CENTRAL DEVELOPS
PRACTITIONERS
AND RESEARCHERS
WHO SHAPE THE FUTURE OF
THEATRE AND PERFORMANCE
ACROSS THE UK AND BEYOND
### ABOUT CENTRAL

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MESSAGE FROM THE PRESIDENT

I remember well the Central prospectus I read when I was seeking a drama school education back in the 1980s.

It was slimmer than this one, but it had a life and an identity that seemed to set it apart from other schools and colleges at the time. Central was my first choice because it had a real sense of history and a reputation for staying ahead of the game.

I am delighted to report that is something that has never changed. Central is constantly evolving and now offers even greater opportunities as one of the leading drama conservatoires in the world. It remains linked to its glorious past while looking forward to the ever changing landscape in higher education.

This prospectus is much more far reaching than the one I (still) have from thirty years ago and, while it clearly sets out the range of courses available, it won’t tell you why your experience as a Central student will be extraordinary. That you can only discover by being here, because that is when you will engage with the inspirational men and women who teach at Central.

As I was fortunate enough to discover, they will give you a unique education that prepares you for the profession you are about to enter but, best of all, they will give you an education for life.

Michael Grandage CBE

MICHAEL GRANDAGE CBE
PRESIDENT
Central stands at the forefront of training and research in the Dramatic Arts. Graduate employment statistics are amongst the highest in our sector, and our research has recently been assessed as ‘World Leading’ – and is unique in the realm of drama conservatoires. The ratio of undergraduate applications to places is the highest of any UK university.

Whilst our actors win many of the most coveted awards, worldwide, and frequent accolades in the media, a broad range of industry organisations rank Central as the gold standard in leadership of technical and design work. So too, Central continues as a pioneering force in the application of dramatic skills in many social contexts ... read on to find out more!

We hope that you will wish to explore the range of courses, both undergraduate and postgraduate, set out in this prospectus. Do visit for an open day, or come to our regular public productions – focused around the historic Embassy Theatre.

Our facilities are widely regarded to be exemplary with further specialised studios and performance spaces to be added as part of a dynamic new development.

PROFESSOR GAVIN HENDERSON CBE
PRINCIPAL
WHY CENTRAL?

A SPECIALIST COLLEGE

Central’s alumni are to be found in all departments of theatre, film and television, in the music industry, in education and in community arts organisations. Central graduates produce festivals and help to light, design, make, direct or stage manage shows such as the Olympic opening, closing and medal ceremonies. Our graduates also teach, research and renew the relevance of the subject, finding new applications for theatre, developing new communities and making drama count as a force for good in society.

Central is a specialist college, but it doesn’t specialise in just one thing. In fact it is a college of and for specialists: in acting, actor training, applied theatre, theatre crafts and making, design, dramatherapy, lighting, movement, musical theatre, performance, producing, puppetry, scenography, stage management, sound, teacher training, technical arts and production, theatre studies, voice, writing and much else besides.

The cultural industries are built on creative collaboration between such specialists. This is why collaboration, collegiality and communications are core to our principles and approach. As a student or PhD candidate at Central you will learn much from your fellow students. But you will also collaborate with your tutors, lecturers and supervisors by taking an active approach to your learning or training. We expect you to bring a sense of enquiry, along with a readiness to argue a point in an academic discussion and to have your preconceptions challenged.

Central prepares you for the professional world as a specialist in your subject, and your future employability is at the heart of your curriculum. We work closely with industry professionals to ensure that the way you learn is relevant to the way you will work.

As a university college, we also encourage you to think outside the box, to challenge traditions, innovate and take risks. According to the 2014 Research Excellence Framework, Central ranks as the top UK drama conservatoire in terms of world-leading research, and among the top UK universities for world-leading impact in drama research. This environment of discovery, innovation and making new knowledge through practice and scholarship, informs and enriches all of Central’s activities as a specialist college of drama, performance and the theatre arts.

ENVIRONMENT

Central is set in a quiet and leafy corner of Hampstead, overlooking the Hampstead Theatre and Swiss Cottage Leisure Centre, across a plaza where a regular market sells great coffee, excellent farmers’ produce and international food. This plaza is a forum space that informally extends our campus. There is an entrance to the tube station in one corner that takes you into the heart of London in 10 minutes.

Central’s facilities are among the UK’s most extensive and best, clustered around the historic Embassy Theatre (formerly the Hampstead Conservatoire of Music), where Edward Gordon Craig staged Dido And Aeneas (1900), Agatha Christie’s first play Black Coffee (1935) was premiered, Paul Robeson performed (1933-35), and Joan Littlewood staged Ewan MacColl’s Uranium 235 (1952). The Embassy’s traditional mix of politically edgy theatre, new writing, community drama, music theatre and a touch of the commercial West End still, is an apt legacy for Central. Since moving here in 1957, Central has grown-up around the iconic auditorium, adding state-of-the-art scenic and props workshops, craft and design studios, rehearsal rooms, edit suites, sound and experimental lighting studios, five fully functioning black box theatre spaces, a busy costume store and wardrobe department and a specialist library.

