

AN INTRODUCTION

The Oxford School of Drama is the youngest of the accredited drama schools. We have achieved phenomenal success in our short 29-year history and continue to dedicate ourselves to vocational training for actors.

There are now a huge number of students on an ever-increasing number of acting courses but there are only a handful of schools that remain true to the principles of vocational training. Here you can expect thirty-five tutor-led hours of training per week, taught by actors and directors who believe in the profession and in your ambition to be a part of it. We accept people who are highly motivated, prepared to meet the challenge and who are flexible and open to the changing needs of the industry.

George Peck Principal

“The Oxford School of Drama is in the top rank of British drama schools. Many of its alumni have appeared with distinction at the National Theatre, and they are conspicuously well trained for a wide-ranging career.”

Nicholas Hytner, Artistic Director, National Theatre

Background to the School

The Oxford School of Drama

- **accepts only a small number of students.**

We have one of the lowest intakes of any accredited school, which means that here you'll be treated as an individual, and not get lost in a crowd.

“The small size of the school and the individually tailored tuition and challenges that students receive ensure that each student enjoys sharply focused personal training to suit their aptitudes and needs.” Ofsted

- **offers truly vocational drama training.**

We provide practical, hands-on training to talented students who are committed to forging careers as actors. The teaching here is driven by the needs of the industry and the emphasis is entirely on essential practical work. “Courses are outstandingly well designed and fully equip students to become actors.” Ofsted

- **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. “Teaching is highly stimulating and students respond with energy, flair and unstinting commitment. Teachers create a trusting collaborative environment within which each student is developed to their full potential.” Ofsted

- **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. “Teachers create a fertile environment for dynamic, collaborative, exploratory learning and students respond with passion and purpose.”

“The school is at the forefront of professional training for actors.”

Ofsted

The Oxford School of Drama

- has a highly developed professional development programme to give students exposure to key figures in the industry whilst still at the School, and also includes business skills and post-graduation advice and care. *“The school has excellent connections with large numbers of professional practitioners and it uses these judiciously to promote its students...and creates plentiful opportunities for students to be seen by agents and casting directors.”* Ofsted
- concludes both its Three Year and One Year Courses with a season in London. The location of the School means 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 and become fully

involved in professional life.

- has a consistently excellent graduate employment record. Over the last three years the school has achieved a 94% employment rate in the profession, much of which is work at the very highest level.

Our 2011 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.

Principal George Peck MA

Executive Director Kate Ashcroft

Head of Courses Kirsty McFarland

Deputy Head of Courses Juliet Seal

Bursar Mark Vingoe

Admissions Administrator Kate Richards

Administrator Jennifer Marson

Beacon Status – The Essentials

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. 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, Michael Grandage Company)

Hannah Miller (Head of Casting, RSC)

Adrian Noble (director)

Alan Rickman (actor)

Jeremy Sams (director)

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 you 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. The Essentials Guide has had a significant impact on the development of higher standards in training across the sector.

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 spring and summer terms, 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 sight-reading continue to help you meet the variety of demands the industry will place on you. You will take part in the Agents' Showcase at The Soho Theatre in London, record an audio show reel in a professional studio and have the opportunity to audition for the BBC

Carleton Hobbs Radio Award. You will also film specially written material on location with a professional crew.

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 realise 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 11 to 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, master classes, individual auditions and special projects are organised to help you grasp the exciting possibilities on offer. In 2014/15 students performed in London at The Royal Court Theatre, filmed specially commissioned scenes from Phil Hughes and worked on a production of new work by writers including Caroline Bird, Lulu Raczka, Amy Rosenthal and Penelope Skinner, at Soho Theatre. In addition they worked on projects with Curious Directive, Tom Morton-Smith, Lisa Spirling, Nadine Rennie and Anne McNulty.

Qualification

This course is validated by Trinity College London as equivalent to an honours degree (Level 6 in the Government's National Qualifications Framework).

Accredited by Drama UK. Equity Membership is awarded to all students who complete this course.

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.

An extraordinary place to train. Throughout the three years, I was always inspired, encouraged and provoked. The course was very well structured: I had the opportunity to grow and reach my full potential and felt fully prepared and ready to forge my own career in the industry when I left."

Mark Strepan, Three Year Course 2013

ONE YEAR COURSE IN ACTING

This is an intensive course with an extended final term to allow for the last four weeks to take place in London. It 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 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 your appreciation of others.

Term One begins with 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.

In 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 show reel in a professional recording studio.

