

An Introduction to The Oxford School of Drama

The Oxford School of Drama is the youngest of the accredited drama schools. We have achieved phenomenal success in our short 23-year history and continue to dedicate ourselves to vocational training for actors.

The School accepts that acting is an art form – and as such goes way beyond the various skills that an actor is required to master. Acting is a creative drive that needs to be nurtured and stimulated in order to blossom within the ever shifting world of theatre, radio, film and television. Our training gives root to your ambition.

The Oxford School of Drama is not a university, but a drama school. It offers a truly vocational training in an inspiring setting, maintaining excellent links with the profession and attracting outstanding tutors. It accepts highly motivated students who are prepared to meet the challenges head on – and aims to create flexible, open, honest and courageous actors.

George Peck
Principal

Background to the School

The Oxford School of Drama

- **accepts only a small number of students.** We have the lowest intake of any accredited school, which means that you'll be treated as an individual, and not get lost in a crowd. It also means that at the end of your course you'll be seen by potential employers in a group of around 30 students, not one in over 100 as at some schools.
- **offers truly vocational drama training.** We provide practical, hands-on training to talented students who are committed to forging careers as actors. Because we are not run by a university we don't have pressures put upon us to increase our number of students or dilute the focus of the School by introducing more courses. It also means that the teaching here is truly vocational, with no element of essay-writing or academic study. However, even so we do understand that you will want to get national recognition of your achievements and both our Three Year and One Year courses are validated by Trinity College London as equivalent to degrees (level 6 and level 5 in the National Qualifications Framework respectively).
- **attracts teaching professionals of the highest calibre.** Most of our tutors combine teaching for us with successful professional careers. They are rigorous and exacting and are absolutely dedicated to enabling you to achieve success. *"The inspirational leadership given by the Principal is wholeheartedly embraced and taken forward by a highly committed, integrated teaching team... Teaching and learning are outstanding."* Ofsted (2008).

- **provides a creative, supportive environment.** You will always be challenged and always supported. We are particularly proud of the special spirit of enquiry and co-operation between tutors and students which is essential to our success. ***“Students receive outstanding guidance and support in their pursuit of work as actors... The sense of a creative company at work is palpable.”*** Ofsted (2008).
- **has a highly developed professional development programme** to give students exposure to the key figures in the industry whilst still at the School and also includes business skills and post-graduation advice and care. ***“Students succeed in securing employment quickly. Almost all recent students have obtained work in the industry within six months of completing the course. A recent survey...placed The Oxford School of Drama top of the 18 leading schools.”*** Ofsted (2008).
- **ensures that both its Three Year and One Year Course students conclude with seasons in London.** The location of the School ensures that during the training your focus and energies are directed to the development of your craft. However, as it is probably best to start your career in the capital, both of our professional courses finish with seasons in London. This enables you to relocate whilst still having the support of the School.
- **provides funding and maintenance awards.** The School offers Dance and Drama Awards for its Three Year and One Year courses. These not only provide funding to pay your fees, but also a grant (not a loan – it doesn’t have to be repaid) to help you pay for your living expenses while studying.

Our 2008 Ofsted inspection found the School to be outstanding in all areas – the quality of its teaching, the standard of its students and its management – and in 2006 it was awarded Beacon Status for its

outstanding contribution to education. More than that we're proud of the achievements of our students and their impressive employment record. The 2006 Equity/Skillset analysis of destinations data¹ placed the School top of all drama schools with a 93% employment rate. See pages 18-20 for further details.

Principal	George Peck MA
Executive Director	Kate Ashcroft
Administrative Director	Stephen Minay
Office Manager	Tanya Baldwin
Admissions Administrator	Megan Davis
Administrative Assistant	Janie Hextall

¹ Produced for the Learning and Skills Council (LSC) by The Centre for Education Development and Research (CEDAR) at The University of Warwick. Based on percentage of students who had worked in the performance industry in the past year.

The Essentials Guide

In 2006 The Oxford School of Drama was awarded 'Beacon Status' in recognition of its educational excellence. As a result of this we began an initiative, together with a small group of truly vocational schools in both the drama and dance sectors, to identify the essential characteristics of a vocational training.

The Essentials Guide was launched at The Prince of Wales Theatre in June 2009 by actors Henry Goodman, Caroline Langrishe, Charity Wakefield and theatre producer Thelma Holt. The Guide has been welcomed by a large number of industry professionals including: Alan Ayckbourn (playwright), Marianne Elliott (director), Celestia Fox (casting director), Trevor Jackson (Casting Director, Cameron Mackintosh), Anne McNulty (Casting Director, Donmar Warehouse), Hannah Miller (Head of Casting, RSC), Adrian Noble (director), Alan Rickman (actor), Jeremy Sams (director) and Wendy Spon (Head of Casting, National Theatre).

The Guide outlines for applicants what we believe you are entitled to if you want to train as an actor. This includes information about what the minimum class contact time should be, what the curriculum should include, who should teach and what sort of environment you should work in. The Guide also identifies signs of top quality training that anyone considering a career as an actor, dancer or theatre technician should look for in a course.