Once through the Embassy Theatre’s doors, you find yourself in a hive of activity, deceptively bigger on the inside and buzzing with creativity. Central is not only for students, it is a hub for the theatre and performance industries. Professionals are constantly in and out of the Embassy’s swinging foyer doors delivering masterclasses and seminars, or developing their own work with us. Many of the leading international authorities in the fields of drama and performance either work at Central, or visit us to give...
lectures or research seminars. Almost all of Central's courses and much of its staff research are practical. It is a campus bursting at the seams with activity and discussion. Students cluster on the steps and in the atrium rehearsing lines, or discussing projects and you can usually hear the sound of music practice coming from somewhere.

The canteen and coffee bar spaces sell good, subsidised food to keep bodies and minds nourished and energetic, and between mealtimes these spaces are hives of discussion and wireless networking. But it's not all work: in the evenings the student-run bar also offers the range of entertainment you'd expect in a place like Central.

**BEING A STUDENT AT CENTRAL**

Central is not a building or a group of people, but a process of learning and discovery, of experimentation and reflection, of production and pedagogy. As well as teaching, members of our academic staff are actively involved in developing their fields and creating new knowledge as practitioners in their own right. Central welcomes and actively encourages a diverse and international student and staff body.

Within this participatory process, staff and students have responsibilities to one another.

Staff undertake to ensure:

> a safe, supportive and inclusive environment in which to study
> high standards of teaching, support, advice and guidance
> access to activities that will enhance employability and personal development
> regular continuing professional development
> support for student participation in academic development and course management, including elections of representatives
> access to a range of pastoral support services, including the provision of advice on financial support
> clearly defined access to the Learning Centre, library, IT, and other facilities
> that both practice and research are conducted ethically and adhere to the School's ethics guidance
> that they abide by all of the School's Health and Safety policy and all other codes and policies.

In turn, students undertake to:

> treat staff, visitors and their fellow students equitably, professionally and respectfully
> respect the academic judgement of the institution
> attend induction, participate in timetabled classes and attend meetings with tutors
> obtain agreement from the School, in advance, for any essential absences
> take responsibility for managing their own learning: actively engaging in their course ensuring they spend sufficient regular time in private study, and participating fully in group learning and assessment activities
> submit assessed work by stated deadlines and actively participate in feedback
> make prompt payment of charges made by the institution
> return promptly, and in good condition, any equipment loaned by the institution
> support Course Representatives and participate in systems which will lead to improvements in the quality of learning and teaching
> respect the physical environment of the institution and behave respectfully towards all members of the School's community and its neighbours.

When you enrol as a student at Central you will have access to Learnzone (the School's virtual learning environment), where you will find course and student handbooks that will give you information about the things that are expected of you and what you can expect.

Students come to Central because they are seriously committed to their subject, and because they want to learn. We work to high standards, and we do not promise that training or studying at Central will be easy - indeed, we set out to challenge your preconceptions, your understandings and your abilities.

We are confident, however, that if you come here prepared to be challenged and to work hard, that your time at Central could change your life.
International students are warmly welcomed to Central at undergraduate, postgraduate and research degree level. One of Central’s great benefits is its London location. Whether you join us for one, two, three or four years, you will have a chance to experience a richness and diversity of performance that a tourist can only glimpse. If you are considering coming to study at Central, we recommend that you make yourself aware of what to expect in a UK university college – modes of study and ways of life may be different from what you might expect in your own home country.

All of Central’s courses are taught in English and most courses have a stated International English Language Testing System (IELTS) requirement of 7.0. Even if you speak the language, however, you may encounter things that are different, or unexpected in the way students are taught or are expected to learn in the UK.

All this will be explained to you when you join us, and our website has lots of information about studying at Central as an international student. If you have questions about any aspect of study, do not hesitate to ask at your audition or interview. When you first join Central, you will receive an International Student Guide and be invited to participate in the International Student Study Workshops, where you can share experiences and receive advice. The Students’ Union has an International Student Officer and the Admissions and Student Recruitment Office staff are available to help.

AUDITIONS AND INTERVIEWS

Central hosts international auditions/interviews for many of its undergraduate and postgraduate courses. In the past auditions/interviews have taken place in Singapore, Hong Kong, Toronto, New York, Chicago, Bangkok, Sydney, Santiago, Los Angeles and San Francisco. Dates for these auditions/interviews will vary, but they generally take place in February, March and April. See Further Information, page 106.

ONE WEEK PRE-COURSE

Students from countries other than the UK can take time to adjust to academic study at a UK university, and taking part in this pre-course can help with this process of adjustment. The course is for all non-UK students and is not primarily about language learning. However, if English is your second or other language, you will develop your confidence, specifically in talking about theatre and performance and you will prepare to study, so that you can embark on your degree programme fully prepared.

Course outline:
> get to know Central and London
> undergraduate/postgraduate study orientation
> English with academic purpose: familiarise yourself with subject-specific language and UK-specific terminology
> modes of learning and teaching at Central as a UK-based education institution
> communicating with peers and staff at Central (e.g. levels of formality)
> information sessions on accommodation, finance and other practical aspects of living and studying in London.

Course aims:
> to help you gain an understanding of the academic and cultural context of university study
> to help you to plan for the beginning of your studies.

Key features:
> the course is intended for students who are starting undergraduate or postgraduate degree courses in September or October
> it involves tutor-led classes and there will be two pre-arranged theatre visits in the evenings (costs are included in the course fee)
> some students may take this course as a result of a recommendation from a tutor at the point of audition/interview
> many students are not required to take this course, but do so in order to better prepare themselves for their future studies and their experience as a student in the UK.