Term Three This begins with the filming of specially commissioned scenes which are screened at Soho Theatre. Over recent years these have been written by Phoebe Waller-Bridge and Vicky Jones. This is followed by a full-scale public production in Oxford.

For the final part of this term all classes take place in London where you will take part in the Agents' Showcase at The Soho Theatre and rehearse for your final production, also at Soho Theatre. In 2015 students performed a new play especially written for them by Gareth Jandrell and directed by Hal Chambers.

Throughout the course your application to voice and movement classes (see page 11) is crucial to developing your technical ability and vital if you are to realise 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 11 to 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, and never more than 19. 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 maximum of 19 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, Chichester Festival Theatre, Out of Joint, Tiata Fahodzi, Theatre Centre, Barbican Centre, Bristol Old Vic, Glasgow Citizens Theatre and Eastern Angles.

Qualification

This course is accredited by Drama UK and is validated by Trinity College London as degree equivalent, Level 5 in the Government's National Qualification Framework. Equity membership is awarded to all students who complete this course.

To audition for this course you must be twenty-one or over when the course begins. We are currently one of only four vocational schools to receive Government funding for our One Year Course.

“My training at OSD was invaluable. The tutors truly care about the students achieving their best. In my professional life I use everything I was taught and, although it was hard work, the course has fully prepared me for what lies ahead.”

Ritu Arya

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.

To audition you must be eighteen or over when the course begins. 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 and Guildhall, but also to study unrelated subjects at all the major universities. As the course has been running for 16 years, graduates are now pursuing successful careers in the industry, including at the National Theatre, Hampstead Theatre, Royal Exchange, Tricycle Theatre, BBC and Channel 4.

The course lasts two terms. 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 page 28 for details.

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

Course Outline

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

Verse and Poetry

Study of form and expression in poetry with particular emphasis on the language of Shakespeare

Animal Studies

The study of the physical world of an animal in preparation for the development of character

Singing

Practical work preparing songs and developing singing technique

Film and Television

Introductory classes in acting technique for film and television

Stage Combat

Leading to an Academy of Performance Combat examination

Professional Development

Guidance in making informed decisions about your future

Students who completed the Foundation Course and went on to further training here or at another drama school:

Lydia Rose Bewley, E4's Drifters, E!'s The Royals, ITV2's Plebs, The Inbetweeners Movie

Lisa Jackson, National Theatre, West Yorkshire Playhouse, Manchester Royal Exchange

Rosie Jones, Nottingham Playhouse, New Vic/Oldham Coliseum, Bolton Octagon

Camilla Whitehill, writer

Alex Felton, National Theatre, Bristol Old Vic, Theatre Royal Bath

Mark Strepan, Northman – A Viking Saga feature film, Channel 4's The Mill

Freddy Carter, The Wars of the Roses, The Rose Theatre

Luke Dale, winner of 2015 Alan Bates Bursary Award

Barnaby Sax, Chichester Festival Theatre, Regent's Park
Open Air Theatre

Willam Reay, The Arcola, Chichester Festival Theatre, Bath
Theatre Royal

Philip McGinley, regular in HBO's Game of Thrones, ITV1's
Coronation Street, RSC

Bronte Tadman, Newbury Watermill's Peter Pan

Tom Padley, RSC, Regent's Park Open Air Theatre, Lyric
Hammersmith

Tom Gibbons, regular on BBC Radio 4's The Archers

Cordelia O'Neill, writer

*"The Foundation Course in Acting was a great introduction to drama school.
After just six months I not only felt more confident and open as a person but
more prepared to begin my training."*

Freddy Carter

TRAINING AND TECHNIQUE ON THREE AND ONE YEAR COURSES

Technical Classes

Every day begins with voice and body conditioning. These build stamina and help to develop the necessary vocal and physical skills you will need as an actor.

Voice

Developing creative as well as psychological aspects. In particular:

- range and flexibility
- accents
- muscular release
- period language
- imaginative connection
- working in a variety of spaces
- breathing techniques
- working in a range of styles
- heightened language

Movement

Developing creative and physical potential of the body. In particular:

- alignment: independent spinal check
- muscular release
- core strength
- flexibility
- neutral body
- balance and fluidity
- physicality of language
- moving with impulse
- animal studies
- clown and circus skills
- mask work
- laban efforts

SINGING

The ability to sing and tell a story through music is a valuable asset and you will leave the course with a wide variety of material appropriate to your capabilities. There are regular singing tutorials throughout the One Year Course and in the Second Year of the Three Year Course. The singing tutor works closely with the voice department to make sure that the voice is safely developed to its full potential. Specialist laryngologists in London are available if further consultation is required.

