre or technical experience they've had, but don't worry if you don't have any as you can write about other life experiences. Be as clear and concise as possible and take the time to tailor the statement to your specific application. Explain what attracts you to the institution and the course you are applying for, what your hopes are for your future career and, most importantly, try to give the panel a sense of who you are.

Finally, get someone to proofread your application and check for clarity and accuracy, as well as spelling and grammatical errors. This attention to detail will definitely help in making a good first impression.

The interview

Different courses will have different interview processes, but you will likely be invited to attend a face-to-face interview or, as is now more common since the pandemic, you might be invited to interview online. Some institutions will give you a choice here, so it's useful to attend in person if you can because it's a great opportunity to get a feel for the building and the people you might be working with, which should be crucial in informing your choice of where to go.

On the day, the interview may consist of anything from a simple 30-minute interview with a panel of tutors to a longer half or full-day process. Either way, the main thing to remember is that the panel simply wants to get to know



Behind the scenes of Made in Dagenham

STEPHEN GLASS

you and give you the opportunity to demonstrate your ability, commitment, passion and willingness to learn. Your interviewer(s) are not looking for an intricate knowledge of technical theatre or a wealth of experience – they just want to see that you really want to be here and are prepared to give it everything you've got.

With that in mind, take the time to think in advance about some of these questions you might be asked and how you will respond.

- Why have you applied to the course?
- What do you know already about the school/university?
- What do you see yourself doing after graduating?
- What areas are you especially interested in?
- What shows or events have you been to that have inspired you?
- Are there any industry practitioners you particularly admire?

You might be asked to bring a portfolio to your interview so you can show any work that you have done up to this point. This could include photos of productions, designs or plans you have produced, examples of props you've sourced or made, or anything else you think is relevant. If you don't have any production experience, have a go at creating some

paperwork or designs for a show you love, make a props list from a script you've read, or show something else you've done that shows transferable skills. This part of the interview is simply to give the people you're meeting a better idea of where you're at experience-wise and what you're interested in.

Remember that the interview is as much for you as it is for the panel. It's a chance to find out more information about the course and what it offers, meet the people that will be teaching you and see if you like the environment you would be training in. Don't be afraid to ask questions and get all the information you need to make the right choice for you.

Getting the most out of the course

If you're lucky enough to be given a place on a course, make sure you get everything you can out of it. Employers are largely looking for well-rounded practitioners, so take every opportunity to get the widest range of experience possible and don't shy away from trying things that might be scary or unfamiliar.

At most drama schools, students work closely with a wide range of industry professionals so talk to them, ask them questions, learn from them and start gathering those all-important contacts as this may well lead to you being offered work in the future.

While it will be hard work at times and the hours can be long, you've chosen to train in one of the most exciting and rewarding professions around so, above all, be proud of getting here and enjoy it! **SGDE**

'If you don't have any production experience, have a go at creating some paperwork or designs for a show you love or make a props list from a script you've read'

The pandemic saw the rise of the self-tape, something many drama colleges have retained as part of their post-Covid auditioning procedures. Although it can be a little disconcerting to not attend first-round auditions in person, it can save time and money – and is also much more in line with the way the rest of the industry has been operating for quite some time. Auditioning online and producing self-tapes will stand you in good stead for your career as an auditioning performer.

The details of what drama colleges will require from you in the auditioning process has changed in recent years, so it's important that you do your research and put a spreadsheet together, so you know what you need to prepare for each institution you're applying for. Requirements are fairly similar for each drama college, but with a few key differences.

For example, the Royal Welsh College of Music & Drama (RWCMD)'s first audition is held online via Zoom and asks candidates to prepare one modern speech (written after 1956) and one Elizabeth/Jacobean speech, or two contrasting modern (post-1956) pieces. These can be translations, and, like most schools, you can perform any gender role. The recalls for RWCMD are live and in person, held in the college's home city of Cardiff. Two new speeches are required; one modern, one classical.

For RADA, meanwhile, the first audition requires a pre-recorded self-tape of three contrasting speeches – two classical (Elizabethan/Jacobean) and one modern (post-1960) – and one song (verse and chorus only). A brief chat will follow, about yourself and your choices. The second round is another viewing of your self-tape. The third round of the audition process will be a three-hour Zoom workshop, followed by an in-person full-day workshop at RADA for the fourth and final round.

At Guildhall School of Music & Drama, the first round involves a self-tape of two contrasting monologues from any era. You'll also need to briefly introduce yourself and your reasons for wanting to become an actor. This is a common

'Requirements are fairly similar for each drama college, but with a few key differences'



ADOBESTOCK/DMITRI MARUTA

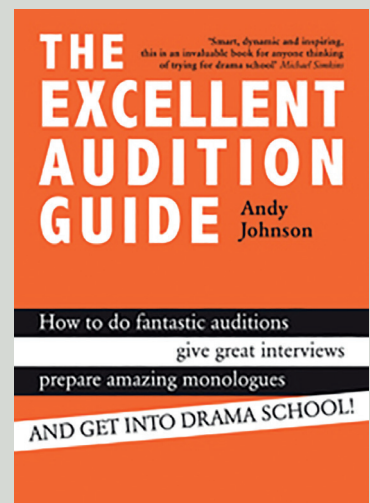
Post-Covid Auditions

Since the pandemic, self-tapes and online workshops have become mainstays of the drama school audition process. Andy Johnson suggests a few ways candidates should prepare for this new auditioning style

question, so start thinking about this now, with specific examples and reasons. Guildhall's second round is in person, with candidates asked to prepare a third contrasting monologue. The panel may re-direct you and ask additional questions. **SGDE**

Top tips for filming self-tapes

- Make the camera your best friend and don't panic
- Check the institution's information for any specific self-taping instructions. Usually, they'll ask for a mid-shot with a plain background and no backlight or overhead light
- Try not staring straight at the lens – instead, be slightly to one side. Change sides for your second speech, because this lets you shift tone
- Be prepared for all eventualities
- Have at least six speeches prepared, so you don't wear out the few you're hoping to perform. That way, if they ask for something else you have something in your back pocket



Andy Johnson is the author of *The Excellent Audition Guide: How to Do Fantastic Auditions, Give Great Interviews, Prepare Amazing Monologues and Get Into Drama School!*, published by Nick Hern Books.

Contact Andy Johnson with any specific questions about audition process at excellentauditions@gmail.com.

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Doing a PGCE

Freya Parr sits down with Wendy Frost, Wolverhampton University's PGCE Drama Subject Leader, to find out more about the route to becoming a Drama teacher



English and Drama PGCE students at Wolverhampton University study *The Crucible*

What does your role as a Drama Subject Lead involve?

I am the Senior Lecturer and PGCE Drama Subject Leader at Wolverhampton University, a role that mainly involves designing and delivering the Drama curriculum for the PGCE trainees.

For the subject specialist aspect of the course we explore Process Drama, Physical Theatre, Devising, Texts and Practitioners. As part of this, I moderate and observe training teachers on school placements in the Midlands.

Why would you encourage people to do a PGCE in Drama?

A Drama teacher can influence the lives of young people in a way that many other subjects in schools cannot. We can play and expand imaginations. Within our classrooms, we can develop a love of the arts which can enrich their lives, improve communication and critical thinking skills, encourage students' sense of agency and guide their developing identity, while also teaching them to question the world around them and make informed choices in their own lives.

A PGCE provides you with the training to develop your subject knowledge and pedagogical skills to be able to deliver a creative curriculum, support students through their exams, direct productions,

'We can play and expand imaginations'

run drama clubs, take students on theatre trips and support their pastoral needs and wellbeing.

Do different PGCE training schemes differ at all? What differences should candidates look out for when applying?

There are a wide range of ways into training to be a teacher now, but these are the main pathways:

- PGCE 'core': A course undertaken at a university, which is responsible for your course delivery and is your point of contact during the year.
- PGCE School Direct Training/Salaried: Delivered in collaboration with the university, but some of the training will come through the school and they take more responsibility for you. You will be on the same programme as the 'core' students, but you could spend more days in the school. The salaried route (SDS) is rare for Drama and usually offered more to National Curriculum subjects.
- SCITT: School-based teacher training, where you learn on the job and schools take the responsibility for your training and development.

The university pathway will have more lectures and seminar-based working, and you will have academic support along the way with fellow students. The SCITT is more hands-on and takes a more direct approach into the classroom.