If you require a visa, please ensure you allow enough time for one to be issued. Central will provide you with a visa letter once registration and payment for the course are complete. For further information, or to book, call +44 (0)20 7559 3912 / +44 (0)20 7449 3648, or email admissions@cssd.ac.uk.


STAFF

Professor **Gavin Henderson**, CBE, Hon FRCM, Hon FBCM, FRNCM, FTCL, Hon CTL, MA, CCIM
Principal

**Deborah Scully**, DMS, PGDip, FRSA,
Deputy Principal (Corporate) / Deputy CEO / Clerk to Governors

Professor **Ross Brown**, BA, FHEA,
Dean of Studies and Professor of Sound

**FACULTY**

**Nicola Abraham**, BA, MA, PhD, Lecturer, Applied Theatre Practices

**Catherine Alexander**, BA, Reader in Theatre Making, Course Leader BA (Hons) Acting Collaborative and Devised Theatre (CDT)

**Joel Anderson**, BA, DEA (University of Paris), PhD, Course Leader MA Theatre Studies

**Cariad Astles**, BA, MA, Lecturer, Course Leader Puppetry, Design and Performance

**Professor Paul Barker**, MMus, PhD, GGSM, Professor of Music Theatre, Course Leader MA Music Theatre

**Petrus Bertschinger**, Senior Lecturer, Course Leader Technical and Production Management

**Jane Boston**, Adv Dip, BA, MA, Principal Lecturer, Course Leader MA/MFA Voice Studies, Head of The International Centre for Voice

**Jessica Bowles**, BA, Principal Lecturer, Course Leader MA/MFA Creative Producing

**Amanda Brennan**, BA, MA, Principal Lecturer, Course Leader MA Acting for Screen

**Experience Bryon**, BMus, PhD, Senior Lecturer, Course Leader MA/MFA Performance Practice as Research

**Ben Buratta**, BA, MA, Lecturer, Applied Theatre Practices

**Selina Busby**, BA, PGCE, MA, PhD, Senior Lecturer, Course Leader MA Applied Theatre, PG Cert Applied Theatre with Young People

**Professor Gilli Bush-Bailey**, BA, MA, PhD, Professor of Women’s Performance History

**Alyson Coleman**, MA, Lecturer, Drama and Movement Therapy

**Geoffrey Colman**, BA, MA, FRSA, Head of Acting

**Paul Colwell**, Lecturer, Theatre Production Practices

**Aldona Cunningham**, BA, PGCE, Senior Lecturer, Course Leader Design for the Stage

**Diana Damian-Martin**, BA, MA, Lecturer, Performance Arts

**Sarah Davey-Hull**, BA, MA, Lecturer, Course Leader MA Acting Contemporary

**Simon Donger**, BA, MA, PhD, Lecturer, Course Leader MA/MFA Scenography

**Vanessa Ewan**, LCMD, Senior Lecturer, Movement, Co-Course Leader MA/MFA Movement: Teaching and Directing

**Stephen Farrer**, BA, MA, PhD, Senior Lecturer, Course Leader BA (Hons) Drama, Applied Theatre and Education

**Gregg Fisher**, BA, MA, Senior Lecturer, Course Leader Theatre Sound

**Tony Fisher**, BA, MA, PhD, Senior Lecturer, Course Leader MA Writing for Stage and Broadcast Media, Programme Convenor Research Degrees

**Wendy Gadian**, BA, PPRNCM, Principal Lecturer, Course Leader BA (Hons) Acting Musical Theatre

**Debbie Green**, MA, Senior Lecturer, Movement

**Sarah Grochala**, MA, PhD, Lecturer, Leader MFA second year Writing for Stage and Broadcast Media

**Sam Haddow**, BA, MA, PhD, Lecturer, Theatre Practices

**David Harradine**, BA, MA, PhD, Visiting Fellow in Interdisciplinary Practice

**Stephe Harrop**, BA, MA, PhD, Research Degrees Supervisor

**Helen Heaslip**, Lecturer, Acting

**Richard Hougham**, MA, Principal Lecturer, Course Leader Drama and Movement Therapy (Sesame)

**Sam Jellyman**, Lecturer, Course Leader Scenic Construction
Julian Kelly, GMus RNCM PPRNCM, Lecturer, Music Theatre

Lynne Kendrick, BA, MA, PhD, FRSA, Senior Lecturer, New Theatre Practices

Katharine Low, BA, MA, PhD, Lecturer, Community Performance and Applied Theatre

Peter Maccoy, BSc, PGCert, Senior Lecturer, Theatre Production, Course Leader Stage Management

Professor Sally Mackey, BA, PGCE, MA, PhD, Professor of Applied Theatre, Pro-Dean (Programmes)

Carla Mardle, BA, Lecturer, Course Leader Scenic Art

Peter McAllister, BA, PGDip, MA, Senior Lecturer, Acting

Cathleen McCarron, MA, Lecturer, Voice

Catherine McNamara, BA, PGCert, PGCE, MA, PhD, FHEA, Reader in Applied Theatre, Pro-Dean (Students)

Nick Moran, BSc, C&G Teaching Cert, MA, Senior Lecturer, Course Leader Production Lighting and Theatre Lighting Design

Ian Morgan, BA, MA, Senior Lecturer, Course Leader MA/MFA Actor Training and Coaching