The Guide can be found on the website **www.theessentialsguide.co.uk** or you can get a free hard copy by sending a stamped addressed A5 envelope to the School.

Three Year Diploma in Acting Course

This is a demanding course based on the traditional values of classical acting adapted to suit the needs of contemporary media. It is practical, not theoretical, and aims to equip you with all the skills and expertise you need to become a dynamic and courageous actor. The training is very much student-centred giving time for individual attention.

You will begin the first year with simple exercises and improvisations, spending time exploring yourself and the dynamics of human behaviour. First performances will be short improvisations, moving on to detailed scenes and finally a full scale production at the end of the year.

In the second year the emphasis shifts to the rehearsal process, looking at how to work creatively and effectively in the rehearsal room and how to adapt to the stylistic demands of different dramatic texts. Second year productions are presented to your fellow students and tutors and, in the summer term, are open to the public.

The third year is about developing your flexibility, confidence and ability to work quickly under pressure. Core classes in voice, movement, film and television, radio and sightreading continue to help you meet the variety of demands the industry will place on you. An audio showreel is recorded in a professional studio and there are rehearsals for professional productions including at The Theatre in Chipping Norton and an established London theatre.

Throughout the course, the time given to the core disciplines of **voice, movement, film and television, radio** and **professional development**, alongside acting classes, is crucial to enabling you to realize your full

potential as an actor. These subjects are taught by specialist tutors with many years' experience in the profession and teaching at this School (see pages 12 and 13 for details).

London Season

Moving to London for the final term of the course means you will be where most employment opportunities for actors start. Rehearsals for public productions, masterclasses, individual auditions and special projects are organised to help you grasp the exciting possibilities on offer. In 2008/9 students performed in London at The Drill Hall, and worked with new writing company DryWrite on a ground-breaking performance of specially-commissioned scenes from some of the UK's top new young writers directed by Vicky Jones. In addition they worked on projects with several young directors including Lucy Kerbel, Ben Morris (TV director) and George Perrin of Nabokov. They also filmed specially written material on location with a professional crew.

To audition you must be eighteen or over when the course begins and have thought carefully about pursuing professional acting training. Whilst academic achievement is not a prerequisite for entry, a degree of intellectual and emotional curiosity is important.

This is a vocational course accredited by The National Council for Drama Training and part of the Government's Dance and Drama Awards (DADA) scheme. For more on the DADA scheme, please see page 14. This course is nationally recognised as degree equivalent (validated by Trinity College London). Equity membership is awarded to all students who complete this course.

Accredited by The National Council for Drama Training

Government Dance & Drama Awards available for this course

“Students approach their work with integrity, imagination and courage”

Ofsted Report (2008)

“The course was tough. However, as a result I feel I have developed not just as an actor but also as a person”

Jessica Dickens, Graduate, Three Year Diploma in Acting 2009

One Year Acting Course

This is an intensive course with an extended final term to allow for the last four weeks to take place in London. The course is designed for those who have completed their academic studies and have some theatre or film experience already. This is a course for high achievers who are knowledgeable about the industry and are determined to succeed. It is important that you are already bright and flexible but at the same time able to meet the challenge of trying new methods of working. We expect you to be fearless in your understanding of yourself and appreciation of others.

Term One A thorough analysis of the basic principles of acting and their application to a wide range of demands: from Shakespeare through to the techniques required for film and television. Techniques are drawn from the work of Stanislavski, Michael Chekhov and Uta Hagen among others.

Term Two You will be fully immersed in all aspects of the rehearsal process in preparation for a full scale production in front of tutors and students at the School. You will also rehearse and record a personal showreel in a professional recording studio and have the opportunity to audition for the BBC Carleton Hobbs Radio Award. At the end of this term you will take part in the Agents' Showcase at The Soho Theatre in London alongside the graduating students from our Three Year Course.

Term Three This begins with a full scale public production (usually Shakespeare) by an experienced professional director. Film work continues in preparation for filming on location with a professional director and crew. For the final part of this term all classes take place in London where you will rehearse for your final showcase production in a

professional London theatre. In 2008/9 students performed at Hampstead Theatre directed by Simon Godwin (Associate Director, Bristol Old Vic).

Throughout the course your application to **voice** and **movement** classes (see page 12) is crucial to developing your technical ability and vital if you are to realize your full potential. Core classes in **film and television**, **radio** and **professional development** run alongside acting classes and are taught by specialist tutors with many years' experience in the profession and teaching at this School. You will have regular individual tutorials in singing and voice and termly individual tutorials in acting and movement (see pages 12 and 13 for details).

The Oxford School of Drama is a small school and will always remain so. Some years we have taken as few as 14 students on the course, never more than 18. This means that if we offer you a place then you can be confident that we believe you will succeed and, provided you are prepared to be brave, flexible and open to new approaches, we will work hard to make this happen. As importantly, at the end of the course, you will be one of a small number of graduating students, rather than one in a group of 100 or more, as is the case at some graduate showcases.

