

OUR PHILOSOPHY

The founding principals of the London School of Dramatic Art continue to remain the essence of what makes this school a unique and refreshing place to train. At the LSDA we encourage team spirit by getting our students to work as an ensemble with directors and crew. The acting profession is often a collaborative endeavour and part of the training is to prepare students for the demands of working in the theatre and film as a member of the cast.

We foster a spirit of trust and courage in our students because we believe actors need to take risks. We encourage individuality and try to draw out the special talents in each and every one of our students. They are taught that a fine performer will have a strong sense of self but is unafraid to subsume it to a dramatic role.

The LSDA admits only a limited number of students each year because we want to maintain a close-knit learning environment. We believe this sets the right scene for growth and for the development of an actor.



WHY COME TO LSDA?

Our tutors are industry professionals

Our teachers are working professionals who are in touch with the current scene. They know what's going on and what students need to be taught to be prepared to meet the demands in the acting world today. Our staff take a practical and pragmatic approach to teaching our students the most relevant skills to become a successful actor.

Our school is small

At the London School of Dramatic Art we believe in an individual's personal approach to learning. We admit a limited number of students per course so that they can benefit from smaller classes. Classes sizes are as small as 5 and no larger than 12. Each student receives individual tuition throughout the year.

Our fees are low

We know that studying to be an actor can be costly. That's why at the LSDA we keep our fees as low as possible without compromising our high standards. We offer limited and discretionary part scholarships in special cases. We also understand that auditioning alone is expensive and so we do not charge to audition.

We are in the heart of London

We are based in South Kensington, which is a central location, close to the West End theatre district and within walking distance to the Royal Court Theatre, cinemas, museums, cafes and restaurants.

We are Independent

More and more acting schools are affiliating with large Universities and losing a lot of the characters that made them unique places to train. Through our independence LSDA is able to avoid bureaucracy and remain flexible to the needs of individuals who come and train with us.

WHAT WE OFFER

One Year Advanced Acting Diploma

The Advanced Diploma is an intense and practical year's training in Acting. This course covers many styles and techniques of performance as well as preparation for the profession.

More and more schools are offering one year acting courses and many graduates leave feeling that students on courses of longer duration were given greater priority. This is a real concern when you invest so much time and money into training. Along with the many advantages of training at LSDA, we pride ourselves in ensuring all students receive the best training possible and that each student's individual needs are met.

The LSDA admits only a limited number of students each year because we want to maintain a close-knit learning environment. We believe this sets the right scene for growth and development for an actor.

Requirements for entry:

- You must demonstrate a talent for performance
- You must be prepared to work and be self-disciplined
- You must be imaginative and courageous
- You must show that you will benefit from the course

This course is aimed at those who are looking to enter the profession.

The hours of study are between 9.00 am and 6.30 pm Monday to Friday. It may also be necessary to work later at the end of each term.



One Year Foundation Acting Diploma (Full-Time)

This course provides basic training in acting and is for students with less experience. It is aimed at those wishing to gain experience and confidence in a drama school setting before embarking on a higher level course at drama school or university, or for those wishing to learn more about acting and the performing arts.

The year consists of twenty five weeks, delivered as three terms. The first term is designed to set in place the necessary techniques which are the foundations of performance. You will investigate the essential nature of performance. The second term is where you are able to explore creatively your individuality as an actor and begin to discover what professional direction you wish to take. The third and shorter term consists of full-time rehearsals towards an end of term production.

The LSDA admits only a limited number of students each year because we want to maintain a close-knit learning environment. We believe this sets the right scene for growth and development for an actor.

LSDA may offer students a place on the Advanced Acting Diploma programme after displaying exceptional talent and discipline on this course.

The hours of study are between 9.00 am and 4.00 pm Monday to Friday

Two Year Foundation Acting Diploma (Part-time)

The two year acting course is a course designed for those who are starting off in acting, coming back to it after a break and / or cannot commit to a full time training program.

The hours of study are between 7 - 9pm on Monday and Wednesday or Tuesday and Thursday and every other Saturday 12 - 5.30pm over six twelve week terms. Unlike many acting schools, students on this part-time course will be taught by the same instructors as the Diploma course and have access to the same facilities.

This Course in Acting is open to anyone over the age of eighteen who has some experience of acting or who shows a natural ability in performance. Although students are not expected to have a high level of experience, they are expected to have, as with most of our courses, a good work ethic and be dedicated.

The course provides a solid foundation in the skills of performance, enabling students to move on to further training or into the profession, depending on individual progress.

2010 Short Courses:

Introduction to Acting:

18th - 29rd July *and* 8th - 19th Aug

Acting for Camera Intro:

1st - 5th July *and* 5^h - 9th Sept



PERFORMANCE AND PROFESSIONAL SKILLS

Acting

The development of each actor's individuality is central to acting studies at LSDA. It is essential that each student finds a way to develop and utilise his or her own resources. They will be helped by the use of exercises and techniques based on the works of some of the most renowned theatre practitioners: Strasberg, Meisner, Stanislavsky, Brecht, Hagan, amongst others.

There are several different acting classes in any given week, each one covering different aspects of actor development. Some of the techniques covered include the development of creative and honest transformation, the process of inhabiting the character, becoming aware of habits and tension points and how to find relaxation while being looked at. Through various exercises you will be encouraged to take away the pressure to create and freeing up the ability to listen and respond truthfully, you will experiment with simplicity and effectiveness. You will also look at observing behaviour, understanding and applying given circumstances and the actor-audience relationships.