Nick Moseley, BA, PGCE, MA, Principal Lecturer, Course Leader BA (Hons) Acting

Jane Munro, BA, MA, PhD, Lecturer, Movement

Ben Naylor, BA, Senior Lecturer, Course Leader MA Acting Classical

Daron Oram, BA, MA, Senior Lecturer, Voice

Joanna Parker, BA, Senior Lecturer, Scenography

Giulia Pecorari, MA, Lecturer, Costume Construction

Daniël Ploeger, BMus, PhD, Lecturer, Course Leader Performance Arts

Sinéad Rushe, BA, DEA (University of Paris), PGDip, MA, Lecturer, Acting and Movement

Lucie Shilton, BA, Lecturer, Costume Construction

Andreas Skourtis, BA, MA, Lecturer, Scenography

Vesna Stanojevic, BA, Lecturer, Acting

Amanda Stuart-Fisher, BA, MA, Senior Lecturer, Community Performance and Applied Theatre, Reader in Contemporary Theatres and Performance

Ayse Tashkiran, BA, PGCert, Senior Lecturer, Co-Course Leader MA/MFA Movement: Directing and Teaching

Caroline Townsend, PGCert, PGDip, Principal Lecturer, Course Leader BA (Hons) Theatre Practice

Madalaine Trigg, BA, Lecturer, Performance Arts

Nenagh Watson, BA, Lecturer, Performance Arts (Movement and Object Theatre)

Gareth White, BA, PhD, Senior Lecturer, Community Performance and Applied Theatre

Claudette Williams, PGDip, Senior Lecturer, Voice

Nicholas Wood, BA, PGCert, MA, Senior Lecturer, Course Leader MA Advanced Theatre Practice

Martin Wylde, BA, PGCert, MPhil, Principal Lecturer, Programme Leader MA Acting

Dot Young, BA, Lecturer, Course Leader Prop Making
Central supports a dynamic research community of staff and postgraduate research students (PGRs). In addition to published books and articles much of the research undertaken at Central is based in practices.

PRACTITIONER-RESEARCHER NETWORK

Research at Central addresses various domains of knowledge, including artistic creation, advanced technical capability, social application and performance theory. Research activity is located in a Practitioner-Researcher Network. This signifies clusters of research energies where staff research may connect through collaboration and dialogue across a network of nodes in:

> Acting, movement, and voice
> Applied theatre
> Concepts and contexts
> Contemporary dramaturgies
> Intermediality
> Music theatre and sound
> Puppetry and object theatre.

RESEARCH CENTRES

Where intensive research activity engages at a specific node, a Research Centre is formed to foreground and support the work. Currently, Central has the following Research Centres:

> Theatre Applied: Centre for Research in Performance and Social Practice
  www.theatreapplied.org
> The Centre for Research into Objects and Puppets in Performance
  www.cropp.org.uk
> The Centre for Intermediality in Performance
  www.intermediality.org
> The International Centre for Voice
  www.icvoice.co.uk.

At the last Research Excellence Framework (2014), over two-thirds of the research submitted by Central was judged to be ‘internationally excellent’ or ‘world-leading’. The School has been described as an example of the emergence of a new kind of research institution in the performing arts, bridging the creative industries and the academy’ and as ‘world-leading in practice as research’.

AHRC funded research project: Challenging concepts of ‘liquid’ place through performance practices in community contexts 2011-2014. Principal Investigator Professor Sally Mackey
Central's portfolio of degree courses offers a high level of choice and it is recommended that you read the following entries carefully and see the website www.cssd.ac.uk to download more detailed course specifications.

We are aware that terminologies vary. Terms like Stage Management might be used to cover a range of different professional roles at school and yet does not even exist as a term in some countries. Applied Theatre might be known by different names in different regions and sectors. It is important therefore that you are absolutely sure that the course you are interested in is the right one for you.

OVERVIEW OF CENTRAL’S COURSES

At undergraduate level there are 16 courses:

> three conservatoire acting courses with different specialist foci, each leading to the award of BA (Hons) Acting

> 12 different specialist theatre practice courses which work collaboratively together within one degree programme and result in the award of BA (Hons) Theatre Practice

> BA (Hons) Drama, Applied Theatre and Education, which offers students a broader practical course of study leading to a number of different career options and with a specialist pathway in Writing for Performance.

At postgraduate level there are 15 MA courses, a number of which have MFA versions, allowing for an extended second year independent project and a qualification recognised as a ‘terminal degree’ in American and other international universities.

> 11 MA courses in specialist performance-related practices:
  – two intensive conservatoire courses in Contemporary and Classical Acting leading to the award of MA Acting
  – MA Acting for Screen
  – MA Music Theatre

> three MA/MFAs that develop specialists in pedagogies and systems of the performing body: MA/MFA Voice Studies, MA/MFA Movement: Directing and Teaching, MA/MFA Actor Training and Coaching

> three MA/MFAs for creative individuals – Scenography, Creative Producing, Writing

> MA Drama and Movement Therapy (Sesame).

> Four courses on which students can develop their existing specialist practices or interests in new ways:
  – MA Applied Theatre with two strands (Drama in the Community and Drama Education; Drama and the Criminal Justice System)
  – MA/MFA Performance Practice as Research
  – MA Advanced Theatre Practice
  – MA Theatre Studies (Performance and the City).

A note about directing at Central:

Central’s research enriched conservatoire environment is the ideal place to develop the knowledge, creativity and practical understanding students will need to one day be a successful director. While famous directors have trained at Central, we choose not to offer one orthodox director training programme. Instead, several of our courses provide an ideal foundation from which to develop as a director, depending on your interests, skills and experience.

