

STUDENT GUIDE TO

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# Drama Education

2024-25

## Setting the stage

Audition tips, technical training, playwriting opportunities and new foundation courses

## Bright bookshelves

The latest plays and books for aspiring dramaturgs

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One expert outlines their top tips for becoming a drama teacher

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

2024-25

I remember looking through brochure after brochure when I was applying to drama school, overwhelmed by the amount of options. The range of subjects, the varying lengths of the courses, the difference in schools, the demands and expenses of different application and auditions processes – the lot. Everything began to compile into one big ball of stress. I ended up applying for one BA in Acting and blundering through the entire audition process. This was really a blessing in disguise to be honest; in retrospect I am much better suited to journalism than being on stage. Nonetheless, at the time I remember avidly searching for some guidance. A magazine containing all the information in one place would have been a godsend, and that is exactly what we have tried to create here.

If you have opened the Student Guide to Drama Education 2024-25, the likelihood is that you are seriously considering entering a theatrical discipline in further education. First of all – welcome to the fold! This guide is designed to provide you with all the facts and testimonies you need to make an informed decision on where and what you do next. All of the unknowns can be terrifying, but this is also an extremely exciting time in your life.

We have spoken to current students across a range of schools and subject areas, so you can hear directly from them about real-life unedited experiences. We also have a compilation of foundation courses for actors, technical theatre application advice, opportunities for up-and-coming playwrights and assistance on how to become a drama teacher. If you want technical training, the Southbank Centre might offer what you need, and if you are entering your second year of applying to drama schools, Nick Moseley may have some advice that can help. Just like previous years, we also include a thorough listings section of relevant books and plays for you to read through.

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



**Hattie Fisk**, Editor

Cover image: The RCS Musical Theatre production of *The Little Shop of Horrors*

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# Multiple choice

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

CRAIG FULLER

**Making the decision between applying for drama school or uni can feel overwhelming, so Nick Smurthwaite talks through all the options, to give you some food for thought...**

**F**or 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, energy and attitude. 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 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, i.e. 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

**John Johnson** takes a look at how the cost of education has changed in the past year and what financial support continues to be offered to young people looking to study for a career in the creative arts



In most vocational colleges offering degree programmes, fees are £9,000 or more – currently capped at £9,250 for 2024-25 – though it is worth mentioning that this could change post the General Election due to take place in July 2024. Fees can be covered by a student loan. Some schools, however, can charge more. The Mountview fee for UK students for 2024/25, for instance, is £16,535, while Arts Ed is charging students is £17,278. 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 £25,000 a year, at which point you begin paying it back in small instalments. If you never reach this threshold, your debt is written off either after 30 or 40 years depending on when you started to study. 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 £13,348 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.

## Open Door Drama

Open Door is an 8-month part time acting training programme designed to prepare young people for Drama School. Their Acting programme works with people aged between 18-30 based in various locations in the UK who are serious about pursuing a career in Acting but may need a little help in getting there.

Open Door also offer an online Behind the Scenes programme works with people aged between 17-30 based across England, Scotland and Wales who are serious about pursuing a career in Technical Theatre and Production Arts but may need a little help in getting there.

Successful Acting applicants will receive free part time acting training,



# Fees and funding



ADOBE STOCK / SIMPLE LINE

one-to-one tutoring on audition speeches, free auditions at partner Drama Schools, travel expenses to auditions, free theatre tickets and other support from Open Door.

Successful 'Behind the Scenes' applicants will receive free interviews at partner Drama Schools, travel expenses for all interviews, a series of creative workshops, five hours of one-to-one tutoring and access to other support.

## Audition fees and further support

In April 2024, The Royal Central School of Speech and Drama announced that

it was scrapping auditions fees all prospective students auditioning for its undergraduate level acting courses from 2025 entry onwards and for its diploma acting courses immediately.

The school has also established three new travel grants to enable eligible future students to visit its campus:

- A £20,000 travel grant to encourage prospective applicants to attend its undergraduate open days.
- Two grants totalling £30,000 to support with travel costs associated with attending final round undergraduate acting auditions and other applicant-focused on campus events.

While Central is the most prestigious drama school to drop audition fees, it is not the first. Five years ago Liverpool Theatre School scrapped audition fees while Bristol Old Vic and RADA now offer full fee waivers for some students. **SGDE**

The following schools offer DaDAs for the 2024/25 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

### Dance and Drama Awards

[www.gov.uk/dance-drama-awards](http://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](http://www.gov.uk/student-finance)

### Open Door

[www.opendoor.org.uk](http://www.opendoor.org.uk)



### What did you like about the institution?

I think the students and teaching staff really help one another. They are very supportive and drive you forward. Bruford has a really nice campus feel to it, with open light studios and lots of space which is great and it's only a short train ride from central London.

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

Absolutely. What this course has given me is range and adaptability, among other things. I have been very lucky to start working in my final year in a range of performance jobs, some I would not have been able to do without this training. It has given me the tools to be able to access the normal and unusual jobs.

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

Yes, moving from my Foundation into my BA, I was set on being a 'traditional' actor. As mentioned, this was thrown around hugely. I still want to act, but now I also want to create and am ready to take on whatever is thrown my way. I have had the opportunity to try new things and take risks, finding what I enjoy, and I am excited to keep discovering.

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

Right now, I am performing in a comedy show in London's Soho and will soon tour a play that has just finished its research and development stages at the time of writing this. I don't know what my plans are, and that honestly feels amazingly terrifying. It's a hard industry, but it is because we love it that we do it. I would honestly say that it is down to my training that means I can think so positively about a very vulnerable time in my career.

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

Don't worry about the future you. Worry about whether the course is right for you at this moment, and whether you think you will enjoy what it offers. And always be open – it will serve you well. [SGDE](#)

## Acting

### JACK HILLS

SAM TOM

### What course did you study at what institution?

I have studied at Rose Bruford College for the past four years, starting on the foundation before moving on to the BA European Theatre Arts (ETA) course.

### Why did you choose that particular course?

My foundation teacher encouraged me to apply because of my ability in movement and theatre-making, so I thought, why not? I have a history and a strong interest in international justice work, and this course touches upon those things within the theatre. I also wanted to be an actor. Overall, ETA was perfect for giving me broad training, something very valuable in this industry.

### What were the entry requirements?

They were (and still are) asking for 96 UCAS points and a couple of audition stages. I auditioned during COVID with a monologue and a Zoom recall. However, now you take part in a workshop day at the Sidcup campus as the recall, which is very fun!

**'It's easy to get stuck in your ways, but breaking from this was the best thing I have done for my training and career'**

### What did you enjoy most about the course and why?

I am going to be greedy and pick two things. During my second year, I completed a placement abroad. I went to Barcelona and learnt the Daulte technique (an improvisation-based training). Immersing myself in another culture was immense and a huge learning opportunity. In my final year the dissertation was a 20-minute presentation about a selection of shows based on a question we researched. This experience (and the whole three years) has transformed me into a confident performer and theatre maker. I feel ready to tackle the industry.

### What did you find most challenging?

I will be truthful and admit that I almost dropped out in the first year of my BA. This was due to me worrying that the training was too broad and I wasn't progressing, but on reflection it was due to me struggling to keep an open mind. It's easy to get stuck in your ways, but breaking from this was the best thing I have done for my training and career.



# Musical theatre performance

ARABELLA PAHL



©BEN GREGORY PING

## What course do you study and at what institution?

I am currently training on the BA (Hons) Musical Theatre Performance course at Trinity Laban Conservatoire for Music and Dance (2023-2026).

## What were the entry requirements?

We had one round of in person auditions where we had to prepare two contrasting songs, a monologue and complete a dance call. The audition panel and student helpers were very welcoming, and I learnt so much from workshoping with the different creatives and watching other auditionee's.

## What did you like about this institution?

I knew in my heart Trinity Laban (TL) was the place for me after the audition day. Speaking to current students as well as workshoping with staff on the day showed me a real insight into everyday life at TL. This along with location and alumni success cemented my choice to study there.

## What are your plans for the future?

Once I complete training I hope to continue performing! I feel a Musical Theatre degree sets me up perfectly to dabble in just about anything in the industry (theatre, film/tv, voice acting, etc.). A big dream of mine is to complete an International Tour of a musical, as I grew up in Hong Kong watching them and it's what inspired me to perform.

## Do you feel the course has equipped you well enough for the industry?

Although I am still in training, I can already tell the course is equipping me with key skills necessary for going into the industry. The large amount of performance opportunities as well as the full-time triple threat training means I get to strengthen my time management, stamina and overall Musical Theatre knowledge.

## Why did you choose this course?

There are so many amazing Musical Theatre institutions all over the world, but what drew me to TL was the prime location in London – an epicentre of theatre. I also liked the equal split between singing, acting and dance training and their emphasis on shaping individual performers!

## What do you enjoy most about the course?

Being surrounded by likeminded individuals is a huge factor to why I love training on this course. Our year group is made up of about 50 students from all over the world which I feel is the perfect size as there is enough of us to be split into classes but not too many that we don't feel individual.

## Advice for people applying to drama school?

Applying for drama school can be daunting. It is a big decision and is sometimes frowned upon by people who may not understand the hard work that goes into training. My biggest piece of advice is to surround yourself with a good support system who will be by your side throughout the whole process. Remember everyone is on their own journey, so remind yourself what makes you special because in the end, we are all just following our dreams! **SGDE**

The **BA (Hons) Musical Theatre Performance** programme is designed to enable you to develop the skills, attributes and knowledge necessary for a career as a creative entrepreneur and artist (singer-actor-dancer) in the Musical Theatre industry.

Find out more at [trinitylaban.ac.uk/course/ba-hons-musical-theatre-performance](https://trinitylaban.ac.uk/course/ba-hons-musical-theatre-performance)

**'Applying for drama school can be daunting'**



## What it's like to study...

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

Yes, I do. I have learned numerous practical skills and techniques, and I have made incredible connections with industry professionals and peers, further preparing me to step confidently into the industry.

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

Before joining the course, I knew I wanted to work in live performance and creative industries, but I wasn't sure which specific path to take. During the course, my experiences and the skills I developed helped clarify my direction, steering me towards prop making and the broader field of sculpture and art.

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

I am currently starting as a Workshop Assistant for the prop department at the National Theatre. Additionally, I will be beginning a master's degree in Sculpture at the Royal College of Art later this year. I've also participated in three art exhibitions in the past six months. My plans for the future include continuing to grow in the theatre and art industries, combining my passion for live performance with my love for sculpture.

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

My advice for anyone applying to the course would be to immerse yourself fully in the experience. Spend as much time in the workshop as possible, and don't hesitate to ask questions. Experiment and be comfortable with making mistakes, as this is a crucial part of learning and growth. Take on personal projects whenever you have free time and enjoy the process. Additionally, have fun with your classmates and build strong relationships, as they can become valuable collaborators and friends. **SGDE**



COURTESY POPPY CAUCHI

# Prop making

## POPPY CAUCHI

### What course do you study at what institution?

I'm currently graduating from a BA Hons in Theatre Practice: Prop Making at the Royal Central School of Speech and Drama.

### Why did you choose that particular course?

I chose to study prop making because I have always had a deep passion for both art and storytelling. Prop making represents the perfect fusion of these two loves, allowing me to bring stories to life through tangible, creative work. Additionally, I was keen to develop practical skills and learn about various techniques and materials, which I knew would be invaluable in the industry.

### What were the entry requirements?

To join the course, you have to have between 120 and 64 UCAS tariff points, and you are then asked to submit a portfolio and attend an interview.

### What did you enjoy most about your course and why?

The people. Our course was very small, with only six students in my year, allowing us to become incredibly close and share many unforgettable moments. The opportunity to learn from one another and be creative in such a tight-knit group was invaluable. Additionally,

having so much one-on-one time with tutors and industry professionals was a fantastic advantage, as we could ask every question we had and receive personalised guidance.

### What did you find most challenging?

The hardest aspect was constantly pushing myself to try new skills and maintain curiosity and independence. The necessity to always be experimenting and resilient was demanding, especially when things didn't go as planned.

### What did you like about the institution?

What I liked most about RCSSD is that it genuinely feels like a huge family. It is one of the most supportive and inclusive places I have ever been. The institution offers countless opportunities for students to shine and express their personalities, from queer cabarets and various societies to numerous student union events. There is always something happening to bring everyone together, creating a vibrant and welcoming community.

**'Experiment and be comfortable with making mistakes, as this is a crucial part of learning and growth'**





COURTESY JAS TAYLOR

# Filmmaking and creative technologies

JAS TAYLOR

## What course are you studying at what institution?

I am currently studying Filmmaking and Creative Technologies at the Liverpool Institute for Performing Arts (LIPA).

## Why did you choose this particular course?

I chose to study Filmmaking and Creative Technologies at LIPA because of its reputation for providing a comprehensive and hands-on education in the arts. LIPA's emphasis on creativity and collaboration aligns perfectly with my passion for storytelling and desire to work in a dynamic, creative environment. The vibrant cultural scene of Liverpool also offers endless inspiration and a rich backdrop for my creative endeavours.

## What were the entry requirements and process of applying?

Applying involved meeting specific entry requirements and navigating a detailed application process. I was invited to attend an interview and present my portfolio, which included short films, scripts, and other relevant projects such as my previous work in Art, Photography and Media. This interview was a critical opportunity to demonstrate my passion for filmmaking, my creative vision, and my commitment to pursuing a career in this field.

## What are you most enjoying about the course and why?

I'm enjoying the immersive, hands-on learning experience that it offers. From the very first term I have had the opportunity to work with professional-grade equipment and state-of-the-art facilities. The collaborative projects with fellow students from diverse artistic backgrounds have

enriched my creative process, fostering a dynamic and supportive environment. The expert guidance from industry professionals and accomplished faculty members has been incredibly inspiring, providing me with valuable insights and mentorship.

## What are you finding most challenging about the course?

It's a challenge to balance the intense workload with the high standards expected in both practical and theoretical components. The rigorous schedule demands exceptional time management and organisational skills. Additionally, mastering the intricate details of film production, from pre-production planning to post-production editing, has been particularly challenging.