As a School we make no distinction between the graduates of our One and Three Year courses. They all achieve at the highest level. In recent years graduates have secured their first acting jobs with employers such as BBC Television, ITV and BBC Radio and on stage for The Royal National Theatre, Theatre Royal Haymarket, English Touring Theatre, Royal Court, Nuffield Theatre Southampton, Mercury Theatre Colchester, Out of Joint, Tiata Fahodzi, Theatre Centre, Barbican Centre, Bristol Old Vic, Glasgow Citizen's Theatre and Eastern Angles.

To audition you must be twenty-one or over when the course begins with either a degree or relevant experience. We are one of only five vocational schools to receive Government funding for our One Year Course.

This is a vocational course accredited by The National Council for Drama Training and part of the Government's Dance and Drama Awards (DADA) scheme. This scheme funds students with a first degree on the same basis as undergraduates, giving them full entitlement to maintenance grants as well as help with course fees. For more on the DADA scheme, please see page 14.

This course is nationally recognised as degree equivalent (validated by Trinity College London). Equity membership is awarded to all students who complete this course.

Accredited by The National Council for Drama Training

Government Dance and Drama Awards available for this course

"I've been constantly impressed by the quality of the students The Oxford School of Drama produces. It's a very special place in which to learn and always a joy to return to."

David Yates, BAFTA award-winning director of *Harry Potter and the Order of the Phoenix*

"To get the chance to study something you love is rare. To get the opportunity to do it at a place like this is rarer still. The atmosphere created by the tutors (and students) makes it a wonderful place to learn."

Sean T O'Meallaigh, Graduate, One Year Acting Course 2008

Six Month Foundation Course in Acting

Our Foundation Course in Acting is a lively and rewarding course that will introduce you to a range of performance methods and techniques. It's both challenging and fun – and helps you to develop your creativity and establish the beginning of a technique that will be invaluable for the future, whether you are going to audition for drama school or are planning to act at university.

You need to be aged 17 or over to audition, though in our experience most students on the course are 18 or 19 years old. The course is mainly taught by tutors who also teach on our Three Year and One Year courses and with over 32 hours of tuition per week it will really give you a taste of life at drama school.

Graduates of the Foundation Course have gone on to train on our own Three Year Course and at other leading drama schools including RADA, LAMDA, Drama Centre, Guildhall and also to study at all the major universities. As the course has been running for 12 years, graduates are now pursuing successful careers in the industry, and for instance we currently have three Foundation Course graduates at the National Theatre.

Entry is by audition only and there are no academic requirements, which means that if you have enjoyed performing in school or youth theatre productions but haven't studied Drama or English you are still welcome to apply. See inside back cover for details.

Classes take place both at the School and in spaces off site in Woodstock and Tackley (where the village hall incorporates a café and shop). Transport is provided where necessary. Foundation Course

students generally live in Oxford or Woodstock. The School has a list of local families who are happy to host students.

The course lasts two terms. Unfortunately neither Dance and Drama Awards nor Professional and Career Development Loans are available for this course. UK Border Agency rules came into effect in March 2009 which mean that we are unable to take non-EU students on the course unless they have UK residency with indefinite leave to remain.

“The decision to do the Foundation Course was absolutely right for me. I was always treated as an individual, and continuously challenged to work to the best of my ability.”

Tim Dorsett, Foundation Course 2008

Course outline

This course is full time with classes from 11am – 5.15pm on Mondays and 9.30am – 5.15pm on Tuesdays to Fridays. Students should also allow time each evening for preparation and homework that tutors will require.

Acting Methods and Techniques

The practical exploration of the actor’s craft through the work of teachers such as Constantin Stanislavski, Michael Chekhov and Uta Hagen

Movement

Classes to encourage your understanding and awareness of your body and its potential in movement and stillness

Voice

Classes designed to improve the quality and flexibility of your voice

Singing

Practical work preparing songs and developing singing technique

Film and Television

Introductory classes in acting technique for film and television

Stage Fighting

Leading to a British Academy of Dramatic Combat examination

Stage Management

Study of stagecraft including lighting, sound, props, costumes, make-up and design

History of Theatre

Practical and theoretical study of the development of theatre and acting styles from the Greeks to the present day

Six Month Foundation Course in Musical Theatre

This course is for you if you want to develop a strong singing technique before taking up further studies in musical theatre. The course will help you to develop a flexible, healthy voice, introduce you to the range of techniques required to act through song, and give you a wider appreciation of the musical theatre repertoire.

The course is aimed at those aged 17 and upwards, though most students on the course will be 18 or 19 years old. It lasts two terms and is full-time with over 32 hours of tuition per week and a high level of individual attention. It runs from September to March, so if you are taking a gap year you can still have several months to spend travelling or working after the end of the course. The course is run and taught by a team of experienced tutors, directors and actor/singers, many of whom also teach on the School's full time courses.

Entry is by audition only and there are no academic requirements, so even if you haven't studied singing but have enjoyed performing in school or youth theatre productions, you are welcome to apply. At audition you'll participate in a group session and an individual audition. See inside back cover for further details.

Classes take place both at the School and in spaces off site. Foundation Course students generally live in Oxford or Woodstock. The School has a list of local families who are happy to host students.