Scene study, sight-reading and monologues modules are also covered.

Voice

Voice is a vital component for the professional actor to be heard. Within the structure of the course you will explore release and use of tension, breath capacity and effectiveness, development of tone and resonance, clarity and articulation, muscularity of the word, connection and credibility, use of the voice in varied texts. Voice blends with the acting and all other disciplines within the year training ensuring that students will leave the course able to analyse and use the voice whatever demands are placed on them as professional vocalists. On this course there are three different voice classes; Practical Voice, Technical Voice and Voice and Text.

Dance / Movement

An awareness of the physical self is essential in order to be able to change, shed and gain a new physicality in the process of character building. An actor needs to be physical fit, strong and have flexibility in order to have full dramatic expression. The Movement class starts in term one with exercises in trust and exploratory movement. This develops into exercises to increase spatial awareness and workshops in shadow work, gesture and physical characterisation leading to a Physical Theatre project in term 3. In Dance you will study a variety of Jazz, Latin and ballroom styles of Dance such as Waltz, Swing, Foxtrot, Cha-Cha, Rhumba/Mambo, Argentine Tango, Quick Step and Tap. You will also work throughout the year on posture, basic fitness; strength & stretch, walking/posing and Eurhythmics.

Singing

The singing class is intended not only to develop the singing voice but also to improve the voice by increasing flexibility, improving pitch and experimenting with phrasing and tone. Students are taught to achieve a solid technique, the understanding of breath control and sound projection, and in such a way so you understand how to put it into practice - to perform and interpret a song.

Text Analysis

During the year students will study most of the important periods of theatre from Modern British to Classical Greek, from Shakespeare and Restoration to the playwright of the Spanish Golden Age. Textual analysis will address historical, political and social relevance, varying developments in styles of theatre and why writers were writing as they did.

Improvisation

The art of improvisation enables the actor to act spontaneously in a scene. Even the most courageous actor has inhibitions in one form or another. Classes in improvisation allow these to be overcome in a creative and dynamic way. Students will use a host of exercises to open up imagination and allow quickness of thinking on ones feet.

Camera and Radio Techniques

The acting industry has changed dramatically throughout the 20th and 21st Centuries. Theatre is no longer the main focus. Today, actors need to be familiar with techniques for the camera and radio while also obtaining a solid foundation in the theatre arts.

In Camera classes students will consider technical aspects through exercises including frame size, hitting the mark whilst also building on their confidence by exploring various scenes and camera exercises. Scenes will be recorded, reviewed and analysed.

In Radio students will work on the delivery of various texts for the purpose of Radio. Sonnets, poetry, narrative, adverts and monologues will be explored. This will lead to the recording of a voiceover showreel in the third term.

Guest Tutors

Guest tutors across the profession will be invited to teach sessions each week. Students benefit from meeting working actors, directors, casting directors, agents and other industry professionals who will give practical advice and information on different aspects of the acting world.

PERFORMANCES AND GRADUATION

Each term, students work on a play with a professional director enabling them to put into practice the new skills learnt in the many classes undertaken. The rehearsals sessions are one afternoon a week for the first ten weeks of term and then full-time for the final two weeks of term. The first term is generally a modern play performed in-house to other students and tutors. The second term is a Classical piece that is performed in-house before being taken to local schools. The final term is a full-scale graduation production at a Professional London Theatre.

At the London School of Dramatic Art we strive to prepare our students for life as a professional actor by providing the necessary skills and contacts. In the final term, students will have the opportunity to meet a range of industry professionals. We invite directors, agents, casting directors, accountants and other key people who will cover subjects in a series of tutorials including:

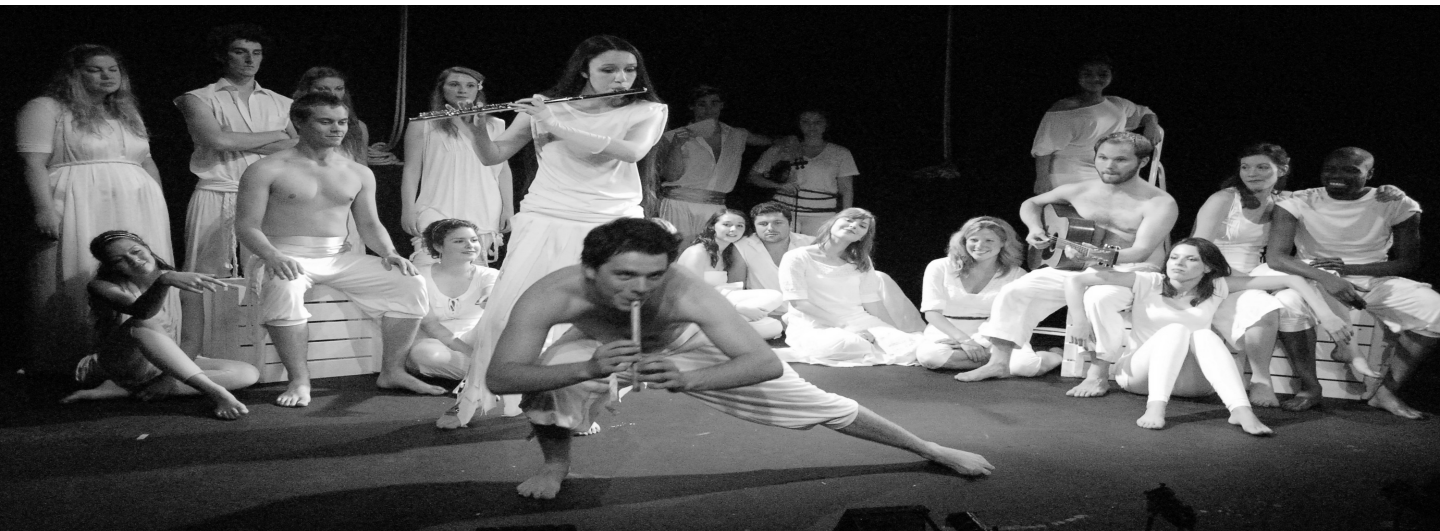
Finding an agent, the professional casting process, auditions and interviews, preparing a professional CV, choosing the right photographs, being self-employed.