## Describe a typical day on your course – what does it involve?

A typical day is dynamic and filled with a blend of theoretical learning and hands-on practice. The day often begins with lectures covering various aspects of film theory. Following the lectures, I usually attend technical workshops where I gain practical skills in camera operation, sound design, and editing software. The afternoons are typically dedicated to collaborative projects, where I work with fellow students on developing scripts, shooting scenes, and refining our films.

## What do you like about the institution?

The institute's emphasis on practical learning allows me to develop hands-on skills and gain real-world experience in filmmaking. The dedicated faculty members are not only experts in their respective fields but also passionate

mentors who provide invaluable guidance and encouragement. The collaborative nature of the programme fosters a sense of community among students, encouraging us to learn from one another and collaborate on projects.

## How is the course equipping you with skills necessary for working in your field?

Through a balanced curriculum that combines theoretical knowledge with practical experience, I am gaining proficiency in every aspect of filmmaking, from pre-production planning to post-production editing. The hands-on projects and technical workshops are honing my technical skills while the collaborative nature of the programme is teaching me the importance of effective communication, teamwork, and problem-solving skills.

## What are your plans for the future once you've completed your time at LIPA?

I want to pursue a career in the film industry, leveraging the skills and experiences I've gained during my studies. I aim to immerse myself in various aspects of filmmaking, whether it be directing or screenwriting, to continue refining my craft and finding my niche within the industry. My goal is to contribute to the creation of compelling and thought-provoking cinematic experiences that resonate with audiences worldwide, while also continuing to grow and evolve as an artist.

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

Prioritise your passion and long-term career goals. Your university experience is an investment in your future, so choose a course that not only inspires you academically but also equips you with the skills and knowledge necessary for success in your chosen field. **SGDE**

**'LIPA's emphasis on creativity and innovation encourages me to explore my unique voice as a filmmaker'**



# Stage management

ALEXANDRA BROWN



COURTESY ALEXANDRA BROWN

## What course did you study at what institution?

I am in the final year of my BA (Hons) in Stage Management and Technical Theatre Course at the Royal Welsh College of Music & Drama (RWCMD).

## Why did you choose that particular course?

I became interested in stage management after performing on stage in musical theatre schools for most of my childhood. After being involved backstage I wanted to get direct experience from industry professionals. RWCMD's short Production Art courses for under-18s were my first step into the backstage industry. I researched and applied to many different Stage Management courses throughout the UK, but I chose RWCMD because it didn't just give me experience in stage management, but the other technical aspects of the industry. That presented itself as a unique experience that not all courses offer.

## What were the entry requirements?

I completed my A Levels, but others did BTEC instead. The main focus is an interview, where you have the chance to talk about your passions and experiences and provide a portfolio of your experience in the backstage world.

## What did you enjoy most about your course and why?

The college production placement options were a highlight for me. Instead of doing traditional exams we were allocated a certain role, such as deputy stage manager, sound designer or lighting designer, in a college production. This lasts for six weeks and reflects industry practice, giving you the opportunity to work with current freelancers and

professional directors on a range of production styles. In my time at RWCMD I've worked on operas, plays, puppetry and musicals, and this versatility has allowed me to develop an understanding of how the different roles play into one another, especially with how many people are involved in creating one production.

## What did you find most challenging?

For me, it was understanding that you'll always encounter new challenges. You start working on productions in your second term of first year, so you're constantly learning in every new role. Although you get lectures to expand your skill set, it's not the same as practically doing the job. Even once you have the experience, no production is the same. You're working with so many different people and personalities, which is reflective of the professional industry and is something you have to come to terms with. Mistakes happen of course, but how you handle yourself in those situations will really develop throughout your training.

## What did you like about the institution?

As RWCMD is both a drama and music conservatoire there's such a range of people everywhere and I loved working with and meeting the different students. Walking through the building you can hear singers and music, there's Jazz Time or Cabaret in the foyer as well as design exhibitions and performances. You get exposed and surrounded by art of all forms. Everywhere you go is alive with different aspects of the arts industry and I really appreciated that throughout my time there.

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

The course prepared me mentally and physically for the industry. You learn a range of skills like props making, sewing, LX board operation and setting up sound systems. Gaining all this knowledge is

important to understanding the backstage world as a whole, and it's made me a better stage manager. Also, the placements give you direct, hands-on experience that you can use to meet people in the industry as well as get a realistic experience of what to expect in your career.

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

I knew I wanted to go into stage management going into the course, but I didn't know what each role entailed – for example, I found I enjoyed sound design so much that I took a placement in it. However, my real passion is deputy stage managing, particularly in opera or musical theatre. My background is in classical music, so I particularly enjoyed the productions that included music. Therefore, although it didn't change completely, I found a more specific area of the industry that I want to be involved in.

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

I'm currently doing my last external placement with the Welsh National Opera, deputy stage managing their youth opera and prop assistant stage managing II Trittico: Tabarro in their summer season. It's a fabulous opportunity as before I've even finished the course I get to work in the professional industry, and so far, it's not been too different from the experience I've had from college. Following this, I'm applying for jobs and looking to find opportunities in opera and musical theatre.

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

Look for something you truly enjoy, particularly for theatre. It's not something you can do without a love for it. The reality is that there are a lot of long hours and hard work – although you get to put on amazing pieces that bring joy to so many people! Focus on what the institution can offer you as each location is so different. On top of that look at the versatility of the course as you can learn so much in three years and it can lead you to completely new experiences that you may never have considered before. **SGDE**

**'The course prepared me mentally and physically for the industry'**



# Voice studies

KATY SOBEY



EDFELTON

## What course did you study at what institution?

I did the MFA in Professional Voice Studies at Bristol Old Vic Theatre School.

## Why did you choose that particular course?

I chose this course because it offered in depth learning of voice pedagogy, with opportunities to teach what we had learned so we could apply our knowledge practically. The course allowed us to develop our own vocal practice, deepening our understanding of what we are asking of clients, and interrogate how we would coach in different environments and for different purposes, for anybody who needs to use their voice professionally.

## What were the entry requirements?

The entry requirements were to write a personal statement detailing previous relevant experience, whether that be a related undergraduate degree or professional work, and an interview with the head of the course and another member of the voice department.

## What did you enjoy most about the course and why?

I really enjoyed our pedagogy classes, which involved studying current vocal pedagogy and practitioners, and discussions around how we can be inclusive in our work as future vocal coaches. There was time to interrogate the type of teacher I want to be, with an emphasis on reflecting on my own practice and evaluating my own teaching during vocal coaching opportunities on the course.

## What did you find most challenging?

I think the practicalities of being a postgraduate student was the most challenging aspect. I am a self-employed actor and to be able to support myself throughout the course I continued narrating audiobooks from my home studio around the timetable, which meant I had to be very organised with my time and prioritise my tasks. Being a student at 34 is very different from being a student at 18!

## What did you like about the institution?

I really liked the feel of Bristol Old Vic Theatre School. It is a small school where there is a lot of cross course collaboration and you really feel you are part of the school ecosystem.

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

I have a much greater understanding of what it is like to be a working voice coach, whether that be in a drama school, a corporate environment or working in theatre, TV or film, collaborating with other members of the creative team. I feel equipped to continue my professional development beyond the end of the course, so that I can maximise any opportunities that come my way.

## 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 wanted to work as a voice coach, but I didn't know all of the areas that I could work in. I think the course has encouraged me to keep an open mind going forward, and to say yes to as many learning opportunities as possible.

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

I am a professional actor, having initially trained at the Royal Welsh College of Music and Drama. I plan to continue working within audiobooks and theatre, and to begin building my experience as a voice coach, getting as much teaching experience as I can. I am particularly interested in developing my accent and dialect coaching for actors, as well as developing presentation skills and voice work for non-actors.

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

If you can, go to the institution. I think each one has its own feel, and it is difficult to experience that without being there in person. You will spend a lot of time there, so it is important that it feels like a place you want to be. Look at what opportunities the course offers, and whether this aligns with what you need from the course – whether that be building on experience you already have or starting from scratch. For example, I really wanted practical teaching experience, and that is what this course offered. Trust your instinct – if it feels like the right course at the right time for you, then go for it. **SGDE**

**'Trust your instinct – if it feels like the right course at the right time for you, then go for it'**



## What it's like to study...

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

Yes, over the three years I have developed not only my technical skills but also built upon soft skills, both of which are vital in our industry. Guildhall provided a safe space for me to make mistakes and always provided an opportunity to reflect and try again.

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

I knew that I wanted to go into lighting but was unsure of the roles that I wanted to undertake. Over the course of my three years, I was able to explore production management and sound roles: both of which I thoroughly enjoyed and have been able to explore further outside of education. Although I have remained true to my lighting origins and have settled on wanting to programme for feature films.

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

I have just finished a six-week electrical trainee role on Mission Impossible, working with their desk ops during the shoot. I'm looking for more roles in the film industry, but I am also enjoying 'depping' on shows in the West End.

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

Choose the course that is right for you; make sure it teaches you the areas you want to develop and helps you work towards the career you want to build. For me, Guildhall allowed me to explore all areas of theatre and really develop as a fully rounded technician while also allowing me to structure my final year around the area I was most interested in. [SGDE](#)

# Theatre technology

CHARLOTTE MUNRO

### What course did you study at what institution?

BA Production Arts (Theatre Technology) at Guildhall School of Music & Drama.

### Why did you choose this particular course?

The main draw of the course for me was how open it was; when looking at other institutions I felt there was a need to specialise early. With my only real theatre experience being in lighting during secondary school and sixth form I wanted the opportunity to see different specialisms. Guildhall was able to provide that and even offered the possibility of having roles in various departments towards the end of the degree.

### What were the entry requirements?

Two A Levels from grades A to E, or equivalent, and a portfolio to present at your interview.

### What did you most enjoy about the course and why?

I most enjoyed the versatility of the course. Being able to experience different roles and departments allowed me to gain an understanding of all the elements that encompass theatre production. The progression between the three years also

helped me to have a real grounding in the production process as the roles I took on gave me more and more responsibility.

### What did you find most challenging?

The most challenging part of the last three years was the long hours both the course and the industry require. It was a massive learning curve balancing my social life, work and studies while trying to get the most out of it all.

### What did you like about the institution?

For me having three different theatre spaces was really beneficial for learning how to work in a variety of venues. From Milton Court Studio Theatre to Guildhall's large Silk Street Theatre, every venue presented a new way of working and a new set of challenges to adapt to. Aside from the performance venues and equipment, I also really enjoyed my time in Guildhall's student accommodation during my first year.

**'Choose the course that is right for you; make sure it teaches you the areas you want to develop and helps you work towards the career you want to build'**



# Dramaturgy and writing for performance

RHYS BEVAN



## What course did you study at what institution?

MA in Dramaturgy and Writing for Performance, Goldsmiths University of London.

## Why did you choose that particular course?

I was doing a short playwriting course at City Lit and the course leader (a successful playwright herself) had done the MA in Dramaturgy and Writing for

Performance at Goldsmiths. I'd never heard of it, so I did some googling. It seemed like a comprehensive course taking in the nurturing of artistic intent, the practicalities of playwriting and dramaturgy, and the academic rigour of an MA. It also seemed to have produced loads of amazing theatre professionals, people I really looked up to. Which was exciting. But I couldn't afford it, so I forgot about it for a while.

A year or so later, I walked past

Goldsmiths and remembered the course. At the time the theatre industry was slowly putting itself back together post-Covid, and I was feeling particularly frustrated by the lack of opportunities available to an aspiring writer. So, I ducked into a café and started googling funding options for further education. It was only then that I realised I was eligible for a post-graduate master's loan. So, I did that.

## What were the entry requirements?

You need an undergraduate degree of at least 2:1 in a related subject (or international equivalent), but you might also be considered if you aren't a graduate, or your degree is in an unrelated field, so long as you have relevant experience. You apply with a personal statement and an academic reference. If you're applying as a playwright, you'll need to submit a sample of your writing (ideally a full play); if you're applying as a dramaturg, you'll be asked to write a 1,500-word analysis of a play you've seen.

## What did you enjoy most about the course and why?

The short answer to this is the people I've met and the breadth of work I've been encouraged to produce. There are plays I never even would have attempted had I not been forced to adapt a pre-existing work for the stage, or create a site-specific work, or write a piece of theatre for children. It's opened up what I think is possible for myself as a writer.

It's tough to pick a favourite module. I have fond memories of the Inter-Disciplinary Project (where performance artists, sonic artists and dramaturgs come together to make a short piece of performance). It was a near-impossible task, incredibly stressful at times, but you did get a big high from seeing something up on its feet so quickly, and I was proud of what our group produced. I also loved the adaptation module ('Creative Intervention in Text').

## What did you find most challenging?

The hardest thing is affording it. And that's not just fees, that's affording yourself the time to do the course properly. Finding the time to attend classes every week, to write, to read, to go to the library and take a bunch of books out and so you can turn around a 6000-word essay, two 3000-word essays and two short plays in the Christmas holidays. All this around working for money and all the other things human beings do like





walking the dog, putting the bins out and maintaining meaningful relationships.

Affording the course is one thing, affording London and feeling like you belong here is another. I've lived in London 10+ years and I've only recently started to feel like I won't be shaken off the city like water off a wet dog. In many ways the course is the prize, the reason for all the hard work, the best day of the week. It has its challenges, for me that was probably the more academic modules (I hadn't written an academic essay in a decade and forgot how much I disliked footnotes), but these moments where I was out of my comfort zone were some of the most gratifying and taught me the biggest lessons.

## What did you like about the institution?

Goldsmiths is an incredibly welcoming place. As a postgrad I definitely didn't get involved in the same way I would have done on my BA, but the place always seems to be buzzing with creativity, people putting up flyers for art installations or performance-inspired life drawing classes or musicals they've literally just written and are staging next door. There's always some event in the SU, there are many cafes and workspaces and loads of facilities to make music / art / fashion / theatre... I really like going to Goldsmiths and just working in the library or one of the cafes, even when I don't need to be there for uni. It has a relaxed, friendly atmosphere. It's not so big and old that it's imposing and makes you feel small, but it has everything you need.

