



Welcome to A Level Drama

School productions
Performing 5 Plays
Performances in professional theatres
Taking part in the Edinburgh Festival
National Theatre Playwrighting competition
Theatre visits to West End Musicals and Plays
Talks from University performance groups, directors, playwrights and professional performers

This is a highly Practical course that develops your potential in several areas. It is useful to have taken Drama at GCSE level but not essential. We have a 100% pass rate.

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What will we do in A Level Theatre Studies?

You will have 3 exams Devising performances, Creating Theatre, Designing for performance and Evaluating your own and professional live Theatre. These exams are in the 3 components.

Component 1: Devising a live theatre performance *Coursework 40% of the qualification 80 marks.* Candidates will Evaluate their devising process and Devise an original performance piece.

There are **two parts** to the assessment: A typed or recorded/verbal portfolio or a combination of both and the performance.

- ❖ In a typical **Component 1** Drama lesson you'll explore extracts from a play like *A Raisin in the Sun* in order to devise your own. This is a classic play about a black family's struggle for equality in 1950s Chicago. The Playwright Lorraine Hansberry's brilliant career as a writer was cut short by her death when she was only 35. *A Raisin in the Sun* was the first play written by a black woman to be produced on Broadway and won the New York Drama Critics Circle Award. Hansberry was the youngest and the first black writer to receive this award.



CHARACTERISATION-

Identify the key characteristics of the two main protagonists

Play Mama (Lena Younger) as the sensitive mother and the head of the Younger household. You demand that members of your family respect themselves and take pride in their dreams. You require that the apartment in which they live always be neat and polished. She stands up for her beliefs and provides perspective from an older generation. She believes in striving to succeed while maintaining her moral boundaries

Beneatha is Mama's youngest child and only daughter. Play Beneatha as an intellectual, twenty years old. You attends college and you're better educated than the rest of the Younger family. Some of your personal beliefs and views have distanced you from conservative Mama. You dream of being a doctor and struggles to determine your identity as a well-educated black woman in 1950's America.

EXTRACT

BENEATHA: Mama, you don't understand. It's all a matter of ideas, and God is just one idea I don't accept. It's not important. I am not going out and commit crimes or be immoral because I don't believe in God. I don't even think about it. It's just that I get so tired of Him getting credit for all the things the human race achieves through its own stubborn effort. There simply is no God! There is only Man, and it's he who makes miracles! P.34

LENA (Mama): Now-you say after me: "In my mother's house there is still God." (Silence.) "In my mother's house there is still God." P.34

PRACTITIONER/VOCAL AWARENESS/NON VERBAL COMMUNICATION-Magic If – How would you respond to your mother or daughter if they spoke like this? Emotion Memory- How did you use your vocal pitch, pace, tone, pause and how did you express yourself physically when someone challenged your beliefs?

LANGUAGE-Mama's use of colloquial language reflects her rural, working class background. This contrast with Beneatha's more considered use of language reflecting her middle class education and career aspirations.

INTERPRETATION-Perform the extract with in a modern context

VISUAL, AURAL,SPATIAL- Costume idea's for Beneatha and Mama (Lena)



Component 2: Text in Performance *Coursework 20% of the qualification 60 marks* A group performance realisation of **one key extract** from a performance text and a monologue or duologue performance from **one key extract** from a different performance text. Externally assessed by a visiting examiner.



- ❖ In your second performance you have the choice of performing a monologue (2 minutes) or duologue (5 minutes).

Year 12 into Year 13 Drama Work Experience



At the end of the year you have the opportunity to do work experience with the Drama Department

- helping direct the Year 7 Drama Enterprise Production
- Staging your own production at New Wimbledon Studio, New Wimbledon Theatre or in our School Hall.
- Training with us for Edinburgh Festival.

Component 3: Theatre Makers in Practice *Written examination: 2 hours 30 minutes 40% of the qualification 80 marks.*

- **Section A:** Evaluating a Live theatre evaluation .
- **Section B:** As a class we practically explore a **complete performance text** – focusing on how this can be realised for performance. Students answer **two extended response questions** based on an **unseen extract** from the performance text they have studied.
- **Section C:** Practical exploration and interpretation of **another complete performance text**, in light of a chosen **theatre practitioner** – focusing on how this text could be reimagined for a contemporary audience.



In preparation for this exam you explore, direct, design and perform **one text set** by the exam board either



Lysistrata

In the written exam you'll answer two questions. One on how you would rehearse the play and a second question on your approach to performing the play. You'll take an annotated text to aid your exam answer.



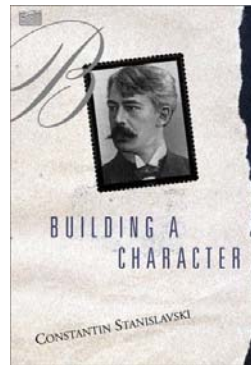
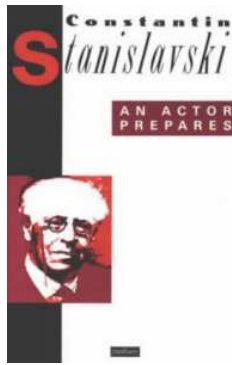
What are the expectations for homework?



Homework Expectations

Autumn Term Classwork Expectations and Homework

Consistent attendance to the practically assessed lessons in class.
 Practical preparation for the next lesson's performance or presentation.
 Analysis of the practical work you have completed that day.



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 - *Theatre of the Oppressed* (London: Pluto Press, 1979,
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Will we see Live Performances?

It has been our experience that the most successful Drama and Theatre Students read, see and review several theatre productions beyond the ones seen and covered on the course. Consequently I have enclosed a list of fairly local and West End Theatre Venues that traditionally stage productions that are relevant and will hopefully aid you in this subject.

Your independent study task this summer is to see a **minimum of three** (the maximum is up to you) Theatre plays. In your first A level Drama and Theatre Studies Lesson you must give your teacher **all of your ticket stubs** from your Summer **Theatre Visits**. You will also discuss how you will use any of the ideas from the performances you've seen in the play that we're studying.

You must obtain parental permission before you book any tickets. Always provide your parents with full details of the performance, venue and times. If it's an evening production I advise that all students attend with a parent or responsible adult or at least with two other students. These visits are not school trips but independent learning tasks to enhance your knowledge and understanding of theatre.

www.whatsonstage.com is an extremely helpful website that provides venue information, on-line booking, plot synopsis and reviews of west end, inner and outer London productions. Many of the more traditional A level playtext we study appear in fringe theatre venues. So it is important to check the website regularly as some of these plays only run for three weeks and advertise two weeks before they commence!

If you haven't seen any of the following classics then now's the time!

How can I see play's if I'm short of money?

Money and Time should not be an obstacle to seeing as many performances as possible.

1. £ Pay What You Can Tickets

- Tuesday Nights at **Battersea Arts Centre** is pay what you can. Closest Station- Clapham Junction.
- Tuesday Evenings at the **Tricycle Theatre** Pay What You Can **from** 8pm and Saturday 4pm (*First 20 seats available in person on the day of the performance*). 269 Kilburn High Road, London, NW6
Underground: Kilburn-Jubilee Line. Bus: 16, 31, 32, 98, 189, 206, 316, 328. Minimum: £1.50
- Tuesday evening, **Arcola** (27 Arcola Street, E 8 2DJ) sells a limited number of tickets as 'PayWhat You Can' for Studio 1 and Studio 2 performances. There is no limit (either way!) for the amount you pay for your ticket. The main thing is that you pay what you can! Arcola suggests £5 per ticket as an average donation.
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Pay What You Can tickets can ONLY be purchased on the evening of the performance at the box-office from 7pm onwards, on a first-come first-served basis and cannot be booked in advance. Tickets are strictly limited to 2 per person.

2. 10 pence tickets

- Any day of the week you can get **10p** standing tickets at **The Royal Court in Sloane Square**. Arrive an hour before the show and request your Restricted view tickets.

£5.00 tickets

- When the weather's good, head to Shakespeare's Globe for some great outdoor theatre for just **£5** (standing tickets).
- The Mousetrap Project offer C145- See one play for £5. **If you're under 18 you must download and complete a Parental Consent Form with your Theatre booking form. One consent form is required per year (September - July).** www.mousetrap.org.uk

3. £7.50 Tickets

- The Donmar Warehouse offers 20 standing tickets at £7.50 which go on sale on the day, once the other seats are all sold.