Most successful directors progress to the role having first gained an in-depth, practical understanding of dramaturgy, collaborative creativity and production processes, and from working in theatre in another capacity. All of Central’s undergraduate courses offer such a background and, indeed, graduates of all three of Central’s undergraduate degrees have gone on to eventually become directors. For some, however, the urge to direct comes slightly later, perhaps having undertaken a first degree in a different subject. Several of our postgraduate degrees provide an excellent grounding in directing, depending upon your specialist areas of interest.
MA Advanced Theatre Practice
This course looks specifically at directing in relation to interdisciplinary collaboration, devising, practical dramaturgies, and company-based work.

MA/MFA Actor Training and Coaching
Each course enables you to understand directing through a particular focus on working closely with actors.

MA Theatre Studies (Performance and the City)
This course enables you to develop a greater understanding of dramaturgy, placing your existing practice in urban cultural and critical landscapes.

MA/MFA Performance Practice as Research
Each course enables you to consider your individual practice as research, and is ideal for those who might want to direct as part of a long term individual ‘enquiry’, professionally or within the academy.

MA Applied Theatre
This course encourages the facilitator-director, working in a range of community contexts.

Central also accepts practice-based or traditional PhD/MPhil proposals in the field of directing.

There are many famous directors who have trained at Central: Michael Grandage CBE (Acting), Theatre Director and Producer, Artistic Director of the Michael Grandage Company; Deborah Warner CBE (Theatre Practice), Director of Theatre and Opera; Daphna Attias (Advanced Theatre Practice), Artistic Director of Peut-être Theatre, and Co-Artistic Director of Dante or Die; Terry O’Donovan (Advanced Theatre Practice), Co-Artistic Director of Dante or Die, and Co-Artistic Director of TOOT; Bijan Sheibani (Advanced Theatre Practice), Associate Director at the National Theatre; Orla O’Loughlin (Advanced Theatre Practice), Theatre Director, Artistic Director of the Traverse Theatre, Edinburgh; Mark Down (Advanced Theatre Practice), Artistic Director of Blind Summit Theatre Company.

‘One of the interesting things about directing is that there are as many ways to direct a play as there are directors to do it. The only thing that we probably share in common is that we all sign a piece of paper at some point to agree to deliver something on a certain date.’ Michael Grandage

1 Shepherd, S. 2012. Direction, Basingstoke: Palgrave Macmillian
Central’s taught undergraduate curricula are clustered into three broad areas: acting and performance; production and design; and applied theatre and drama education. **A number of scholarships and bursaries are available to support students throughout their study across all courses (see page 108).**

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West Side Story by Arthur Laurents/Leonard Bernstein/Stephen Sondheim, public production
**ANDREW GARFIELD**


‘It can be a playground. The core teachers inspire and can reveal parts of yourself that you might not know existed – if you allow them that trust and openness, you can experience true creativity. It can be testing and a struggle, but that’s where most of the learning happens. I feel that my training at Central ultimately showed me how generous you can be in this profession. You definitely get out of it what you put in. You are your own master. The teachers’ expertise is sacred. If you’re lucky enough to be in a creative environment with them, give all of yourself to it, but never lose who you are. It all ultimately comes from within you. And just play.’

---

**NONSO ANOZIE**

Graduated 2002, recent film credits include *Cinderella*, directed by Kenneth Branagh with Cate Blanchett and Derek Jacobi, and *Pan* with Hugh Jackman.

‘Central didn’t force feed me about what to be. Central gave me infinite options so that I could choose which ones to take on board and build my craft. Everyone at drama school had talent. At Central you are given time and the tools so you can improve your skill. With skill your talent can shine.’
BA (Hons) Acting offers three specialist courses: Acting, Acting Collaborative and Devised Theatre (CDT), and Acting Musical Theatre. Central’s professional actor training is legendary. Award-winning graduates are many and include Cush Jumbo, Zoë Tapper, Nonso Anozie, Stephen Tompkinson, Claire Bloom, Judi Dench, Rupert Everett, Kevin Whately, Joss Ackland, Martin Freeman, Zoë Wanamaker, Gael Garcia Bernal, James Purefoy, Andrew Garfield, Jack Donnelly, Kit Harington, Julie Christie, Laurence Olivier, Carrie Fisher, Harold Pinter, Vanessa Redgrave and Natasha Richardson.

Historically, Central actors have always adopted a pragmatic approach to their training, drawing upon multiple performance theories rather than subscribing to a particular doctrine or method. The three specialisms reflect this eclecticism and celebrate the many and varied techniques available to the actor trainer.

Students are required to attend auditions held in London and internationally. At audition participants may opt to be considered for one, two or all three courses. If successful, an offer may be made for one or more of the courses, but it will not be possible to transfer between courses once accepted.

During their study students will be taught a wide range of acting processes by resident and visiting professional staff. Each of the three specialist courses of the BA (Hons) Acting will help them learn how to become self-determining creative actors eminently capable of working in theatre, television, film and radio and will constantly challenge their understanding of acting. Intensive conservatoire training also requires utter dedication and will demand courage, intelligence, wit and generosity.