Photographs of graduates will be posted on our website.

Midway through the final term we put on a performance at a Central London theatre to showcase the students' scenes for directors, agents, casting directors, producers and other invited guests. Every student will have the opportunity to showcase their talent.

Students will also have the option to produce a voice-over showreel in the third term at a professional recording studio. This is a unique and useful tool to get Radio and Voice-over work.

The LSDA will endeavour to provide the skills and contacts needed for our graduates to begin life as a working actor.



FEES & FUNDING

Course fees for the academic year 2011/12 are:

£8495 per year

The first £1,500 is to be paid on confirmation of place. The remaining amount is broken up into three instalments of £2330 payable in advance before the start of terms one and two and then a final payment of £2335 at the commencement of term three.

Students on the Advanced Diploma are eligible to apply for a Career Development Loan to fund a large part of their fees and, in some cases living expenses may be included in the loan. The government, through the duration of the course, pays interest on the loan. More information can be found on their website www.lifelonglearning.co.uk If you want to receive an information pack about Career Development Loans, call 0800 585 505.

Local authority grants are very rare. More common are contributions from charitable trusts. It is necessary to do your own research, since your eligibility for a particular charity may depend on your region, your background and your ethnic origin. Students will be given further and more detailed information on charitable trusts once a place is offered to them.

TERM TIMES

Term Times for the academic year 2011/12 are:

Term 1
Term 2
Term 3

3rd October 2011 - 16th December 2011
3rd January 2012 - 30th March 2012
16th April 2012 - 7th July 2012

Foundation Diploma

(Full-Time)

LSDA

London School of Dramatic Art

PERFORMANCE AND PROFESSIONAL SKILLS

Acting

We teach techniques and give exercises based on key theatre practitioners including Strasberg, Stanislavsky, Brecht, Hagan and Meisner. We also help students explore character behaviour and impulse, sense memory and imagination. Through our varied programme, we strive to foster each student's individuality as an actor and help them find their own unique "voice".

Voice

Students will be taught to identify their inherent vocal habits and how to change and control their speech patterns. Voice work includes exercises to improve breath control in order to extend vocal range and flexibility. Text work helps develop physical and imaginative control of the voice. During the course of the year, students will work on a range of texts - both prose and verse.

Dance / Movement

We teach basic body conditioning and awareness as well as contemporary and jazz dance techniques. Students also study movement in relation to character development which is an intrinsic part of acting. We encourage our students to be physically fit, flexible and strong in order to have full dramatic expression.

Improvisation

Students learn to access their innate spontaneity and imagination through improvisation. Exercises help students overcome inhibitions and find expression in a creative and dynamic way.

Devised Theatre

You will use various exploratory devising techniques to devise and perform a piece of theatre. You will look at how different stimuli can contribute towards making theatre, understand how non-naturalist theatre can be used and its effect, consider how space and atmosphere contribute to performance work and work collaboratively as a group taking a joint ownership of the project.

Audition Technique

You will concentrate on the exploration of selected texts examining the clues for performance that these texts offer you. You will work on monologues as well as scene work in these sessions. Other aspects of this module are how to prepare for an audition and techniques of sight-reading.



PERFORMANCES AND GRADUATION

Each term students rehearse specific pieces culminating in performance. This gives them the opportunity to draw on the skills and techniques taught in their various classes. The rehearsals sessions are one afternoon a week for the first ten weeks of term and then full-time for the final two weeks of term. At the end of the first term, students perform a devised piece in-house to an audience of fellow students and tutors. The second term ends with a performance of a full length play to staff and fellow students. The third term is almost completely taken up with rehearsals which culminate in a graduation production that is open to family and friends.

In the final term, students will have the opportunity to meet a range of industry professionals. We invite directors, casting directors, and other key people who will cover subjects in a series of tutorials including: the professional casting process, auditions and interviews, preparing a professional CV, choosing the right photographs, being self-employed.



The LSDA will endeavour to provide the skills and support needed for our graduates to help them after they leave.

FEES

Course fees for the academic year 2011/202 are: £7245 per year

The first £1,000 is to be paid on confirmation of place. The remaining amount is broken up into three instalments of £1933 payable in advance before the start of each term.

TERM TIMES

Term Times for the academic year 2011/2012 are:

| | |
|--------|---------------------------------------|
| Term 1 | 10th October 2011 - 9th December 2011 |
| Term 2 | 3rd January 2012 - 16th March 2012 |
| Term 3 | 10th April 2012 - 12th May 2012 |

Foundation Diploma

(Two Year Part-Time)

PERFORMANCE AND PROFESSIONAL SKILLS

Acting

Over the two years students will experiment with the various techniques developed by most of the leading theatre practitioners enabling each course participant to more freely access their acting potential. Finding the truth in a character is an essential aspect of any actor's approach to performance. This will be the major focus during the acting classes over the two years. As with the One Year Diploma, the development of each actor's individuality is central to acting studies at LSDA. There will be studies of character behaviour and impulse as well as exercises in sense memory and imagination.