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

It has definitely equipped me with a greater understanding of the industry.

## 'I've seen a lot of theatre, talked a lot about theatre, met a lot of theatre professionals and been encouraged to make more theatre than I ever would have done on my own'

I've seen a lot of theatre, talked a lot about theatre, met a lot of theatre professionals and been encouraged to make more theatre than I ever would have done on my own. I think meeting those writers and dramaturgs who are making it work as a profession is an invaluable guide because the industry is a bit of a wild west. There is no one path to a career, and nothing is laid out for you. Mentoring, building professional relationships and relying on recommendation and word of mouth seem to be the best ways to progress as a writer in theatre. These are not objective processes with equal access for all, and they are not necessarily meritocratic. Understanding that this is the case and coming to terms with it being a marathon not a sprint – one involving patience, process, humility and a willingness to learn – maybe there's a philosophy somewhere in there that can help sustain me.

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

At the start of the course, I wanted to be a writer, and I still do. However, I am now much more interested in studying for a research degree than I was at the start of my MA. I like the idea of being able to teach writing and dramaturgy one day. I just really like being in a room with a bunch of creative people who want to try stuff and learn.

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

I work four days a week for an early years education company. I sometimes act, usually in vaguely embarrassing adverts or on the radio. In between I write plays, TV scripts and screenplays and have started going for some potentially exciting meetings. It's tough, but promising. I am also due to become a father for the first time this year. So, wish me luck!

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

Do loads of googling, and then ask around. There's nothing like word of mouth, especially people who've done the course recently, or even just been to the university or institution recently. You want to get a sense for the course as it is now, and as nice as lists of famous alumni are, they won't give you that insight. Also, aim high. University and further education can seem scary and overwhelming, perhaps you're thinking 'that's for other people, I couldn't possibly!' I'd be willing to bet you can. And you should. The support is out there. I was lucky enough to get some funding from the Equity Charitable Trust (a charity that helps actors), and there are loads of charities and trusts out there for various things. You will also be surprised by what you can achieve. You just need to be a bit organised, advocate for yourself, be kind and willing to learn, and you're away! **SGDE**



CAMBRIDGE SCHOOL OF VISUAL & PERFORMING ARTS

# Foundation courses

**Debating whether you want to commit to a three-year training course in drama? Why not try a foundation course, asks Nick Smurthwaite**

**C**ommitting to a three-year drama course is a huge leap in the dark, which is why the majority of UK drama schools offer foundation courses, varying in length from six weeks to a year, so you can get an idea what to expect from a full-length course. They are mostly conducted in-house so participants can observe the day-to-day running of the drama school or college and get to know some of the full-timers as well as the tutors.

Foundation courses are expensive, and not all of them offer financial support, so it is important to compile a list of the courses on offer and make sure which one is right for you and which one is financially affordable. The audition process is also bespoke for each school or college, and you need to check online that you are ticking all the right boxes. Initially most of them require some kind of performance self-tape. Here are six of the best foundation courses available in the UK.

## Cambridge School of Visual & Performing Arts

**QUALIFICATION:** UAL Level 4, Extend Diploma in Performing Arts – Acting

**LOCATION:** Cambridge

**FEES:** £9,330 per term, £27,990 total

**AUDITION:** For the acting course, select two monologues, one contemporary, one modern, both around two minutes long, and memorize. For the musical theatre course, prepare one monologue (classical or contemporary), and two songs from the musical theatre repertoire, one traditional, one contemporary, making sure to take the sheet music along to the audition. In both cases, it always advisable to choose something you know.

### Overview

Over three terms, you can expect one-to-one coaching, access to the studios seven days a week, performed and written assignments and projects, and progression to drama school or university. On the acting foundation course, the goal is to help you grow and progress in all aspects of an actor's craft. The programme is strongly focused on the development of the individual as a whole – physically, emotionally, and intellectually. The work is geared to help improve confidence, emotional accessibility, physical and mental stamina, willingness to explore and experiment, as well as inculcating a strong work ethic.

[csvpa.com/course/extended-diploma-in-performing-arts-drama](https://csvpa.com/course/extended-diploma-in-performing-arts-drama)

## Guildford School of Acting (University of Surrey)

**QUALIFICATION:** Cert HE, Foundation in Acting; Cert HE in musical theatre University of Surrey (Stag Hill Campus), Guildford, Surrey

**FEES:** £9,250

**AUDITION:** You are invited to a one-day audition workshop, where you will be asked to take part in acting and movement sessions. For the acting course, you'll need to prepare a speech from a published play written since 1960, and a speech from a classic play (preferably Shakespeare), both lasting up to two minutes. For the musical theatre foundation course, you are invited to attend a one-day workshop, where you will take part in singing, dancing and acting. You will need to prepare a song from musical theatre that shows off your performance skills, as well as a monologue.

### Overview

GSA's foundation programmes in acting and musical theatre aim to provide students with the basics of fundamental techniques in acting, singing and dance. Many foundation students go on to further undergraduate studies with GSA and other conservatoires. You'll gain insights into drama school training and support with your applications, personal statements and auditions, as well as exploring disciplines in dance, voice and singing, culminating in a public production to showcase your skills.

[gsauk.org/foundation-certhe-programmes](https://gsauk.org/foundation-certhe-programmes)

All images: Foundation students studying at Cambridge School of Visual & Performing Arts



CAMBRIDGE SCHOOL OF VISUAL & PERFORMING ARTS



CAMBRIDGE SCHOOL OF VISUAL & PERFORMING ARTS



## Royal Birmingham Conservatoire

**QUALIFICATION:** Level 3, Foundation in Acting  
**LOCATION:** Jennens Road, Birmingham (University of Birmingham)  
**FEES:** £6,560  
**AUDITION:** Initially you will be invited to an audition workshop consisting of improvisation and devising tasks, some text and song work. For this, you'll be expected to prepare a one-minute monologue and an audition self-tape. After that you may be invited to attend an informal group audition workshop and/or an online interview, where the course director will gain an understanding of your abilities and skills, and your potential for actor training. It also provides an opportunity for the applicant to ask questions and see what the course has to offer.

### Overview

This course allows you to learn how to prepare for and conduct a successful audition, as well as participate in voice, movement, dance and acting classes, enabling you to expand your experience before applying to drama school. It includes professional workshops at Shakespeare's Globe. Former Birmingham foundation students have gone on to train at a variety of drama schools in the UK and the US, and you will be automatically eligible to apply for full-time course at the conservatoire.

[bcu.ac.uk/conservatoire/courses/foundation-course-in-acting-2024-25](https://bcu.ac.uk/conservatoire/courses/foundation-course-in-acting-2024-25)



CAMBRIDGE SCHOOL OF VISUAL & PERFORMING ARTS

## Royal Academy of Dramatic Art (RADA)

**QUALIFICATION:** No formal qualification  
**LOCATION:** London and online  
**FEES:** £8,950  
**AUDITION:** First round auditions via self-tape: three audition speeches (two classical, one contemporary) and a song. If recalled, you will be invited to a group workshop audition and interview with the course director.

### Overview

This course is designed for people who are able to learn at an accelerated pace through individual study and collaborative rehearsal. Taught in a blend of online and in-person classes, this rigorous six-month course will give you a solid grounding in actor training and expand your creativity. You'll explore key skills and acting techniques, develop a robust rehearsal practice and grow in confidence, preparing you to pursue a career in acting. The part-time blended learning model and timetable incorporating evenings, weekends and week-long intensives facilitates world-leading actor training for those unable to study full-time. RADA also offers a separate Foundation Course in Acting (fee: £13,800) over two terms, focusing on the acting techniques of Stanislavski and Meisner, as well as skills in movement, voice, singing, scene study, acting for camera, directing and storytelling.

[rada.ac.uk/courses/pt-foundation-acting](https://rada.ac.uk/courses/pt-foundation-acting)

## Rose Bruford College

**QUALIFICATION:** No certified qualification  
**LOCATION:** Omnibus Theatre, Clapham, London SW4  
**FEES:** £9,750  
**AUDITION:** You will be advised how to submit a digital audition. They'll be looking for motivated, open and playful students to join the 2 foundation courses. Every applicant is treated on an individual basis.

### Overview

Students enrolled in the 6-month acting or musical theatre courses benefit from a full-time professional preparation week, engaging in mock auditions and honing CVs. The courses are designed to support your development as an actor through training, auditioning and future practice. Each student has a personal tutor, and you will be expected to keep a journal of personal development.  
[bruford.ac.uk/study/foundation-courses](https://bruford.ac.uk/study/foundation-courses)

## London Academy of Music & Dramatic Art (LAMDA)

**QUALIFICATION:** Foundation in Stage and Screen (CertHE)  
**LOCATION:** Barons Court, London W14  
**FEES:** £9,000  
**AUDITION:** Self-tape video containing a contemporary monologue of your choice. When this has been assessed, you will either be invited a second preliminary audition on Zoom or a recall in person.

### Overview

LAMDA's newly accredited Foundation in Stage and Screen course is designed to be a springboard into the performing and technical arts. Over five modules, you will experience industry-leading actor training, harness cutting-edge technology in LAMDA's new virtual production studio, discover classical texts through a contemporary lens and gain the confidence to devise your own work. During your time at LAMDA, you will also have the chance to meet actors, directors, theatre practitioners and technical arts specialists, giving you the tools and connections to build a thriving career in the creative industries. This is a standalone 6-month course and can be undertaken before you do a degree.

[lamda.ac.uk/all-courses/acting-directing-courses/foundation-certhe](https://lamda.ac.uk/all-courses/acting-directing-courses/foundation-certhe)

# How to prepare for drama school auditions

**Ahead of your drama school audition, follow this expert advice from Isabelle Tyner to help you perform on the day**

**T**his is an exciting time for you. I am assuming as a reader that you will be here because you are looking for some peace of mind or insight into an audition you have coming up. It takes a huge amount of drive and bravery to do an audition or job interview, so well done for taking proactive steps towards the preparation for it! I can't promise you a tick list of how to do a perfect audition, but I can tell you that after reading this article you will hopefully be itching to choose your monologue, apply for drama schools and start your journey as a professional actor.

There is nothing to be ashamed about when it comes to getting nervous for a drama school audition. Even after years of being a performer with many rejections and successes, an audition is always a very nerve-wracking situation for anyone to anticipate. Like a job interview, it really doesn't matter how much experience you have, it will always feel daunting. Trilby

James who was my acting approaches lecturer at RADA writes in Contemporary Monologues series, 'You will be judged on your potential and your willingness to be open, honest and free. Nobody is looking for a polished or over-rehearsed performance' (James, Introductions). There are no clear guidelines for how to do it the right way or not, but that's because there is no one way to do a good audition. However, this article is hoping to provide some advice for the ways you can prepare for an audition that will give you confidence, knowledge and relieve some of the anxiety around them.

### Choosing your monologue

A monologue is when one character speaks without any interruption or any other character joining in. It could be any genre, style, location or motivation. By reading and watching lots of examples of monologues you will get an idea of how they can be performed, even the same monologue can be done hundreds of different ways. But something that is essential to understand in monologues is mentioned by Michael Bryher in his introduction of National Youth Theatre Monologues,

Not only is the character trying to change the world outside by pursuing what they want, they are also changing themselves. Think carefully about how the character is different at the end of the speech from the beginning. (Bryher, 2018:30)

Take your time to read a range of monologues. Again, there is no right or wrong monologue to pick but there are a few unwritten rules and suggestions that professionals share. One of these is to focus less on the gender or age of the character, but more about what they are experiencing in the monologue. You want to be able to connect with this character and convincingly portray their life-story in this moment. I have sat in auditions before where a 10-year-old performed a monologue from King Lear. Now, I did admire his ambition. But unfortunately, the complexity of Lear just didn't seem like the right fit for a young child. It needs

to be clear that you have thought about showing off your vocal range, ability to change your physicality to suit the character, blocking choices, imagination and storytelling.

Lots of choices you will make as an actor will be subjective and depend on your own reading of the character, but make sure that you pick a monologue that you understand or want to investigate. Maybe you can think back to a show you have seen recently, or a play you have read. Were there any monologues that stirred something in you, or that you thought you would love to perform yourself? Maybe you didn't like the way it was performed when you saw it, but you've got an interpretation that you want to try.

Each drama school will have its' own requirements for the audition, ranging in length, what period they need it to be from or how many you'll need to prepare. But a few things are non-negotiable and one of those is to pick a monologue from a published play. This will allow the panel to ask you questions about the play, the character's development, how you arrived at choices you made for the character etc. By choosing a stand-alone monologue you are limiting yourself and potentially irritating the people who are auditioning you. Which we don't want!

### Choosing where to audition

Drama school auditions will present you with an opportunity not only to showcase your talent, but to also audition the drama school for your own requirements. There are many aspects that differ from school to school, and you will want to make sure that the school you audition for caters to your needs for what you want to train in. For example, is it important for you to do a mixture of screen and stage acting? Or maybe you want a real focus on classical theatre. Either way, this will affect which monologues you want to choose for your audition and is something to think about when researching schools.

### The day of the audition

Make sure the night before the audition you get a good night's rest and try not to pre-empt how tomorrow will go. You've done all you can, now is time to ensure



Children of Eden

© ROBBIE MCFADZEAN/RCGS





Sweet Charity



Attempts on Her Life, BA Acting

your body and voice are rested.

The next day, the audition is here! You've worked hard, applied for drama schools that interest you and now you can do what you love, act! Make sure you are polite and optimistic when you walk into the building. Your audition isn't solely based on your monologues, they want to know that you are enjoyable to work with and professional. Whilst you're waiting for your audition Jerri Daboo, professor of Performance at the University of Exeter suggests,

If possible, have a few devices for you to get into character very quickly. This might be an image, or a particular physical shift. You may be waiting for a while to audition, and then have to do the speech very quickly, so knowing you can 'switch it on'

without much preparation is really helpful.