What are the core elements a PGCE always involves?

All PGCE courses need to give you

placements in two contrasting school environments across the year. You will have pedagogical sessions with a specialist in your field, receiving core educational lectures and seminars on educational philosophy and theory. There is also a focus on behaviour management, pastoral, safeguarding, Special Educational Needs (SEND), diversity and inclusion, curriculum and assessment.

What do the school placements usually involve?

All PGCE training will involve school placements. You will have a timetable that you slowly begin taking responsibility for, while working with a subject mentor who will help to guide and support you. At Wolverhampton University, you begin by co-teaching, which helps you to build relationships with the young people in your classes. On your second placement, your timetable will increase to approximately 60% of a full teacher timetable. By then, your lesson planning will have become more sophisticated and detailed, and you will have a good understanding of the key aspects of what makes a strong lesson.

Can a PGCE be useful for going into professions other than teaching if students have a change of heart?

I have seen students move into wider education roles, such as Education or Participation Managers. There is also the Applied Theatre pathway that often compliments this training. International teaching can be appealing if you want to do some travelling. Doing a PGCE in Drama will also give you the skills to design workshops, so you may end up working in youth theatre or leading workshops for a Theatre-in-Education company. It is also worth noting that a PGCE includes Master's-level modules, which can often be topped up to complete a full MA programme.

Other than PGCEs, are there any other teacher training routes?

There aren't really any alternative routes to becoming a school teacher. To gain Qualified Teacher Status (QTS) and be able to work in a secondary schools, you'll need a PGCE. The only other option is to undertake an undergraduate QTS course as part of your degree, which is a combined training over three to four years. SGDE

[gov.uk/apply-for-teacher-training](https://www.gov.uk/apply-for-teacher-training)



(L-R) Elise Zavou, Verity Thompson and Billie Bowman
- Heathers UK Tour 2023

PAWEL CARATH

Becoming a triple threat

Having bagged the role of Heather McNamara in the UK tour of *Heathers* straight after her training at ArtsEd was complete, Billie Bowman is on a winning streak (yellow croquet bat in hand). Hattie Fisk meets her to lift the curtain on what a career in musical theatre really looks like

What was your first experience of musical theatre like?

One day when I was nine my primary school teacher told my mum to enrol me in Nomads, the theatre group in Newmarket where I grew up. At the time, I also did cricket as a hobby, but when I started doing cartwheels in the field, I realised I should probably pursue performing. My love of musical theatre came from singing, and then acting and dancing were skills I adopted later.

Did you always see musical theatre as a career option?

There is nobody else in my family who

works in theatre, so I didn't really know if it was sustainable or doable as a career. I studied Dance, Drama and English at Sixth Form, and then I interviewed for a number of drama schools.

What was the application process like for drama schools?

The first thing that shocked me was that you have to pay money to audition for schools, which I thought was barbaric at the time. It is around £50 for each one! That said, they gave feedback on how to approach elements of the audition differently, which was helpful for me because I was really young and didn't

have much experience. From there, I ended up doing a foundation course at Mountview.

What did you take from your foundation year?

Some people turn their nose up at foundation courses, but I found it really useful. I learnt so much, and the last half of the final term leads towards helping you audition again. I went back to some of the places I auditioned for before, and many of them had seen a change in me as a performer. I definitely wouldn't have got into ArtsEd to study Musical Theatre if I had not done that foundation year.

PAMELA RAITH



(L-R) Verity Thompson, Jenna Innes, Elise Zavou and Billie Bowman - Heathers UK Tour 2023

Heathers, when I played the part of swing. At the time I was in the ensemble I also second-covered all the three Heathers in the show. I re-auditioned for the part I have now when the show announced its UK tour. Going from second cover to a central role on the road was a big pat-on-the-back moment for me.

What does your day-to-day schedule look like currently?

It's quite full on. We do three mid-week matinees and five evening shows, meaning we end up doing eight shows within five days. We travel on Mondays, on Tuesday we do a tech-run around 2pm, and then have a show at 7.30. Wednesday and Thursday are double show days, and on Fridays we have cover rehearsals. Because I am the dance captain, I lead those rehearsals. Ultimately though, you are getting paid to do what you love, so I can't complain!

Do you have any rituals or vocal warm-ups you do before you perform?

I always siren five times from the bottom to the top, really slowly and lightly. What you are taught at drama school is you don't need a massive warm-up. You need to instead get yourself articulating and get your larynx moving, but to warm-up your voice, five sirens really work. That is what I do before auditions and shows.

What is one thing you didn't expect about the world of musical theatre that you have found out on-the-job?

One thing I found was that there are lots of hugely talented people out there. There are so many people who could do the role that you are playing now, and the challenge is just to be yourself. It is so important to be a nice person, because people need to *want* to work with you.

What is your biggest tip for young people who want to pursue a career in musical theatre?

The biggest one, and what I had to keep telling myself, is that you just can't give up. You have to want it, and you have got to believe that you can do it, because no one else will get you there. Everyone says, 'don't give up', and it's true. You have to stick to what you are good at and work at it, but make sure you are doing it for yourself and nobody else. **SGDE**

heathersthemusical.com/tour

So, did you study at ArtsEd immediately after Mountview?

I took a year out because I had no money. Studying musical theatre is expensive, and it can be hard. If you don't come from a family that can offer you ten grand to study, you need to take time out to save money – and that is completely fine! I worked for a solid year, auditioned for ArtsEd and then trained there for three years.

What was the training there like?

Amazing. I loved it so much. Despite the pandemic impacting my time there, I felt like I learned so much. There was a mix of ages on the course – some people were

18 and others were 26, which added an interesting dimension to our training.

What has been a highlight of your career so far?

What I am doing now – playing Heather McNamara in *Heathers*. My graduation from ArtsEd was also the opening night of

'You have got to believe that you can do it, because no one else will get you there'

Recommended reading

Books to read

There are many books about the practicalities of all aspects of training or having a career in drama. Here are a few bookshelf essentials you might like to consider adding to your collection. Buy and read a couple from each section and you will be very well prepared for your applications to train

Theatre careers

Being a Playwright: A Career Guide for Writers

by Chris Foxon and George Turvey (Nick Hern Books)
ISBN: 978-1-848-42691-7; 2018



Being a Playwright offers practical advice about pursuing a playwriting career, from training options to the 'business' of being a playwright.

300 Thoughts for Theatremakers

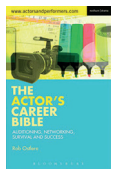
by Russell Lucas (Nick Hern Books)
ISBN: 978-1-84842-997-0; 2022



An empowering, accessible toolbox of reflections and provocations to help you make shows, get them in front of audiences and sustain a career in today's industry.

The Actor's Career Bible

by Rob Ostlere (Methuen Drama)
ISBN: 9781472585318, 2019



A career guide for today's actors with wisdom and inside knowledge from organisations, casting directors, agents, producers, directors and actors.

National Theatre Backstage Guides

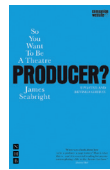
by Dan Rebellato and Helen Casey (Methuen Drama)
ISBNs: 9781350135833 / 9781350135871, 2023



Pocket-sized introductory guides to key areas of theatre-making, each Backstage Guide uses examples from National Theatre productions and draws on in-house expertise.

So You Want To Be A Theatre Producer?

by James Seabright (Nick Hern Books)
ISBN: 978-1-85459-537-9; 2016



Packed full of insights and tricks of the trade, this guide provides the knowledge you need to produce your own shows, from fringe theatre to the West End.

From Craft to Career

by Merri Sugarman with Tracy Moss (Methuen Drama)
ISBN: 9781350276017, 2023



A treasure trove of advice from a leading casting director to help actors – and those who support them in their career goals – learn what it takes to be a pro.

Acting skills

Performing for Motion Capture

by John Dower and Pascal Langdale (Methuen Drama)
ISBN: 9781350211254, 2022

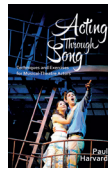


Want to be the next Zoe Saldana in *Avatar*? Want to star in video games such as *Fortnite*, *Call of*

Duty or *Halo*? If so, this book will tell you everything you need to know about acting for motion capture.