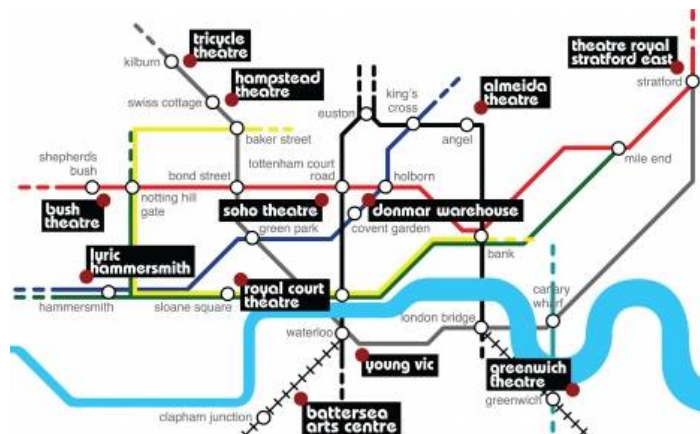
4. £8.00 Tickets

Get to the **Southwark Playhouse** early (or better still, book beforehand) and take advantage of their "Airline Style" pricing: £8 instead of £20 if you get in there early. Southwark Playhouse Address Shipwright Yard (Corner of Tooley St. & Bermondsey St.) Southwark London SE1 2TF

5. £10.00 Tickets

- Mondays at **The Royal Court in Sloane Square**.
- For any day at The Young Vic. Call the box office on 020 7922 2922 and book. Remember you must bring ID to prove your age and collect tickets.
- The National Theatre run deals for £10 on certain shows: look out for the Travelex £10 Tickets information when you book.
- You can also get one of 20 standing tickets for £10 Wyndham's Theatre during the Donmar West End season (until August).

Which theatres should I attend?



BAC (Battersea Arts Centre) Old Town Hall, 176 Lavender Hill, SW11 5TN, Telephone 020 7223 2223. On Tuesday's at Battersea Arts Centre you can pay what you can to see a production!

Bush Theatre- Shepherd's Bush Green, London, W12 8QD, (*central line*). Turn right out of Shepherd's Bush station (Central Line) and you'll spot Shepherd's Bush Green. Walk diagonally across the Green towards the O'Neill's Pub. **Shepherd's Bush Market** (*hammersmith & city line*). Turn left out of the station and when you get to Shepherd's Bush Green, turn right. You'll pass the Post Office, a huge Walkabout Pub and Shepherd's Bush Empire. And then you're there.

Comedy- Address-Panton Street, SW1Y 4DN, Telephone-0870 060 6622 Train Piccadilly Circus (LT)

Donmar Warehouse-Address: Thomas Neal's, Earlham Street, West End, WC2H 9LD,Telephone 020 7369 1732,Train Covent Garden (LT)

Embassy Theatre-Address-64 Eton Avenue, NW3 3HY,Telephone-020 7559 3935 (18:00-20:00),Central School of Speech and Drama

Greenwich Theatre-Address-Crooms Hill, Greenwich, SE10 8ES,Telephone 020 8858 7755.TrainGreenwich (BR)

Hampstead Theatre - Hampstead Theatre,Eton Avenue, Swiss Cottage , London , NW3 3EU. Take the Jubilee line to Swiss Cottage and take Exit 2 onto Eton Avenue. The Theatre is located immediately outside the station opposite The Central School of Speech and Drama!

Lyric Hammersmith- Lyric Hammersmith, Lyric Square, King St, London W6 0QL,Book online or call 0871 22 117 29. The entrance to the Lyric Hammersmith is opposite the fountains on Lyric Square. By Tube District, Piccadilly and Hammersmith & City lines to Hammersmith (2 minutes walk from the theatre). The last tube home is after 11.45pm - and that gives you plenty of time to make changes on the underground.

Millfield Arts Centre-Address: Silver Street, Edmonton, N18 1PJ,Telephone 020 8807 6680, Train Silver Street (BR)

New Wimbledon Theatre-The Broadway Wimbledon, Greater London, SW19 1QG,Telephone 020 8540 0362 Train Wimbledon (LT)

Open Air Theatre (from Mar 31st)-Address-Regent's Park, West End, NW1 4NP. Telephone. 020 7486 2431 TrainBaker Street (LT)

Orange Tree Theatre-1 Clarence Street, Richmond, Surrey, TW9 2SA, Telephone: 020 8940 3633, Train Richmond (LT)

Phoenix-Address Charing Cross Road, West End, WC2H 0JG , Telephone 020 7369 1733,Transport-Tottenham Court Road (LT)

Questor's Theatre-Address: Mattock Lane, Ealing, W5 5BQ, Telephone-020 8567 5184

Royal Court - Jerwood Theatre-Sloane Square, West End, SW1W 8AS,Telephone: 020 7565 5000,Train: Sloane Square (LT)

Soho Theatre - Soho Theatre , 21 Dean Street, London, W1D 3NE, Tottenham Court Road is the nearest station.Within 5 minutes walk are Leicester Square, Oxford Circus and Piccadilly Circus.

Southwark Playhouse-62 Southwark Bridge Road, SE1 0AS,Telephone 020 7620 3494, Train-Borough (LT)

The Almeida Theatre- Almeida Street, London, N1 1TA. off Upper Street, in the heart of Islington, North London. Nearest Underground stations: Highbury & Islington or Angel which are both within 10-15 minutes walk of the theatre.

Theatre Royal Stratford East, Gerry Raffles Square, Stratford, London E15 1BN ,From Stratford Station the theatre can be approached through the Stratford Shopping Centre which is a covered shopping mall located in front of the station. There is clear signing to the Theatre at the centre of the shopping mall.

Tricycle Theatre - 269 Kilburn High Road, London NW6 7JR | . Box office 020 7328 1000 | tel: 020 7372 6611 | fax: 020 7328 0795 | Nearest tube: Kilburn (Jubilee Line) 10 mins from Bond Street

Young Vic- the South Bank area of London, a short walk from Tate Modern, the National Theatre and the river. We are two minutes from Waterloo or Southwark station. Tube- Waterloo Station is on the Bakerloo, Jubilee, Northern, Waterloo & City lines. Southwark Station is on the Jubilee line. Rail-Waterloo & Waterloo East. Charing Cross and London Bridge stations are one stop away.

Which Universities and Drama Colleges have UHSW students attended?

students have successfully applied and completed a course of study at the following institutions



- ❖ Birmingham University
- ❖ LAMDA
- ❖ Central School of Speech and Drama
- ❖ Liverpool Hope University
- ❖ Hull University
- ❖ Foundation Acting Course at RADA
- ❖ Foundation Acting Course at Oxford School
- ❖ Sussex University
- ❖ Goldsmith University
- ❖ St. Mary 's Twickenham

What you need I need know about Theatre before I start the course?

Drama is a form of literature intended for theatrical performance and written as prose or verse dialogue; a performance of this kind; anything in life that has similar attributes, such as confrontation, social tension, and great loss or great joy. Public rituals with dramatic implications date from the remotest times and formal drama has emerged in many parts of

the world. In Western culture, it is one of the three literary genres developed by the Greeks: drama, epic, and (lyric) poetry. Drama was divided into comedy and tragedy, such further subdivisions as farce and melodrama being added much later. It differs from the other genres in that the dramatist's intention is fulfilled not by reciting or reading but by presentation with actors and theatrical devices. Although the words of a dramatic text remain the same, the effect of a play can vary greatly with different interpretations. Drama is therefore an oral and visual creation whose written form is first of all a preparation (the script), then an aid to performance (an actor's lines), and lastly a printed text (often with notes) for critical and educational scrutiny.

Classical and medieval drama.

European drama has a less continuous history than epic and poetry; it has sometimes flourished and sometimes declined. The first surviving drama was in Greek, performed in Athens in the 5c BC: the work of Aeschylus, Sophocles, and Euripides (tragedy) and of Aristophanes (comedy). The main Latin contribution was the comedy of Terence and Plautus in the 2c BC. The later Roman Republic and the Empire produced no significant drama; Seneca (c. 4 BC - AD 65) wrote tragedies based on the Greek model which were intended for reading to a select audience and not for the public stage. The later Roman theatre became increasingly devoted to elaborate and often decadent spectacle. The Christians opposed it and in the 6c the barbarian invasions brought it to an end. The revival of the theatre began in the 11c with the introduction of brief dramatized episodes into the Mass on the occasion of major festivals. These gradually developed into complete plays, performed in public places by the trade guilds and known as mystery plays or mysteries (Middle English *mistere craft*, from Latin *ministerium* service). In some towns, there was a cycle of dramatized stories from the Creation to the Last Judgement. These were succeeded in the 15c by morality plays, allegorical presentations of human virtues and vices in conflict. The best known in English is the early 16c *Everyman*.

Modern European and American drama.

The high point of drama in English came in the late 16c and early 17c, with such writers as Shakespeare, Marlowe, Jonson, and Webster. In the later 17c, the Restoration theatre was mainly devoted to the witty and often scurrilous comedy of manners and intrigue. The French classical theatre had its great period at the same time, with the tragedies of Corneille and Racine, and the comedies of Molière. A long decline in Britain, briefly broken by the 18c comedies of the Anglo-Irish playwrights Oliver Goldsmith and Richard Sheridan, ended in a revival at the end of the 19c by the Irish dramatists Oscar Wilde and George Bernard Shaw, while the Irish national movement was the background of further work by W. B. Yeats, J. M. Synge, and Sean O'Casey. In England, prominent playwrights of the 20c include Noel Coward, Somerset Maugham, Terence Rattigan, John Osborne, David Storey, Arnold Wesker, Ann Jellicoe, and John Arden, and such experimenters in the theatre of the absurd as Harold Pinter and Samuel Beckett. The latter belongs as much to the French theatre, which has produced plays of challenge and questioning by Jean-Paul Sartre, Jean Anouilh, Jean Giraudoux, and Eugene Ionesco. Dramatists in the 20c US have looked at the predicament of modern humanity in a complex, pluralistic society, notably Eugene O'Neill, Tennessee Williams, and Arthur Miller. Some of the foremost modern plays are those of Henrik Ibsen in Norway, August Strindberg in Sweden, and Ivan Turgenev and Anton Chekhov in Russia, while in Germany, the expressionist Ernst Toller was followed by the influential Marxist dramatist Bertolt Brecht. All of these have been translated into and performed in English.