Before your monologue, and in fact after, take a breath. Don't rush. Allow yourself to take up space in the room with your presence, as Luke Dixon advises in the book *Shakespeare Monologues for Women*, 'it is not a race to get through to the end. Take the speech one thought at a time'.

Often the panel might ask you to do something differently, this won't be because they didn't like what you did, but perhaps to see how you respond to direction. For example, I have asked a student doing the Lady Macbeth monologue to try doing it as if she is afraid of the spirits she conjures up. In contrast, I've then asked her to perform it as if she is enjoying the spell she is crafting.

## A checklist

To conclude, here is a summary and quick checklist for the run up to the day:

- Having read the brief, you have chosen your monologues.
- You have read the plays and have a clear idea about what happens to the character throughout.
- You've learnt your lines. (It is also a good idea to print your monologues out in case you have a blank or the panel want a copy.)
- You've got some feedback from people you trust.
- You have planned your journey and can arrive in good time before your audition begins.
- You've got some water in case your mouth gets dry and maybe have some calming breathing techniques you can use if you're worried about getting nervous.
- You are excited to perform, even if you're not, tell yourself that the nerves you feel are just adrenaline from the excitement! You've been working on this for a while and now you can walk into that room to present that you've prepared.

## Walking out of the audition

The audition is done. It is easy to overthink how it went. If they smiled, laughed, frowned, looked up, asked questions. The truth is. They can't give anything away, so a panel that isn't easy to read isn't a bad thing. Try to put it out your mind and know that you did your best.

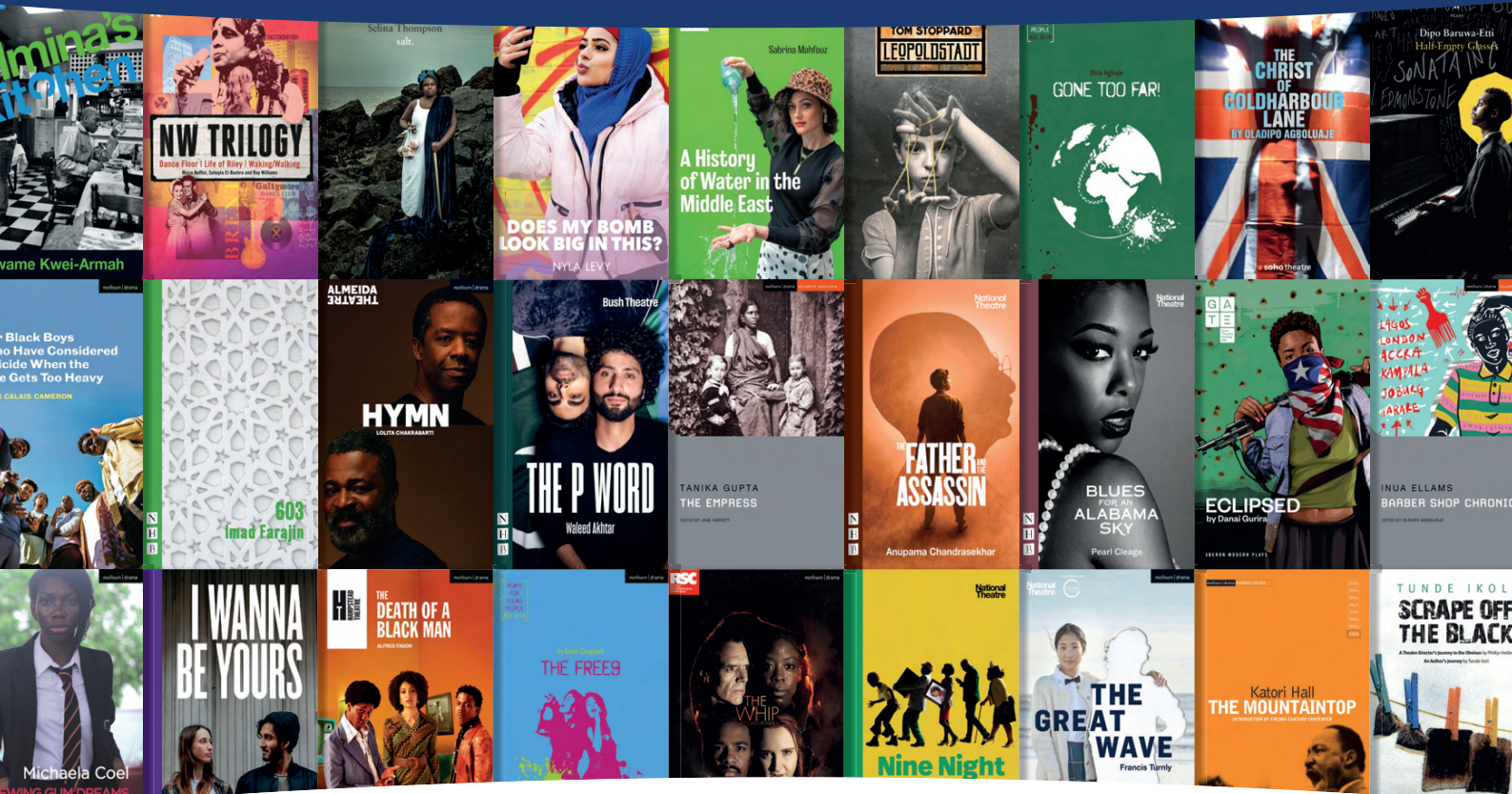
Acting is not a career to romanticise. It includes a lot of rejection, and if you aren't as successful as you hoped just know that it isn't always down to talent, but other factors of casting types, age or wanting you to come back in the future once you are a little more experienced. Doing an audition takes guts, so be proud. Learn from it and enjoy the rollercoaster of the acting life! Best of luck. **SGDE**

- Bryher, M. (2018) *National Youth Theatre Monologues*, London, Nick Hern Books.
- Dixon, L. (2009) *Shakespeare Monologues for Women*, London. The Good Audition Guides Nick Hern Books, edited by Luke Dixon.
- James, T. *Introductions in Contemporary Monologues series*, London. The Good Audition Guides Nick Hern Books.



# The (Incomplete) Lit in Colour Play List

Plays written by writers of colour for  
11-18 year-olds to study and perform



Can you recommend a play by a writer of colour? *Yes, we can*

This was a question asked by a teacher at a webinar looking for plays written by writers of colour that are suitable to teach in the classroom. It became the start of Bloomsbury's Partnership in the Lit in Colour campaign - placing the spotlight on plays and drama, and supporting schools to make the teaching and learning of English Literature and Drama more inclusive.

Bloomsbury's first (Incomplete) Lit in Colour Play List features an initial 57 plays written by playwrights of colour from the Methuen Drama portfolio and fellow play publishers, for students to discover, study and perform in the classroom.

With an overview of each play's plot and themes as well as links to additional teaching resources, this Play List is the perfect resource for teachers looking to introduce more diverse plays into their classrooms.







ADOBESTOCK/NUHAWUT

## Putting pen to paper

**Paul Bateson investigates opportunities, courses and initiatives that may be of interest to for up-and-coming young writers**

### National Theatre New Views (Nationwide)

New Views is a year-long playwriting programme for ages 14–19. A school or theatre is paired with a professional playwright who supports students to write an original 30-minute play. The programme includes teacher CPD, tickets to an NT production and entry into a competition where selected plays are performed at the National Theatre. Having run for over 10 years, New Views is more than a competition, giving participants essentially a high-quality introduction to playwriting course. The cost for participation in New Views is state schools: £300, independent schools: £600.

### Bristol Old Vic Literary Programme (South West)

From a new literary department set up by artistic director Nancy Medina, BOV is appointing associate writers and new commissions through its Early Career Writers Programme and Artists Forum. For the Early Career scheme, the BOV team will be inviting a group of early-career playwrights to take part in a free programme hosted at the theatre, led by industry professionals, across several weeks in Autumn/Winter 2024. The Artist's Forum initiative is aimed at South

West artists and involves support such as workshops and meet-ups, subsidised theatre tickets and opportunities to present work at Scratch events. More info, and sign up to Artists Forum, at [bristololdvic.org.uk](http://bristololdvic.org.uk)

### Theatre 503 Writers' Programme (London)

Theatre503 offer a year-round programme of creative development for early career playwrights, as well anyone wanting to start writing. There are a variety of options to choose from such as Introduction to Playwriting, Write Your First Full Length Play, and Writing Short Plays, starting at £180 for 5-weeks courses.

### Southwark Playhouse Black Writer's Collective (London)

A writing group for anyone aged 18+ who identifies as Black British, Black African or Caribbean. A series of monthly sessions to develop skills for writers through workshops, sharing of own work with each other and public audiences, as well as hearing from industry guests. Previous guests have included Charlotte Bennett of Paines Plough, and writers and performers Nathan Bryon and Tyrell Williams. The collective meets both in person at Southwark Playhouse and online.

### Royal Exchange Young Company Writers (Manchester)

Royal Exchange Theatre Young Company Writers is an introduction on how to write for the stage for those aged 16–25. Working weekly with professional writers, members will take part in a variety of writing exercises and creative tasks, read and watch work by a wide range of professional playwrights, share work with peers and receive feedback, and collaborate with Young Company Makers and Performers to produce a piece of work that will be performed at the Royal Exchange Theatre itself. Fees are £300 for the year. Financial support is available.

### Young Everyman Players Writers (Liverpool)

Young Everyman Players Writers is a free weekly creative writing group for people aged 18–25 and living in Liverpool City Region. Sessions give participants chance to explore genres, styles of writing and key techniques, guided by professional artists. Ultimately leading to writing a short piece for theatre and receiving feedback from the New Works Associate, and a monologue/duologue to be performed by professional actors at the YEP Writers Showcase. Recruitment to join YEP Writers opens in Summer 2024. Sign up to the YEP newsletter [everymanplayhouse.com/yep-writers](http://everymanplayhouse.com/yep-writers)

### Traverse Young Writers (Edinburgh)

Open to anyone aged 18–25 based in Scotland with a passion for writing, Traverse Young Writers is a 10-week entry-level programme which offers roughly 25–30 hours of workshops and feedback on drafts. Graduates from the course have gone on to have professional commissions from the Traverse and other leading theatre companies. There are also a range of free on demand writing workshops. Places are £100, bursaries are available.

### Sherman Theatre (Cardiff)

This free Introduction to Playwriting programme offers young people aged 15–18 the opportunity to explore and develop their creative writing skills. At the end of this term the young people's writing will be shared through a short season of online work delivered by professional actors and directors. In addition to the weekly sessions there are online materials and video workshop tutorials. Sign up at [shermantheatre.co.uk/programme/introduction-to-playwriting](http://shermantheatre.co.uk/programme/introduction-to-playwriting) **SGDE**

# Technical Training: your application

**Daz James, part of the team responsible for backstage and technical theatre training at the Royal Welsh College of Music & Drama, shares how prospective students could prepare for application and interview**

**W**hether you've always been interested in backstage work and been involved for years, or only recently discovered it, welcome to one of the most exciting and rewarding careers out there. There

are so many opportunities available within the production arts (such as in theatre, live events, TV and film), and there is so much employment potential here, particularly at the moment when there is a major skills shortage in this area. Now is the time to find the right course to suit you, your interests and your passion in this thriving and diverse industry.

### Where to start?

Just as all students are different, not all drama schools and production courses are the same. It's about finding the right fit for you, so how do you do that?

Begin by asking yourself: what do you enjoy doing? How do you spend your spare time? Some people see themselves as more technical and practical, while others like to plan and organise, or to

play with tech. How to you enjoy being creative?

These questions should help you work out what disciplines you might be interested in. Not everyone will be 100% sure yet – perhaps there are too many options to choose from! In which case, narrowing your options too soon might not be the right move, and a broader course might be the right answer.

### What are the courses out there?

When searching vocational training, you'll find three-year honours degree (BA) courses in Stage Management, Lighting & Sound, Set and Costume Design. But there are also more and more places offering Prop Making and Scenic Art, Production Management or Digital Production & Video. Other courses,



COURTESY DAZ JAMES

Daz James

**'Begin by asking yourself: what do you enjoy doing?'**



like ours at RWCMD, offer an option which covers several of these disciplines together, allowing you to keep your options open until you've tried them all.

Increasingly, you'll also find more who offer a two-year foundation degree (FdA), for those who are keen to complete their studies sooner and aren't looking for an honours degree – RWCMD offers these courses in Scenic Construction, Scenic Arts and Technical Production for example. Most of these courses also offer the option to 'top up' the degree by completing a further year at a later date.

Finally, look at each of the schools and colleges and try and get a sense of each one in terms of facilities and venues, training methods and tutors, the productions and student opportunities available to you: What kind of shows do they put on, what roles are available to students? It's also good to check out their graduates to see what range of work they've gone on to. Between the website, word of mouth or, better still, visiting an Open Day, it's worth getting a feel of the place and asking yourself, 'could I see myself studying here for the next few years.'