Voice / Movement

Voice is a vital component for the professional actor to be heard. Within the structure of the course you will explore release and use of tension, breath capacity and effectiveness, development of tone and resonance, clarity and articulation, muscularity of the word, connection and credibility, use of the voice in varied texts. Voice and movement blends with the acting and all other disciplines within the training ensuring that students will leave the course able to analyse and use the voice and body whatever demands are placed on them. An awareness of the physical self is essential in order to be able to change, shed and gain a new physicality in the process of character building. Much of these classes are the same as the full time diploma courses.

We teach basic body conditioning and awareness. Students begin to learn the foundations of movement in relation to character development which is an intrinsic part of acting. We encourage our students to be physically fit, flexible and strong in order to have full dramatic expression.

Additional Modules may include:

- Camera and Radio Techniques
- Text Analysis
- Guest Directors / Speakers / Practitioners
- Improvisation

PERFORMANCES AND GRADUATION

During the course students will be involved in several rehearsal exercise projects; this is where the students rehearse specific pieces with a view to performance. It is an opportunity to put into practice the skills and techniques learnt during each of the individual classes. In the first term performances will be in-house to an audience of fellow students and tutors. At the end of the third term students will perform in a play to an invited audience. By the end of the sixth term performances will take place in an established central London theatre. Students have the opportunity to invite people from the acting industry to see them in this Production.

Before the end of the course students will be advised on how best to take their career forward through individual tuition and guest lectures from industry professionals.

FEES

Course fees for the academic year 2011/12 are: £1995 per year

The first £500 is to be paid on confirmation of place. The remaining amount for the first year of £1495 is to be paid on the start of the first term.

TERM TIMES

Term Times for the academic year 2011/12 are:

Foundation Diploma (Part Time - 2 Year)

| | |
|--------|--|
| Term 1 | Mon 21 st Sept 2011 - Wed 9 th Dec 2011 |
| Term 2 | Mon 4 th Jan 2012 - Wed 14 th Mar 2012 |
| Term 3 | Mon 11 th April 2012 - Wed 13 rd June 2012 |

Year 2 to be announced



SUMMER - INTRO TO ACTING

18th - 29th July *and* 8th - 19th August

The Acting Foundation Summer School is a dynamic and exciting course specifically designed for participants of varying levels of experience, including beginners, those interested in full-time actor training and for those with hopes of pursuing professional work in the industry. This course outlines the components of our main full time one year acting diploma and delivers training in all aspects of performance, including vocal work, character analysis/development, movement, improvisation, text analysis, scene study and audition techniques. The three week course culminates in a presentation of scene work to showcase some your newly acquired skills.

should consult their summer tutors.

The London School of Dramatic Art has on occasion admitted a student to its full-time acting programme after displaying exceptional Talent and discipline. Summer students wishing to be considered for admission to full-time courses should consult their summer tutors.



ACTING FOR SCREEN INTRO

1st - 5th August *and* 5th - 9th September

This course is a comprehensive introduction to acting for camera. It is suitable for varying levels of experience from those who are just starting out to those with theatre experience wishing to learn more about screen techniques.

On this course students will consider technical aspects of acting for the screen through exercises including frame size, hitting the mark whilst also building on their confidence by exploring various scenes and camera exercises. The skills learnt on this acting for camera course are relevant to all forms of acting. Scenes will be recorded, reviewed and analysed.

As well as learning to work effectively on script and presenting yourself advantageously on screen you will develop an understanding of character and textual interpretation. Session will cover areas such as sight reading, building a character, improvisation, and analysing and working with text.

You will also experience "mock" castings on camera using our scripts for commercial tests, television castings and film screen-tests.



AUDITION TECHNIQUE (THEATRE)

13th - 17th September 2010

This Course aims to inform and give you experience through mock auditions and classes in audition technique. We will cover all you need to know in order to best prepare you for the audition situation. We will look at the dos and don'ts when auditioning and help you to start to feel 'at home' in the audition space.

Topics covered will include:

- How to prepare before the audition
- How to brief yourself for the interview
- What to do on the day of the audition
- Cold reading
- Screen test techniques
- What to do after the audition
- What to do at a recall
- Audition do's and don'ts



It is suitable for varying levels of experience from those who are just starting out to those with experience wishing to learn more about audition techniques.

Staff / Tutors

LSDA

London School of Dramatic Art

JAKE TAYLOR BA (Drama Centre) - Principal

Founder of the London School of Dramatic Art, Jake originally trained as an actor and dancer. His acting training began at the Court Theatre Training Company and culminated in a degree at the Drama Centre, London. Since graduating he has performed in numerous theatre productions in London and across the UK. He left the profession temporarily in 2000 to work as a Training Consultant for fundraising companies in the UK before relocating to Vancouver, Canada to set up and run a fundraising company. As Principal, Jake takes a hands-on approach to ensure all students have a positive learning experience during their time at LSDA.

NOEL CLARKE - Director

URVASHI CHAND CDG, BA (Lond) - Director

Urvashi Chugani Chand is a Casting Director. Her credits include the feature RED MERCURY directed by Roy Battersby and produced by Michael Wearing with Pete Postlewaite, Juliet Stevenson, Stockard Channing and Ron Silver and EXITZ with Malcolm McDowell. She has also worked on 'Lagaan', the first Indian film to be nominated for an Oscar in 2001. Urvashi has also devised and directed two plays that have had over 100 performances each in Bombay and cast 'Netaji - The Last Hero' by the critically acclaimed director Shyam Benegal.