Times, tastes, and conventions.

Dramatists are affected, like all writers, by the presuppositions and fashions of their time and place. Medieval drama derives from the prevailing popular Catholic Christianity, Elizabethan and Jacobean drama reflects contemporary views of status, honour, and revenge, Victorian drama displays the manners and attitudes of the new middle class. Conventions also affect the structure of plays. In the 16c and 17c, European drama was often obedient to the demand for the three unities, adding the unity of place to the unities of time and action attributed to Aristotle. Dramatists in English usually disregarded these restraints, supported the main plot with a subplot, and ranged widely through time and space. The practice of reading a play instead of seeing it produced is comparatively late; the majority of early plays were not printed, and the texts which appeared were often careless and poorly produced. When Jonson had his collected plays carefully printed as his Works (1616), he aroused some ridicule but helped establish the play as a literary text, probably influencing the publication of Shakespeare's plays in the First Folio (1623). The printed play became in its own right a branch of literature, with the result that theatrical and textual scholarship has been applied to the work of early dramatists. As time passed, playwrights gave more consideration to the reader. Stage directions evolved from laconic indications of entrances and exits to detailed descriptions of scenes and actions, including sketches of the appearance and nature of the characters. The effect is sometimes of an excerpt from a novel in the present tense. Shaw is notably full in his directions, and added detailed prefaces to explain the philosophy and polemics of his plays. Dramatists in general have become more self-explanatory and less inclined to entrust their work solely to the reactions of a live audience.

Constraints.

Although great variety in dramatic structure is possible, most plays have a connected plot that develops through conflict to a climax followed by a resolution. Even when the audience knows the story, the dramatist creates a mood of tension and suspense by the responses of characters to the changing situation. These factors apply in both tragedy and comedy. The suspense can be terrifying or mirthful and the resolution one of sadness or relief. Because the play is witnessed in short and continuous time, the dramatist needs to be economical, telescoping events that in reality would develop over a longer period and introducing meetings and juxtapositions that might seem remarkable outside the theatre. Divisions into acts and scenes may mark the passage of time and emphasize major developments. A play requires continuous action, not necessarily vigorous, but moving into new situations and relationships. Long set speeches and philosophical discourses are seldom effective, though dramatists such as Shaw have used them successfully.

Characterization.

Although some types of drama, such as ritual performances and representations of myth, deliberately avoid a human focus, characterization is the device in most dramas. Characters may be depicted as great people, leaders of the community and powerful in its destiny, or, as is often the case in modern drama, as ordinary persons. They must be quickly presented to the audience and become familiar in a short time. They are created through the words they speak, their actions in the play, and what other characters report of them. Stage directions may aid the actor or the reader but in production there is no place for detached narrative or authorial comment. Leading characters are supported by minor roles, and the quality of a dramatist is shown partly by skill in making such roles credible and individual.

Considering Dialogue.

The medium of drama is dialogue, purporting to represent people communicating through speech. It varies as widely as other literary language, as in the following excerpts:

(1) Shakespeare, *A Midsummer Night's Dream*, 1. 1 (c. 1598).

THESEUS. Now, fair Hippolyta, our nuptial hour
Draws on apace. Four happy days bring in
Another moon; but O, methinks how slow
This old moon wanes! She lingers my desires
Like to a stepdame or a dowager
Long withering out a young man's revenue.

HIPPOLYTA. Four days will quickly steep themselves in night,
Four nights will quickly dream away the time;
And then the moon, like to a silver bow
New bent in heaven, shall behold the night
Of our solemnities.

(2) Oscar Wilde, *The Importance of Being Earnest*, I (1895).

ALGERNON. Why is it that at a bachelor's establishment the servants invariably
drink the champagne? I ask merely for information.

LANE. I attribute it to the superior quality of the wine, sir. I have often
observed that in married households the champagne is rarely of a first-rate
brand,

ALGERNON. Good heavens! Is marriage so demoralizing as that?

LANE. I believe it is a very pleasant state, sir. I have had very
little experience of it myself up to the present. I have only been married
once. That was in consequence of a misunderstanding between myself and a young
person.

(3) Terence Rattigan, *The Browning Version* (1948).

ANDREW. She's my wife, Hunter. You seem to forget that. As long as she wishes
to remain my wife, she may.

FRANK. She's out to kill you.

ANDREW. My dear Hunter, if that was indeed her purpose, you should know by now
that she fulfilled it long ago.

FRANK. Why won't you leave her?

ANDREW. Because I wouldn't wish to add another grave wrong to one I have
already done her.

FRANK. What wrong have you done her?

ANDREW. To marry her.

Language.

Early drama was written in verse, ranging from the poetry of ancient Greek tragedy and Shakespeare to the colloquial rhythms of the medieval mysteries and early Tudor comedy.

The type of verse changes from one period to another. Blank verse was dominant in 16c and early 17c English drama, the heroic couplet in Restoration tragedy, and the alexandrine in French classical drama. Prose dialogue was also used by Shakespeare and his contemporaries, and by the end of the 17c was the normal medium for English drama. In the 20c, there was a revival of verse drama, for example by Yeats in Ireland, and T. S. Eliot and Christopher Fry in England. It was short-lived, however, partly through the decline of popular interest in poetry and partly through the failure of the dramatists to develop an idiom that could be sustained without becoming artificial and forced. Modern prose dialogue has tended to become more colloquial and naturalistic, in contrast to the stylized diction of early 19c prose drama. In the 20c, some writers have given close attention to specific dialects and registers: Synge listened to Irish peasant speech and Clifford Odets to conversation in New York bars. However, dramatic dialogue can never simply reproduce normal speech. The repetitions, hesitations, and redundancies of normal conversation would be intolerable on the stage. Nevertheless, dramatists like Harold Pinter and N. F. Simpson have developed the comic and sometimes disquieting qualities of apparently natural speech:

(4) N. F. Simpson, *One-Way Pendulum* (1959).

MABEL. It never seems to occur to her that a sedan chair would be far too heavy for her.
MYRA It needs two in any case.

MABEL Of course it does.

MYRA One at the front and one at the back.

MABEL She couldn't be in two places at once.

MYRA And inside.

MABEL And inside as well. It's too much for one person.

With allowance for convention and dramatic economy, the written dialogue of plays is a valuable record of speech in different periods. It covers a variety of class, regional, and social characteristics, reflects many emotions, and often includes the special expressions of sickness, intoxication, and madness.

Adaptations.

Although drama is essentially an oral genre, writers may create a 'closet drama' designed to be read and not staged, as with Milton's *Samson Agonistes* (?1671), Shelley's *Prometheus Unbound* (1820), and Byron's *Marino Faliero* (1821), which was performed against his wish and of which he said: 'I have no view to the stage; in its present state it is, perhaps, not a very exalted object of ambition.' Performance combines aural and visual experience, but radio drama must depend on hearing alone, and television drama largely dispenses with the shared response of an audience in a theatre. Mime and silent cinema appeal solely to the visual sense. All such developments are variations on the fundamental traditional experience: being in the company of other spectators to hear words spoken by visible actors.

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- The Oxford Companion to the English Language, © Tom McArthur 1992

What are my overall options after 6th Form ?

Here are some ideas for Drama, Theatre studies training, courses, internet sites and most importantly information on getting work post-16 and A Level. It is important to realise that much of the information you need you can find yourself and as in your professional career you will find that the success of your training depends on you and your efforts !

1. Drama Training Courses, Qualifications to becoming an actor.
2. Internet site for University Life and Study
3. Internet sites for acting and Drama contacts
4. Getting work as an Actor
5. Funding for Dance and Drama Courses
6. Take time out / Gap Year
7. A list of text
8. Guidance for Dancers
9. The Successful Dancer
10. Guide to entertainment work contacts in Holiday Theme and Leisure Parks
11. Entertainment work on Cruise ships

What are my options for Training after 6th Form?

There are four main options for acquiring some drama 'training' after your AS/A2 Levels

- 1) Do a Drama Degree (3 years) at university, followed by a postgraduate diploma course (1 year) at a drama school to fill in the gaps & enhance your experience.
- 2) Combine training & academic study through an Acting Degree (3 years) at University or Drama School.
- 3) Do an HND (2 years) at university or college, followed by a further 2 years study on a degree course, or a postgraduate course at Drama School ... or both!
- 4) Train at Drama School through an Acting Diploma (NCDT accredited) 2-3 years, then go out & get work.