Acting Through Song: Techniques and Exercises for Musical Theatre Actors

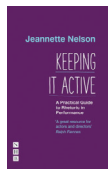
by Paul Harvard (Nick Hern Books)
ISBN: 978-1-84842-229-2; 2013



A comprehensive guide to help you understand and master the art of musical theatre.

Keeping It Active: A Practical Guide to Rhetoric in Performance

by Jeannette Nelson (Nick Hern Books)
ISBN: 978-184842-936-9; 2022



A clear and concise explanation of how rhetoric works in plays, and how you can

use it to bring your performance to life on stage. It includes breakdowns of dialogue and speeches from across the theatrical canon, as well as practical exercises.

The Outstanding Actor

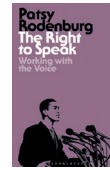
by Ken Rea (Methuen Drama)
ISBN: 9781350152359, 2021



This new edition covers topical issues such as the #MeToo movement, gender balance and race issues, and how these affect working conditions and careers.

The Right to Speak

by Patsy Rodenburg (Bloomsbury Academic)
ISBN: 9781350289475, 2022



Leading voice coach Patsy Rodenburg teaches readers how to use the voice fully and expressively, without fear and in any situation.

How to Do Accents

by Edda Sharpe & Jan Haydn Rowles (Methuen Drama)
ISBN: 9781350267312, 2021



Using technical knowledge, clear practical steps and real-life examples, the Haydn/Sharpe System brings to the surface the underlying structure of accents.

Breaking Down Your Script: The Compact Guide

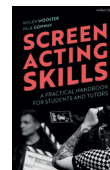
by Laura Wayth (Nick Hern Books)
ISBN: 978-184842-998-7; 2023



A structured but flexible method for understanding a performance script, complete with tools for every step of the process, breaking it down scene by scene, with detailed line-by-line analysis.

Screen Acting Skills

by Roger Wooster & Paul Conway (Methuen Drama)
ISBN: 9781350093034, 2020



If you're seeking to land your first screen role, this book is made up of an array of practical exercises which don't involve vast technical support.

Directing/ devising skills

A Beginner's Guide to Devising Theatre

by Jess Thorpe & Tashi Gore (Methuen Drama)

ISBN: 9781350025943, 2019



A Beginner's Guide to Devising Theatre explores creative ways to make original theatre from a

contemporary stimulus, offering structure, practical ideas and grounding in terminology.

Creating Worlds: How to Make Immersive Theatre

by Jason Warren (Nick Hern Books)

ISBN: 978-1-84842-445-6; 2017



Creating Worlds: How to Make Immersive Theatre is a practical, step-by-step breakdown of the entire journey towards making an immersive

theatre production, written by an experienced practitioner.

Reference bookshelf must-haves

Actions: An Actor's Thesaurus

by Marina Caldarone and Maggie Lloyd-Williams (Nick Hern Books)

ISBN 978-1-85459-674-1; 2004



A book full of action words (mostly transitive verbs) to revitalise rehearsal and performance, set out in a

comprehensive way. Also available as a smartphone app.

An Actor Prepares

by Constantin Stanislavski (Bloomsbury Academic)

ISBN: 9781780938431, 2013



Stanislavski's landmark acting book, essential reading for all actors!

Getting, Keeping & Working with Your

Acting Agent: The Compact Guide

by Jason Warren (Nick Hern Books)

ISBN: 978-184842-941-3; 2021



Learn everything about agents: how to find one, what they do, and how to manage and get the most out of this crucial relationship.

Audition technique

Auditioning for Film and Television

by Nancy Bishop (Methuen Drama)

ISBN: 9781350155947, 2022

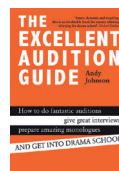


A must-have guide to audition technique, scene analysis, online casting and social media written by a leading casting director.

The Excellent Audition Guide

by Andy Johnson (Nick Hern Books)

ISBN 978-1-84842-297-1; 2013

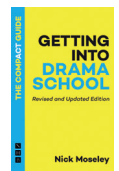


A guide to auditioning success for the ambitious, motivated and dedicated.

Getting into Drama School: The Compact Guide

by Nick Moseley (Nick Hern Books)

ISBN: 978-1-83904-216-4; 2023



This revised and updated no-nonsense guide – by the BA Acting Course Leader at Central School of

Speech and Drama – will answer your questions and bust myths.

Monologue books

National Youth Theatre Monologues: 75 Speeches for Auditions

edited by Michael Bryher (Nick Hern Books)

ISBN: 978-1-84842-676-4; 2018



A collection of audition speeches from material produced by the National Youth Theatre of Great Britain.

Classical Monologues for Men; for Men/Women

edited by Marina Caldarone (Nick Hern Books)

ISBNs: 978-1-85459-869-1; 978-1-85459-870-7; 2006



Marina Caldarone has selected over 45 monologues for each book drawn from classical plays throughout the ages and ranging across all of Western theatre, paired with contextual information.

New Monologues for Men/for Women

edited by Geoffrey Colman (Methuen Drama)

ISBNs: 9781472573476 | 9781472573513



These collections capture 40 of the best contemporary monologues for men and women, alongside accompanying commentary engaging with dramatic challenges and issues that the performer will confront.

Hear Me Now, Volume Two

edited by Titilola Dawudu (Methuen Drama)

ISBN: 9781350297388, 2022



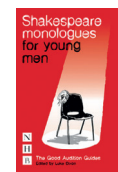
A collection of over 80 original audition monologues ideally suited for actors of colour.

Shakespeare Monologues for Young Men/Women

edited by Luke Dixon (Nick Hern Books)

ISBNs: 978-1-84842-265-0;

978-1-84842-266-7; 2012



With 40 monologues from Shakespeare's canon, these books include context, a glossary and advice.

Contemporary Monologues for Teenagers

edited by Trilby James (Nick Hern Books)

ISBNs: 978-1-84842-608-5 |

978-1-84842-607-8; 2019

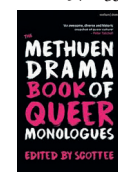


40 speeches written since 2000, by some of the most exciting and acclaimed writers working today.

The Methuen Drama Book of Queer Monologues

edited by Scottee (Methuen Drama)

ISBN: 9781350298927, 2022

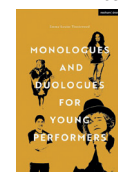


This anthology combines stage plays with spoken word and performance art.

Monologues and Duologues for Young Performers

by Emma-Louise Tinniswood (Methuen Drama)

ISBN: 9781350283725, 2022



A new collection of original scenes that come ready-made for performance.

To buy copies of each of these books, go to the website of their respective publishers.

Plays to read

Your drama education and preparation for further study can be greatly enhanced by reading a wide array of plays and understanding their context in the canon. Get ahead and start reading now!

Design for Living

by Noël Coward
(Concord Theatricals)

ISBN: 9781408140079



In this classic ménage à trois, Gilda and Otto are living a bohemian lifestyle. Coward's theme of 'moral relativism' and his three witty, disillusioned main characters shocked London producers in the 1930s.

A Doll's House

by Henrik Ibsen
(Nick Hern Books)

ISBN: 9781854592361



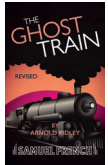
A housewife living in Norway in the 1870s becomes disillusioned with married life and the restrictions

facing women living in a patriarchal society.

The Ghost Train

by Arnold Ridley
(Concord Theatricals)

ISBN: 9780573000041



Ridley's genre defining classic comedy-thriller sees six passengers finding themselves stranded in the

waiting room of an isolated Cornish railway station. Ignoring the ghostly tales and dire warnings of the stationmaster, they decide to stay until morning – with terrifying consequences.

Oklahoma!

by Rogers and Hammerstein
(Concord Theatricals)

ISBN: 9780573708909



Rodgers & Hammerstein's exuberant classic is a lively, tuneful musical, full of cowboys, farmers,

romance and fearless optimism. The birth of the great American musical!

Modern classics (last 70 years)

Jerusalem

by Jez Butterworth
(Nick Hern Books)

ISBN: 978-1-84842-050-2; 2009



On St George's Day, the morning of the local country fair, Johnny 'Rooster' Byron, local waster

and Lord of Misrule, is a wanted man. This contemporary vision of life in England's green and pleasant land has been heralded as one of the best plays of the 21st century.