The three courses exist within a thriving university/conservatoire environment – home to a dynamic range of related performance disciplines at both undergraduate and postgraduate level. The training will be contextualised alongside relevant professional advice and is structured in such a way as to gradually equip students with a thorough understanding of the industry. Professional preparation, including meetings with agents, casting directors, producers and directors, as well as mock auditions/castings and a West End showcase, has meant that, in recent years, most students of the BA (Hons) Acting – across all three courses – have secured agent representation by the time they have completed the course.

Performances by BA (Hons) Acting alumni have long been recognised by major awards such as the BAFTAs, Oscars, Golden Globes, Olivier Awards, Tony Awards, London Evening Standard Theatre Awards and The Sunday Times/National Theatre Ian Charleson Awards.

Most recently alumni have been awarded a British Academy Television Award for Best Actor, Primetime Emmy Award for Outstanding Supporting Actor in a Miniseries or a Movie, MTV Movie Award for Best Hero, British Academy Television Award for Best Supporting Actor, Empire Award for Best Actor, Gotham Independent Film Award for Best Ensemble Performance, San Diego Film Critics Society Award for Best Ensemble Performance, Ariel Award for Best Actor and Emerging Talent Award at the London Evening Standard Theatre Awards.

Geoffrey Colman
Head of Acting
A comprehensive classical and contemporary actor training, this demanding course nurtures students through a life-changing journey, in which they are challenged to achieve their full potential as actors and acquire skills for working in the full range of acting contexts.

The philosophy of the course can be summed up by the words, ‘embodiment’, ‘imagination’ and ‘interaction’. The training develops the actor’s body and voice as strong and effective communicators of thought, emotion and intention, and opens up the imagination so that the actor can create and sustain three-dimensional worlds from the playwright’s text. These processes invariably take place in an interactive context so that the actor is constantly learning to respond to outside stimuli – whether people, objects or atmosphere – in an open and uncensored way.

Students are entitled to full Equity status upon graduation.

YEAR 1
Freeing and discovering: students start from the uniqueness of self within the group context and the rigour of the training studio, and learn to work with truth and integrity, opening up and releasing the body, voice and imagination, and developing a personal process and craft through which to build character and live truthfully within a fictional world. By learning to live and breathe in the moment, students start to discover the creative potential of the acting space.

YEAR 2
Stretching and growing: building on this experience, students expand their physical and emotional range, developing the art of transformation and working imaginatively from within worlds and characters which are substantially removed from their own. They also learn to transfer skills to television and radio. Towards the end of the year, students start to think about applying their training within industry contexts.

YEAR 3
Applying the craft: through a series of contrasting public productions and recorded media projects, students apply and develop their craft within simulated professional contexts, while at the same time engaging in the process of interfacing with the industry and learning how to survive as a working actor.

Angels In America Part One: Millennium Approaches by Tony Kushner, public production
**PROFESSIONAL FOCUS**

The Acting course has strong and growing links with the industry. Central employs professional directors from the second year, and invites a range of industry professionals to deliver talks and workshops on subjects from audition technique to rehearsing Shakespeare. Recent guests include acclaimed directors Michael Grandage, Lindsay Posner and Max Stafford-Clark, and well-known actors such as James Purefoy and Kit Harington. Acting students gain professional work while still on the course and there are regular visits by major theatre companies, such as the Royal Shakespeare Company, Almeida Theatre and Out of Joint, who give talks and hold workshops.

**RECENT VISITING STAFF**

*Directors:* Ellis Jones, Richard Beecham, Tim Hardy, Angie Langfield, Dugald Bruce-Lockhart, Russell Bolam, Bill Buckhurst. *Visiting Staff:* Ian Brener, Paul Harris, Mary Howland, Peta Lily, Mark Street, Jonathan Tatler, Joe Atkins.

**BEYOND CENTRAL**

**Graduate employment and career pathways include:** *Theatre:* Punk Rock, The Birthday Party, Manchester Royal Exchange; War Horse, Behind The Beautiful Forevers, National Theatre; As You Like It, Guildford Shakespeare Company; Vienna’s English Theatre; The Fastest Clock In The Universe, Chariots Of Fire, Hampstead Theatre; Days Of Significance, Royal Shakespeare Company Tour; Twelfth Night, Regent’s Park Open Air Theatre; The Hypochondriac, English Touring Theatre; The Merchant Of Venice, The Taming Of The Shrew, Richard II, Royal Shakespeare Company; Filumena, Almeida Theatre; The Changeling, Advice For The Young Heart, Greenwich Theatre; Eight Miles High, Royal Court Liverpool; A Clockwork Orange, Theatre Royal Stratford East; Fear Of Music, Out of Joint; The Man Who Pays The Piper, The Breadwinner, The School For Schewing, Orange Tree Theatre; Great Expectations, Hotbuckle Productions; Kindertransport, Number One Tour; Rebecca, Kneehigh. *Television:* Game Of Thrones, HBO; Desperate Romantics, Survivors, Doctor Who Christmas Special, Casualty, Holby City, Doctors, Call The Midwife, Emma, Pramface, Atlantis, BBC; Skins, The Inbetweeners, E4; Hollyoaks, Channel 4; A Touch Of Frost, Doc Martin, Coronation Street, Cilla, ITV; Stella, Sky1; The Vikings, History Channel; Hetty Feather, The Four O’Clock Club, CBBC. *Film:* Atonement, Universal Pictures; The Social Network, Columbia Pictures; The Amazing Spider-Man 2, Columbia Pictures/Marvel Enterprises; Boy A, Cuba Pictures/Film 4; Gli Zii, feature film; In The Name Of Freedom, short film; The Duchess, Pathé; Pompeii, TriStar Pictures/Constantin Films/ FilmDistrict; Crossbones, NBC; Base, Kareem Davis. *Radio:* Moby Dick, BBC Radio 4.