Which Degree should I study?

In general degrees tend to be broad ranging and academic rather than practical, but be careful when choosing as some 'practical' courses, while providing a lot of productions to work on, may not give much **training** - i.e. work on the voice, the body and study of the art of acting. The situation is complicated by some drama schools now offering 'acting' degree courses rather than (or in addition to) the usual 'acting diploma,' in general most of these offer a larger amount of training mixed with some academic work.

NB In most 'Performing Arts' degrees it is possible to combine Drama, Music & Dance, but note that this is **not** Music Theatre and in general the more individual subjects you combine at degree level the more academic the experience gets, especially in combined subject degrees.

2) Drama School Acting Diploma (NCDT accredited) 2-3 years - This, historically, has been the way that most actors get their training; acting technique, dialect, voice control, study of theatre genres etc.

NB Funding - until January 1999 it has been difficult to get grants for these courses, now 820 accredited places per year are funded via the DfEE (Department for Education &

Employment) on the basis of talent, assessed at audition. Places on courses that are not accredited, are funded by a combination of discretionary awards where available, trust funds, donations and self help. Some schools offer scholarships (Arts Educational & Mountview have more than most) while RADA will, if you are offered a place, do their best to get you funded one way or another, although this could change. While Acting Diplomas provide useful training they do not have the academic prestige of a degree and, unlike a degree, are not generally recognised as acceptable for other graduate careers.

3) BTEC Higher National Diplomas - 2 years long, are not quite as high in academic terms as a degree, nor as flexible in terms of your career, however they do offer a mainly practical experience and some training. The HND in Performing Arts is still a fairly new qualification and is still developing, a lot of new courses have sprung up in the last few years; some are very good, others less so. Some have found a niche in providing a background, or training, for a career in Community Arts or Theatre In Education. The HND on its own is not as flexible, in career terms, as a degree nor does it offer enough 'training' to compete with acting diplomas. However it is possible in most cases to go on to a linked degree course on completion of the HND, or a postgraduate drama school course.

Time Out in all of the above options it is worth taking a year or two out to gain experience of life and the theatre; note that drama schools generally prefer to take people who are over

21, as the life skills you are able to bring to the course are an important part of understanding social interaction, character and yourself.

- **Some Drama School Acting & Music Theatre Degrees To Check:**
 - Rose Bruford College BA Acting, or BA Actor/Musician
 - Guildhall School of Speech & Drama BA Acting
 - Guildford School of Acting BA (Hons) Acting/Music Theatre
 - Arden Theatre School BA Acting Studies
 - Central School of Speech & Drama BA Acting
 - Italia Conti BA Acting
 - Queen Margaret's College BA Acting
 - East 15 Acting School & Theatre Company BA in Acting
 - Royal Scottish Academy Of Music & Drama BA in Acting
 - Royal Welsh College Of Music & Drama BA Theatre Studies (Acting)
 - London Studio BA in Music Theatre
- **Some University Acting, Drama & Performing Arts Degrees To Check:**
 - Manchester Met. University BA Theatre Arts (Acting)
 - Middlesex University BA Acting, or Performance Arts
 - De Montfort University BA Performing Arts
 - Bretton Hall BA Theatre Arts, or BA Dramatic Arts
 - Sunderland University BA In Expressive And Performing Arts
 - Dartington College Of Arts BA In Performing Arts
- **Other Degree Combinations Worth Checking:**
 - North Cheshire College BA in Performing Arts & Business Management
 - Roehampton Institute BA (Combined) Drama, Dance & Music -

Other combinations are possible.

- **Some HNDs To Check**
 - De Montfort University HND in Drama
 - Clarendon College, Nottingham HND in Community Performance
 - Newcastle College HND in Music Theatre or Drama
 - Buckinghamshire Chiltern's College of HE HND in Music Theatre
 - Blackpool & Fylde College HND in Performing Arts (Community Theatre)

The Big Question... is do you need any of the above to become a professional actor? The answer is no, not necessarily, it depends of your level of confidence in your skills and what experience you already have. In any case most training schools acknowledge that it takes far longer than 2/3 years to train as an actor and, although drama school training will give you a background for certain types of drama, and some strategies for dealing with the mental and physical torture you will experience in trying to carve out a career for yourself as an actor, **at the end of your training you will still have to Get Work !**

How can I prepare for Training in the Performance Industry?

- ❖ **The Actors Handbook** - lists drama schools with details of what they offer.
- ❖ **Drama Training UK** by Sarah Duncan
- ❖ **The Guide to Careers & Training In The Performing Arts, Film, TV, Theatre** by Sarah Duncan - an update of Working Actor and Drama Training UK

- ❖ **'Guide To Courses'** - available from the Conference Of Drama Schools, c/o Central School Of Speech & Drama, Embassy Theatre, Eton Avenue, London NW3 3HY
- ❖ **National Council For Drama Training** The Secretary, Tavistock Place London WC1 9SS - For information write enclosing an A4, or A5 size, SAE
- ❖ **Career Opportunities in the Theatre & Performing Arts** - Shelley Field
Careers In the Theatre - Jean Richardson - pub. Kogan Page
The Job Of Acting - by Clive Swift

How can I research jobs in the industry?

- ❖ **The Actors Handbook** - lists agents with details of what they offer.
- ❖ **Working Actor** by Sarah Duncan
- ❖ **Working In Commercials** - A source book for Adult & Child Actors - Elaine Beardsley - American, but very applicable to the UK.
- ❖ **The Stage & TV Today** - the trade newspaper for performers -
- ❖ **Contacts for Stage, Television, Screen & Radio** (the theatre industry directory)
- ❖ **Contacts For General Entertainers** - list of agencies/companies employing Dancers, Actors and Musicians -
- ❖ **Dance & Drama Agencies** - Things You Need to Check - details how you should approach agents & what to avoid

Are there any guides for further study?

Freshers Guide Up to date info on grants, awards, finding a place to live, joining clubs & societies, coping with the work etc. Read it & survive your first year at uni.

The Times Good University Guide The Times league table of universities can help you decide where to study. It is searchable by subject and the site has tips to help you choose the course that suits you best.

Learnfree University The Times Educational Supplement newspaper have produced this service for would-be university students. It also features clearing vacancies and detailed information on courses and student life.

Study UK the site that tells you all about studying in the UK and about UK universities and colleges. There is a useful section on the costs involved such as accommodation and travel.

The Book of the Site Basically a web version of the book formerly known as **Go For It!** (the one that was started by Martyn Lewis - the newsreader), loaded with contacts for Gap Year type things to do eg Working abroad, volunteering, arts organisations, clubs, expeditions, music, film, drama etc., etc. Also contains heaps of stuff on health, support for drug problems, sexual problems, housing & loads of other 'sort your life' type stuff.

University Links

Maps of where all the UK unis & colleges & FE Colleges are with links to each - this has got to be the most direct route to university information ever!

UCAS Looking for a course? Then check this site first; it contains a searchable directory of all UK higher education courses.

NSS Alphabetically sorted list of UK HE campus Information services. The first list gives links to the WWW servers of institutions which receive funding from one of the UK Higher Education Funding Councils. It is followed by a separate list of degree-awarding privately funded institutions..

Vocational Training - Drama, Dance, Music, Media, Film...

Conference of Drama Schools CDS is the Official body for Vocational Drama Training in the UK. This site lists all the CDS accredited schools and links (most are on-line).

BKSTS-The Moving Image Society Useful advice here on what to look for in media courses and lots of links.

Postgraduate Study & Jobs

Hobson's GET Directory - Information from over 2000 companies on graduate careers in the UK. For up-to-date graduate career opportunities and career planning advice the Casebooks GET site is easy to use.

Hobson's Postgrad Got a first degree? Want a higher qualification? Start your search here - the complete guide to postgraduate study opportunities in the United Kingdom.

UK Universities & Graduate Jobs Lists all UK universities & some companies looking for graduates.

Study Overseas

USA Universities Home pages of American Universities granting bachelor or advanced degrees.

-**Canadian Universities** Information about, and listing of, online Canadian universities.

ExPan Scholarship Search Want to study in the USA? Having difficulty with the funding? Then check this database for a possible scholarship.

- **Western Australian Academy** of Performing Arts A really interesting site with lots of useful links & other information.

-**Citizens First** If studying training or working in another european country is for you then check this site. Heaps of info and a search engine

Careers Europe The UK resource centre for international careers..

The Fulbright Commision promotes and supports educational exchange between the United Kingdom and the United States.

Further Education

The Floodlight Directory a searchable version of the book listing thousands of part-time courses in Greater London from Acting to Zoology.

FE Colleges List all on-line UK further education colleges listed. Find out what full & part-time courses your local college has to offer

A BRIEF GUIDE TO DRAMA TRAINING & GETTING WORK

Agents

Getting an agent is one of several stepping stones to professional work, however it is unlikely to be the first. Most reputable agents will only be interested in you if you have professional experience to offer. For most would-be actors the real question is how to get enough professional experience to interest an agent.