DAVID GAME MA (Oxon), MPhil (Lond) - Chairman

David Game is chairman of the David Game College Group, one of the largest groups of colleges in the UK and worldwide, providing a wide variety of courses ranging from business to the arts. Since 1974, when he founded David Game Tutorial College, David Game's aim has been to establish the most diverse range of colleges and courses, providing each with the highest quality of leadership and teaching.

Arts Administration

ALICYA EYO - Arts Admin and Acting for Camera Coach

Alicya studied at The Court Theatre Training Company and has been working professionally for 13 years. Television includes: Justice, Casualty, Band of Gold, Doctors, Waterloo Road, The Bill, Holby City, Spooks, Hetty Wainthrop Investigates, Paradox, Silent Witness and Bad Girls, in which she spent 5 years as a regular. Film includes: The Low Down, Tube Tales and Stalin My Neighbour. Theatre includes: Beautiful Bodies (Leicester Square theatre), Any Which Way (Only Connect), Living Under One Roof (Theatre Royal Nottingham), Cockroach, Who? (Royal Court).

JILLIAN O'DOWD - Training and Development & Acting Coach

A NiDA graduate Jillian has 22 years experience as a performer, teacher of drama and audition technique. She is the co-founder of Re:actor Acting Services at Fox Studios Sydney and member of 'Hair of the Dog' theatre/film company. Jillian has a teacher's diploma from Trinity College London. 2010 credits include; co-producing and performing the role of Martha in 'Beautiful Bodies' at Leicester Square Theatre, No.1 UK tour of Victoria Wood's 'Dinnerladies'. Channel 7 'All Saints', feature film 'Diana Clone' playing Trinity. Jillian has performed in four plays for 'The Sydney Theatre Co', 'The Tempest' for Bell Shakespeare Co and in 'Hugh Jackman, The Boy from Oz' arena musical tour directed by Kenny Ortega. TV credits have included series 'Cold Feet' and 'Home and Away'. She sings and plays percussion with 'Baxter Stone and the New Evolution'. Jillian is playing Birmingham Mum Evelyn in the feature film 'Unattainable' in 2011.

RICHARD NEALE - Arts Admin and Acting Coach

Acting

CAROLINE DEVLIN

Caroline has worked extensively as an actress since her graduation from the Drama Centre, London. She has enjoyed numerous roles in the theatres of Scotland, most notably the Royal Lyceum in Edinburgh, as well as theatres across the UK and the USA. While also a working actress, Caroline also holds workshops in Acting at a number of places including the City Lit Institute.

ADAM MEGGIDO

Adam Meggido studied drama at Birmingham University and trained as an actor at Webber Douglas - although he cites his years with Claude Chagrin (formerly of LeCoq) at the French Institute as the most important part of his training. From 1995-1999 he was a director of Counterpoint Theatre, an innovative company which merged business with the arts. Adam is the Artistic Director of The Sticking Place, a company dedicated to new writing and improvisation. He created the UK's only annual season of horror theatre and Grand Guignol, commissioning new works by Mark Ravenhill, Lucy Kirkwood, Anthony Neilson and Neil LaBute. He also co-created the award-winning Showstopper! The Improvised Musical which has played all over the world, BBC Radio 1 and 4 and BBC television. His Sticking Place director credits include: The Lie, Dark Meaning Mouse, Reanimator, The Premature Burial, The Disappearance, Psychogeography and two of his own plays - Stress and Best Men. He is also the writer/director of Chaos of Delight (Soho Theatre) and Teenager In Love for the National Youth Theatre's 50th anniversary celebrations. Adam is Head of Foundation at the London Academy of Music and Dramatic Art. Meggido takes time with his actors to make sense of the words and they deliver them with clarity and a genuine feel for storytelling.

JUDY BROWNE

Trained at the Guildhall. Theatre credits include 'The Rivals' with the Women's Playhouse Trust, "Extremities" at Derby Playhouse, 'Hyacinth Blue' Clean Break tour and 'Local Boy' at Hampstead Theatre. Television includes 'Bands of Gold', 'The Bill', 'Touch of Frost' and 'Kerching' CBBC. Judy has been working with the National Youth Theatre including the Shakespeare for Schools induction 2004.

HOLLY DE JONG

Holly is most famously known as Newt's Mother in Aliens and Lady Farrow in Blackadder. Her acting experience is extensive starring in the National Theatre and throughout the West End. Holly's television and film work has included: The Duchess of Duke Street, Lytton's Diary, Van der Valk, Poirot, The Detectives, The Assassination Run, Eastenders, The Chief, Doctors, Daniel, Deronda, Electric Dreams, The Hiding Place and Soaked. Most recently Holly has been involved in a couple of short horror films, one of which has just won a best foreign film award at the Fire Island film festival in New York. She will be seen shortly on Eastenders and the current series of Casualty.

STEVE WATTS

Steve is an actor and singer whose performance career includes the Olivier Award winning Cheek By Jowl production of Shakespeare's *As You Like It* (World tour and West End); Tom Stoppard's *Jumpers* (National Theatre and West End); *My Fair Lady* (West End and UK tour, taking over the role of *Henry Higgins*) and leading roles in plays and musicals in many major UK theatres, including The Watermill Theatre, Newbury, Theatre Royal, York and the Open Air Theatre, Regent's Park. Stage career includes national and international tours with some of the world's leading theatre companies. He has appeared at the National Theatre and in the West End, in both classical theatre and musical theatre productions. Steve studied with Michael Armstrong, James Dodding, Patsy Rodenburg and Michelle Wegwart and he teaches a structured course in voice and speech.