A Wrinkle in Time

adapted by Morgan Gould, based on the novel by Madeleine L'Engle
(Your Stage Partners)



One of literature's most enduring young heroines, Meg Murry, battles the forces of evil so she can rescue her father, save humanity and find herself. The novel is brought to life in this powerful theatrical adaptation that still resonates with audiences of all ages.

A Raisin in the Sun

by Lorraine Hansberry
(Methuen Drama)

ISBN: 9781350234314



A Raisin in the Sun was the first play written by a Black woman to be produced on Broadway and is now considered one of the most prolific and important plays of the 20th century.

Angels in America

by Tony Kushner
(Nick Hern Books)

ISBN: 978-1-848-42631-3; 1992



In mid-1980s America in the midst of the AIDS crisis and conservative Reagan

administration, New Yorkers grapple with life and death, love and sex, heaven and hell. This is a true theatrical epic, which won two Tony Awards, as well as the Pulitzer Prize.

Elephant/Man

by Del Martin
(Stage Partners)



The complex inner life of Joseph Merrick, aka 'The Elephant Man', takes centre stage as Joseph lives out

his final years. This boldly theatrical retelling of the life of the ultimate outcast is designed for an ensemble of performers that share the lead role.

The Weir

by Conor McPherson
(Nick Hern Books)

ISBN: 978-1-85459-643-7; 1997



In a bar in a remote part of Ireland, a group of local lads are swapping spooky stories to try to

impress a young woman. But as the drink flows, the atmosphere becomes increasingly frightening. Regularly revived since its multi-award-winning debut, this perfectly formed play combines chilling tales of the supernatural with the banter of a small community.

Leave Taking

by Winsome Pinnock

(Nick Hern Books)

ISBN: 978-1-848-42740-2; 1987



Set in 1980s London, this landmark play charts the relationships and frictions between a British Caribbean mother and her two daughters.

Written by the 'godmother of Black British playwrights', it provides a relatable insight into the lives of the Windrush generation, exploring experiences of discrimination in the UK.

Random

by debbie tucker green
(Nick Hern Books)

ISBN: 978-1-84842-105-9; 2008



Written in a distinct staccato style, this urgent play about the senseless killing of a Black schoolboy

features a hard-hitting monologue by one of the UK's most celebrated and influential contemporary playwrights.

New writing (last ten years)

The P Word

by Waleed Akhtar
(Nick Hern Books)

ISBN: 978-183904-094-8; 2022



Zafar flees homophobic persecution in Pakistan to seek asylum in the UK, while Londoner

Billy is ground down by years of negotiating the complexity of being a brown gay man. In Soho at 2 am, parallel worlds collide. *The P Word* funny but urgent look at everything from casual hook-ups to the UK's hostile environment.

Life of Pi

adapted by Lolita Chakrabarti
(Methuen Drama)

ISBN: 9781350295681



Lolita Chakrabarti's adaptation of one of the most extraordinary and best-loved works of fiction won the 2022 Olivier Award for Best New Play.

Queens

by Kristen Doherty
(Stage Partners)



King Henry VIII is trapped in purgatory, bound to his throne. Here in his gilded cage, he is forced to relive the sins he committed against his queens, mistresses and people of the court. This ravishing drama by acclaimed Australian playwright Kristen Doherty is perfect for groups in need of a large cast play.

Knock Knock

by Kathryn Funkhouser & Jason Pizzarello
(Stage Partners)



This rapid-fire short comedy explores the hilarious and outrageous surprises that delivery people face behind every door. Brimming with laughs and easy to produce, it has been a go-to comedy for schools for the last couple of years.

Nine Night

by Natasha Gordon
(Nick Hern Books)

ISBN: 978-1-84842-730-3; 2018



When family matriarch Gloria dies, the traditional Jamaican Nine Night wake begins. But for her children and grandchildren, marking her death with a party that lasts over a week is a test. This award-winning play, exploring Jamaican culture in the UK, was the first play by a Black

British female playwright to be staged in the West End.

Ink

by James Graham
(Methuen Drama)

ISBN: 9781350146327



A historical Tony Award-nominated play which looks at the foundation and first year of Britain's most influential tabloid newspaper, *The Sun*.

Antigone in Munich

by Claudia Haas
(Stage Partners)



This harrowing adaptation of Sophocles' *Antigone* tells the story of Sophie Scholl, a member of the White Rose Society in Nazi Germany which encouraged passive resistance against the totalitarian government.

Beyond The Canon's Plays for Young Activists

edited by Simeilia Hodge-Dallaway & Sarudzayi Marufu (Methuen Drama)

ISBN: 9781350294998



Three groundbreaking UK plays from Black, Asian and Global Majority female writers alongside bespoke blended learning resources written by the authors and leading theatre professionals.

I, Joan

by Charlie Josephine
(Concord Theatricals)

ISBN: 9780573133664



This powerful and joyous new play retells the Joan of Arc story is alive and queer and full of hope. Rebelling against the world's expectations and questioning the gender binary, Joan finds their power within, and their belief spreads like fire.

Tooth & Tail

by Elizabeth A.M. Keel
(Stage Partners)



When Princess Plumeria is kidnapped, Vixen LaFey and her dragon Flicker are determined to rescue her – and bring her home for the reward money. This rollicking original adventure is an imaginative exploration of female friendship and love.

In the Forests of the Night

by Del Martin
(Stage Partners)



13 students are compelled by their dreams to play a game in the woods to keep a mysterious monster at bay. Not everyone gets to play it again.

When Bad Things Happen to Good Actors

by Ian McWethy & Jason Pizzarello (Stage Partners)



A simple one-act production of *The Wizard of Oz* gets derailed by missed cues, forgotten lines and a renegade sound board operator. This short comedy is packed full of laughs.

National Theatre Connections 2023

edited by the National Theatre (Methuen Drama)

ISBN: 9781350382695



10 new plays from some of the UK's most exciting and popular playwrights, touching on themes such as climate change, politics, toxic masculinity and gang culture.

Sweat

by Lynn Nottage (Nick Hern Books)

ISBN: 978-1-848-42818-8; 2018



In one of the poorest cities in America, a group of factory workers struggle to keep their present lives in balance, ignorant of the financial devastation looming in their near future. Based on extensive real-life interviews, this revealing look at a neglected community won the Pulitzer Prize for Drama, making Lynn Nottage the first, and so far only, woman to ever have won the award twice.

Lemons Lemons Lemons Lemons

by Sam Steiner
(Nick Hern Books)

ISBN: 978-1-848-42537-8; 2015



When a new 'hush law' limits the number of words people can say in any one day, partners Oliver and Bernadette must navigate the impact on their relationship. This acclaimed play has gone from the Edinburgh Fringe to London's West End and has been translated into multiple languages.

Red Pitch

by Tyrell Williams
(Nick Hern Books)

ISBN: 978-1-83904-061-0; 2022



On a football pitch in South London, lifelong friends Omz, Bilal and Joey live out their dreams of stardom. But around them, their community is changing fast – and their home from home is under threat. *Red Pitch* is a powerful, relatable story about gentrification and coming of age.

To buy copies of each of these books, go to the website of their respective publishers, or the National Theatre bookshop.



Young professionals mingle at a YPIA networking event

COURTESY BVA/MT

The social network

Susan Elkin talks to the team behind Young People in the Arts, a not-for-profit organisation which provides networking opportunities for young arts professionals at the beginning of their careers

‘It’s quite difficult to meet the right people and make useful contacts when you start out in the industry – so that’s what we try to help with,’ says Tessa Deterding, finance director at Young People in the Arts. As well as providing networking events for these young arts professionals, YPIA also offers talks, debates and professional development opportunities, both in London and in other UK cities. ‘The organisation was founded 15 years ago by Nicki Wenham and Andreas Flohr. The original starting point was classical music, but the idea was always to encompass all arts and that’s what we’ve expanded to include.’

The 24-strong committee includes young professionals working in film, museums, heritage, books, PR and other related industries. They are involved in setting up events and opportunities for the wider organisation. ‘Committee members do as much as they can or want to,’ says Deterding, adding that she and her colleagues are currently recruiting for a new committee. ‘Three years is

the standard term, but some people can commit to only one year and any of them can apply for a second term if they wish.’

In fact, YPIA recruits new committee members each year through advertising and through its own channels. ‘Committee members can organise their own events if they wish,’ says Deterding, pointing out that it’s all deliberately very flexible which results in ‘a lovely range’ of people and events.