The course lasts two terms. Unfortunately neither Dance and Drama Awards nor Professional and Career Development Loans are available for this course. UK Border Agency rules came into effect in March 2009

which mean that we are unable to take non-EU students on the course unless they have UK residency with indefinite leave to remain.

“This course is a ‘must’ for anyone seriously thinking about undertaking Musical Theatre training”

Jeremy Sams, Director, *The Sound of Music*

Course outline

This course is full time with classes from 11am – 5.15pm on Mondays and 9.30am – 5.15pm on Tuesdays to Fridays. Students should also allow time each evening for preparation and homework that tutors will require.

Singing

Weekly practical sessions which will arm you with a strong technique for a flexible healthy singing voice

Acting through song

Weekly practical sessions exploring the bringing together of acting and singing

Lyrics and Text

An exploration of language, rhythm and structure, working with spoken and sung texts

Musicianship and style

Practical classes introducing you to the varying demands made by the different styles and genres of music and text

Movement

Classes that encourage physical awareness, flexibility and freedom; and also explore specific styles of theatre movement (jazz, tap, ballet)

Acting

The practical exploration of the actor's craft through the work of teachers such as Constantin Stanislavski, Michael Chekhov and Uta Hagen

Ensemble Singing

Working in both small and large groups, studying skills including blend, harmony and musicality

Repertoire Development

Classes that explore the range of the musical theatre canon, aiming to extend your existing knowledge

Training and Technique on Three Year and One Year Courses

TECHNICAL CLASSES

Your body and imagination are your key tools as an actor. Throughout your training you will begin every morning with 30 minutes of body and voice conditioning, to prepare you for the day and to build your stamina. You will then continue with classes designed to explore and develop your skills in order to attain the highest standards of both vocal and physical technique.

The School prides itself on its holistic approach to the development of students' individual capabilities. There is great emphasis on the integration of classes, with collaborative teaching of disciplines during the Three Year and One Year courses.

Voice and Text

These classes are designed to develop the quality and flexibility of your voice. They explore the physiological as well as creative aspects of the voice, from breathing techniques, through phonetics and accent work, to vocal range and potential. They draw specifically on the work in the movement classes, dealing with muscular release and body alignment and the acting classes, in relation to the physicality of language and text work.

Movement

Movement classes are designed to encourage your understanding and awareness of your body and its potential in movement and stillness. Your course work covers the release of muscular tension, postural alignment, balance and momentum, fluidity and control, imagery in improvisation and composition. All students receive an independent spinal check during their course.

Singing

The ability to sing is a valuable asset and the contribution of singing to the development of your voice and breath control is considerable. Classes and tutorials will enable you to gain experience in techniques needed to perform songs from a variety of genres.

Verse and Poetry

These classes explore self-expression and emotional truth. They aim to develop your sensitivity to sound, rhythm and imagery and involve detailed study of form and expression in poetry with particular emphasis on the language of Shakespeare. The classes draw on traditional techniques and are influenced by the work of John Barton and Peter Hall.

Tutorials

Each student receives regular individual tutorials with core tutors in voice, movement, singing and acting to address particular needs.

FILM AND TV TRAINING

There are two key elements to achieving truthful acting on the screen: firstly that you learn how to apply your acting technique to the specific requirements of film and television and secondly that you understand and feel at home with the technical demands of the media.

Three Year Course

This begins in the first year when you will gain an understanding of the techniques involved in film-making. You will also have your first chance to work with a camera. In your second year you will be involved in every element of the film-making process – from script analysis through shooting to final edit – learning how to adapt your acting to the technical demands of the medium. Students are increasingly finding

their first jobs are in film or television and, in order to prepare you for the realities of this, in your final year you'll record a short film or scenes shot by a professional crew on location.

One Year Course

Your training will begin early on in the course with monologues to camera at the end of Term One. These provide you with the opportunity to marry your new-found acting technique to the requirements of the recorded media. The training continues in Term Two with further acting for camera classes prior to the recording of a short film using a professional crew in your final term.

RADIO TECHNIQUE

There is an increasing amount of employment demanding skills in microphone technique, not only in radio drama and voice-overs for radio, film and television, but in recent years also the ever expanding possibilities on the internet and for training purposes.

You'll become familiar with the demands of the medium through a series of tutorials, classes and workshops which aim to develop your technique to the standard necessary for professional work. Recordings are made of monologues, narrative readings, voice-overs and dramatic texts.

Each year all final year students audition to take part in the BBC Radio Drama Bursary competition. This is a nationwide scheme in which students from all NCDT accredited drama schools compete for a six month contract with BBC radio drama. Over the last five years we have had two winners and three runners up, from both our Three Year and One Year courses.

Both Three Year and One Year Course students will record an audio showreel during their course which provides a useful marketing tool showing the range of their skills. The School uses Hats Off Studios, a professional recording and editing studio which records programmes for major companies including BBC TV and BBC Radio.

PROFESSIONAL DEVELOPMENT

The success of your acting career is a key measure of our success as a School. We therefore ensure that you have classes in all the skills you will require to manage your career.