Here are some starting points. Pantomime, Holiday Camp Entertainers, Theme Park Characters and Small/Fringe Theatre groups. **The Stage & TV Today** advertises some of these, and other performing opportunities. A **contacts list** of general performance opportunities is available from. Also consider placing an advert in **Spotlight** - the casting directory.

To approach agents you will need a CV/Resume with photographs and details of height, colour of hair/eyes, previous performance experience etc., (see Performers - CVs Examples) a brief show-reel (10 minute video) of some of your work can also be useful. Never pay to join an agents books, they get their commission from finding you work - see the leaflets **Dance & Drama Agencies - Things You Need to Check** and the Equity Leaflet **Signing with an Agent**. Also **The Actors Handbook** gives some guidance on which agents cover what type of work; use **Contacts** (the directory) for an up-to- date list.

Networking

'Networking' is an often used phrase in the entertainment and media industries and is essentially the art of promoting yourself; to do this you need to have a good understanding of social skills, be confident, assertive and motivated. Networking involves **getting to know** people who can help you, rather than just knowing who they are e.g. get to know the arts funding officers in different areas, get to know different theatre companies and organisations, get to know agents, directors, producers and venues.

Networking involves being **pro-active** i.e. not sitting by the phone waiting for your agent to ring. Good networkers are the ones that get the work, they are self-starters, they call others and look beyond the work that may be available to create their own job opportunities. For more information on networking refer to the leaflet **Dance Performance - The Reality**.

Getting an Equity Card

Although you do not necessarily need an Equity card to work as a performer these days many of the agents and employers offering work, both live and recorded, prefer you to be a member. There are also many other benefits and support to be gained by being a member. So, how do you get your Equity Card? Various ways are possible

- By completing an accredited Drama School or Dance School course.
- By obtaining proof of professional engagements in the following categories of work Theatre - Performer or Stage Management; Opera & Ballet - Singer, Dancer or Stage Manager; Other Categories; Directors, Designers, Choreographers, Variety or Circus - e.g. Circus Artist or Dancer; Professional Broadcasting - Concert or Session Singing.
- By working for a company that has a 'newcomers agreement' with Equity.
- Equity also allow young people currently studying the performing arts at 16+ to become 'Student Members' with options on getting their full provisional card on obtaining their first professional job. Pick up a membership form from Student Services or contact Equity for more details.

Equity publish a **Guide to Entry**, copies available direct from Equity.

Equity Guild House,

FUNDING FOR DANCE AND DRAMA COURSES

Funding for dance & drama courses has changed a great deal this year with the introduction of 'government scholarships' - some 820 fully funded places in accredited (CDS & CDET) vocational training schools.

Schools need to bid for this funding and may receive only a part of the total number of places they have, however this should be regardless of whether the course leads to an academic qualification, such as a BA degree, or not.

An information leaflet with details of how this system works and which institutions are involved is available from the DfEE.

Telephone 0870 0012345 or, e-mail

If you find the funding is not available for your course there are a variety of ways of trying to raise the money, here are the main options.

- **Other Scholarships** - These are offered by, or through, the institution you may be applying to. If you are offered a place you may also get the opportunity to audition separately for a scholarship. Some places offer several scholarships, others offer only one or two. Some may be for only part of the course e.g. 1 year of a 3 year course. Sometimes they are advertised in **The Stage**, others you may not find out about until after your audition. Check what is available with each place you are interested in applying for.
- **Sponsorship** - Most sponsorship depends on how heavily you market yourself to a) organisations and people that support the arts and b) organisations and people that you would like to support you! It is not unusual to send out hundreds of letters in the hope of getting the funds you need. In many cases more than one sponsor will be needed to cover your fees. Your strategy? Check **The Stage** regularly for advertised details of scholarships. Also check the **Directory of Grant Making Trusts**; the **Educational Grants Directory**, which gives details of trust funds that help individuals through their education, and the criteria required to get funding is well worth a look. The **Education Funding Guide** outlines how to get support from government trusts and companies, also lists the companies which give help. The book to check first however, is **How To Raise £40,000 and Train At Drama School** which gives an account of someone (Damien Gaskin) who has already done this; what the best angles are, and the pitfalls.
- **The Arts Funding Guide** includes list of organisations that support individuals is also worth checking - copies are available in most good reference libraries. CDET (Council For Dance Education & Training) produce a funding information leaflet for dancers. Contact them on 0181 741 5084.
- **Parents/Guardians/Relatives/Family Friends** - Sometimes a useful source of funds, they may have put some money aside for just this kind of reason. Powers of persuasion are

required here; some students even manage to persuade their family to release funds by re-mortgaging their home. If they are not too happy with handing over the cash (and let's face it, would you be?) you could negotiate on the basis of you raising half the amount required and they the other half. Or perhaps they would be prepared to give you a low, or non-interest loan.....?

- **The Banks** - Often offer special student deals in the form of interest free overdrafts for the first year, with lower than normal rates in the following 2 or 3 years.
- **Student Loans** - Available to students on government funded courses. Repayment is based on on much you earn on graduation and is based on a sliding scale of £11,000 per year upwards, i.e. you pay nothing until you start earning this figure.
- For more information see the DfEE Guide **Financial Support For Students**

Private Loans - That is loans from individuals or lending companies. The big question to ask yourself is will you be able to afford to pay it back? - especially as performers earnings tend to be negligible to start with. Work out what you will have to earn in order to repay it and survive. Loans from 'finance companies' are often very expensive i.e. you pay back a lot more than you borrow.

Career Development Loans - Between £500 and £8,000 is currently available but there are limitations, the course should not last longer than 12 months (although this can be extended to 2 years at the discretion of your local Training and Enterprise Council - whose address can be found in your local phone book).

Should I take time out?

There are loads of reasons why taking a Year Out before higher education or longer term employment can be a good idea, also a few dodgy ones too.... it all depends on the kind of person you are, the course or employment you hope to go onto and what kind of experience you are looking for.

The following breakdown of pros & cons should help you decide.

For	Against
To save money to supplement an increasingly meagre grant and gain experience of work.	You could lose the impetus for continuing your education
To take a break after 13 years of continuous education	The longer you take out will make it more difficult to return particularly if you get used to a regular wage, develop longer term relationships etc.
For some courses and careers taking a year or two out of education to gain experience is important and in some cases mandatory - see below.	The course you hope to get into would prefer you to start directly rather than take time out.
To travel & gain experiences of life and other cultures.	If you apply for deferred entry you could change your mind about what course you want to do and end up having to re-apply the following year!
To study, perhaps part-time, for enjoyment or other qualifications.	

Note: most drama schools prefer students to have gained some experience of life before studying to become an actor - the average age of most students entering drama school is 21 not 18. Similarly some media courses prefer to take students who have some experience of the media industry and in some cases this is one of the entry requirements - eg Bournemouth, City University (Journalism) and Ravensbourne all set this as a requirement.

To make a success of your year off you really need to plan it carefully and well in advance it often takes as much research as your higher education planning. See the Appendix for a 'Year Off' planning inventory and a list of useful books, all available in the school library.

Deferred Entry to Higher Education

If you do decide to take time out you will face the decision of whether or not to defer your entry for a year. There are two options available:

- 1) Apply this year indicating on the UCAS form that you are applying for deferred entry - you need to check that the institutions you are applying for are happy to accept a deferred entry, some prefer you to apply in the year before you want to start the course.
- 2) Take a year out and then apply as normal through UCAS - the main problem with this is that you may be away during the application period (September to December - or September to March if applying to art & design & some media courses). The key is to have done the research early on, before September, and save any travel plans for later in the year.... even then you may find you have to come back for interviews.

Any advice for Dance Drama/Dance students?

DANCE PERFORMANCE - THE REALITY

There are two main areas of work in dance performance Revenue Funded and Commercial Work.

- **1) Revenue Funded Work** - There are a total of 200 companies employing a total of 10,000 dancers. Many companies struggle to survive and most dancers get only a part of their living from this source. Some work is subsidised by the Arts Council, this is a very small field of employment.... there are a total of 6-7 dance companies using a total of 200 dancers. Most try to get funding for dancers that will pay minimum Equity rates - this sometimes happens. On the positive side some revenue funded work is available 52 weeks of the year - very unusual in dance.
- **2) Commercial Work** - is difficult to quantify as most of the work is done on a short contract basis with frequent "resting" time in between jobs. Work is secured by open audition (ie respond to advertisement in The Stage) or via an agent. Typical types of work include cruises - anything from the QE2 to large ferries, west end shows, pantomime, entertainers in holiday camps, working as part of the floorshow in cabaret and nightclubs - often in other countries.
- **NB** Equity are currently warning that dancers should be very careful about accepting work in some countries as contracts are difficult to enforce especially regarding the "No Consummation" and "acting as Host/Hostess" type clauses.

THE SUCCESSFUL DANCER

To work in either (or both) areas you will need to be aware of, and skilled in, many things other than dance.

.....**IS PRO-ACTIVE** - doesn't sit by the phone waiting for the work to come in - is a self starter - calls others, looks beyond the work that may be available to create their own jobs, uses contacts and networks..... constantly!