TUTORIALS

You will receive regular tutorials with core tutors in voice, movement, singing and acting to address your particular needs.

Film and TV Training

The two key elements to achieving truthful acting on the screen are 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

Training takes place throughout the course and begins in the first year with an understanding of the techniques involved in filmmaking. At this stage you will learn how best to relate your work to the demands of the camera. In your second year you will be involved in every element of the filmmaking process – from script analysis through shooting to final edit – learning more about

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 will record a short film shot by a professional crew on location which is professionally edited and is for you to use where appropriate.

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 the discoveries you have made 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 which is professionally edited and is for you to use where appropriate.

Tutors

The School has always had tutors who combine teaching here with their own professional work and it is a feature of the spirit of the School that those tutors continue to dedicate themselves to our work. In recent years tutors' professional work included as a vocal coach attached to the RSC in Stratford and as an actor for the RSC.

Voice tutors are designated Linklater specialists and movement tutors are Laban or Lecoq trained. Acting tutors/directors combine teaching traditional language skills (working alongside John Barton/Peter Hall) with the application of the work of Uta Hagen, Constantin Stanislavski and Michael Chekhov to the needs of today's actor and the future of the profession.

George Peck, the Principal and Founder, takes the role of Senior Acting Tutor. Kirsty McFarland, a Movement specialist and long-serving tutor at the School, is Head of Courses.

“She is capable of getting to the truth of a character at the drop of a hat. And I think it’s because first of all, she’s enormously talented, and secondly, she’s incredibly well trained.”

Nicolas Cage on Claire Foy

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 also in recent years 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 classes and specialist projects, 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 Three Year Course students audition to take part in the BBC Radio Drama Carleton Hobbs Bursary Award. This is a nationwide scheme in which students from all Drama UK accredited drama schools compete for a six-month contract with BBC Radio Drama.

Students on both courses record an audio show reel at professional recording and editing studios.

Professional Development

We ensure that central to your training are classes in all the skills you will require to manage and sustain your career as an actor.

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.

Graduates, industry professionals, casting directors and agents visit to talk to you about their experiences in the industry. There is a strong link between graduates and current students so that, as well as the Principal, former students are pleased to provide you with support and guidance as you start your career.

FUNDING

Three Year and One Year Courses

The Oxford School of Drama is privileged to be part of the Government's Dance and Drama Award Scheme which provides grants for exceptionally talented people who wish to pursue a career as an actor. Awards are means-tested. The maximum Awards will fund

100% of a student's course fee and provide them with an annual living allowance of

£4,550 in the form of a grant (it does not need to be repaid).

Students of 24 years and over are eligible for 24+ Advanced Learning Loans to help to fund their courses. These are not means-tested and are available even if you have previously had a student loan.

Students in receipt of Government funding undertake qualifications validated by Trinity College London.

Professional and Career Development Loans

These are bank loans designed to help you pay for vocational training. They are available for students on the Three Year and One Year courses. You can borrow up to £10,000.

For further information visit www.gov.uk/career-development-loans

Foundation Course

Neither public funding nor Professional and Career Development Loans are available for these courses.

The Mhairi Armstrong Bursary

Provided by the family of Mhairi Armstrong, former Voice Tutor and Trustee, in recognition of her dedication to the work of the School. This bursary is given to a Three Year Course student at the end of their first year of training.

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 the Three Year and One Year courses at the School. Students not in receipt of Government funding and students with disabilities are prioritised.

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

"Students show real strength for the stage and screen.

Poise, passion and great presentation."

Anne McNulty, Casting Director, Michael Grandage Company

RECENT ACHIEVEMENTS

History of the School

2013 Rated one of the Top 5 Best Acting Schools in the World by Acting in London

Quality of One Year and Three Year courses rated 'exemplary' by Trinity College London

2011 Deemed 'outstanding' in all areas by Ofsted and awarded Grade 1

2009 Quality of One Year and Three Year courses rated 'exemplary' by Trinity College London

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

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

The Students

BAFTA *Frankenstein's Wedding: Live in Leeds*

starring Andrew Gower (nominee 2012)

BBC Audio Drama Awards Joseph Wilde and Tim Van Eyken for Best New Play for *The Loving Ballad of Captain Bateman* (winner 2014)

Dublin Fringe Festival Award Louise White's *Way Back Home* (winner 2013)

George Devine Award for Most Promising Playwright

Penelope Skinner (winner 2011)

Edinburgh Festival Fringe Award Luke Barnes for *Chapel Street* (winner 2012)