Your professional development classes are an integral part of your training and are not just tagged on to the end of your course. They cover a wide range of subjects including the skills needed to: research the employment market; raise your awareness of the current climate in the British cultural industries; produce photographs and CVs; deal with agents and casting directors; manage your career both in and out of work; and run your own business.

Former students will visit to talk to you about their experiences in the industry. There is a strong and supportive link between graduates and current students so that, as well as the Principal, former students are on hand to provide you with support and guidance as you start your career.

Funding for Three Year and One Year Courses

DANCE AND DRAMA AWARDS SCHEME

The Dance and Drama Awards were introduced by the Government in 1999 to provide national scholarships for the UK's most talented dance and drama students. Both the Three Year and One Year courses are part of the scheme and the School receives a high proportion of awards. If you are offered a place at the School and are an EU citizen, you are automatically put forward for an award. They are allocated by the School according to two criteria: talent and financial need.

Students in receipt of an award pay only the national level of student fee (£1,275 per annum in 2009/10) and can also get a grant to help with living costs. This is not a loan and does not have to be repaid. Disabled students who have a Dance and Drama Award can apply for Disabled Students Allowance (DSA). The DSA is a grant that can help to cover the cost of extra equipment and support required to access the training at the School.

Students in receipt of an award undertake qualifications validated by Trinity College London.

The Dance and Drama Awards are scholarships funded by the Learning and Skills Council. For further information about the awards, please visit the website at **www.direct.gov.uk/danceanddrama**

PROFESSIONAL AND CAREER DEVELOPMENT LOANS

Professional and Career Development Loans are bank loans designed to help you pay for vocational training. You can borrow up to £10,000. For further information see: **www.direct.gov.uk/cdl**.

THE OXFORD SCHOOL OF DRAMA HARDSHIP FUND

The Oxford School of Drama has established its own Hardship Fund which is distributed each year to students on Three Year and One Year courses at the School. Students not in receipt of a Dance and Drama Award and students with disabilities are prioritised for funding.

SCHOLARSHIPS AND BURSARIES

The following charitable organisations currently support students at the School:

The Lionel Bart Foundation

The Sir John Gielgud Charitable Trust

In addition students have recently won several awards. See opposite page for details.

“Students show real strength for the stage and screen. Poise, passion and great presentation”

Anne McNulty, Casting Director, Donmar Warehouse

Recent Achievements

THE STUDENTS

Alan Bates Award

Mark Field (winner 2005)

Carleton Hobbs Radio Award

Charlotte Worthing (runner up 2009)

Sam Pamphilon (winner 2007)

Faye Castelow (runner up 2007)

Emma Noakes (winner 2006)

Annabel Scholey (runner up 2005)

Evening Standard Award

Cassie Joseph – Patricia Rothermere Award (2002)

The Independent Top 100 of British Theatre

Richard Jordan “young producer to watch” (2006)

Laurence Olivier Bursary Award

Lee Rufford (winner 2008)

Laurence Dobiesz (winner 2007)

Milan International Film Festival – Best Actress Award

Anna Walton for Vampire Diary (2008)

Perrier Award

Will Adamsdale for Jackson’s Way (2004)

The Stage Award for Best Ensemble

Relentless Theatre Company (including graduate Claire Murphy) for their production of Bitches & Money written and directed by graduate Martin Henshell (nomination 2006)

The Stage Top 100 British Theatre Professionals

Richard Jordan (2005 & 2006)

TIF/Society of London Theatre Producers Bursary Award

Richard Jordan (2000)

Total Theatre Award for Innovation

Will Adamsdale for The Receipt (2006)

THE SCHOOL

2008

Deemed 'outstanding' in all areas by Ofsted and awarded Grade 1

Studio Theatre designed by Roger Stretton of architects Berman Guedes
Stretton is shortlisted for RIBA Ibstock Downland Prize

2006

Awarded 'Beacon Status' by the Quality Improvement Agency

Chosen to appear on the Adult Learning Inspectorate's 'Good Practice Database' for its Quality Improvement and Self Assessment procedures

2005

Deemed 'outstanding' by Adult Learning Inspectorate and awarded Grade 1

2004

Picked by the BBC as one of the top five drama schools in the UK

Productions

We believe that you should, throughout your course, work on outstanding material which provides sufficient challenges to enable you to develop your craft.

Public productions are performed at professional theatres such as The Theatre Chipping Norton and in London at Southwark Playhouse, Soho Theatre, The Drill Hall and Hampstead Theatre.