.....**IS MOTIVATED** - has very little social life - you work when others play - not all of this involves performance i.e. there are long rehearsal periods, constant training, and a lot of time spent setting up performance areas. How much are you prepared to suffer for your art?

.....**IS CONFIDENT** - need belief in yourself, especially your abilities, limitations and self-motivation - not to be confused with your motivation to be famous!

.....**HAS MENTAL STAMINA** - the ability to pick things up quickly and understand a great variety of choreographic styles which they can adapt to different work situations. NB there are now an even greater diversity of styles and it important to learn the "short-hand". Dancers also need to take an active part in the creative process and have the ability to take long periods of work, and unemployment, in their stride.

.....**IS FLEXIBLE** - mentally and physically, and is prepared to drop social engagements when work comes in.

.....**IS AN OPPORTUNIST** - without this instinct you won't survive - it goes hand in hand with enterprising skills and flexibility. You need to be an opportunist because of the rapidly changing trends in dance, and you should always be curious about other paths.

.....**NETWORKS** - networking is the art of promoting yourself, to do this you need to have a good understanding of social skills, be confident, assertive and motivated. It involves getting to know people who can help you, rather than just knowing who they are e.g. get to know the funding officers in different areas, get to know dance companies and organisations, get to know agents, fixers and venues.

.....**THRIVES ON TEAM-WORK** - there is no room for Prima Donnas.....if you want to be successful in your career you need to get on with people, often in difficult circumstances.

.....**HAS MUSICAL AND DRAMA SKILLS** - familiarity and understanding is essential as it broadens the scope of work available to you. Very little dance work is done in isolation, drama workshops etc. widen your base of skills.

.....**IS MULTIPLE SKILLED** - increases your employment potential, especially within small dance companies, and also for other work outside of dance. NB Most dancers earn a living from a variety of dance related activities. Office, business and teaching skills are particularly useful as they can be fitted in around a performing career and can be useful within small dance companies. Note a teaching qualification can be useful to companies to teach workshops in schools and to support choreographers in the creation of new dance pieces.

.....**IS WELL ORGANISED** - working freelance means being able to organise your work, keep a diary, market yourself, use business skills, deal with Tax, National Insurance and understanding the employment structures that exist in dance. NB If you have drive and leadership and can convince others to follow you consider forming your own company; organisations such as Livewire and the Small Firms Service can help with the business side of running small companies.

.....**ENJOYS BEING NOMADIC** - ie is happy to travel, like most performing jobs to make a living from dance work you will need to travel frequently, either as part of a touring company or just getting from job to job.

.....**IS REALISTIC** - making a living from dance is a seriously competitive business with a lot of pitfalls on the way, also a career as a dance performer is a limited one, for both reasons you need to be aware of what other careers interest you and are available.

- **IN SHORT THE SUCCESSFUL DANCER HAS.....**

ATTITUDE - Pro-active/Motivated/Confident/Opportunist/Realistic

SKILLS - Social Skills/Networking/Teamwork/Music & Drama/Business/Organised/ Enterprising Back-Up Skills/Talent

LIFESTYLE - Mental & Physical Stamina/Flexibility/Nomadic/Limited Social Life.

DANCE

USEFUL ORGANISATIONS -DATAPLACE

Dance UK - provide info. etc. - 23 Crisp Road London W6 9RL 0181 741 1932

Community Dance & Mime Foundation - CDMF - School of Arts, DeMontfort. University, Scraptoft Campus, Leicester, LE7 9SU

The Council for Dance Education & Training (UK) - Riverside Studios, Crisp Road, London W6 9RL 0181 741 5084 - Produce a series of Information Sheets - ranging from classes & courses to careers info & funding

Livewire - Business & self-employment help for young people - Livewire, FREEPOST, Newcastle-Upon-Tyne NE1 1BR Tel01632 617856

London Enterprise Agency - 4 Snow Hill, London, EC1A 2BS, Tel0171 236 3000

Small Firms Agency - FREEFONE Enterprise Direct on 0800 222-999

Equity - Guild House, Upper St Martins Lane, London WC2H 9EG Tel0171 379 6000

USEFUL INFORMATION

Dance! Education Training & Careers - Published by NRCD

Guide To Careers & Training In The Performing Arts - includes vocational college courses

The Stage - the performers "trade" newspaper, lists auditions and vacancies etc. essential reading

The CDMF Network Brochure and Guidelines for Contracts, Working Conditions & Payscales are useful

Contacts For General Entertainers - lists some agencies, cruise lines and other organisations that employ dancers for commercial work:

Equity - "Guide To Entry" leaflet available from Equity

Occupations (Careers Guide) - gives details of current payscales, training, conditions of employment etc., in dance

Do you have any advice for Circus Courses?

CIRCUS COURSES/WORKSHOPS

The Circus Space Professional Training - includes 2 year accredited BTEC National Diploma in Performing Arts CIRCUS and a new 2 year accelerated vocational BA Degree course in Theatre Practice (Circus). Evening Classes - from acrobatics to trapeze. The Circus Space, Coronet Street, London N1 6HD.

For more details.Tel 0171 613 4141

Circus Zipp Circus Skills workshops - juggling, diablo, plate spinning, stilts, balloon modelling, globe/wire, magic. Tel01827 715660

Circomedia - 1 Year Foundation & 3 Month Introductory Courses. Covers acrobatics, aerial, equalibristics & manipulation, masks, mime, clowning, dance technique, etc.

Circomedia Britannia Road, Kingswood, Bristol. BS15 2DA Tel 0117 9477288 E-mailinfo@circomedia. demon.co.uk

The City Lit - Clowning, Juggling, Mime, Stage Combat, Circus Skills The City Lit, Stukeley Street, Drury Lane, WC2 Tel1071 405 2949

Zippo's Academy of Circus Arts - 6 months intensive training course in all aspects of circus performance. A traveling circus academy! ZACA, 174 Stockbridge Road, Winchester, Hants, SO22 6RW Tel01962 877600

Greenwich Community College - General Circus Skills - Part-time Tel0181 319 8088

Hillingdon Adult Education General Circus Skills - Part-time Tel0181 567 6690

Kingston Adult Education General Circus Skills - Part-time Tel0181 547 6758

Useful Organisations

Clowns InternationalThe Secretary - Blue 'Clown Bluey' Brattle, 30 Sandpiper Close Marchwood, Nr Southampton, Hants, SO40 4XN Tel01703 873700.
, The Circus Space Coronet Street, London N1 6HD Tel0171 613 4141

Any advice for working in Holiday, Theme & Leisure Parks ?

COMPANY	CONTACT	TYPES OF WORK
Alton Towers	Entertainments Dept, Alton Towers, North Staffordshire, ST10 4DB Tel01538 704078	Hosts & Playleaders, Street Theatre Actors, Dancers, Singers, Speciality Acts, Musicians, Costume Performers, Technicians, Stage Management.
Butlins	Head Office Southcoast World, Bognor Regis, West Sussex, PO21 1JJ Tel01243 860068 Other Centres in Somerset, North Wales, Scotland & Lincolnshire. See the Handbook of Tourism & Leisure for addresses	Redcoats - recruited locally at 16+ and at 18+ for others nation-wide. Applicants should send for staff brochures and application forms at the centre they wish to work.
Pontins	Riviera Holiday Centre, Bowleaze Cove, Weymouth, Dorset, DT3 6PR or The Manager, Camber, Holiday Village, Nr Rye, Sussex TN31 7RL or Apply to Bluecoat Applications, Suite 14, Carrington Centre, Eccleston, Chorley PR7 5UP. Send for app. form enclosing an A4 size SAE.	Bluecoats Hosts, Childrens Hosts, Sports Organisers, DJs & Technical Staff. Or apply to the managers of a listed holiday centre. Interviews for summer season held in January & February.
Haven	Debbie Walker, Haven Leisure Ltd, Personnel Dept., Swan Court, Waterhouse Street, Hemel Hempstead, Herts, HP1 1DS Tel01442 230300	Haven Mates (Holiday Hosts/Hostesses) & Entertainers - write for application forms.
British Holidays	Various Holiday Parks around the UK Tel01502 731 603	Aged 18+ , singers, dancers, comedy acts, childrens entertainers, sports activities organisers, costume characters, teenage activity leaders, general entertainments. March - November season.
Bourne Leisure Group Ltd.	Mr Malcolm Murray, Suite 11, 3 Quay Walls, Berwick upon Tweed, TD15 1HB Tel 01289 330148/9	Entertainers

Chessington World Of Adventures	Jenny Roote, Arts & Entertainments Manager, Chessington World of Adventures, Leatherhead Road, Chessington, Surrey KT9 2NE Tel01372 729560	Costume Characters, Actors, Comedy Characters, Bands/Musicians self employed. 24 week season March to Nov. Advertise requirements in The Stage - audition by February.
The Barry Island Resort.	The Barry Island Resort, Barry, South Glamorgan, South Wales CF62 5XS Jobs Hotline Tel01446 732 371	Bluecoats Entertainers & DJs - ring for application form.
Thorpe Park	Dave Williams (Training Manager) or Val Gurney (Personnel) Thorpe Park, Staines Lane, Chertsey, Surrey, KT16 8PN Tel01932 569393	Professional Actors and Entertainers - some work throughout the year. Season is 6 months - April to October
Leisure Services Agency (inc. Warner Holidays Ltd)	1 Park Lane, Hemel Hempstead, Herts, HP2 4YL Tel01442 230300. <i>Contacts are:</i> Warner - Martin Kay Haven - Peter Duffy Butlins - Beryf Said	Recruit all types of entertainers for Mecca and heaps of holiday camps, including Warner, Haven & Butlins groups.
Legoland	Legoland Windsor Tel01753 626148	Singers, dancers, actors, speciality performers, musicians and puppeteers.
Disneyland Paris	Disneyland Paris, Service Recuitment, BP 110, F 77777, Marne la Vallee, Cedex 4, France.	Permanent vacancies occur from time to time and there are opportunities for two month temporary positions between March and October each year. There are occasional recruitment drives with interviews held in London. Interested people should write speculative letters of application.