BRIGID ZENGENI - Acting

Brigid trained at London's Drama Centre and spent several years with Cambridge Experimental Theatre. Theatre includes: Pandora (Arcola), Volpone & The Duchess of Malfi (Greenwich Theatre), The Hypochondriac (Liverpool Everyman/ETT), A Christmas Carol (Rose Theatre), Macbeth (AFLS, US Tour), Wide Sargasso Sea (Citizens Theatre Glasgow), Dr Faustus (Bristol Old Vic), Dembosch & Three Sisters (Birmingham Repertory Theatre), Two Gentlemen of Verona (RSC), Julius Caesar (RSC), Oliver Twist (The Lyric Theatre), The Wedding (Southwark Playhouse), The Soul of Chi'en-un (Young Vic), The Winter Tale (Royal National Theatre), Bedroom Farce (English Theatre Frankfurt), Twelfth Night (RNT), Madame De Sade (Riverside Studio), The Taming of the Shrew (Southern Shakespeare Festival). Television includes: Identity, New Tricks, Holby City, Beck, Casualty & Silent Witness, Inside Out, The Bill, William and Mary, Holding the Baby, In Defence, The Cry, A Touch of Frost, The Greatest Store on Earth and Wycliffe. Film includes: The Hardest Part. Brigid regularly reads for BBC Radio 4's Poetry Please.

SAMANTHA ROBINSON - Acting

Samantha trained at Rose Bruford College, winning the Laurence Olivier Bursary award. She played Miranda in the Royal Exchange Theatres production of The Tempest alongside Pete Postlethwaite. Additional theatre credits include: Hansel and Gretel (Corby Core), Three Sisters On Hope Street (Hampstead Theatre) The House Of Bernada Alba, (Nuffield Theatre) The Laramie Project (Sound Theatre, Leicester Square); The Lemon Princess (West Yorkshire Playhouse); The Owl Service (Plymouth Theatre Royal); Untouchable (The Bush Theatre) and Song of the Western Man (Chichester Festival Theatre). Television includes: Casualty, Five Days, The Girls Who Came to Stay, Shameless, Island at War, Final Demand, Holby City and Doctors. Film includes: Sixty Six (Working Title) and Jamaica Me Crazy (VBM Productions LTD).

Vocal Studies

LARA PARMIANI - Radio

Lara was born in Milan where she studied Dramaturgy at university and trained at the prestigious ACCADEMIA DEI FILODRAMMATICI. She began to work on stage, TV and voice over in the mid 90s, collaborating with the famous physical theatre company LABORATORIO TEATRO SETTIMO and appearing on the Children TV show CIAO CIAO MATTINA, she also became very well known as a voice over artiste dubbing popular TV series and cartoons into Italian. Lara moved to London in the late 90's to train at Guildhall and in 1997 she won the Paola Tovaglia Award for best female voice-over artiste. In 2004 she appeared in the BBC drama "He knew he was right". Her international experience includes work for MTV, Discovery, Paramount, Channel 4 and BBC Worldwide. In 2008 Lara set up her own theatre company, LegalAliens.

SUSAN BERESFORD - Voice and Text

Sue is an actor whose career encompasses roles in theatre: repertory, touring and West End productions; TV (Between The Lines, Grange Hill) and films (The Tall Guy, National Treasure 2) together with radio, voiceovers and corporate work. She has broad experience of roleplay work with Barclays, GMC and the CPS, and also works as a voice coach having taught voice and text at LAMDA, Mountview Academy and Riding Lights Summer School.

SUSAN WHITE - Practical Voice

From the sounds of the Greek islands to leafy South Kensington, spoken voice is Susan's music! An experienced Coach of Voice and Personal Presence, Susan is known for her psycho-somatic approach. Developing focused-attention and body-listening, the felt sense of voice will underpin your vocal development. Susan also specialises in 'unlocking' text and credible accent-acquisition. As well as voice for drama, Susan coaches audio book narrators, artists, creative writers, diplomats, DJs, poets and storytellers. Susan is a qualified and practising Clinical Hypnotherapist, not alternative, but complimentary to mainstream medicine.

SARAH JAMES - Technical Voice

Sarah has 20 years of experience and enthusiasm as a teacher/performer. Though a keen music student, Sarah studied languages for her first degree, pursuing a career as a business language trainer in Paris before her singing talents forced a change of path. 15 years of touring worldwide followed, as well as recording as singer songwriter with Two Timers. She has performed as guest of acts such as Maceo Parker, The Corrs, John Mayall and Status Quo. She has been nominated 3 times for UK Blues singer of the year award. Sarah drew knowledge from a range of teachers and mentors, taking advice from singer Sam Brown she studied Estill Voicecraft under the direction of Paul Carrington. A believer in lifelong learning, Sarah holds an MA with Distinction in Voice Studies from Central School of Speech and Drama, where she worked as Voice Director on Central's MA Classical Acting Shakespeare productions. She currently teaches singing, speech and accents at Trinity College of Music, Central School of Speech and Drama, and London Metropolitan University.