**LINDSEY CAMPBELL**  
Graduated 2013, first professional London stage debut will be in *The Harvest* at the Soho Theatre.

‘My time at Central gave me the essential training and knowledge I needed to develop as an actor at the start of my career. The course offers a wide variety of teaching that nurtures and liberates your creativity. I have also gained a huge support network that I know will always be there, inside and outside of Central.’

*Lady Windermere’s Fan* by Oscar Wilde, public production

Lindsey Campbell graduated 2013, first professional London stage debut will be in *The Harvest* at the Soho Theatre.

‘My time at Central gave me the essential training and knowledge I needed to develop as an actor at the start of my career. The course offers a wide variety of teaching that nurtures and liberates your creativity. I have also gained a huge support network that I know will always be there, inside and outside of Central.’
This innovative and rigorous actor training emphasises the creation of new theatre and embraces a multi-cultural and multi-disciplinary methodology. Students graduate with the skills to work in classical and contemporary theatre, film, radio and screen, as well as being accomplished makers of their own work.

Acting CDT celebrates the creative potential of collaborative processes, as well as the development of the individual actor. The core actor training includes the psychophysical techniques of Jacques Lecoq, Michael Chekhov, Constantin Stanislavski and Kristin Linklater and emphasises an embodied and experiential approach. The course encourages actors to develop rehearsal techniques for script-based work as well as explore the most up-to-date forms of theatre and filmmaking and to have a full creative and political engagement with their work.

Students are entitled to full Equity status upon graduation.

Acting CDT is in creative partnership with Complicite
FISAYO AKINADE

‘The Acting CDT course has been invaluable to me. Its greatest strength is that through detailed and varied training it nurtures real versatility in an actor: an ability to adapt to almost any situation. This has been hugely beneficial to me when moving between working on the stage and screen. The techniques you learn on the course are universal and can easily be applied to any medium. For example, the work we did on Jacques Lecoq and Michael Chekhov made screen work feel instantly familiar. Acting CDT gives you a rounded training and it challenges the limits of your imagination – making you think more freely and creatively.’

PROFESSIONAL FOCUS
From the outset, the Acting CDT course works closely with professional theatre companies and emergent or professionally active directors. In recent years, students have had workshops and created performances with Complicite, Filter Theatre, Catherine Tate, Lucy Porter, Ridculimusmus, John Hegley, Inspector Sands/Stamping Ground Theatre, Declan Donnellan, Max Stafford-Clark, Robin Soans, Tanika Gupta, Douglas Rintoul/Transport Theatre, John Wright, Blind Summit, International Gombrowicz Festival – Poland, the TEAM – New York, out of Inc and Quiconque. Devising companies are often invited to hold research and development workshops with students, who may then go on to work professionally on those shows.

Permanent members of staff are active working professionals. Course Leader Catherine Alexander is an Associate Director for Complicite (The Master And Margarita, Shun-kin and A Disappearing Number); Acting and Movement Tutor Sinéad Rushe is a Director of Theatre and Dance (Out Of Time, nominated for Olivier and Dance Critics’ Circle Awards); Acting Teacher Daron Oram has coached voice and dialect for national touring productions, the West End and the Royal Shakespeare Company (including the multi Olivier Award-winning, Matilda), and Movement Tutor, Helen Heaslip is a regular contributor with Frantic Assembly.

RECENT VISITING STAFF
Directors: Nancy Meckler (Shared Experience, RSC), Mel Chuchер (Control, Charlie And The Chocolate Factory), Keir Burrows, Wilson Milam (Royal Court, Donmar, Tony Award Nominee), Douglas Rintoul (Transport Theatre, Hampstead Theatre), Yael Shavit (Young Vic/Jerwood Award winner), John Wright (Told by an Idiot), Dominic Rouse (concerned architect, Headlong), Gráinne Byrne (Scarlet Theatre), Simon McBurney (Complicite), Joyce Henderson (Complicite, National Theatre), Jemima James (Complicite, Theatre O), Lucinka Eisler (National Theatre, Theatre O).

Visiting Staff: Tanika Gupta (Royal Court, RSC, BBC), Ally Colognna, Max Mackintosh, Imogen Knight (Old Vic, Royal Opera House, Sadler’s Wells), Maeve Diamond, Stephen Kemble (RSC, Birmingham Rep), Vicki Manderson (National Theatre of Scotland), Lucy Cullingford (RSC), David Ashley, Robert Bowman (RSC, National Theatre, Living Pictures), Jonathan Tafler (Almeida, BBC).