Recent public productions include:

***Into the Woods* by Stephen Sondheim**

Director George Peck

Musical Director Jon Laird

The Theatre, Chipping Norton

***Widows* by Ariel Dorfman**

Director Richard Beecham

BAC, London

***Twelfth Night* by William Shakespeare**

Director George Peck

The Theatre, Chipping Norton and The Drill Hall, London

***Machinal* by Sophie Treadwell**

Director Naomi Jones (Out of Joint)

BAC, London

***The American Clock* by Arthur Miller**

Director George Peck

The Theatre, Chipping Norton

***Paradise Lost* by Clifford Odets**

Director Jonny Humphreys (Royal Court Theatre)
Southwark Playhouse, London

***Plasticine* by Vassily Sigarev** in translation by Sasha Dugdale

Director Natalie Abrahami (Gate Theatre)
Southwark Playhouse, London

***Game Girl, Game Boy* by Frazer Flintham, James Graham, Matt Hartley, Ed Hime, Joel Horwood, Phil Porter, Amy Rosenthal and Penelope Skinner**

Director Vicky Jones (DryWrite)
Drill Hall, London

***Terrorism* by The Presnyakov Brothers** in translation by Sasha Dugdale

Director Simon Godwin (Associate Director, Bristol Old Vic)
The Michael Frayn Space, Hampstead Theatre, London

“Final performances are outstanding: ‘One of the best drama school shows I have ever seen’ was the verdict of one assessor”

Ofsted Report (2008)

Graduate Employment

Students graduating in recent years have appeared

at: The Almeida, BAC, The Barbican Theatre, Bath Theatre Royal, Birmingham Rep, Bristol Old Vic, Chester Gateway Theatre, Chichester Festival Theatre, Colchester Mercury Theatre, Comedy Theatre London, The Theatre Chipping Norton, Duke of Yorks Theatre, The Gate Theatre, Glasgow Citizens Theatre, The Globe Theatre, Hampstead Theatre, The Liverpool Everyman and Playhouse, Lyric Theatre Hammersmith, New Vic Theatre Stoke-on-Trent, Nuffield Theatre Southampton, Old Vic, Oxford Playhouse, Peacock Theatre Sadler's Wells, Riverside Studios, Royal Court Theatre, Royal National Theatre, Royal Opera House, Royal Shakespeare Company, The Sheffield Crucible, Soho Theatre London, Theatr Clwyd, Theatre Centre, Theatre Royal Haymarket, Tobacco Factory Bristol, Watermill Theatre Newbury, Watford Palace, West Yorkshire Playhouse, Young Vic, Yvonne Arnaud;

in productions for: The Actors of Dionysis, The Almeida Theatre, Birmingham Repertory Theatre, Birmingham Stage Company, Chalkfoot Theatre Arts, Channel Theatre Company, Druid Theatre Company, Eastern Angles, English Touring Theatre, English Stage Company, Forced Entertainment, New Perspectives Theatre Company, The Ninagawa Company, Oily Cart Theatre Company, Out of Joint, Oxford Playhouse, Orange Tree Theatre, Oxford Stage Company, Oxfordshire Touring Theatre Company, Peter Stein's Company, Plymouth Theatre Royal, Propeller Theatre Company, Proteus Theatre Company, Shared Experience, SNAP Theatre Company, Thelma Holt Productions Limited;

on film and TV as major characters or regular characters in: Being Human (BBC TV), Casualty 1907 (BBC TV), Casualty 1909 (BBC TV),

Coronation Street (ITV), The Cut (BBC TV), Diary of a Video Vampire, Doctors (BBC TV), Doom, Dream Team (Sky One) Family Affairs (Channel 5), Footballers' Wives (ITV), Footballers' Wives: Extra Time (ITV 2), Grange Hill (BBC TV), Halal Harry (21st February Films), Hearts of Gold (BBC TV), He Knew He Was Right (BBC), Hellboy II: The Golden Army (Universal Pictures), Hex (Sky One), Hitler: The Rise of Evil (CBS), Jane Eyre (BBC TV), Lassie (Artificial Eye), Little Dorrit (BBC TV), Lost in Austen (ITV), Manchild (BBC TV), Mansfield Park (ITV 1), The Mutant Chronicles, Personal Affairs (BBC TV), Sense and Sensibility (BBC TV), 24:Seven (ITV), Severance (Qwerty Films), Sold (ITV), Trust (BBC TV), What A Girl Wants (Warner Bros);

on film and TV as one-off appearances in: Agatha Christie: A Life in Pictures (BBC TV), The Alan Clark Diaries (BBC TV), Albert's Memorial (ITV), The Bill (ITV), Bright Young Things (Revolution Films), Casino Royale (Sony Pictures), Casualty (BBC TV), Dalziel and Pascoe (BBC TV), Doctors (BBC TV), EastEnders (BBC TV), Final Demand (BBC TV), Foyle's War (ITV), Broadcasting, Judge John Deed (BBC TV), Life Begins (ITV), Morvern Caller (Company Pictures), Poirot (ITV 1), Powers (BBC TV), The Robinsons (BBC TV), State of Play (BBC TV), The Da Vinci Code, Tracy Beaker (BBC TV), The Way We Live Now (BBC TV).

for BBC Radio in: Arcadia (Radio 4), The Archers (Radio 4), Auden's For the Time Being: A Christmas Oratorio (Radio 3), Bajazet (Radio 3), Captain Corelli's Mandolin (Radio 4), Dombey and Son (Radio 4), Dr Jekyll and Mr Hyde (Radio 4), The Merchant of Venice (Radio 4), Missing Dates (Radio 4), Two Men from Delft (Radio 3).

All the above work is on Equity Contracts.