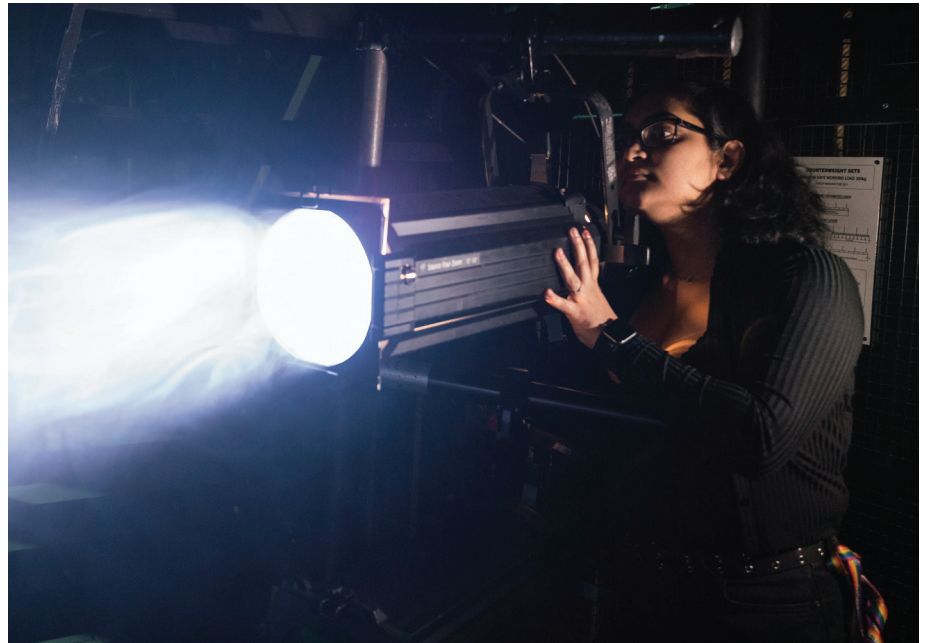
## How to apply

You need to be over 18 and apply through UCAS, the admissions service for universities in the UK, though some institutions require you to apply directly through their website. For either route, the process usually requests the same information, giving you a chance to share why you've chosen to apply for these courses. As these are such practical courses, they don't tend to depend on grades so find other ways to show how you can stand out.

## Personal statement:

The first impact you make is through your personal statement. This is the moment to highlight your passion for working backstage and your commitment to wanting to train for an exciting, if demanding, career. The institutions will want to hear all about the experiences you've had to date, no matter how big or little they may be.

These could be in school, drama clubs, youth groups or local theatre. Don't worry if you think you don't have enough experience in theatre. Although this is useful to hear, it's more important to share your enthusiasm for the things you do. What about your other life experiences that show your ability for engagement, teamwork and independent thinking, such as charity work, school councils or Duke of Edinburgh awards?



Students working on a RWCMD production of Julius Caesar

Why are you interested in this course, at this particular college?

The main thing is to give a sense of the real you, while also sharing your passion for the industry and to show your commitment to pursuing this further.

## Interview:

But it's in the interview where they get to meet the real you. These processes differ from course to course. This can be online, but it can be in person – especially if it's part of a longer session which might include a practical session for example.

The key thing is to be yourself. Try not to be nervous as they only want to get to know you, not trip you up. In most cases, the interview is more like a conversation, where you discuss more about your experiences in detail, expanding on the personal statement and trying to learn more about you.

You might find it useful to bring a simple portfolio with you, just a small collection of images with a summary to help showcase what you've done. Perhaps include images of the productions you've done showing set, costumes, props or lighting, or you on a particular show, working with others or within the community. You can also include any paperwork you might have done, such as cue sheets, or extracts from scripts. If you haven't worked on a production you could mock something up, creating a props list from a play you've seen, or include anything else that shows your transferrable skills. This really helps to give a better sense of your experiences so far, along with what aspects of the industry motivate you and

inspire you to pursue it further.

As you can see from the questions below, don't forget to read up on the course you're applying for and make sure you're as informed as you can be. From there you can work out what else you'd like to know, so make sure you ask questions about anything you're unclear about. What areas are you particularly interesting in studying, and does this particular course help you to focus on those? What practical experience do you get? Where could this course take you? Who comes in from the industry to talk and work with the students? This is your time to interview the panel, too. Does this place feel right for you?

## Questions you might get asked are:

Why do you want to pursue a career in this industry?  
Why did this course make your shortlist?  
Where do you see yourself in the future?  
What kind of shows have you worked on or recently seen?  
Is there anyone in the industry who inspires you?

## Making the final decision

The best way to make this crucial final decision is to visit in person. With interviews often online, if you haven't been able to visit as part of an Open Day, then take advantage of offer holder days, or ask if you can have a tour. That's when you'll get a true sense of the facilities and the surrounding area and the community you'll be studying in and know for sure if it's for you. **SGDE**

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As part of the Southbank Centre's Talent & Artist Development programme, which aims to 'nurture and support future generations of artists and creative industry professionals', this year it launched the Technical Academy. A three-week long course that offers 25 students the chance to learn the skills needed to work in the creative technical production industry. Born out of a lack of awareness about the career opportunities in technical production, the Southbank Centre would like to encourage new people into the sector, particularly those from under-represented communities. Think that this might be a course suited to you? Read on to find out more.

### Who is this course for?

Taking place at the Southbank Centre in London, the Technical Academy recruits 25 participants each year, and the requirements for entry are that you:

- Are aged 18 or over.
- Live in Greater London or it's surrounding counties (within London fare zones 1 – 6).
- Have little to no experience of the creative technical industries.
- The Academy also particularly encourages applications from people who identify as female or non-binary, Black, Asian or Ethnically Diverse.

You won't need any formal qualifications or previous work experience to be considered eligible for this course. The Technical Academy has been designed specifically for people with little to no hands-on training, and as a result aims to provide entry-level training as a pathway into the technical industries or further training in a related field. The course is delivered to a Level 3 IATE & ABTT bronze award standard (but not formally accredited).

### What will you learn during the course?

During the three-week course you can expect to gain a wealth of skills, from an introduction to lighting and sound production, to knowledge about the basics of risk management and health and safety. The course aims to provide its participants with an understanding of how to develop their careers in the production industry (as employed members of staff and as freelancers) and gives them the tools to do so. You'll learn how to support on setting up and packing down for different kinds of events, gain experience working and solving problems as part of a crew, and will be given a solid introduction to both technical and stage



SOUTHBANK CENTRE/STOCK

# Southbank Centre's Technical Academy

**Based in Greater London and looking for a route into technical theatre? Emily Wheatman takes a look at the Southbank Centre's offering for just that**

theatre and what is out there in terms of further training. The programme is delivered by leading practitioners, with guest tutors and specialists from across the creative technical industry.

It's worth noting that a large amount of the entry-level roles in the creative technical industry include physical and manual labour. Participants of the course may be required to take part in: manual handling equipment; building staging and structures; rigging and focusing lighting, sound and audiovisual equipment; setting up backline equipment such as musical instruments and amplifiers; operating lighting and sound desks and hanging projection screens. If you have any access needs that may mean adjustments need to be made to allow you to take part in the course, the Southbank Centre asks that you get in contact with them when applying to discuss your access needs in more detail.

At the end of the course, each participant will be guaranteed an interview with a relevant creative or crewing company, and the Southbank Centre hopes to be in a position to offer paid work opportunities and signpost further training opportunities and routes into specialism for those who would like to pursue a role within the industry.

### How much does the course cost?

Here's the good news, it'll cost you nothing! The Technical Academy is a fully funded programme that wants to make sure that entry-level students or professionals do not face financial challenges that will prevent them from taking their training further. A grant of £1,578 (equal to the London living wage) is available to all successful applicants, all equipment and materials will be supplied, food and refreshments will be provided at the course venue and travel support will be provided in the form of a daily oyster travel card.

When applying for the course you will be asked about your current financial situation, so that the Technical Academy can ensure that they are giving places to the participants who need it the most and who have been previously under-represented in technical roles and have faced disproportionate barriers to their career progression. Check their website for application information for 2025. [SGDE](https://www.southbankcentre.co.uk/creative-engagement/talent-artist-development/technical-academy)

[southbankcentre.co.uk/creative-engagement/talent-artist-development/technical-academy](https://www.southbankcentre.co.uk/creative-engagement/talent-artist-development/technical-academy)



# MUSICALS

***Musicals* is the new magazine celebrating the World of Musical Theatre, from the West End to Broadway and beyond**

The World of Musical Theatre from the West End to Broadway and beyond

## MUSICALS

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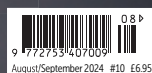
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# Becoming a drama teacher

## The following HE courses are currently available from September 2024:

- Bath Spa
- Birmingham City University
- Bedford
- Manchester Metropolitan
- Middlesex
- Sussex
- Roehampton
- University of East London
- Bishop Grosseteste
- Liverpool Hope
- Cardiff Metropolitan University
- University of Wales Trinity Saint David

If you are looking to get into drama teaching, senior lecturer and PGCE drama subject leader **Wendy Frost** has some advice for you. Here, she outlines where you can start, alongside some much-needed context about the current state of the drama education sector

It seems obvious to state that education is in a state of flux, with the Cultural Learning Alliance having just published their Report Card stating that 41% of schools do not enter students for GCSE Drama. Despite research conducted about the importance of the arts for young people, there has been a 42% decline in GCSE entries since 2010. These are stark figures to consider for anyone interested in becoming an educator.

### Why did I get into teaching?

I always knew that I wanted to work with young people and performance. This led me to complete my PGCE Drama (Secondary) at Goldsmiths University, which was the hardest year of my life, followed closely by my first year of teaching. In the early part of my career, I flourished in a climate where I was able to teach any text, any practitioner, and any theorist, at the BRIT School for Performing Arts. I directed plays and was an artistic director of my own theatre company. Teaching was a whole different world in the early 2000s, and as I was trained in Process Drama, I was empowered to play in the space, while delving into challenging socio-political content. At the root of this was that I loved being around young people – they pushed me to my creative limits asking me questions I sometimes had no answer to. I then progressed on to lead departments and faculties until 2016 when the reforms arrived, and I realised it was another change that I did not want to stay around for. This prompted a move to train drama teachers in Higher Education (HE).

### The big questions

Ask yourself: Why do I want to be a drama teacher? Do I know what teaching really entails? Have I spent any time in a school recently?

When you have decided that teaching is for you, the real challenge begins. The first steps are: Where do I go to apply? Where do I want to train? Is there funding available to support my studies?

The main place to search will be the government website where you apply for the courses: [gov.uk/apply-for-teacher-training](https://gov.uk/apply-for-teacher-training). This will allow you to apply through HE to gain your PGCE in Drama. The next step here is to research the individual university websites and education departments. I would recommend you contact the subject leader and ask questions about the course.

Your programme will cover current research in educational theory and psychology, sessions in drama pedagogy and performance theories, as well as develop your curriculum content knowledge and understanding.

Another route could include School-Centred Initial Teacher Training (SCITT). This can be different to a HE pathway and the school you apply to will provide on the job training with practical applications into the classroom. Depending on where you are there may not be a varied subject specialist focus, and the current teachers may lead the programme which could have an impact on your understanding of the wider research or academic approaches driving the field. Trainee numbers can be lower on this route, and you could be the only drama specialist in the cohort.

### Finances

There is no bursary for the PGCE Drama. Some institutions will have English with Drama and there may be support for this. Ensure that you have the entry requirements for the pathway you choose.

### Top tips for success:

- Read plays.
- Attend theatre performances.
- Explore the drama curriculum.
- Research theatre practitioners.
- Attend as many workshops as you can to build your skills.

However, this could mean that you receive more one-to-one support and individual attention from your school and mentor. A SCITT can have more autonomy over the programme, and this may be tailored to the cohort and the schools in their cluster.

### The current reality

You may be aware of the discussions about the cuts to the arts in schools, theatres, HE courses and funding. There have been recent teacher and lecturer strikes and sadly, many PGCE Drama courses have been suspended due to university funding challenges. This could change again depending on the general election results and future educational policies.

Despite these issues there has still been an increase in drama teacher jobs across the country. This means that you can be choosy about your employment and ensure that you are in the right school for you. There are many amazing drama teachers out there who have built creative and flourishing departments and are passionate about their work, and you could be one of them.

My final tip would be to speak to drama teachers about their roles and be prepared for the training ahead. The more you are informed the smoother the journey. [SGDE](#)



# Second time lucky

So, you didn't succeed in the 2024 drama school auditions. What next? **Nick Moseley**, author of *Getting into Drama School* and other well-respected toolkits, is here to provide you with some expert advice on how to move forward

**T**he last time I looked, there were about 1000 places available each year on Acting and Musical Theatre courses at reputable UK drama schools, and well over 8000 applicants. If these figures are still roughly accurate, that means that each year there will inevitably be at least 7000 disappointed auditionees. Most of these will have been rejected at first round, while a smaller number may have even got to final recall.

### What went wrong?

Since most drama schools use self-tapes for the first round, if you were rejected at this stage, you need to take another look at the tape you submitted, show it to a drama teacher or acting coach and try to work out what went wrong. Is the main problem your acting, or is it just a

poorly-made recording?

The huge advantage of having a self-tape to review is that you can pull it apart, self-assess, make changes and re-record it as many times as you like. The longer you spend in front of the camera, the less tense and scared you will become, and the more natural and relaxed.

If you are one of those who got to second or final round and still didn't make it, you are probably feeling that your dreams have been shattered and your self-belief has taken a severe knock. You may also feel like giving up and choosing an entirely different course or career path. My first piece of advice to you is to wait at least a week before making any decisions. That will give you time to get over your disappointment and find the objectivity you need to decide on your next step.

### Square one

To make the right choice, you first need to ask yourself a series of questions and be as truthful as possible in answering them. So here goes:

- **Can you take rejection, pick yourself up and carry on?** Remember that the Acting profession brings with it a lifetime of rejection peppered with a few successes. As a professional actor you may attend scores of castings before landing a job, and even when you get that job, the critics may not like your work. So, if you are someone who finds rejection very difficult, you might want to choose another career. Toughness and resilience are key here.
- **Do you give up easily?** Are you someone who sees failure as a final judgement or a signpost to success? There will always be reasons why you didn't get into drama





Students creating a self-tape

school. If you can identify those reasons and make the necessary changes, the result may be very different next time. How well do you know yourself? Are you really prepared to work hard and do things differently?

- **Did you do your best?** You probably have a fairly accurate idea of how well you prepared, how well you understood your characters and how well you performed on the day. If you are convinced that you did your very best, then you will need to ask yourself why that ‘best’ was not good enough. If, on the other hand, you feel you undersold yourself, then the question is ‘why did that happen?’ These are two very different questions. The first implies that your approach to acting and auditioning may be flawed and needs a rethink; the second may be about nerves, inexperience and lack of confidence.