A packed calendar

A lot of what YPIA does is straightforward networking: drinks and the chance to meet and chat to people in the arts industries. But there are also lots of other different types of events in the calendar. ‘We also run training sessions to help people to learn about different aspects of the arts world – fundraising, for example – which may be new to them.’

Speakers over the years have included Sir Nicholas Serota (Tate), Darren Henley (Arts Council) and Tony Hall (BBC). YPIA has also worked with organisations as various as the British Film Institute

and Jerwood Space along with Lyric Hammersmith and 1901 Arts Club.

As well as talks and lectures there have also been panel debates and young artist showcases, along with concerts in collaboration with other arts organisations. Recently, YPIA has hosted an evening event on ‘Breaking into Stage and Screen for Emerging Creatives’ with award-winning writer and director Cassiah Joski-Jethi. The organisation has also recently hosted a YPIA coworking day: an entire day of bouncing ideas off one another to develop new ways of thinking or working.

Job adverts are also hosted on the YPIA website, a lucrative revenue stream to help support this not-for-profit organisation which is entirely run by volunteers.

Get involved

YPIA’s membership scheme costs £25 per year, and includes benefits such as half-price admission to a range of events. If you don’t fancy committing to the membership programme, you can simply subscribe to the newsletter which give details of forthcoming talks and meetings as well as links to resources. ‘There’s an organisation-level membership too,’ adds Deterding. ‘That allows employers to offer it to their staff as a work perk.’

Who can get involved?

At present, all five management team members and the entire committee are female. This means that anyone browsing the website is greeted by a large number of female faces – something Deterding ensures is not a policy, but simply a coincidence. ‘It’s just the way it has worked out at the moment,’ she laughs. ‘We do have male members and participants, but somehow women seem to need us more.’

‘Young’ for YPIA doesn’t necessarily refer to years. It’s open to all as support to anyone starting out in the arts, or wanting to, irrespective of age. Of course, that also includes school students who are contemplating an arts career but need information and guidance about training – especially, perhaps, about the jobs and roles which aren’t obvious such as in arts management or backstage work in a theatre. Deterding, for instance has a background in Arts PR. She is Campaigns Manager at Riot Communications which specialises in culture and entertainment. ‘YPIA is a resource for anyone who needs it,’ she explains. **SGDE**

‘YPIA is a resource for anyone who needs it’

ypia.co.uk

The Royal Central School of Speech and Drama

PATRICK BALDWIN



A student from the Royal Central School of Speech and Drama under the spotlight

Degrees offered

- BA (Hons) Acting
- BA (Hons) Contemporary Performance Practice
- BA (Hons) Theatre Practice

Course content overview

Central's three-year vocational degree programmes each contain individual pathways:

- BA (Hons) Acting comprises three distinct pathways that train you to be a professional actor for stage and screen. While all three courses will develop your acting skills to an industry-ready level, your training will focus on either Acting, Musical Theatre or Collaborative and Devised Theatre.
- BA (Hons) Contemporary Performance Practice explores drama in non-traditional settings and allows you to choose one of three courses in applied theatre, experimental performance or writing for performance. If you are passionate about topics such as social justice, access to the arts and you see theatre as a tool for change, this programme is perfect for you.
- BA (Hons) Theatre Practice offers nine different courses covering crafts, design or production for theatre and live performance. Students choose one pathway, such as Costume Construction or Lighting Design, and spend three years becoming highly skilled and experienced in their specialism.

These are all practical courses with high contact hours where you learn through doing.

Fees, bursaries and other finance information

Central's undergraduate fees are £9,250 per year for UK students. There are a range of bursaries and scholarships for new and continuing students which can be viewed at cssd.ac.uk/scholarships-bursaries-awards.

Accommodation options

Central has an allocation of University of London intercollegiate halls and some students prefer to stay in private halls of residence. Many Central students live in private rented accommodation, and the Student Advice Centre at Central provides excellent support for students when it comes to accommodation, including hosting Sharing Days to get you acquainted with future housemates.

Entry requirements (qualifications)

- BA (Hons) Acting: 64 UCAS tariff points and selection by audition
- BA (Hons) Contemporary Performance Practice: Between 120 and 96 UCAS tariff points and selection by interview
- BA (Hons) Theatre Practice: Between 120 and 64 UCAS tariff points and selection by interview

Application method (UCAS/direct; audition fee; deadlines)

All applications are made through UCAS. If you apply by the UCAS equal consideration date, you will be offered an audition or interview.

For BA (Hons) Acting, there is an

audition fee of £40 but we offer free auditions to eligible applicants in England. You can view details of this at cssd.ac.uk/freeauditions.

For courses where selection is through interview, there is no fee.

Audition process/preparation required

Auditions and interviews take place in person at Central's Swiss Cottage campus. The audition for BA (Hons) Acting is a three-round process which considers you for all three pathways in the programme. For the first round you will need to prepare one classical monologue, one contemporary monologue, a song and a devised piece.

Courses in the BA (Hons) Contemporary Performance Practice and BA (Hons) Theatre Practice programmes require an interview and portfolio, giving you the opportunity to demonstrate your passion for the subject and any relevant work you have made or written. The exact requirements will vary depending on the course.

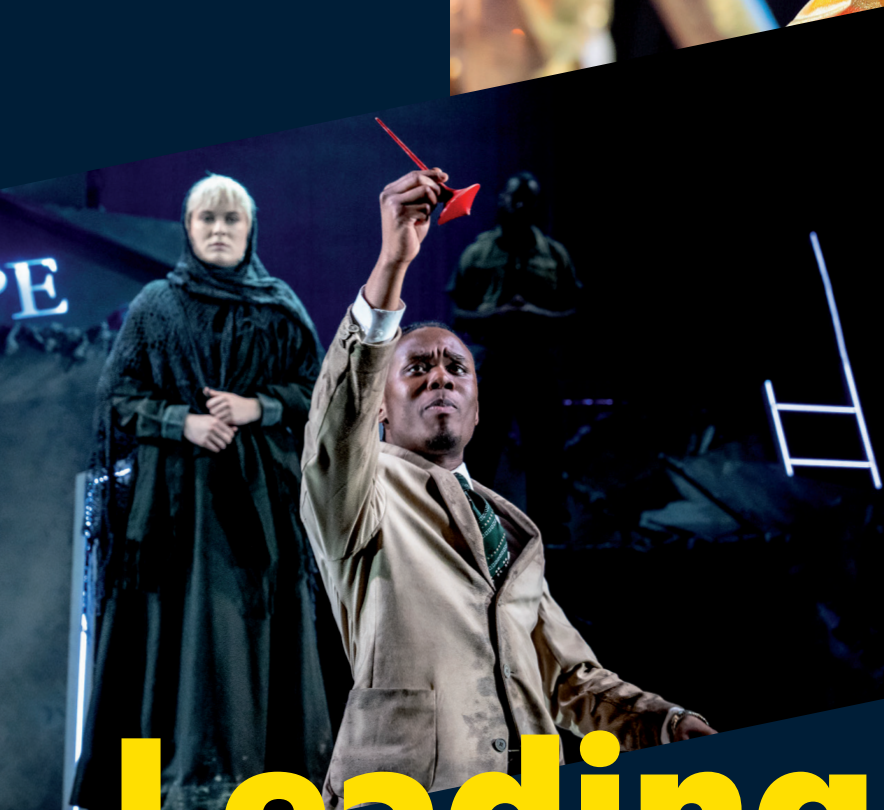
You will find plenty of guidance for applying to all undergraduate courses on Central's website.

Please note that all the information above is correct at the time of publication.

Website/Contact

- cssd.ac.uk
- openevents@cssd.ac.uk

ArtsEd



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Foundation (Cert HE)

Acting | Musical Theatre

Postgraduate (MA)

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ArtsEd

CRAG FULLER

Courses offered

- BA (Hons) Acting
- BA (Hons) Musical Theatre
- MA Acting
- Foundation (Cert HE) Acting
- Foundation (Cert HE) Acting

Course content overview

ArtsEd aims to nurture the finest creative talent, building strong foundations for success through exceptional teaching and outstanding pastoral care. Its training is uniquely inclusive and contemporary, with a detailed and dynamic curriculum supported by small class sizes and 35 hours of contact time a week. The result is confident, imaginative and resilient graduates.