MASTERCLASSES AND EXTERNAL ASSESSORS

It's important that you understand the needs of your future employers and feel comfortable talking to them about yourself and your work. During your course you'll have the opportunity to have workshops, feedback and specialist classes with top-flight directors, agents and casting directors from professional theatre, film and television. In recent years the following people have visited the School:

Natalie Abrahami	Artistic Director, The Gate Theatre
Amy Ball	Casting Director, Royal Court Theatre
Ivan Cutting	Artistic Director, Eastern Angles
Kate Day	Casting Director
Simon Godwin	Associate Director, Bristol Old Vic
Louis Hammond	Casting Director
Lucy Jenkins	Casting, Royal Shakespeare Company
Natasha Marsh	Singer
Anne McNulty	Casting Director, Donmar Warehouse
Jeremy Sams	Director
Wendy Spon	Head of Casting, Royal National Theatre
John Terry	Artistic Director, Chipping Norton Theatre

THE CAMERON MACKINTOSH PROFESSOR OF CONTEMPORARY THEATRE

Students have the special privilege of attending seminars and lectures given by the visiting professor at St Catherine's College, Oxford.

The post has been held by:

Stephen Sondheim (1990), Sir Ian McKellen (1991), Sir Alan Ayckbourn (1992), Michael Codron (1993), Peter Shaffer (1994), Arthur Miller (1995), Lord Attenborough (1996), Sir Richard Eyre (1997), Thelma Holt (1998), Dame Diana Rigg (1999), Nicholas Hytner (2000), John Napier (2001), Stephen Daldry (2002), Sir Tim Rice (2003), Patrick Marber (2004), Phyllida Lloyd (2005), Patrick Stewart (2006) and Kevin Spacey (2008).

Disabled Students

We welcome applications from disabled students and are happy to make adjustments where we can to ensure our training is inclusive. Key course tutors and administrative staff have attended Disability Equality Training and, for several years, the School had a relationship with Mind the Gap Theatre Company. If you have any questions about the courses or School, please telephone Kate Ashcroft on (01993) 812883 or email her at k.ashcroft@oxforddrama.ac.uk.

ACCESSIBILITY

We have undertaken an audit to improve accessibility and have begun to implement our action plan, which addresses all areas of the School. At the time of printing there is level access to all spaces except one Tutorial Room and the Music Room. There is disabled parking for wheelchair users and there are three accessible toilets.

SUPPORT FOR DISABLED STUDENTS

If you are offered a Dance and Drama Award you can apply for additional funding from the Disabled Student Allowance. The DSA is a grant which can help to cover the cost of extra equipment and support that you require to access the training at the School. Your individual access requirements could be specialist IT equipment, a non-medical helper such as a note-taker, educational facilitator or BSL interpreter, or even help with travel expenses.

INFORMATION IN ACCESSIBLE FORMATS

We have a large print copy of our prospectus and enrolment form on our website. We can also supply it on audio tape. For students with limited dexterity or visual impairment we can provide assistance with completing the application form. Our website conforms to W3C XHTML

1.0 and is AAA Bobby Approved. For more information about these services, please contact Kate.

ENTRY PROCESS

We have taken specialist advice on our audition process, and it aims to be flexible enough to allow you to demonstrate your abilities in alternative ways if necessary. Our audition tutors have undertaken Disability Equality Training. We would be happy for you to visit the School prior to your audition to assess the suitability of our facilities for your individual needs. If you would like further information about our selection process please contact Kate.

We are still learning how to best improve our services to you and would appreciate any comments and suggestions you may have.

Facilities

The School comprises converted eighteenth century farm buildings and purpose built studios and is situated on a Roman site of historic importance. It is on the edge of the Blenheim Palace Estate in Woodstock, eight miles from Oxford. The studios are housed in buildings ranging from the historic to the contemporary. Movement classes are held in the Dance Studio, built in 1997. The New Studios, completed in 2001, comprise two rehearsal studios and a tutorial room. There are a further two rehearsal studios, a Music Room and a student common room. In 2006 a new building was constructed on site which houses a 50-seater studio theatre, a second student coffee bar with kitchen, a tutorial room and a store. In 2009, the School built a new library to house its computer facilities offering internet access, an extensive range of play scripts, reference books, musical scores and DVDs to facilitate your research.

The spaces are atmospheric and well cared for. The School is set in an inspirational location. It has attractive grounds and open views of the Oxfordshire countryside. Classes for the Foundation Courses also take place at St Hugh's Hall in Woodstock and the recently refurbished village hall in Tackley.

The School uses Pegasus Theatre, The Theatre Chipping Norton, the Oxford Playhouse and The New Theatre as well as major London theatres for voice workshops and public performances. Professional recordings are made at Hats Off Studios and film work is made on location.

WELFARE

We are particularly concerned with your welfare and understand that the courses are demanding and rigorous. As well as leading a programme of individual tutorials, tutors and staff are always on hand to support you. Should the need arise, the services of an external qualified counsellor are available.

Living in Oxford

Many students choose to live in **Oxford**. It's just eight miles from the School and a bus runs from the city to the School each day. More than just "dreaming spires", Oxford is a vibrant modern city, stuffed full of cafes, shops, pubs, theatres, cinemas and restaurants.