### A fork in the road

Once you have genuinely asked these questions and found the answers in yourself, you should have a clearer sense of where to go next, and this will be largely a gut feeling. Somewhere deep inside yourself you will know whether you are still up for the struggle or out for the count. This is not about pride, ego, nor the need to prove yourself to others, but a genuine intuitive knowledge about what is right for you.

If you decide that, much as you have

enjoyed acting at school or youth theatre, the challenges and competition of the industry (starting with Drama School) are not for you, then I for one would afford you the greatest respect for your choice and for the self-knowledge that led to it. Remember, this does not mean you have no talent, it just means that deep down you don’t have enough desire to strive and compete in this difficult arena.

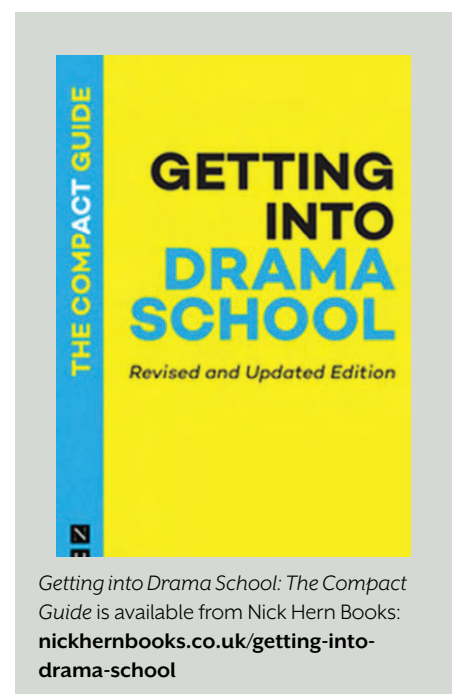
If, on the other hand, you know beyond a shadow of doubt that acting is still your absolute goal, then it’s time to be pragmatic and realistic, just like the industry you wish to enter. In the end it boils down to two things – hard work and inspiration, the craft and the art. Hard work is just that – you need to find out what to do and do it; inspiration is more about allowing yourself to breathe, imagine and understand.

### Removing ego and self-indulgence

Here is the contradiction: any good dramatic monologue will probably be about a character in crisis or dilemma. Anyone in that circumstance is likely to feel vulnerable, exposed, maybe helpless. This is probably the last thing you want to feel in a drama school audition, but if you have the courage to explore the character’s inner truth in audition and reveal it, without self-censorship but also without self-indulgence, then the auditioning panel will respect that courage and respect you

as an emerging artist.

It doesn’t matter how young or old you are – if you have reached the understanding that a real actor does not act for approval, nor for applause, but for the experience of genuinely inhabiting a character even for a moment, then you are on your way. So, pick yourself up, read the excellent books that are available on the subject of auditioning, do the work, and try again. [SGDE](#)



*Getting into Drama School: The Compact Guide* is available from Nick Hern Books: [nickhernbooks.co.uk/getting-into-drama-school](http://nickhernbooks.co.uk/getting-into-drama-school)

## 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 well prepared for your applications

### Theatre careers

#### Being a Playwright

by Chris Foxon and George Turvey

(Nick Hern Books)

ISBN: 978-1-848-42691-7; 2018



*Being a Playwright* offers practical advice about all elements of a career in playwriting, from training options when you are starting out, to finding a playwriting model to the 'business' of being a playwright, and progression in the industry.

#### Creating Worlds: How to Make Immersive Theatre

by Jason Warren

(Nick Hern Books)

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



A practical, step-by-step breakdown of the entire journey towards making an immersive theatre production, written by an experienced theatre-maker and practitioner.

#### 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 comprehensive guide provides the knowledge you need to produce your own shows.

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

#### 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.

### Acting skills

#### Acting Through Song

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.

#### Breaking Down Your Script: The Compact Guide

by Laura Wayth

(Nick Hern Books)

ISBN: 978-184842-998-7; 2023



Discover a structured but flexible method for understanding a performance script, complete with tools for every step of the process – from making sense of the whole script, to breaking it down scene by scene, through to detailed line-by-line analysis.

#### Keeping It Active

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.



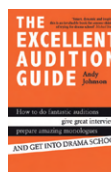
### Audition technique

#### The Excellent Audition Guide

by Andy Johnson

(Nick Hern Books)

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



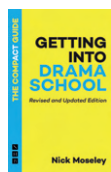
Aimed at the ambitious, motivated and dedicated student, a not-for-the-fainthearted guide to auditioning success.

#### Getting into Drama School: The Compact Guide

by Nick Moseley

(Nick Hern Books)

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



This revised and updated encouraging, no-nonsense guide – by the BA Acting Course Leader at Central School of Speech and Drama – will answer your questions, bust commonly held myths and give you all the knowledge you need.

### Reference bookshelf must-haves

#### Actions: An Actor's Thesaurus

by Marina Calderone 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 systematic and comprehensive way. Also available as a smart-phone app.

#### The Contemporary History Play

by Benjamin Poore

(Methuen Drama)

ISBN 9781350169630; 2024



Benjamin Poore argues that contemporary British playwriting that invokes history can be positioned on a spectrum that ranges from recovering untold stories, which offer an additional narrative to dominant understandings of history, to challenging the very foundations of historical knowledge itself.

#### Getting, Keeping & Working with Your Acting Agent

by Jason Warren

(Nick Hern Books)

ISBN: 978-184842-941-3; 2021



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



# 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!

## Abhishek Majumdar Collected Plays

By Abhishek Majumdar  
(Methuen Drama)

ISBN: 9781408140079; 2024



The first English language anthology of Abhishek Majumdar's most popular plays, showing a powerful and challenging body of dramatic work. With an introduction by renowned Indian Philosopher Sundar Sarukkai, the anthology cements Majumdar's place as an important and necessary voice in contemporary drama, whether for performance or for study.

## 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. This text was a source of enormous cultural controversy when it premiered in 1879, its provocative message about women's rights and roles in society has continued to spawn new and imaginative adaptations for many decades.

## May Queen

by Frankie Meredith  
(Concord Theatricals)

ISBN: 9780573132711



May Day in Coventry, 2022. Sixteen-year-old Leigh has been chosen as May Queen. She's buzzin', as is the rest of the city. The cider is flowing and

St George's flag is flying – but during the day's festivities something happens. Something disturbing, but maybe... unsurprising.

## No I.D.

by Tatenda Shamiso  
(Concord Theatricals)

ISBN: 9780573000065



Tatenda Shamiso tells the story of his experience as a Black transgender immigrant in the UK. Using the

songs he wrote throughout his first year on testosterone alongside letters, signatures and a whole lot of paperwork, he guides us through what it takes to validate Black and queer identities in the eyes of the law.

## The Glad Game

by Phoebe Frances Brown  
(Concord Theatricals)

ISBN: 9780573000485



From childhood, acting has defined Phoebe's life and work. She's putting that theory to the test: auditioning

for television, filming feminist comedy sketches, acting onstage. But in November 2018, doctors discover an incurable tumour in her brain that will severely affect her speech and memory, the "two very basic things" required to act.

## Reasons You Should(n't) Love Me

by Amy Trigg  
(Concord Theatricals)

ISBN: 9780573132605



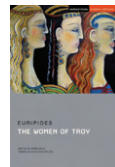
Juno was born with spina bifida and is now clumsily navigating her twenties amidst street

healers, love, loneliness – and the feeling of being an unfinished project. Winner of The Women's Prize for Playwriting 2020, the play is a hilarious, heart-warming tale about how shit our wonderful lives can be.

## The Women of Troy by Euripides

edited by Emma Cole and in Don Taylor's classic translation  
(Methuen Drama)

ISBN: 9781350358324



Offers a much-needed pedagogical framework to the great anti-war play, including an

overview of the original performance context; the times within which Euripides was writing it; and how it's been understood and adapted since, including Katie Mitchell's iconic 2007 production at the National Theatre.

## Modern classics (last 70 years)

### 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.

### August Wilson's Fences

by August Wilson

(Concord Theatricals)

ISBN: 9780573619052



Troy Maxson, a former star of the Negro baseball leagues, now works as a garbage man in 1957 Pittsburgh.

Excluded from the major leagues in his prime, Troy has grown increasingly bitter, and his anger and frustration take a toll on his wife Rose and his son Cory, who now wants his own chance to play ball professionally.

## Agatha Christie's The Mirror Crack'd

by Agatha Christie and Rachel Wagstaff

(Concord Theatricals)

ISBN: 9780573000577



In 1960s the sleepy English village of St Mary Mead, there's a new housing estate to make the villagers

curious and fearful, and now the village has been thrown into a frenzy by the news that a glamorous American film star has bought the Manor House. Miss Jane Marple, confined to a chair after an accident, is wondering if life has passed her by. Then there is a vicious murder, and Miss Marple must unravel a web of lies, tragedy and danger.

## Desdemona

by Toni Morrison, introduced by Joyce Green MacDonald  
(Methuen Drama)

ISBN: 9781350428980



Audacious with ambition, Desdemona is Toni Morrison's intimate reimagining of the fourth act of Shakespeare's Othello, mixing monologue with Rokia Traore's music.

# Recommended reading

## Enron

by Lucy Prebble, introduced by Natasha Tripney (Methuen Drama)

ISBN: 9781350430884



Charting the notorious rise and fall of the eponymous company and its founding partners

Ken Lay and Jeffrey Skilling, Lucy Prebble's Enron is a pulse-racing and rage-inducing parable, exploring the limits of greed... or lack thereof. Mixing classical tragedy with savage comedy, Enron is published in Methuen Drama's Modern Classics series, featuring a new introduction by Natasha Tripney.

## Girls

by Theresa Ikoko, introduced by Daniel Bailey (Methuen Drama)

ISBN: 9781350429949



Three ordinary girls, Tisana, Ruhab and Haleema. Best friends forever. All the big issues: love, sex, religion... and

being kidnapped from their hometown in Nigeria. Fiercely funny and powerfully political, Theresa Ikoko's Girls explores enduring friendship, girlhood and the stories behind the headlines that quickly become yesterday's news. The play won the 2015 Alfred Fagon Award and 2016 George Devine Award.

## 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 called 'the best play of the 21st century so far'.

## Les Blancs

by Lorraine Hansberry and Robert Nemiroff

(Concord Theatricals)

ISBN: 9780573611513



The play prophetically confronts the hope and tragedy of Africa in revolution. The

setting is a white Christian mission in a colony about to explode. The time is that hour of reckoning when no one the guilty nor the innocent can evade the consequences of white colonialism and imperatives of black liberation.

## The Ghost Train (Revised)

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.

## 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.

## 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.

## Random

by debbie tucker green

(Nick Hern Books)

ISBN: 9781848421059; 2008



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

hard-hitting monologue by one of the UK's most celebrated and influential contemporary playwrights was later adapted into a BAFTA-winning TV drama.

## Wolf Play

by Hansol Jung, introduced by Dustin Wills

(Methuen Drama)

ISBN: 9781350429826



Mischievous and affecting, Hansol Jung's Wolf Play deftly explores the intricacies of the families we choose

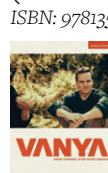
and un-choose, and how far we would all go to defend our pack. The text was nominated for seven Lucille Lortel Awards after its initial production was postponed by the Covid-19 outbreak.

## Vanya

By Anton Chekhov, adapted by Simon Stephens

(Methuen Drama)

ISBN: 9781350443419



Chekhov's classic tale of love, art, sex, and attempted murder in a fresh adaptation by Simon Stephens,

written to be performed by a solo actor. This edition was published to coincide with the West End premiere starring Andrew Scott in August 2023.

## New writing (last ten years)

### English

by Sanaz Toossi

(Concord Theatricals)

ISBN: 9780573709883



Four Iranians assemble triweekly in a TOEFL (Test of English as a Foreign Language) class in Karaj, Iran.

The students are led by Marjan, an anglophile who abolishes Farsi from her classroom. As the class slowly devolves into a linguistic mess, some students cling tighter to their mother tongue while others embrace the possibilities of a new language.

### Grenfell: in the words of survivors

by Gillian Slovo

(Nick Hern Books)

ISBN: 9781839042638; 2023



The early hours of Wednesday 14 June 2017. The north-west corner of the Royal Borough of

Chelsea. A twenty-four-storey residential tower. The scene of a national tragedy. Drawn from the testimony of residents – a group of survivors and bereaved – at the heart of the Grenfell Tower tragedy, this urgent and deeply moving verbatim play explores the courage and resilience of an ill-treated community and their continued campaign for justice.

### Hadestown

by Anaïs Mitchell

(Concord Theatricals)

ISBN: 9780573708855



Following two intertwining love stories — that of young dreamers Orpheus and Eurydice, and that

of immortal King Hades and lady Persephone — Hadestown invites audiences on a hell-raising journey to the underworld and back. Inspired by traditions of classic American folk music and vintage New Orleans jazz,



Mitchell's beguiling sung-through musical pits industry against nature, doubt against faith, and fear against love.

## I, Joan

by Charlie Josephine  
(Concord Theatricals)

ISBN: 9780573133664



The men are all fighting, again. An endless war. From nowhere, an unexpected leader emerges. Young,

poor and about to spark a revolution. Rebelling against the world's expectations, questioning the gender binary, Joan finds their power within, and their belief spreads like fire. I, Joan is a powerful and joyous new play which tells Joan of Arc's story anew. It's alive and queer and full of hope.

## National Theatre Connections 2024: 10 Plays for Young Performers

By various authors  
(Methuen Drama)

ISBN: 9781350450059



A new anthology of 10 plays specifically written for young performers as part of the National

Theatre Connections Festival 2024. These plays offer young performers an engaging and diverse range of material to perform, read or study. This 2024 anthology represents the full set of 10 plays produced by the National Theatre 2024 Festival, as well as comprehensive workshop notes that provide insights and inspiration for building characters, running rehearsals and staging a production.

## Nine Night

by Natasha Gordon  
(Nick Hern Books)

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



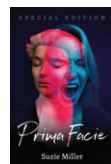
When family matriarch Gloria dies, the traditional Jamaican Nine

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 London's West End.