Do you have research sources for working on Cruise Ships?

COMPANY	CONTACT	TYPES OF WORK
Grosvenor Productions	Photo & tape to Don Jones, Grosvenor Productions., The Cafe Royal, 68 Regent St, London W1R 6EL	For Cruise Work Productions & Floor shows, Bands & Musicians, Piano Bar Entertainers, DJs Cruise Staff, Cruise-Ferries, Cruises, Residences etc.
Marcello Productions	0101 305 845 2221	Dancers for Cruises
Princess Cruises	Watch for audition listings in "The Stage & Television Today"	Dancers/Cruise Staff
Showcase Entertainment Ltd	Showcase House, 63 North Hill Essex, CO1 1PX, Tel 01206 571311	For Cruise Work Bands, Dancers, Duos, Keyboard/Guitar Vocalists, Speciality Acts, Vocalists etc.
Roger Kendrick	National Westminster Bank Chambers 6 Orchard Road, St Annes on Sea, Lancs FY8 1RH Tel 01253 726046/729822	For Cruise Work Bands, Cabaret, Floor shows.
Garry Brown Associates (Int.) Ltd	Enquiries, Biographies, Photos etc., to Garry Brown 27 Downs Side, Cheam, Surrey SM2 7EH Tel 0181 643 3991/8375	For Cruise Work Artists, Bands, Celebrities & Lectures.
Elaine Avon Artiste Management & Agency	Elaine Avon, Cruise Consultant, PO Box 598, Warlingham, Surrey CR6 9XQ	For Cruise Work Entertainers
Cambrian Entertainment s	Phone Mike Jason on 0686 340411, Trefeglwys, Newtown, Powys SY17 5PU	For Cruise Work DJs, Keyboards, Piano/Vocal, 3/4 piece bands, Guitarists, Keyboard Players.
CTC Cruise Lines	CVs, Photos, Tapes etc., to Sharon Gorshi, CTC Cruise Lines, 1 Regent Street, London, SW1Y 4NN	Cruise Host/ess
Crystal Cruises	Watch for audition listings in "The Stage & Television Today"	For Cruise Work: Dancers, Singers
Camscott Leisure	Send CVs, Tapes, photos etc. to Camscott Leisure, Suite 14, The Carrington Centre, Ecclestone,	For Cruise Work Musicians, Piano/Guitar Vocal Entertainers, Three/Four piece bands. General Entertainers

	Chorley, Lancs PR7 5PJ Tel01257 450075	
Kloster Cruise Ltd	Jean Ann Ryan Productions 308 SE 14th Street, Ft Lauderdale, FL 33316 Tel305 523-6414	For Cruise Work Entertainers, Dancers - advertise in The Stage.
Royal Carribean	Seefar Associates, ATTNJoy West, 28 Churchside, Vigo Village, Meopham, Kent, DA13 0SF Tel01732 822739	Social/Cruise Staff, Sound & Lighting Technicians. Send CV & Photo.

- A further list of cruise work entertainment agencies is available in the books **Working On Cruise Ships** and **Crews For Cruise** - available in the school library - both are worth reading anyway.
- Remember you will need an up to date CV when approaching agents & companies see the 'BRIT CV Pack' for more details.
- If you hear of other agencies that recruit general entertainers let me know so they can be added to this list.

What are our Key Terms?

Abstract Drama: A sequence of words and /or movements that creates *atmosphere* rather than realistic true to life improvisation.

Act: One of the main divisions of a play. There are usually five acts in a play

Antagonist. A Major character who opposes the protagonist (the principal character) in the piece. Eg. Iago in William Shakespeare's "Othello".

Anti-hero. A protagonist who displays faults and is unsympathetically portrayed. E.g. Eddie Carbone in Arthur Miller's "A View From The Bridge", William Shakespeare's Othello and Macbeth.

Articulation. As a character speaks s/he reflects aspects of their character.

Aside. A comment by a character intended to be heard by the audience but not the other characters. This device is often found in the works of William Shakespeare among others.

Backdrop. Curtains, panels or screens located upstage to provide a setting.

Black Comedy. A genre which uses comedy in unexpected situations to subvert the scene and possibly encourage the audience to reassess the situation.

Black Theatre. Theatre which address predominantly but not exclusively issues affecting

Black and Asian issues. This theatre has grown out of a need to represent the cultural diversity of contemporary Britain. The work of companies such as Black Theatre Co-op, Talawa, Tara Arts are particularly notable.

Blocking. The characters' movements on stage, determined by the writer and/or director. The position the actors take up on stage

Brainstorm/mindmap/thoughtshower: An immediate response in groups or as a whole class, to share initial ideas on a topic to be explored.

Brook, Peter, (1925-), English theatrical and motion picture director. His modern, experimental, innovative, and controversial Shakespearian productions have made him one of the most influential directors of the 20th century.

Business. Incidental action introduced by the director to enhance the Dramatic effect. Business can be used between scenes to mask scene changes.

Cadence. The rise and fall of sound, usually a measured movement.

Catharsis. The release of emotions experienced when watching or performing in a play.

Chaikin, Joseph, (1935-), Actor, and director. In 1963 he founded the New York city based Open Theatre, one of the premiere experimental ensemble theatre groups in the U.S.

Character: A type of personality portrayed on stage.

Characterisation: to develop a particular type of character.

Chorus. A role which allows the actor to comment on and explain the action (eg. Alfieri in Arthur Miller's "A View From The Bridge") Maybe a group of actors (common in Greek theatre and the work of William Shakespeare).

Climax. The highest point of tension in the piece created by previous events.

Commedia dell'arte: Italian form of popular theatre that emphasized ensemble acting. It flourished throughout Europe from the 16th through the 18th century. Its improvisations were set in a firm framework of masks and stock situations.

Complication: A twist in the plot

Concentration-absorbs the actor in what he is doing and helps him forget the audience and other outside distractions. It addresses one of the main problems that Stanislavski identified for every actor-conquering their fear of the auditorium.

Conflict: A struggle between two opposing forces. The struggle between characters which prevents the central problem of the play being resolved. Conflict builds tension which leads to climax the of the piece. Conflict can also be internal within a single character.

Convention. An unrealistic stage device or style of presentation. The audience suspends their disbelief in order to accept the meaning created by the convention as real.

Copeau, Jacques, (1879-1949), French actor, director, teacher and critic. Founded the Théâtre du Vieux-Colombier in 1913. His school emphasized physical training including mime, pantomime, gymnastics, acrobatics, dance, improvisation and mask performance.

Corporeal Mime: or full - body mime is an art form for the theatre dedicated to developing the full artistic expression of the body in motion. Termed corporeal by its originator, French mime, teacher and researcher to distinguish it from other forms of mime and pantomime, this form of mime emphasizes the range of articulation and sustained awareness in the central parts of the body as well as the extremities. It is a precise study of how the body adjusts and articulates to lift, push and pull weight and the resultant effects on the actor's ability to recreate thought and emotion.

Corpsing: To forget your lines, come out of character, spoil another actor's lines or drama.

Crisis: A crucial turning point in the improvisation.

Decroux, Etienne, (1898 – 1991), mime, teacher and founder of corporeal mime

Developing Character/Character Building: a body of information that is researched and is used build up a character. This includes his physical, emotional and intellectual characteristics.

Dialogue: Two or more characters speaking in a play.

Didacticism. An emphasis on teaching and learning through the medium of theatre rather than using theatre to simply entertain. Eg. The Lehrstücke (or Learning Plays) by Bertolt Brecht.

Dramatic Conventions: Ways of presenting your ideas in performance

Dramatic Irony: This occurs when a character's expectation of what will happen is the opposite to what does happen. It is the irony which arises when a situation or speech is understood by the audience but not the characters involved. This convention is common in the works of Brecht and Shakespeare.

Dramatic Structure: Refers to the way an improvisation is arranged including exposition, conflict, crisis, complication and resolution.