ROBERT EMMS - Singing

Robert trained at LAMDA. Theatre includes 'Albert' in War horse (west end), The Glee Club (Library theatre, Manchester) for which he was nominated for best newcomer at the evening news awards. TV includes: The Street, Waking The Dead and Scott and Bailey. Film includes: Anonymous, War Horse and The Arbor. He has been teaching 'Singing for actors' at LSDA for the last 3 years and before being an actor Robert was a musician.

Movement

ROISIN RAE - Movement

Roisin studied choreography, composition and movement before going on to train in acting at the Drama Centre London. Since graduating she has worked on combining the two disciplines within physical theatre, working with innovative companies such as; Trestle Theatre Company, Man Act, The Kosh and Border Crossings. Roisin is a founder member of the Crescent Theatre Workshop, for whom she writes, directs and performs.

MILES ELKINGTON - Dance

Miles is a Graduate of the National Ballet School, Canada. He's danced and choreographed for many companies including The English Character Dance, Oslo Danes Ensemble, Goh Ballet, Vancouver Dance Theatre. Collaborative film work includes Rolfe Klement, and DOP Geoff Boyle on the film Dance Untitled, Peter Darling as a dancer and advisor in the Phantom of the Opera film. Miles was part of the original cast for Peter and the Wolf in London, working with American choreographer Doug Elkins. Miles is Ballet Master for Tavaziva Dance, he works for Disney's Lion King Company, Pineapple Dance Studios and Danceworks.

Directors, Guest and Seasonal Tutors



David Newman Kate Pringle Hamish Grey James Larkin Róisín McBrinn Abby Ford Stephanie Street Ruth Carney Helen Dallimore Noella Brennan Stephen Marcus

Ben Nealon, Jennifer Glogan, Bonnie Engstrom, Michael Colgan, Imogen Church, Valdis Arnardottir, Ildiko Solti, Antoinette Walsh, Jane Lehrer, Paul Robinson, Peter Anson, Laurens Postma, Marianne Micallef, Shane Collins, Teresa Churcher, Janis Jaffa, Jessica Gerger, Aoife Smyth, Thomas McGairl, Marilyn Scott, Edna-Mairi Holywell, Bonnie Engstrom, Joanna Turner, Siggil Lindal, Wendy Ormandy-Gleeson, Samantha Robinson, Christopher Holt, Darren Dynan, Darren Ormandy, Jennifer Glogan, Michael Colgan, Howard Lee, Christopher Holt, Laurence Moody, Joao de Sousa.



Application and Audition

Application Criteria

The minimum age for courses is 18. Although there is no upper age limit, students must be of good general health and capable of undertaking the strenuous aspects of the courses.

A good understanding of the English Language is a crucial pre-requisite to applying to any of our courses.

Notification of audition time is usually sent within a week of receiving the application form. You normally have a few weeks then until you come to audition. However, it may occasionally be a short period of time from receipt of audition date to the audition itself; therefore it is advisable that applicants should be prepared to audition at short notice.

Audition

Upon receipt of your application we will respond within 10 days with confirmation of your audition time.

Should you have any problems attending your audition on the date specified or do not receive notification within 10 days please contact us immediately on: 0207 581 6100, or email us at enquiries@lsda-acting.com

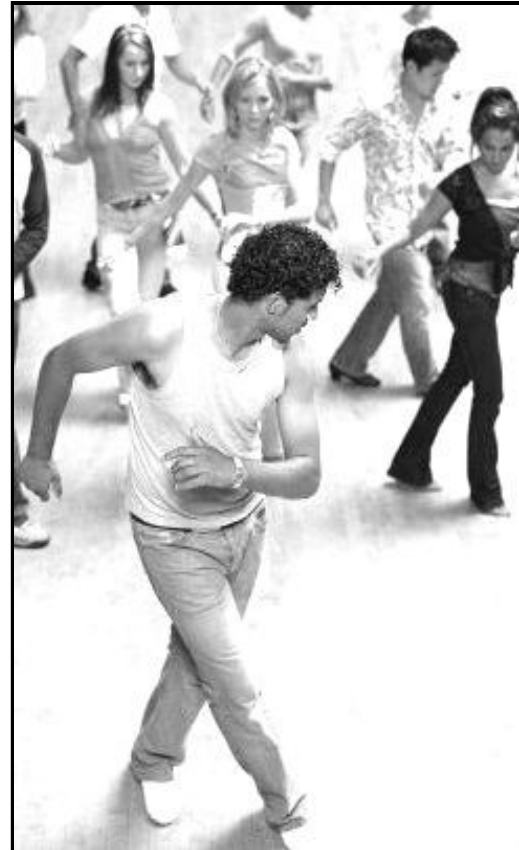
Auditions are held once a month on Saturdays at the college throughout the year. There is no fee for auditioning.

All UK applicants must do an audition in person. Overseas applicants can send us a recorded audition which can be put on DVD and posted to us, or it can be uploaded onto our YouTube site. We will provide further information for International Students on request.

For the audition, candidates must prepare two short speeches from any published play - one classical and the other contemporary. Each speech must not exceed two minutes and be learnt by heart. We ask that candidates select speeches that are relevant to their age and gender. After the audition, candidates will have the opportunity to chat briefly and informally with the audition panel.

Those applying for either the full-time or part-time foundation Diplomas only need to do one monologue. There are no auditions for the short courses, but a booking form and photo are required to be considered. On completion of a short course you may be considered for entry onto a long course, as the end of course presentation is regarded as your audition.

As a rule we do not provide feedback to candidates on their audition and the decision of the audition panel is final.