## Prima Facie

by Suzie Miller  
(Nick Hern Books)

ISBN: 9781839042317; 2022



A young, brilliant barrister who has worked her way up from working-class origins to the top of her game is

forced to confront the patriarchal power of the law. Informed by the playwright's own legal training, this powerful, Olivier Award-winning play has since become a vehicle for real-world change in the treatment of female victims of sexual assault – with a filmed version now compulsory viewing for new judges.

## Red Pitch

by Tyrell Williams  
(Nick Hern Books)

ISBN: 9781839043499; 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. This acclaimed, multi-award-winning play is a powerful, relatable story about gentrification and coming of age.

## Skeleton Crew

by Dominique Morisseau  
(Concord Theatricals)

ISBN: 9780573705168



At the start of the Great Recession, one of the last auto stamping plants in Detroit is on shaky ground. Each of the workers have to make choices on how to move forward if

their plant goes under. Power dynamics shift as their manager Reggie is torn between doing right by his work family, and by the red tape in his office.

## Sleepova

by Matilda Feyişayo Ibini  
(Concord Theatricals)

ISBN: 9780573013478



Join Rey, Elle, Shan and Funmi who have finally convinced their parents to let them hold their very first

sleepova. Armed with sugary snacks, school gossip, and secret questions they can only ask each other, their sleepovas become pretty much a sacred space for them. A frank, funny and moving coming-of-age story, Sleepova is an ode to black women, their boundless spirits and wild dreams.

## Sweat

by Lynn Nottage  
(Nick Hern Books)

ISBN: 9781848428188; 2018



In one of the poorest cities in America – Reading, Pennsylvania – 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 two times.

## The Picture of Dorian Gray

by Oscar Wilde and Kip Williams  
(Concord Theatricals)

ISBN: 9780573000461



Seeing himself in a dazzling new portrait, an exquisite young man makes a Faustian wish for eternal youth. Dorian Gray throws himself into a life of

wanton luxury, drifting from the pampered salons of Victorian London to the darkest recesses of the capital, revelling in the splendour of his beauty, which remains forever golden. Meanwhile, the portrait – banished to an attic – becomes more and more grotesque.

## 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.

## Underdog: The Other Brontë

by Sarah Gordon  
(Concord Theatricals)

ISBN: 9780573000522



An irreverent retelling of the life and legend of the Brontë sisters, and the story of the sibling power

dynamics that shaped their uneven rise to fame. Charlotte Brontë has a confession about how one sister became an idol, and the other became known as the third sister. You know the one. No, not that one. The other, other one... Anne.

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

[bloomsbury.com](https://www.bloomsbury.com)  
[concordtheatricals.com](https://www.concordtheatricals.com)  
[nickhernbooks.co.uk](https://www.nickhernbooks.co.uk)



**ArtsEd**

# Your Story Starts Here



Our story is over 100 years old, are you ready to be part of the next chapter?





# ArtsEd

## Courses offered

- BA (Hons) Acting
- BA (Hons) Musical Theatre
- MA Acting
- Certificate in Higher Education (Foundation) Acting
- Certificate in Higher Education (Foundation) Musical Theatre
- Part-time (Foundation) Acting & Musical Theatre

## Brief 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 & 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. Due to the funding support offered to our students via the Dance & Drama award ArtsEd was recently inspected and awarded 'Outstanding' in all areas by Ofsted.

This confirms our higher education provision is of the highest quality and recognised as sector leading. 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.

## Fees, bursaries and other finance information

ArtsEd's efforts to address financial barriers to entry include providing as much assistance as needed, 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. 43% of our students are in receipt of financial support through bursary funding.

## 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 (qualifications)

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 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

ArtsEd believe it's important to give individuals the chance to fully show their potential and personality at audition. 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 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 Certificate in Higher Education courses as well as the three-year Degree course.

## Equality, diversity and inclusion

ArtsEd is committed to fostering an inclusive culture which promotes equality, values diversity and maintains a working, learning and social environment in which the rights and dignity of all its staff and students are respected.

We recognise that the broad range of experiences that a diverse staff and student body brings strengthens our work and enhances our teaching, and that for ArtsEd to remain world-leading in a performing arts education, we must continue to provide a diverse, inclusive, fair and open environment that allows everyone to grow and flourish.

We offer an additional series of Open Events designed for underrepresented communities in the performing arts.

## Website and contact

- [artsed.co.uk](https://artsed.co.uk)
- +44 20 8987 6666
- [info@artsed.co.uk](mailto:info@artsed.co.uk)

## Track Record

The success of ArtsEd alumni highlights the quality of the training. They include all areas of the performing arts including some Olivier Award winning performers. Notable BA Acting alumni include: Kelvin Ade (2021) *SAS: Rouge Heroes* (BBC), *The Regime* (HBO); Samuel Creasey (2020) *Unbelievable* (Criterion Theatre); Sam Buchanan (2019) *Back To Black* (Amazon Studios), *Sherwood* (BBC); Leo Woodall (2019) *One Day* (Netflix), *The White Lotus* (HBO).

Recent BA Musical Theatre alumni include: Stevie Doc (2023) *Mamma Mia* (ITV & Novello Theatre); Chrissie Bhima (2022) *The Witches* (National Theatre);

Tom Francis (2020) *Juliet* (Shaftsbury Theatre), *Sunset Boulevard* (Savoy Theatre); Jac Yarrow (2019) *Stephen Sondheim's Old Friends* (Gielgud Theatre), *Pantoland* (Palladium Theatre), *In My Skin* (BBC); Miriam-Teak Lee (2017) *Juliet* (Shaftsbury), *Hamilton* (Victoria Palace).

# Bristol Old Vic Theatre School

CRAG FULLER



## Courses offered

- Undergraduate and foundation degrees: BA (Hons) Professional Acting; BA Stage Management and Screen Production\*; 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.
- 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.

## Brief course content overview

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

All our courses are practical and career-focused. 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 wider region.

We regard all our students as professionals in training; your first day at Bristol Old Vic Theatre School is the first day of your career. Our graduates leave

the school confident in their creative and technical skills, but also with tenacity to succeed in building a sustainable, varied and fulfilling career in the arts. Collaboration is at the heart of BOVTS, and our students are encouraged to build relationships with students on different courses from the moment they begin training. You will enter the industry with a network of designers, directors, performers, voice professionals and more in your back pocket.

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. Your residency classification determines the amount you pay in tuition fees, which also vary according to whether the course is an undergraduate or postgraduate degree. For full details, please see [oldvic.ac.uk/course-finder](http://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

Whilst the school does not own halls of residence, Bristol is a student city and there is an abundance of high-quality accommodation within walking distance of the school. Many of our students choose to rent with fellow BOVTS students. Our admissions department

provides guidance to new students about finding accommodation in the private rented sector – for example advice on fair rents, landlord relations, and council tax exemption.

## Entry requirements

We typically make unconditional offers based on your performance at an 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. For further information specific to each course, please see: [oldvic.ac.uk/course-finder](http://oldvic.ac.uk/course-finder).

## Application method

All applications are made directly to the school. Please see our website to apply and for any deadlines that you should be aware of. We charge an audition fee for the BA Professional Acting course, which is currently £25, but an audition fee waiver scheme is available – please see our website for eligibility criteria.

## Audition process and preparation

For BA Professional Acting, auditions are 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 – see our website for further advice. For technical and creative courses, we initially review your application ahead of interviewing to explore your motivation for the course, any relevant experience, and discussing your portfolio, where relevant. Details of course selection procedures are available on our course finder at [oldvic.ac.uk/course-finder](http://oldvic.ac.uk/course-finder).

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

*\*subject to approval*





## Courses offered

- 3 Year BA (Hons) in Professional Acting
- 2 Year MFA in Professional Acting
- 1 Year MA/PG Dip in Professional Acting

## Course content overview

Drama Studio London is a leading actor training conservatoire with graduates working in high profile theatre, film, tv and audio settings – drawing on the skillset they formed in training.

The training is practical with specialist workshops and rehearsals, working in ensembles. We will introduce you to a variety of methods and practices to give you a broad range of experience to build from as you progress through the training.

The BA in Professional Acting programme covers core acting skills across the three years of study through vocational and practical training. Students benefit from specialist classes, workshops and talks from expert tutors and guest speakers while gaining confidence from regular assessment and guidance from our outstanding resident team.

The MFA in Professional Acting is a unique, industry-led actor training programme that is practical, in-depth and vocation focused. Students perform in a full-scale production and a showcase to agents, casting directors and other work-givers. They also have an opportunity to take part in international residencies with leading arts organisations and educational institutions.

Our MA/PG diploma course in Professional Acting is an intensive, vocational training that launches you into your career with the fundamental

skills needed to underpin your technique as you move into the profession. Most students progress to the full MA delivery. During the audition process, there is the opportunity to discuss with DSL staff whether you prefer to be enrolled on the MA or PG Dip. We can find the course most suitable for you and the actor you want to be.

## Fees, bursaries, and other finance information

### Annual Fees 2024 Entry

- BA Hons: £9,250.00
- BA International: £16,500.00
- MFA 2 Year: £13,500.00
- MFA 2 Year International: £16,500.00
- MA/PG 1 Year: £15,000.00
- MA/PG 1 Year International: £17,500.00

## Accommodation options

The University of West London, who validate the courses, has halls of residence available to DSL students. Early application is recommended.

Other students live in shared rented accommodation or commute from home when possible.

## Entry requirements

Entry requirements vary across the courses so please check specifics on the course pages of our website. However, all students should have:

- A minimum starting age of 18 years for the BA programme and 21 years for the MA/PG and MFA. There is no upper age limit for any course.
- A good standard of spoken English but

the threshold of this varies across the courses.

- Standard entry for a post-graduate course is a degree qualification but we also consider applicants who have skills and experience drawn from employment or workplace experience.

## Application method

BA (Hons) applications are via UCAS and MA/PG and MFA applications are direct via the Drama Studio London website.

## Audition process and preparation

All auditions for DSL courses are FREE. There are two rounds in the DSL audition process. Round 1 is a digital audition and we ask that you send some recorded material as outlined on our website. Round 2 is in person and consists of workshops, monologue work and an interview.

Read the full guide to our audition process on our website, including advice on preparation and how to send self-tapes.

## Other information

Drama Studio London is a founding member of the FDS (Federation of Drama Schools) and a member of CDMT (The Council for Drama, Dance and Musical Theatre).

### dramastudiolondon.co.uk

Drama Studio London, 11 Grange Road,  
London W5 5QN  
Tel: +44(0) 20 8579 3897

## Courses offered

### Undergraduate degrees:

- BA Acting
- BA Acting (International)
- BA Acting and Contemporary Theatre
- BA Stage and Production Management
- BA Acting and Community Engagement
- BA Acting and Physical Theatre
- BA Acting and Fight Performance
- BA World Performance
- BA Creative Producing (Theatre and Short 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

For over 60 years, East 15 Acting School has been at the forefront of training innovative, imaginative and daring actors, performers, directors, producers and technicians. As one of the UK's leading conservatoires, East 15 prepares you for a successful career in theatre, TV, film and digital media.

With a wide range of undergraduate and postgraduate vocational training courses, East 15 offers unparalleled opportunity to hone your skills in your chosen area. The school is ranked No. 4 in the UK for Drama (Guardian University Guide 2024) and is among the top 10 for overall student satisfaction in the latest National Student Survey (as part of the University of Essex).

### Performance training

East 15's acting training emphasises the development of your personal talents and intuition alongside strong technical skills. The training is rooted in diverse methodologies from practitioners including Stanislavski, Laban, Chekhov, Lecoq, Grotowski, Meisner and other contemporary experts.

Movement training nurtures physically expressive actors through dynamic alignment, characterisation techniques, dance and stage combat. The voice curriculum unlocks your full vocal potential, while music training provides you with fundamental skills for acting through song. Hands-on experience with recorded, digital and online media prepares you to work in today's multimedia landscape.

### Technical and creative training

East 15 offers specialised training courses for a range of technical, backstage, behind-the-camera and creative roles in

theatre, media, events and other creative industries. The BA Stage and Production Management and BA Creative Producing (Theatre and Short Film) courses provide hands-on vocational training, with opportunities to work on real-world projects from the very start.

## Preparation for the industry

The school's practical, intensive training aims to equip students with the skills and experience necessary to thrive in their chosen fields. East 15's professional-standard productions give students a realistic taste of working in the industry. Guest lectures and workshops from industry professionals further enhance career preparedness.

## Fees, bursaries and other finance information

Fees at East 15 Acting School vary depending on the course, level (undergraduate or postgraduate) and your fee status (home/UK or international). Detailed fee information can be found on the respective course pages on the East 15 website.

UK students are eligible to access government support in the form of tuition fee and maintenance loans. Additionally, East 15 offers financial packages to support students who meet certain criteria. More details about funding options can be found at [east15.ac.uk/fees-and-funding](http://east15.ac.uk/fees-and-funding).

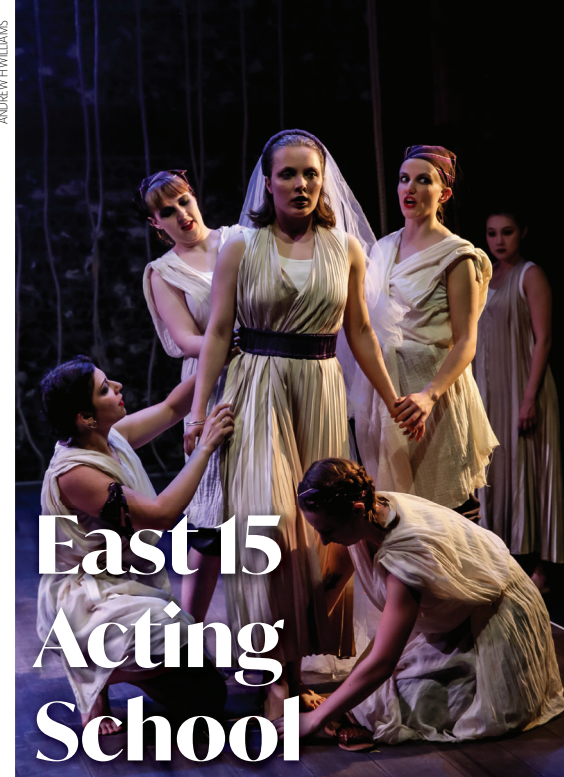
## Accommodation options

East 15 is spread across two campuses – one in Loughton near London and the other in Southend-on-Sea. The Loughton campus does not have on-site accommodation; most students secure housing in the surrounding town. The school's Student Support Team provides help and guidance to find housemates and trusted landlords.