Evening Standard Charles Wintour Award for Most Promising Playwright Penelope Skinner (winner 2011)

Fantasporta International Fantasy Film Award

Anna Walton 'Best Actress' (winner 2014)

Funny Women Award Gabby Best (winner 2012)

Funny Women Writing Award

Filthy by Marina Niel and Christina Carty (finalist 2013)

Ian Charleson Award

Charity Wakefield 'Most Promising Actor' (nominee 2011)

Laurence Olivier Bursary Award Christopher Royle (winner 2015),
Megan Pemberton (winner 2014), Bronte Tadman (winner 2013)

London Independent Film Award

Alejandro Alvarez 'Best International Short' for *Deep Sleep* (winner 2011)

Manchester Theatre Awards Anna Wheatley 'Best Actor in a Supporting Role' for *Peter Pan* at Octagon Theatre, Bolton (nominee 2013)

Milan International Film Festival

Anna Walton 'Best Actress' for *Vampire Diary* (winner 2008)

The Off West End Theatre Awards

Samantha Colley for 'Best Female' for *Klippies* (nominee 2015)

Sophie Scott for 'Best Female' for *It's a Wonderful Life* (nominee 2014)

Will Adamsdale for 'Best New Play', 'Best Production' and 'Best Ensemble' for *The Victorian in the Wall* (nominee 2013)

Luke Barnes 'Best New Play' for *Bottleneck* (nominee 2013)

Mark Field 'Best Actor' for *The Revenger's Tragedy* (nominee 2012)

Andrew Gower 'Best Actor' for *The Conquest of the South Pole*
(nominee 2012) Amy Cudden 'Best Actress' for *Shallow Slumber*

(nominee 2012)

Luke Barnes 'Most Promising New Playwright' for *Chapel Street* (nominee 2012)

Olivier Award for Outstanding Achievement in Affiliate Theatre

Roadkill starring Adura Onashile (winner 2012)

Reed Film Award Marina Niel and Christina Carty for their short film

Starsearch: Tankerton (nominee 2014)

Spotlight Prize Andrew Gower (winner 2010)

The Spotlight Prize is given to the very best actor graduating from the UK's most prestigious drama schools. Andrew was chosen from 21 entrants. He was selected as the winner by the judging panel including actors Naomi Harris, Janet Suzman, Philip Glenister and Paul McGann; Casting Directors Pippa Ailion, Hannah Miller (Head of Casting at The Royal Shakespeare Company) and Priscilla John.

The Stage Top 100 British Theatre Professionals Richard Jordan (2005 – 2013)

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 in London such as Soho Theatre and Hampstead Theatre.

Past public productions include:

The American Clock by Arthur Miller **Director** George Peck
The Theatre, Chipping Norton

Paradise Lost by Clifford Odets **Director** Jonathan Humphreys
Southwark Playhouse, London

Plasticine by Vassily Sigarev in translation by Sasha Dugdale **Director**
Natalie Abrahami Southwark Playhouse, London

Love's Labours Lost by William Shakespeare **Director** George Peck The
Park Lane Hotel, London

Suddenly Last Summer and *The Long Goodbye*
by Tennessee Williams **Director** Naomi Jones
The Michael Frayn Space, Hampstead Theatre, London

Serious Money by Caryl Churchill **Director** Jessica Swale
The Royal Court Upstairs, London

A New Face for Fast Times by Luke Barnes, Adam Brace, Joe Harbot,

Gareth Jandrell, Patrick Marber, Amy Rosenthal, Phoebe Waller-Bridge
and Alexandra Wood **Director** Vicky Jones
Soho Theatre, London

How To Find Us by Jodi Gray **Director** Cordelia Monsey Soho Theatre,
London

All Day Permanent Red by Christopher Logue **Director** Alexandra
Spencer-Jones The Royal Court Upstairs, London

Julius Caesar by William Shakespeare **Director** Paul Hart The North Wall,
Oxford

Lines in the Sand by Brad Birch, Caroline Bird, Tom Hughes, Sarah Kosar,
Eve Leigh, Lulu Raczka, Amy Rosenthal, Somalia Seaton and Penelope
Skinner **Director** Abigail Graham, Soho Theatre. London

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

Ofsted

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:

Jane Arnell	Casting Director
Amy Ball	Casting Director, Royal Court Theatre
Jenny Duffy	Casting Director
Daniel Evans	Artistic Director, Sheffield Theatres
Angela Grosvenor	Casting Director
Gemma Hancock	Casting Director
Paul Hart	Artistic Director, Newbury Watermill Theatre
Lucy Jenkins	Casting Director
Jack Lowe	Director
Simon Massey	Film and Television Director
Natasha Marsh	International operatic soprano
Anne McNulty	Casting Director, Michael Grandage Company
Cordelia Monsey	Associate Director, Peter Hall Company
Joyce Nettles	Casting Director
Ruth O'Dowd	Casting Director
Nadine Rennie	Casting Director, Soho Theatre