ArtsEd's BA (Hons) in Musical Theatre course is world-renowned for producing true 'triple-threat' graduates who are accomplished actors, singers and dancers. Graduates of their Acting degrees (BA and MA) are highly regarded for the breadth of their skills, their individuality and a learning mindset that enables them to compete right across the sector in theatre, film, television and radio.

In 2023, all ArtsEd's BA students were signed with an agent before graduation. The most recent review by the Office for Students noted optimum levels of contact time, an inclusive learning environment, exceptionally high engagement and commitment from students, and an outstanding record of graduate success.

Track record

The success of ArtsEd alumni highlights the quality of the training. They include leading choreographers, directors and producers working in all areas of the performing arts. Notable BA Acting alumni include: **Lashana Lynch** (2010) *Matilda the Musical* (Netflix), *No Time to Die* (MGM); **Gabrielle Creevey** (2019) *In My Skin* (BBC), *Operation Mincement* (Seesaw); **Sam Creasey** (2020) *The Book of Dust* (Bridge Theatre); **Leo Woodall** (2019) *One Day* (Netflix), *The White Lotus* (HBO); **Jay Lycurgo** (2019) *The Batman* (Warner Bros), *War of the Worlds* (Fox), *I May Destroy You* (BBC/HBO).

Recent BA Musical Theatre alumni include:

Amara Okereke (2018) *My Fair Lady* (ENO), *Spring Awakening* (Almeida Theatre), *Sucka Punch* (BBC), *Les Miserables* (Queens Theatre); **Sienna Kelly** (2017) *That is Not Who I Am* (Royal Court), *Force Majeure*, *Teenage Dick* (Donmar), *A Christmas Carol* (Old Vic) *Adult Material* (BBC); **Omari Douglas** (2016) *Cabaret* (Playhouse Theatre), *Constellations* (Donmar), *It's a Sin* (BBC); **Miriam-Teak Lee** (2017) *Juliet* (Shaftesbury), *Hamilton* (Victoria Palace), *Our Town* (Regents Park Open Air); **Jac Yarrow** (2019) *Joseph* (Palladium Theatre), *Pantoland* (Palladium Theatre), *In My Skin* (BBC); **Emily Lane** (2020) *Anna – Frozen* (Theatre Royal Drury Lane).

Fees, bursaries and other finance information

Visit the website to find everything you need to know about individual course fees and information about bursaries. ArtsEd's efforts to address financial barriers to entry include providing as much assistance as it is able to, with about one third of BA students receiving fee support at some level. These range from full scholarships and government funded Dance and Drama Awards through to smaller bursaries from their own funds.

Equality, diversity and inclusion

ArtsEd aims to reflect its commitment to equality, diversity and inclusion in every aspect of its training. To this end they continually request and respond to student feedback. Recent innovations include the incorporation of British Sign Language into the BA Acting training in 2021/22 and the addition of Intimacy Training a core module on both BA courses.

Accommodation options

ArtsEd has no accommodation of its own however the surrounding areas have plenty of property to rent and most students live in shared flats and houses. Incoming students are sent a list of local letting agents the summer before they join, giving them plenty of time to find somewhere before term starts.

Entry requirements

For the BA (Hons) and Foundation courses, applicants must be aged 18 or due to have turned 18 by the time the course commences. The following qualifications are normally required:

- Passes in two subjects at A-level or a BTEC HND
- Passes in three subjects at GCSE or equivalent
- Good spoken English is a requirement for all courses. Candidates whose first language is not English must provide proof of their proficiency by having either an ELTS overall score of 7 or a TOEFL score of 100 or IELTS score of 6 or equivalent.

For the MA Acting course, you must be aged 21 or over and have an undergraduate degree or the equivalent professional experience.

If an applicant comes from an unconventional background but fulfils the other audition requirements, academic requirements may be waived.

Application method

All courses are subject to entry via an audition.

Audition process

Whether online or in person, ArtsEd believe it's important to give individuals the chance to fully show their potential and personality at audition. A great deal was learnt from the auditions during the pandemic, including the fact that some of the online elements worked very well for prospective students. As a consequence, ArtsEd have adopted a blend of online and face-to-face audition requirements. First-round auditions for their acting courses require the submission of a self-tape, followed by in person recalls at ArtsEd. All auditions for Musical Theatre are in person. Visiting ArtsEd gives prospective students the opportunity to meet staff and current students and to get a sense of the school in action, an essential aspect of the decision-making process.

During the audition process, all candidates are considered for the relevant full-time one-year Foundation courses as well as the three-year Degree course. Full details of audition processes and requirements for all courses are on the ArtsEd website.

Contact

- artsed.co.uk
- +44 20 8987 6666
- info@artsed.co.uk
- Follow on Twitter, Instagram and Facebook: @ArtsEdLondon

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STEVE GREGSON

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- Foundation Acting Full-Time/Part-Time
- Foundation Musical Theatre Full-Time (London & Manchester)
- FdA Technical Production
- FdA Stage Management
- BA (Hons) Performance – Acting
- BA (Hons) Performance – Actor Musicianship
- BA (Hons) Performance – Musical Theatre
- BA Top-up – Stage Management
- BA Top-up – Technical Production
- PGDip Production and Stage Management
- Postgraduate Courses: Acting, Musical Theatre, Creative Producing, Musical Direction, Theatre Directing, Site-Specific Theatre Practice and Theatre for Community and Education

Brief course content overview

Production Arts courses

Following completion of any Production Arts Foundation Degree course, there is the option to take a BA (top-up) to complete a full degree in a specific aspect as:

- FdA Technical Production (2 year): This course will provide students with a broad technical training which is highly employable. It will include elements of lighting, sound and technical production.
- BA (Top-up) Lighting and Sound (1 year): This course will enable students to specialise following their Foundation course and gain a degree. This course is open to students from other institutions.
- FdA Stage Management (2 year): This course will provide a two-year training option specifically in Stage Management.
- BA (Top-up) Stage Management (1 year): This course will allow FdA Stage Management students the opportunity to continue with their stage management training and is also an option for Technical Production

FdA students wishing to specialise in stage management. It will be open to students from other institutions.

- PGDip Production and Stage Management (1 year): This course will train Production Managers, Technical Managers and Company Stage Managers for the industry, in which they are in great demand. It also offers a progression opportunity to BA (Top-up) students.

Performances courses

- Foundation Acting Full-Time/Part-Time: Training focuses on three key areas of artistic development: creativity, technique and readiness. Classes focus on the core skills of acting, voice, movement and performance-based work, delivering a balance of preparation for auditions and for a life-long career. The part-time course enables students to work alongside their studies.
- Foundation Musical Theatre Full-Time (London and Manchester): Balancing core technique training across acting, singing and dance while developing creativity and artistic identity, with a focus on an equal balance of skills, audition preparation and performance work.
- BA (Hons) Performance – Musical Theatre: Over 25 years ago Mountview created the UK's first specialist three-year musical theatre course and its graduates continue to dominate the industry. The course develops technical skills through practical classes, workshops and performances and is split equally between the three essential musical theatre skills: acting, singing and dance.
- BA (Hons) Performance – Acting: This vocational training prepares students for a career in theatre, TV, radio and film. The course develops skills through workshops and performances. Designed to inspire imaginative engagement and develop practical experience enabling

you to take risks, expand your range and develop your strengths.

- BA (Hons) Performance – Actor Musicianship: There is an ever-increasing demand for performers who combine first-rate acting ability with a high level of musicianship. Mountview's course develops these dual skills to the highest level. Over the course you'll produce a range of performance projects, working on Shakespeare, contemporary plays and musicals, as well as devising original work.

Postgraduate courses

There are also postgraduate courses in Acting, Musical Theatre, Creative Producing, Musical Direction, Theatre Directing, Site-Specific Theatre Practice and Theatre for Community and Education.

Fees, bursaries and other finance information

There are bursaries and scholarships available to the most gifted students and those facing financial hardship. For more details visit mountview.org.uk/courses/funding-and-scholarships.

Accommodation options

Many Mountview students choose to live at Bernard Myers House, a hall of residence managed by Host, which is a 15-minute walk away. Others opt to move into shared houses in the area.

Entry requirements

While specific requirements vary from course to course, in general applicants must be aged 18 years or over at the start of the course. Entry is based on performance at audition or interview and previous formal academic qualifications are not essential.