The Southend campus has student accommodation which is available to students across all years. First year students are guaranteed accommodation at this residence.

## Entry requirements

- UG courses: EE at A Level (or equivalent), with a successful audition/interview
- BA World Performance: DD/EEE at A Level (or equivalent), with a successful audition
- BA Creative Producing: DD/EEE at A Level (or equivalent), with a successful interview
- Cert HE: At least one Grade E A Level (or equivalent), with a successful audition



## Application method

You can apply for our undergraduate courses either through UCAS or the University of Essex Direct Application Form.

Applicants to all undergraduate courses (except BA Stage and Production Management and BA Creative Producing) will need to submit a Round 1 video audition and complete an additional East 15 Application Form indicating your course preferences. If you're successful in Round 1, you will be invited to a Round 2 audition, which may take place on our campus, at a regional audition, or online. Applicants to BA Stage and Production Management and BA Creative Producing (Theatre and Short Film) will be invited to attend an interview instead of an audition.

## Audition process/preparation required

In the Round 1 video audition, applicants should include two contrasting speeches: one, a character-driven speech from a contemporary play or film/TV drama and the other, a speech in 'heightened language' with interesting rhythm, which could be from drama, poetry, lyrics or spoken word. Texts from all global traditions in English translation are welcomed.

Some courses have additional audition requirements such as extra speeches and/or physical and devised work. If you are recalled for a Round 2 audition, you may be asked to prepare additional pieces. Details about what to prepare for East 15 auditions can be found at [east15.ac.uk/preparing-for-auditions](http://east15.ac.uk/preparing-for-auditions).

[east15.ac.uk](http://east15.ac.uk)  
[east15@essex.ac.uk](mailto:east15@essex.ac.uk)





# Federation of Drama Schools

## Fees, bursaries and other finance information

There is strong commitment across all partner schools to tackling financial obstacles that may get in the way of potential students applying, from reducing/ removing audition fees, to travel and training bursaries. If you are encountering a financial obstacle that's making you reluctant to apply, you are strongly encouraged to check out the individual schools' websites for support options.

In the 21st century, the performance industries are challenged to really reflect and celebrate our rich and increasingly diverse context, and FDS schools continue to adapt and evolve accordingly, working to make sure we are listening, AND acting in response, to implement change where it's needed and to meet the needs and talents of a truly representative next generation of artists. FDS schools strive to send out graduates who are supported and enabled to shape and reimagine with confidence not just their own sustainable careers, but to inform and contribute to the industry itself as it evolves.

Individual schools via their websites provide a wealth of advice and support for prospective students looking to navigate their next steps towards becoming a professional performer or performance maker. It's always worth checking these out, and attending open days before applying where you can, to get a good sense of where and how you want to train.

FDS works with various partner organisations to run careers events, develop resources and to share information both to prospective students and for those teachers, youth theatre leaders and parents who support them. Please sign up to the mailing list on the website to be notified about these aspects. The FDS website provides links and info across all our partner schools to support the next generation of creative talent (that's you!) into finding the right place for them to develop and thrive.

FDS partner schools are: ArtsEd, Bristol Old Vic Theatre School, Drama Studio London, East 15, Guildford School of Acting, Guildhall School of Music and Drama, Italia Conti, LAMDA, LIPA, Manchester School of Theatre, Mountview, Oxford School of Drama, RADa, Royal Birmingham Conservatoire, Royal Central School of Speech and Drama, Royal Conservatoire of Scotland, Royal Welsh College of Music and Drama

[www.federationofdramaschools.co.uk](http://www.federationofdramaschools.co.uk)  
[info@federationofdramaschools.co.uk](mailto:info@federationofdramaschools.co.uk)

The Federation of Drama Schools brings together 17 of the UK's longest established and most recognised training institutions for the performing arts. Our partner schools provide professional training for performers and those who make performance possible- on stage, off stage, backstage and increasingly on screen and online. FDS schools offer a quality training that is recognised internationally and contributes to the global reputation of British theatre and film production.

Training at an FDS school you can expect practical, intensive and skills focused courses that will equip you for a sustainable career. 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 as professional environments and projects – meaning 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 the term time weeks which are often around 30 weeks in the year, which is usually more face-to-face time than a conventional university degree. This will vary across the range of courses and schools. Many schools offer postgraduate training options as well, and it's certainly not unusual for students to do a first degree in something different or get experience in the workplace before coming to training.

The majority of FDS schools offer courses which are recognised as higher education qualifications (degree level from Cert HE/level 4 and above) and so often the cost of training is the same as a university degree, and student loan finance is available in exactly 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. Every school has different options available – find out more via the schools' individual websites.

## Courses offered

FDS schools offer a range of courses, providing focused performance training in specific disciplines such as Acting, Musical Theatre, Screen Acting, or Actor-musicianship, with a diverse range of Devised and Collaborative theatre making, Production Arts, Management, Technical and Design courses. Final year public performances offer graduating students a meaningful opportunity to really practice and demonstrate professional level skills, not just as creative and technical artists, but as collaborators, problem solvers and emerging innovators.

## Audition process

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 previous study, exam results and written statements.

You can expect the audition process to have several stages: this may start with an online self tape recording as this allows a wider range of applicants to be seen, without incurring hefty travel costs, or an in person audition. 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. FDS schools vary quite a lot in terms of location, size and range of training options, and so it's a key part of the decision making process to find the school that feels like a good fit for you.

## Courses offered

- BA (Hons) Acting: Stage and Screen
- BA (Hons) Acting: Collaborative and Devised Performance
- BA (Hons) Acting: Musical Theatre
- BA (Hons) Drama and Applied Theatre
- BA (Hons) Experimental Arts and Performance
- BA (Hons) Writing for Performance
- BA (Hons) Costume Production
- BA (Hons) Performance Design
- BA (Hons) Production Arts: Props, Painting and Set
- BA (Hons) Production Technologies and Stage Management

## Brief course content overview

Our intensive and professional-focused training will prepare you for careers across the creative industries. Explore our undergraduate programmes within the Departments of Performance, Practice and Producing. All our courses are very practical with high contact hours where you learn through doing.

## Department of Performing

Our BA (Hons) Acting degree comprises three distinct pathways that train you to be a professional actor. While all three courses will develop your acting skills to an industry-ready level, your training will focus on either Acting for Stage and Screen, Musical Theatre or Collaborative and Devised Theatre.

## Department of Practice

If you are passionate about topics such as social justice, access to the arts and you see theatre as a tool for change, then these degrees might be perfect for you. BA (Hons) in Drama and Applied Theatre; Experimental Arts and Performance and Writing for Performance. Study these degrees to become a highly adaptable theatre maker, with advanced skills in devising, performing, directing, writing, facilitating and producing.

## Department of Producing

We offer BA(Hons) in Costume Production; Performance Design; Production Arts: Props, Painting and Production and Technologies and Stage Management. On these courses you spend three years becoming highly skilled and experienced in your specialism. You are taught through practical projects and hands-on experience in Central's public production programmes, developing highly advanced technical skills to prepare for a career in the industry.



## 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](https://cssd.ac.uk/scholarships-bursaries-awards).

## Accommodation options

Central has an allocation of University of London Intercollegiate halls in central London as well as some private halls of residence in West Hampstead and Wembley. 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 events to get you acquainted with future housemates.

## Entry requirements (qualifications)

- BA (Hons) Acting – 64 UCAS tariff points and selection by audition
- BA (Hons) Drama and Applied Theatre – 96 –120 UCAS tariff points and selection by interview
- BA (Hons) Experimental Arts and Performance – 96 –120 UCAS tariff points and selection by interview
- BA (Hons) Writing for Performance – 96 –120 UCAS tariff points and selection by interview
- BA (Hons) Costume Production – 64 – 120 UCAS tariff points and selection by interview
- BA (Hons) Performance Design – 64 – 120 UCAS tariff points and selection by interview

- BA (Hons) Production Arts: Props, Painting and Set – 64 – 120 UCAS tariff points and selection by interview
- BA (Hons) Production Technologies and Stage Management – 64 – 120 UCAS tariff points and selection by interview

## Application method

All applications are made through UCAS. If you apply by the UCAS equal consideration date, you will be offered an audition or interview. There are no audition or interview fees.

## Audition process and preparation

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.

All other programmes require an interview and portfolio, giving you the opportunity to demonstrate your passion for the subject and 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.

[cssd.ac.uk](https://cssd.ac.uk)  
[openevents@cssd.ac.uk](mailto:openevents@cssd.ac.uk)



## Your free guide to this year's classical music festivals

FREE GUIDE

### 2024/2025 Festivals

#### Room to grow

Manchester International Festival settles into its new base at Aviva Studios

#### No-fly zone

How Aberdeen's sound festival is encouraging green travel alternatives

#### Northern soul

Norwegian events to look forward to in the year ahead

#### Opera and beyond

New beginnings for Leicestershire's Nevill Holt Festival

INSIDE: Hundreds of listings for UK and international festivals

#### FESTIVALS GUIDE: Q&A

#### Handel with care

As Laurence Cummings embarks on his final year as musical director of the London Handel Festival, Adrian Newstead looks back on Cummings' 25 years at the helm

Handel and his operas have been a constant presence in the life of Laurence Cummings. For 25 years, Cummings has been the musical director of the London Handel Festival, a role that has seen him work with some of the world's leading singers and conductors. Cummings, who is now 75, has a long and distinguished career in the world of classical music, having worked with the Royal Opera House, the English National Opera, and the London Symphony Orchestra. Cummings' work with the London Handel Festival has been a labour of love, and he has seen the festival grow from a small-scale event to a major international festival. Cummings' work with the festival has been a labour of love, and he has seen the festival grow from a small-scale event to a major international festival.



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#### What are your favourite moments from your time at the festival?

There have been many wonderful moments, but one that stands out is the first time we performed Handel's *Giulio Cesare* in the festival's new home at the Royal Opera House. It was a huge moment for the festival, and it was a privilege to be part of it.

#### What are your particular highlights of the year's festival?

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#### FESTIVALS GUIDE: FEATURE

#### New home, new chapter

With a freshly developed year-round arts programme and a brand-new base at Aviva Studios, Manchester International Festival is going from strength to strength, as Claire Roberts discovers

Manchester International Festival (MIF) is a year-round arts programme that has been a constant presence in the life of Cummings for 25 years. Cummings, who is now 75, has a long and distinguished career in the world of classical music, having worked with the Royal Opera House, the English National Opera, and the London Symphony Orchestra. Cummings' work with the London Handel Festival has been a labour of love, and he has seen the festival grow from a small-scale event to a major international festival.

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#### FESTIVALS GUIDE: FEATURE

#### Northern star

Norway brings traditional musical instruments, folk songs, and a celebration of nature festival highlights from the Nordic region

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#### FESTIVALS GUIDE: FEATURE

#### Opera and beyond

New beginnings for Leicestershire's Nevill Holt Festival

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#### FESTIVALS GUIDE: FEATURE



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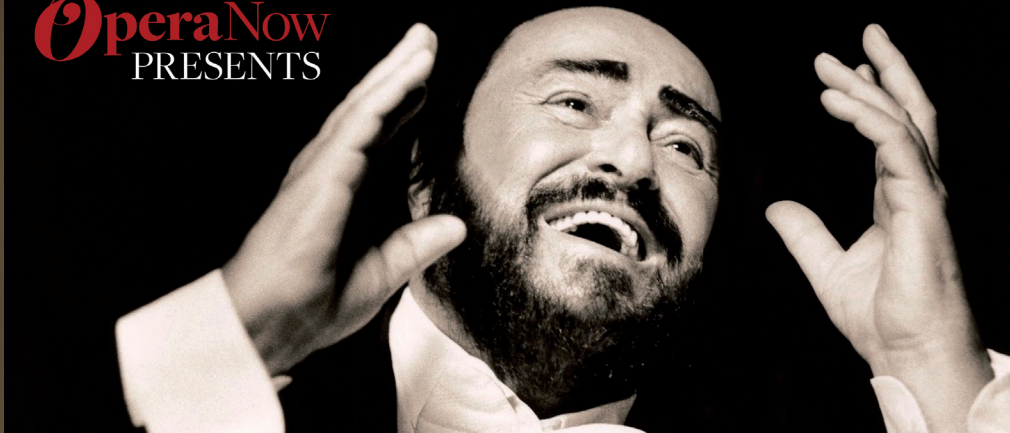
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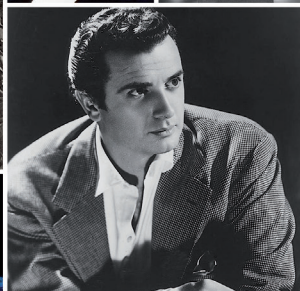
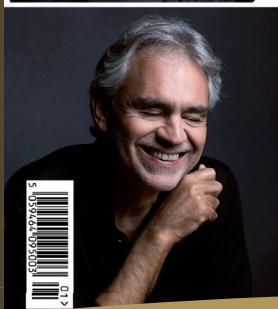
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The magazine is a brilliant resource for those working in drama education; I urge you to pick up a copy and see the value of D&T for yourself. Additionally, if you would like to get involved in the magazine, whether that be writing a piece or flagging a story you think we should include, you can reach us at [drama.theatre@markallengroup.com](mailto:drama.theatre@markallengroup.com)



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