Jeremy Sams	Director
Ginny Schiller	Casting Director
Lisa Spirling	Director
Sam Stevenson	Casting Director
Gill Wilkinson	TV Director

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)	Stephen Daldry (2002)
Sir Ian McKellan (1991)	Sir Time Rice (2003)
Sir Alan Ayckbourn (1992)	Patrick Marber (2004)
Michael Codron (1993)	Phyllida Lloyd (2005)
Peter Shaffer (1994)	Patrick Stewart (2006)
Arthur Miller (1995)	Kevin Spacey (2008)
Lord Attenborough (1996)	Michael Frayn (2009)
Sir Richard Eyre (1997)	Sir Trevor Nunn (2010)
Thelma Holt (1998)	Meera Syal (2012)
Dame Diana Rigg (1999)	Michael Boyd (2013)
Nicholas Hytner (2000)	Stephen Fry (2014)
John Napier (2001)	Simon Russell Beale (2015)

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. 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, which addresses all areas of the School. At the time of printing there is level access to all spaces except two tutorial rooms and the Music Room. There are three accessible toilets.

Support for Disabled Students

If you are offered Government funding 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. 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. 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 seat studio theatre, a second student space 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. In 2013 an extra storey was added to the eighteenth century Barn to allow more rehearsal room.

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. Transport is provided. 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.

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 cafés, shops, pubs, theatres, cinemas and restaurants.

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

Oxford has an Arts Council funded theatre producer, The Oxford Playhouse, with whom the School has strong links. Also within striking distance are London theatres, the Birmingham Repertory Theatre, The Watermill in Newbury and Warwick Arts Centre. Stratford upon Avon is just 40 minutes away.

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 peaktime) 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.

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.

Travel to the School

The School provides a subsidised bus service from Oxford, Begbroke, Yarnton, Woodstock and Kidlington to the School. 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, how we make our decisions and our appeals procedure. At the audition we are happy for you to ask questions which we will try to answer.

The application procedure

The easiest and cheapest way to apply is on-line via our website www.oxforddrama.ac.uk/applying

To apply by post, send the completed application form and audition fee to the Admissions Administrator. The audition fee may be paid by bank transfer, cheque or postal order. Please see fee sheet for details.

We will email you with details of your audition. If you have a Hotmail or Gmail address, please check your spam folder as it may not accept our emails. If you do not hear from us within 14 days please contact us.

We advise you to apply as early as possible. There is a section on the form, which asks for your availability, and we make every effort to arrange the audition at a time suitable to you.

The deadline for applications is 30 April 2016.

The audition procedure

- 1 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 two minutes long.
- 2 You will spend a morning at the School, taking part in a group session as well as presenting your two monologues. You may be asked to stay into the afternoon for a recall so you should be prepared to spend the whole day at the School if necessary.
- 3 Free transport to and from Oxford is available if required.
- 4 Overseas students may apply for a first round audition via DVD or link to a secure website for the Three Year and One Year courses only. However, the deadline for these applications is **31 March 2016** in order to allow for sufficient time for you attend a final round audition. Before being offered a place, all One Year and Three Year Course students need to attend final round auditions at the School.

Please note the terms and conditions enclosed. We are unable to accept non-EU students on the Foundation Course unless they have UK residency with indefinite leave to remain.

Payment of Fees

Fees for EU students on the Three Year and One Year Courses are payable termly in advance. For non-EU students and Foundation

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. The deposit will be returned within six weeks of successful completion of the course.

Open days

The School will have an open day in December 2015. Please see our website for further information.

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

Nicholas Allott

Diane Borger

The Hon. Mrs Justice Dobbs DBE

David Etherington QC

Thelma Holt CBE

Anne McNulty

Charlotte Morgan FCA AMCT MA

Nina Raine

Georgie Rowse

Jeremy Sams

Rick Scott

Peter Wilson-Smith MA (Chair)

Registered Charity number 1072770

The Oxford School of Drama is a member of Drama UK.

The Foundation Courses are run by The Oxford School of Drama Limited.
Incorporated in England No. 1973452.

VAT registration number 378714435

Directors: Kate Ashcroft, George Peck MA, Peter Wilson-Smith MA (Chair)