Application method

Apply directly at mountview.org.uk/apply.

All courses at Mountview are subject to entry via an audition or interview. There is a £25 fee for first round online auditions for performance courses and a £20 fee for in-person recall auditions. There is no fee for non-performance courses.

Audition process/ preparation required

There are detailed guidelines for each course listed at mountview.org.uk/courses/auditions-and-interviews.

Contact

mountview.org.uk
admissions@mountview.org.uk

Courses offered

Undergraduate and foundation degrees:

- BA (Hons) Professional Acting
- FdA Production Arts (Stage)
- BA (Hons) Production Arts (Stage & Screen)
- FdA and BA (Hons) top-up Costume for Theatre, Film and TV

Postgraduate degrees

- MA Screen Acting
- MA Performance Design
- MA Drama Directing
- MA Drama Writing
- MFA Professional Voice Studies
- MFA Professional Acting (for international students)

Short courses

A range of short courses in acting, creative and technical disciplines ranging from day-long masterclasses to a 10-week summer intensive course in acting.

Course content overview

Bristol Old Vic Theatre School (BOVTS) has led the way in training theatre, TV and film professionals for over 75 years. Its courses are recognised nationally and internationally as a benchmark of quality in acting, creative and technical arts. BOVTS is a school with a world-renowned reputation, based in one of the UK's most lively and creative student cities.

All the courses are practical and career-focused, with the majority of teaching takes place in small groups, workshops or in individual tutorials. Learning is immersive and you will have a full and busy timetable throughout each term. As a student at BOVTS, you will have excellent opportunities to perform in, design, write, direct, stage manage or work on shows that take place for the paying public across Bristol and the West Country.

Students are regarded as professionals in training: your first day in the school is the first day of your career. BOVTS graduates can leave feeling confident in their creative and technical skills, but also with tenacity to succeed in building a sustainable, varied and fulfilling career in the arts.

The School's degrees are validated and awarded by the University of the West of England (UWE Bristol).

Fees, bursaries and other finance information

For fee purposes, the School classifies students either as UK or international. Residency classification determines the



Bristol Old Vic Theatre School

amount you pay in tuition fees, which also vary according to whether the course is an undergraduate or postgraduate degree. For full details, please visit oldvic.ac.uk/course-finder.

UK and Irish students are eligible for tuition fee loans and support administered by the government. In addition, each year the School offers a range of support in the form of bursaries and scholarships. If you are called to interview or audition, course staff will explain more about the funding options available.

Accommodation options

While the School does not own halls of residence, Bristol is a student city and there is an abundance of high-quality accommodation within walking of distance of the School. Many students choose to rent with fellow BOVTS students. The admissions office provides guidance to new students wanting to find accommodation in the private rented sector, with information on fair rents, landlord relations and council tax exemption.

Entry requirements (qualifications)

BOVTS typically makes unconditional offers based on applicants' performance at audition or interview. For undergraduate courses, applicants are normally expected to meet UWE Bristol's minimum entry requirements. For postgraduate courses, applicants would normally be expected to have an honours degree in a related subject area. We will also consider evidence of

personal, professional and educational experience which show an ability to meet the demands of the course.

Application method (UCAS/direct; audition fee; deadlines)

All applications are made directly to the School, with additional information on deadlines available at oldvic.ac.uk. An audition fee of £25 is charged for the BA Professional Acting course, but an audition fee waiver scheme is available.

Audition process/preparation required

For BA Acting, auditions involve a three-stage process consisting of submission of a self-tape, followed by an interactive online preliminary audition, followed by a recall day at the School. You'll be required to present two contrasting monologues, each two minutes long. For technical and creative courses, there is an initial review of applications ahead of interview, where applicants will be asked about their motivation for joining the course, their relevant experience and a discussion of their portfolio.

Website/Contact

For details of open days, visit opportunities or to request a prospectus, contact the Student Recruitment team (student-recruitment@oldvic.ac.uk). For information about making an application, entry requirements, or fees and funding, contact Admissions (admissions@oldvic.ac.uk). Sign up for updates about courses and news from the school at oldvic.ac.uk/mailling-list.

Federation of Drama Schools

allows a wider range of applicants to be seen, without incurring hefty travel costs. Most schools will run their second rounds /recalls in person, which allows prospective students to come and get a feel for the physical training environments and practical ethos. There is strong commitment across all partner schools to tackling financial obstacles that may arise here, from reducing audition fees, to travel bursaries. If you are encountering a financial obstacle, you are strongly encouraged to check out the individual schools websites for support options.

FDS partner schools

- ArtsEd
- Bristol Old Vic Theatre School
- Drama Studio London
- East 15 Acting School
- Guildford School of Acting
- Guildhall School of Music and Drama
- Italia Conti
- LAMDA
- LIPA
- Manchester School of Theatre
- Mountview
- Oxford School of Drama
- RADA
- Rose Bruford College
- Royal Birmingham Conservatoire
- Royal Central School of Speech and Drama
- Royal Conservatoire of Scotland
- Royal Welsh College of Music and Drama

Website/Contact

The websites of individual schools provide a wealth of advice and support for prospective students looking to navigate their next steps towards becoming a professional performer or performance maker.

The FDS website provides links and info across all its partner schools to help the next generation of creative talent find the right place for them to develop and thrive.

- federationofdramaschools.co.uk
- info@federationofdramaschools.co.uk

Contact:

www.federationofdramaschools.co.uk
info@federationofdramaschools.co.uk



FELIX MAY

Students of Drama Studio London in performance

The Federation of Drama Schools brings together 18 of the UK's longest established and most recognised training institutions for the performing arts. Its partner schools provide professional training for performers and those who make performance possible: onstage, offstage, backstage and increasingly on screen and online. FDS schools are unified in maintaining the global reputation of British theatre and film training.

FDS schools all share key principles and practices in training: emphasising creative learning through *doing* experiences; developing meaningful and employable practical skills and working in professional environments and projects. This means that there are a lot of active contact hours in studio classes, practical workshops, rehearsals and performances, rather than seminars, lectures and exams. Typically, you could expect around 30 hours of in-person training during termtime (usually around 30 weeks a year), which is usually more face-to-face time than a university degree will entail.

In an increasingly digital and online world, FDS courses recognise that close ensemble collaboration, experiential and embodied learning and hands on practice are still central to evolving performance skills, both on and offstage. All schools continue to offer the in-person training and intensive practical learning that has given UK drama schools their reputation, but this is supported by an education that equips students with the knowledge of what the contemporary professional landscape requires of graduates.

The performance industry is complex

and constantly evolving, increasingly using digital technologies and changing how the world encounters and creates great drama. FDS schools continually refresh content and learning opportunities to engage with this, to make sure that the skills its graduates develop really do equip them for a sustainable professional career in the future.

Fees, bursaries and other finance information

The majority of FDS schools offer courses which are recognised as higher education qualifications (degrees), and so often the cost of training is the same as a university degree, and student loan finance is available in the same way to support your training. Some schools are funded differently, via the DaDA scheme, or have different fee structures so the HE student loan may not cover all the fees. These schools also offer a range of bursaries and scholarships to support talented students who have financial obstacles.

Audition process/preparation required

Competition for places on FDS courses can be intense, and the audition/selection process can be lengthy. FDS schools commit a great deal of time and attention to uncovering talent, drive and creativity wherever they can find it – and selecting students through considering their practice and performance skills, not just via exam results and written statements.

You can expect the audition process to have several stages: often this will start with an online *self tape* recording as this

Wimbledon College of Arts, University of the Arts London

Wimbledon College of Arts has well established national and international industry links. These include two of the United Kingdom's leading theatres: the National and the Lyric. Many of our staff are practising professionals in their field. These connections allow students to gain valuable work experience.

Our facilities include specialist workshops, studios and an on-site professional theatre. We recently completed a multimillion-pound investment programme to transform Wimbledon College of Arts into a world-leading centre for performance.