There's plenty on offer. There are seven theatres: Pegasus Theatre, The Oxford Playhouse, the New Theatre, The Old Fire Station, The Burton Taylor Theatre, The North Wall, The Theatre at Headington and numerous others which spring up across the city in the summer months. Theatre companies that regularly visit Oxford include: the Almeida, Complicité, Royal National Theatre, English Touring Theatre, Frantic Assembly, Peepolykus, The Right Size and Shared Experience.

Oxford has two Arts Council funded theatre producers: The Oxford Playhouse and Oxfordshire Theatre Company, both of whom have links with the School. Also within striking distance are London theatres, the Birmingham Repertory Theatre, The Watermill in Newbury and Warwick Arts Centre. Stratford upon Avon is just 30 minutes away by coach.

Venues around the city offer a whole range of musical experiences from rock to jazz, salsa, folk and classical. There are two world-renowned museums, the Ashmolean and the Pitt Rivers plus Modern Art Oxford and with two mainstream and two independent cinemas, there's always a wide choice of films to see. Transport within Oxford is good – great bus services and lots of cycle lanes. There's good public transport linking Oxford and Woodstock and it's also easy to get to London – frequent (every 10 mins during peak time) and cheap buses run 24 hours a day.

If you want to make the most of country living, **Woodstock** is a beautiful historic town only a couple of miles from the School. It has the gentrified feel of many Oxfordshire towns but with plenty of restaurants, pubs, wine bars and hotels, plus a museum and library, it has lots going on and the added advantage of being only 15 minutes from the School by bicycle. Other options on the school bus route are **Yarnton** and **Begbroke**, which are quiet, well-placed villages halfway between Oxford and the School, and **Kidlington**, a busy town about five miles from Oxford which has a good range of shops including two large supermarkets, banks, hairdressers, takeaways and pubs and excellent access to Oxford.

TRAVEL TO THE SCHOOL

The School provides a bus service from Oxford, Begbroke, Yarnton, Woodstock and Kidlington to the School. For bus fares please see the separate fee sheet enclosed. Parking spaces at the School are limited and are only available to students in exceptional circumstances.

How to Apply and the Audition Process

Entry is by audition only. There are no academic requirements. We try to conduct our auditions and selection procedures in a manner that encourages you to feel at ease. We send you helpful advice on how best to prepare yourself, how we make our decisions and our appeals procedure. At the audition we are happy for you to ask questions and we will try to answer them.

The application procedure

- 1 Complete the enclosed enrolment form and return it to the Admissions Administrator with a cheque to cover the audition fee
- 2 We will write to you with details of your audition

NB We advise you to send your enrolment form as early as possible. There is a section on the form which asks your availability and we make every effort to arrange the audition at a time most suitable to you. See covering letter for the closing date for applications.

The audition procedure

- 1 **For acting courses:** you will need to prepare a speech from Elizabethan or Jacobean drama (e.g Shakespeare, Jonson etc) and a contrasting modern piece post 1950, each no more than one and half minutes long.
For musical theatre course: you will need to prepare 2 contrasting musical theatre songs. One must have been written before 1965. Songs must be memorized and you must bring a copy of your music written in the right key. A pianist will be provided.
- 2 You will spend a morning at the School, taking part in a group session as well as your individual audition. You may be asked to

stay into the afternoon so you should be prepared to spend the whole day at the School.

- 3 Free transport to and from Oxford is available if required.
- 4 Before being offered a place on the Three or One Year Course students need to attend a first round and a recall audition. Some Foundation Course students may also be required to attend a recall audition.
- 5 Individual auditions will be filmed at the recall stage for the Three and One Year Courses.

CONDITIONS OF ENTRY

Please note the terms and conditions enclosed.

PAYMENT OF FEES

Fees for EU students on the Three Year and One Year course are payable termly in advance. For non-EU students and Foundation Course students full course fees for the current year are payable in advance of the commencement of the course. Places on courses will only be confirmed on receipt of a deposit of £500. The deposit will be returned within six weeks of successful completion of the course.

OPEN DAYS

The School will have two open days this academic year. One will take place in Autumn 2009 and the other in Spring 2010. If you would like further information about these, please email Janie Hextall on

j.hextall@oxforddrama.ac.uk.

EQUAL OPPORTUNITIES STATEMENT

The Oxford School of Drama is an Equal Opportunities organisation. We select solely on the strength of talent, potential and suitability to be trained, irrespective of age, gender, sexual orientation, religion, disability, ethnic origin or income. We welcome applications from disabled students. For copies of our Disability Equality Policy or Equal Opportunities Policy, please contact Kate Ashcroft on 01993 812883.

TRUSTEES

Professor Roger Ainsworth MA D Phil

Nicholas Allott

Diane Borger

Michael Codron CBE

The Hon. Mrs Justice Dobbs DBE

David Etherington QC

Thelma Holt CBE

Charlotte Morgan FCA AMCT MA

Sir Patrick Nairne

Georgie Rowse

Rick Scott

Jens Tholstrup

Peter Wilson-Smith MA (Chair)

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