Exposition: An explanation, usually in dialogue, of the background to the characters and the plot of the improvisation that happened before the beginning of the improvisation. This is information that the audience needs to know. The revealing of events through the characters of the play.

Expressionism. A theatrical style in which the artist depicts her/his own interpretation of the world, rather than letting the outside world impose its reality on her/him. This type of theatre often uses distorted physical gestures and uncivilised language.

Farce. A style of comedy characterised by visual gags and sexual innuendo. Eg. "Run For Your Wife", "No Sex Please We're British" and the Carry on films.

Fourth Wall. The imaginary wall through which the audience can see into the lives of the characters.

Freeze Frame: A series of frozen pictures, each distinct from the other

Given Circumstances ?The 'given circumstances' is the term that *Stanislavski* gave to the essential information about characters' past lives and relationships, the circumstances and incidents which are revealed by the playwright, particularly near the beginning of the play in the *exposition* but also as the play develops. In most *realist* styles of drama it is understood that the characters behave in ways that are 'true' to their given circumstances. In other words, what characters do and say and how they react to others is a consequence of their past lives and relationships. The 'given circumstances' determine how a character will react to each new event in the plot of the play. When you look at a scene from a *realist* play, the problem is to know how the words and directions given by the playwright should be 'played' rather than merely read through. The 'given circumstances' tell you how the lines and other directions should be delivered.

Grotowski, Jerzy, (1933–99) Polish stage director. Grotowski was founder and director of the small but influential Polish Laboratory Theatre (1959). He authored "Towards a Poor

Theatre" in which he proposed working with little theatrical decors other than that of the actor's personal physical technique, the nucleus of the art of theatre.

Half-duologue: One Character speaking to an unseen character.

Hot Seating: Questioning someone in role

Interior Monologue: A device used which reveals what passes at random in a character's mind, this **differs from the more organised speaking which is found in a soliloquy, monologue or aside.**

Irony: A statement that implies the opposite to it's apparent meaning

Kabuki The popular theatre of Japan -- as opposed to the more formal and aristocratic *noh* play. The name derives from *ka* -- singing; *bu* -- dancing; and *ki* -- acting.

Kitchen-Sink Drama Term coined in 1950's British theatre to refer to plays in which the characters were less affluent than those of conventional drama -- spending their time going about domestic tasks such as washing and ironing.

Komos See, also, *Comos*. Ancient Greek term meaning "revel". A *komos ode*, or "revel song", was the term applied to early Greek comedy, from which we derive the word itself.

Kothornoi In addition to the masks worn by the actors in Greek tragedy, high-soled boots called *kothornoi* were employed to give them added height. An alternate spelling is *cothurnus*. The equivalent soft heelless shoe worn in Greek comedy was known as the *soccus* -- or sock in the Elizabethan theatre. The high-soled boot was referred to as a buskin in Elizabethan theatre -- from which derives the term "busker" for an itinerant street-actor.

Lecoq, Jacques, (1921 - 1999), mime, director & teacher. Opened the Ecole Jacques Lecoq in Paris in 1956 where his students were trained with strenuous physical and emotional exercises ranging from acrobatics to clowning. He believed that it was important to move "toward open mime and not toward the mime which is enclosed in its own silence."

Lighting: The illumination of the stage by artificial lights.

Magic if This is based on the Actor's ability to **imagine** what it would be like to be in a different situation, to walk in someone else's shoes -- **Think**what would *I* do? what would it be like? how would *I* feel? In Stanislavski's system the actor builds a character on **his or her own self** - she or he finds **themselves** in the character and finds the **character** in themselves!

Marceau, Marcel, (1923-), French mime. In 1947, Marceau created what has become his alter ego "Bip", the clown. This character in his striped pullover and battered, deflowered opera hat has become recognized around the world.

Method acting: also known as "Stanislavsky method", encourages actors to feel physically and psychologically the emotions of the characters that they portray at any given moment thereby becoming totally involved in the inner life of the character

Mime: Movement and action without words

Monologue: A dramatic piece consisting of a recital or performance by one person.

Motivation. The force which drives a character throughout the play.

Narrator: The person who relates a story alongside the drama.

Naturalism. Grew from Realism. The employment of apparently natural behaviour amongst the characters which is designed to illustrate universally significant truths. Uses the convention of the fourth wall.

Naturalistic Drama: True to life improvisation.

Pace. The speed at which the lines are delivered and the action takes place. See Tempo.

Pantomime: art of dramatic representation by means of facial expressions and body movements rather than words. --

Physical theatre: "is the craft of building theatre through physical actions, characterization and stage composition. Physical Theatre uses as its primary means of expression movement, dynamic immobility, gesture and a variety of acting techniques. Text, music, costumes, and scenery are included in layers selectively. The context in which all of these elements are blended is determined by the message the performers wish to communicate." - Marc Bauman - It implies that there has been a long body training

process on which the improvisation and choreography have been built. Out of this creative process, most often, comes original movement scores, sound and musical scores, and texts, developed and performed by the actors.

Play: A dramatic piece of writing composed for stage productions. To produce a dramatic composition on stage.

Plot: The playwright's arrangements of events. The term used for the sequential development of the story. The interrelationships of the main events in the play.

Props: A moveable physical object. Anything other than clothing.

Protagonist. A character or characters without whom the events of the play could not happen. Eg. Macbeth, Othello. See Antagonist.

Realism. Appeared at the end of the 1800s. Sought to illustrate the social and domestic problems of everyday life. Actors spoke and moved naturally within scenery that represented their usual surroundings.

Rehearsed Improvisation: Improvisation that has been planned and rehearsed.

Resolution: When the complication is solved. The improvisation is ended

Role play: An exercise where a person imitates a character's particular *attitude* in an imagined *situation*.

Role: A character or an attitude played

Sarcasm: Harsh or bitter irony used to express contempt or scorn of a person or idea.

Satire: The use of irony sarcasm or ridicule to poke fun at a certain type of behavior or attitude.

Scene: A division of a play smaller than an act. It also can mean a unit of action usually happening in one place at one time.

Script: a written play for the use of performance on stage.

Setting: The designing and staging of the location and background of the drama

Soliloquy: A long speech by one character i.e. thoughts spoken aloud

Sound Collage: Creating different sounds with voices or instruments that overlap to make a dramatic effect.

Spontaneous Improvisation: Immediate, on the spot improvisation.

Staging. The variety of options open to a designer; includes in the round, end on, thrust, promenade etc.

Staging: The setting of a play.

Stanislavsky, Konstantin, (1863 1938), Russian theatrical director, teacher, and actor. Co-founded the Moscow Art Theater in 1898. Developed training technique now known as "The System " that has had an tremendous effect on contemporary acting

Stay in character: To continue in role without becoming your normal personality.

Stereotyping: role-playing an image that is a misconception of a people or a type of person.

Stimulus: a poem, picture, issue, song, word that is used as a starting point for drama.

Stylised Drama: Like abstract drama, creating a theatrical, effective and original presentation of an ordinary idea.

Sub-plot. A minor story line contained in the play.

Subtext. A hidden level of meaning which is revealed through language and physical gesture.

Subtext-is simply the thoughts and feelings of the character which, if identified correctly, will colour the way a line is spoken

Symbolism. The use of language character or objects to represent something else.

Tableaux: A dramatic photograph of events, a frozen picture.

Teacher In Role: the teacher takes on a role to set up a situation, or give information, or control the drama usually to the class in role.

Tempo Rhythmn-Stanislavski's ten-point scale of rhythms from which an actor should be able to find the one to suit any character in any emotional state. **1=** almost dead

practically inert, **5**= the rhythm of normal life, **9**= the rhythm of a man seeing his house burning, **10**=the rhythm of a man jumping out of the burning building.

Tempo. The pace at which a speech, scene or play moves and reaches the audience. The tempo will affect meaning, for example, many jokes depend on the appropriate use of tempo.

Tension. The result of effective use of suspense and/or conflict. It drives the drama on and keeps the audience interested.

Tension: Heightened emotional intensity. A strained relationship.

Text: a written printed work used as a stimulus for drama. A text could be a lyric, quotation, letter, passage, short story, script, poem.

Theatre of Cruelty. Aims to shock the spectator into an awareness of the primitive ruthlessness and reality of life stripped of the artificial restrictions of civilised behaviour.

Theatre of the Absurd. Reflects the belief that life is essentially without meaning or purpose. Writers abandoned logical dialogue and broke up conventions to emphasise the point. Eg. Samuel Beckett's "Waiting for Godot."

Theatre: this term refers to the building where plays or productions are performed : Theatre. It also refers to type of drama that is performed in Theatres.

Tone. The tone shows the attitude of the character as s/he speaks. There are many possible tones, serious, light hearted, formal, teasing, ironic etc.

Tragedy. A play which shows mankind as the victim of destiny beyond our control. True tragedy uses heightened verse to reinforce a sense of detachment. Eg. Oedipus in Sophocles "Oedipus Rex."

Vocal Tone: The quality of your voice i.e. nervous tone of voice.

Whole Class Role Play: all pupils contribute, in role, to discussion, problem solving or decision making to move the drama on.