Courses offered

Undergraduate degrees

- BA Acting and Performance
- BA Costume for Theatre and Screen
- BA Production Arts for Screen
- BA Technical Arts for Theatre and Performance
- BA Theatre Design

Postgraduate degrees

- MA Performance: Politics and Social Justice
- MA Performance: Theatre Making
- MA Puppetry
- MA Theatre and Performance Design

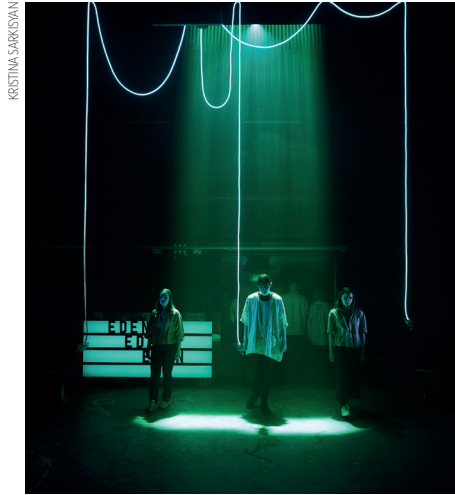
Course content overview

Part of University of the Arts London, Wimbledon College of Arts is dedicated to the study of stage and screen performance, training students to become innovative performers and experimental designers.

Wimbledon College of Arts is on its way to becoming one of the UK's leading performance colleges, with a wide variety of courses available. These range from acting and performance to design and digital production, covering live performance, set and costume design, model making and prop making, animatronics and prosthetics, puppetry and the exploration of politics and social justice in contemporary performance.

Fees, bursaries and other finance information

Fees vary by level of the course (undergraduate or postgraduate), as well as your fee status ('Home' or 'International'). Your fee status mainly



BA Acting and Performance students from Wimbledon College of Arts perform *Paradiso Eden*

depends on your nationality and where you usually live now.

UAL bursaries of £1,200 are available to all eligible students with Home fee status studying on undergraduate courses.

At postgraduate level there are scholarships ranging from a £5,000 fee waiver to £50,000 to cover the cost of international tuition fees and accommodation at one of UAL's halls of residence.

Accommodation options

Once you have an offer of a place on your course, you can apply for one of UAL's 14 halls of residence. The nearest accommodation to Wimbledon is Furzedown Student Village and Cedars Hall which is set across three buildings in Tooting in southwest London.

University of the Arts London also helps students with private accommodation advice.

Entry requirements (qualifications)

Undergraduate and postgraduate applicants are asked to submit a portfolio and personal statement, followed by a brief interview to discuss their application and the course they've applied to.

Entry to a course will be determined by the quality of the application, looking primarily at the portfolio of work, personal statement and reference.

Course minimum entry requirements are listed on course webpages. Applicants who do not meet course entry

requirements may still be considered in exceptional cases. The course team will consider each application that demonstrates additional strengths and alternative evidence.

Application method (UCAS/direct; audition fee; deadlines)

Undergraduate courses

Both Home and International applicants apply via UCAS. The deadline is 31 January 2024.

Postgraduate courses

Home applicants apply direct to the University, while International applicants can apply directly or via official representatives in their own country. There are two deadlines, in December and April.

Audition process/preparation required

Wimbledon College of Arts selects students for acting and performance courses based on their portfolio and a workshop/interview. Auditions are not part of Wimbledon's selection process.

Portfolio advice for acting and performance courses

Your portfolio of a maximum of 30 pages should show an interest in acting and performance practices.

Your portfolio could include:

- Photographs and or written reflections about a role you've played or a performance you have been involved in.
- Critical review(s) of professional performances you have seen and would like to have been in.
- A short character study for a role of your choice, indicating why you'd like to play the role and how you would approach it.

Workshop (undergraduate acting and performance courses only):

Following the review of your digital portfolio, a small number of applicants will progress to the final part of the selection process: the workshop/interview stage.

Website/Contact

arts.ac.uk/wimbledon
wimbledon_enquiries@arts.ac.uk



PAUL TAIT

East 15 Acting School

Courses offered

Undergraduate degrees

- BA Acting
- BA Acting (International)
- BA Acting and Contemporary Theatre
- BA Stage and Production Management
- BA Acting and Physical Theatre
- BA Acting and Stage Combat
- BA Acting and Community Theatre
- BA World Performance
- BA Creative Producing (TV and Film)

Foundation degrees

- CERT HE Acting and Theatre Arts (1-year)

Postgraduate degrees

- MA Acting
- MA/MFA Acting (International)
- MA/MFA Theatre Directing
- MA/MFA Acting for Digital Media
- PhD Drama and Performance

Course content overview

With over 60 years of history and experience training innovative, imaginative and daring actors, performers, directors, producers and technicians, East 15 Acting School remains one of the UK's foremost conservatoires for developing your skills ahead of a career in theatre, TV, film or digital media. With one of the widest ranges of courses available for vocational training at undergraduate and postgraduate level, East 15 allows you the opportunity to specialise your skills in your areas of interest, whilst establishing the knowledge, abilities, tenacity and networks that are crucial to a sustainable career in the performing arts industries.

East 15's training emphasises a balance between personal discovery, intuition and technical skills. The aim is to give students the basic awareness and confidence that will allow them to continue to learn and perfect their craft in the years to come. The key tenets of East 15's acting training are:

Movement

The main focus of the movement programme at East 15 is to encourage confident, imaginative and physically expressive actors. The training is based on dynamic alignment (which may include Alexander, Authentic Movement, Bartenieff, Body Centring Experiential Anatomy and Pilates), characterisation techniques (including Laban, Grotowski, Lecoq and Chekhov-based work), dance (including jazz and ballet) and stage combat.

Voice

The voice teachers at East 15 aim to equip students with the skills required to release their full vocal potential beyond the limits of 'habit' voice. Studies will involve techniques derived from leading physical and vocal practitioners like Laban, Chekhov, Berry and Linklater.

Singing

Actors must have a good feel for music, even if their strengths lie elsewhere. At East 15 students will learn to understand the rudiments of music and be able to approach a song with confidence and feeling. Those with musical theatre potential will be encouraged further, although the overall emphasis is on acting through song.

Music

Students with the ability to play musical instruments can develop those talents and there are numerous possibilities to play in ensembles for private and public performances at East 15. Although instrumental playing is not part of the assessment, actors who develop such skills enhance their employability.

Media

Students are introduced to the techniques and disciplines of working with recorded, digital and online media.

Preparation for the industry

Guest lectures and workshops, given by industry specialists, help prepare students for the complexity of working in theatre, film, TV and related areas. East 15 also offers a range of specialised non-acting courses at undergraduate level, including in-depth technical theatre training and production skills across TV and film.

East 15 was ranked No.1 for Drama in 2022 (Guardian University Guide) and has a top 10 overall student satisfaction score from the most recent National Student Survey, with the highest satisfaction score among UK drama schools. Its alumni have gone to be world-renowned and award-winning, starring in major films and on the world's biggest stages, as well as creating their own work and companies.

Fees, bursaries and other finance information

£9250 (UK undergraduate)
£16850 (EU and International undergraduate)

Accommodation options

East 15 is spread over two campuses as part of the University of Essex; Loughton Campus near London, and Southend-on-Sea.

Loughton Campus has no on-site student accommodation, so students are helped to find housemates and local trusted landlords by our support team ahead of starting their programme. Southend Campus has on-site student accommodation available for all years, guaranteed for all first-year students.

Entry requirements (qualifications)

- UG courses: CDD at A-level (or equivalent), with a successful audition/interview
- BA World Performance: BCC at A-level (or equivalent), with a successful audition
- BA Creative Producing: BCC at A-level, with a successful interview
- CERT HE: At least one Grade E A-level (or equivalent), with a successful audition

Application method

UCAS or direct application form followed by East 15 Acting School application form. £15 Round 1 Audition fee (for video auditions) – Audition Fee Waivers available.

Audition process/preparation required

The first round will be a video audition, submitted at the time of application. This will be followed by a second round on campus.

Candidates for all acting courses must prepare two contrasting speeches: one from a contemporary play or film/TV drama, and another in 'Heightened Language, with interesting rhythm, where the sounds and meaning overlap powerfully. This could be anything from Shakespeare or Ibsen to Stormzy or Kae Tempest. Texts from all global traditions in English translation are welcomed.

Some of East 15's courses also have additional audition requirements (including extra speeches and/or physical and devised work). Before selecting your pieces for audition, read the whole play and be ready to talk about the characters and the action.

Other courses/non-performing courses will require an interview.

Website/Contact

- east15.ac.uk
- east15@essex.ac.uk



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