WHAT OUR STUDENTS SAY ABOUT US

Well, it was truly one of the most memorable experiences I've had so far...I did things I would never have done and read things I would never have read - *Matthew France*

I learnt a lot more than I was expecting whilst on the Diploma Course. Before LSDA I didn't realise how much there was to learn about acting. - *Leonie Blackburn*

A fantastic experience. It has helped me in so many ways. I loved the safe and supportive environment, all the different teaching methods and getting honest constructive feedback! - *Charlie Metcalf*

The voice tutors at LSDA are all great. I really liked how well planned their lessons were and the fact they talked to each other and made sure they were covering different aspects in each lesson. All the acting teachers were fab! They were all so approachable - *Alex Hall*

The acting and voice classes at LSDA were fantastic, as were the stunning directors we got to work with, I learnt so much from them all its crazy! Dance with Miles was amazing, I have learnt so much - *Samantha Powell*

I miss LSDA! It was an amazing year, and thank you so much to all the wonderful teachers who work so hard with all of the students. Good luck to all new students, take everything in that you can.... and take my advice... don't try too hard (like me!) eventually you'll start to get it and love acting in a way you that you could never have anticipated. - *Ami Solomons*

One of my favourite aspects of the training was being around people with such passion, who all loved their craft, especially the tutors and staff. - *Matthew France*

STUDENT SERVICES

Before the first day of term the LSDA will organise an evening for staff and students to meet each other. This gathering will give everyone the opportunity to become familiar with each other in an informal setting before the course begins.

The London School of Dramatic Art is a small institute where each student is given individual attention. All our members of staff are available for students to discuss any aspects of their training where they are experiencing difficulty. There is also a student welfare officer available at all times for other problems that may arise.

We regularly organise theatre trips at discounted prices as well as hold regular play reading and film showings to broaden knowledge of theatre and film at large.

RESOURCES AND FACILITIES

Our main campus is at Bute Street in South Kensington.

Dance and movement classes are held in the Bhavan Centre, West Kensington. Additional workshops/rehearsals take place at the Brompton Library which is only 10 minutes walk from the main campus at Bute Street.

At Bute Street, we have a vast library of theatre, poetry, and other relative books, and also a DVD collection and a series of film / TV scripts.

The Soho Theatre is the venue we use for our Showcase for the Diploma Course. It is located in the heart of Soho, where many agents, casting directors and other industry professionals have their offices.

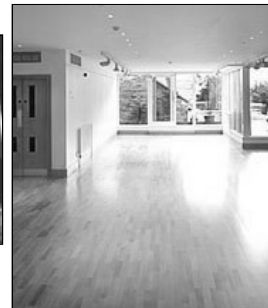
For graduating productions we use a different professional theatre. In 2007 we performed A Midsummer Nights Dream at the Oval House Theatre, 2009 we used the Battersea Arts Centre and 2010 saw our graduate productions take place at Theatre 503, The Mountbatten Theatre at the Bhavan Centre and the Chelsea Theatre.



Bute Street SW7



Bhavan Centre



HippoCampus Recording Studios



Soho Theatre

Location

LSDA

London School of Dramatic Art

The London School of Dramatic Art is situated in South Kensington and is part of the historic Royal Borough of Kensington and Chelsea. It is only ten minutes away from the West End, which is the heart of London's theatre district. South Kensington is an exciting location full of art and culture. There are a number of theatres, museums and galleries near the college.



THE ROYAL COURT

The Royal Court theatre is situated in Sloane Square and opened in 1956 with a commitment to producing new British and international plays. Its focus is on the dramatist as the fundamental creative force in the theatre. At the Royal Court, the writing is more important than the actors, the director and designer. Today its work shapes contemporary drama in Britain and overseas.

THE CHELSEA THEATRE

The Chelsea Theatre is based on the Kings Road and ranks as one of London's major small theatres. It is dedicated to fostering new voices, with specific attention to Live Art and the community and aims to stage thought-provoking, innovative and groundbreaking productions.

THE FINBOROUGH ARMS

Founded in 1980, the Finborough Theatre is one of London's leading new writing venues. It presents new plays, revivals, music theatre and has recently become well known for its UK premieres of foreign plays, particularly from the United States and Ireland.

THE ROYAL ALBERT HALL

The Albert Hall opened in 1871 and has remained central to London's culture ever since. It is the location of the annual BBC Proms concerts and has also had performances by contemporary musicians such as Coldplay. As well as being a venue for concerts, the Albert Hall also hosts ballets, opera and talks.

THE CINÉ LUMIÈRE

The Ciné lumière is one of the best places in London to see movies, from classic revivals to emerging new talents... (Stephen Frears, director)

Launched by Catherine Deneuve in 1998, the Ciné lumière is an independent showcase for the very best in French, European and world cinema. Unlike most conventional cinemas, the Ciné lumière shows a mix of new releases and all-time classics, and regularly holds such special events as premières, retrospectives and themed seasons. Its repertory features over 900 screenings a year.

MUSEUMS AND GALLERIES

There are a large number of museums and galleries within walking distance of the college. They include the Natural History Museum, which is housed in a spectacular Victorian-style Italian Renaissance building - described as the 'Cathedral of Science', the Science Museum, which is an exciting tribute to man's quest for scientific understanding, the Victoria and Albert Museum, which houses collections of every conceivable art form including textiles, furniture and metal work and the Serpentine Gallery, located in Kensington Gardens and which is now one of London's premier venues for the temporary exhibition of modern and contemporary art. Most of these Museums and Galleries are free of charge.