BEYOND CENTRAL
Graduate employment and career pathways include: Theatre: Lionboy, Complicite; Billy The Girl, Soho Theatre, Ghost Stories, Arts Theatre, West End; Moon On A Rainbow Shawl, Emil And The Detectives, The Elephantom, The Arden Corner, Liola, National Theatre; A Midsummer Night's Dream, Bristol Old Vic; Beautiful Burnout, Frantic Assembly; The Heart Of Robin Hood, The Roaring Girl, The White Devil, Royal Shakespeare Company; The Alchemist, Liverpool Everyman; Let The Right One In, National Theatre of Scotland; The Silence Of The Sea, Making Noise Quietly, Donmar Warehouse; The Mystae, A Human Being Died That Night, Tiger Country, Say It With Flowers, Blue Sky, Hampstead Theatre; Money The Game Show, Waiting For Godot, Refugee Boy, West Yorkshire Playhouse; The School For Scandal, Barbian; Truth And Reconciliation, Royal Court Theatre; Powder Monkey, Manchester Royal Exchange; War Horse, West End and Broadway, Romeo And Juliet, Hamlet, A Midsummer Night’s Dream, Shakespeare’s Globe; The Duchess Of Malfi, The Old Vic; Fear Of Music, Out of Joint. Television: Stella, Sky 1; Downton Abbey, Foyle’s War, A Touch Of Frost, ITV; Banana, Youngers E4; One Child, EastEnders, Noah, Peaky Blinders, Wallander, The Village, Inspector George Gently, Casualty, Holby City, Doctor Who, Robin Hood, Our Girl, Doctors, Call The Midwife, New Tricks, BBC, Cucumber, Hollyoaks, Fresh Meat, Drifters, Blackout, Channel 4; Law And Order, Hallmark; Game Of Thrones, HBO. Film: Gravity, Sherlock Holmes, Warner Bros.; New Worlds, Company Pictures; Good People, Millennium Films; World War Z, Paramount Pictures; The Rochdale Pioneers, The Look Of Love, Film 4; This Is Not Happening, Picnic Films, John Carter, Disney/Pixar.
The Acting Musical Theatre course offers intensive training in the core musical theatre disciplines of acting, singing and dancing, with the emphasis firmly on acting.

Students graduate with the skills to work in classical and contemporary theatre, musicals, feature film, television and radio. The course has outstanding links with many aspects of the performing arts industry and this is reflected in the wide range and high percentage of graduate employment.

Students are entitled to full Equity status upon graduation.

YEAR 1

Classes and workshops in acting fundamentals, spoken/sung voice (including 1:1 weekly singing lessons), acting through song, actor movement, ballet, jazz, contemporary dance, clowning, text analysis (classical and modern), musical theatre repertoire, ensemble singing/aural training. Students undertake performance projects that include Chekhov/Dostoyevsky/Pinter scenes and Shakespeare comedy.

YEAR 2

Continuing practical training in all disciplines. Performance projects include Greek theatre (incorporating modern text), Brecht, contemporary American theatre, contemporary British scene study, comedy of manners, Shakespeare tragedy and a Sondheim musical. Students perform in the public production book musical alongside final year students.

YEAR 3

Focus is on professional development with public performances (plays, musicals, actor/musician shows), a West End industry showcase, acting for camera (including a professional showreel), radio training/microphone and audition technique workshops. Students perform in a wide variety of theatrical repertoires.

Previous plays include The Man Of Mode (Etherege), Too Clever By Half (Ostrovsky); Black Snow (Bulgakov). Musicals: West Side Story, City Of Angels, Cabaret, Grease. New commissions include: Keeping The Faith (Northern Soul); THE WISH!, Sleeping Cutie – A Rock and Roll Fairy Tale (actor/musician pantomime).

KADIFF KIRWAN

Graduated 2011, appearing in City Of Angels at the Donmar Warehouse and in the BBC3 comedy Crims.

‘This is classical acting training with an edge. There isn’t a course like this out there at any other drama school. It gave me all the tools I needed to get a great start as a professional actor in this ridiculously hard profession. I won’t lie by saying that it was easy – nothing worthwhile is. Since graduating I have been fortunate enough to have been in productions of plays, musicals and on TV, at the National Theatre, the Donmar and on various UK and world tours. This is the course that had a hand in making it happen and for that I am eternally grateful.’
PROFESSIONAL FOCUS

The majority of teaching is delivered by visiting lecturers. All students on the course engage with industry professionals on a weekly basis.

Permanent members of staff are Wendy Gadian (Course Leader and Director of Music) and Vesna Stanojevic (Senior Lecturer in Acting).

Regular professionals teaching on the course are: Carol Harvey, Andrei Biziorek (Acting), Lynne Thomas (Dance), Verona Chard; Sarah Leonard (Sung Voice), Zachary Flis (Associate Musical Director supported by the Andrew Lloyd Webber Foundation) and Annie Morrison (Spoken Voice).

Recent collaborations include: Complicite (producer’s showcase of The Wall), workshops with Andrew Lloyd Webber, Maria Friedman and Sonia Friedman; Derby LIVE (co-producers for the tour of the autumn term public production); Royal College of Music (Opera School) and the London Handel Festival; Royal Northern College of Music (School of Composition); Hampstead Theatre (Daring Pairings New Writing Festival); Richard Stilgoe and the Orpheus Centre (at the Linbury Studio); Moscow Art Theatre School; the MAD Trust (A West End Christmas 2013 and 2014).

RECENT VISITING STAFF


BEYOND CENTRAL

Graduate employment and career pathways include: Theatre: Royal Shakespeare Company 2015 Season; War Horse, The Curious Incident Of The Dog In The Night-Time, Charitiots Of Fire, Home. Othello, The Elephantom, National Theatre; Wolf Hall and 2014 Season, Royal Shakespeare Company; Viva Forever!, Piccadilly Theatre; The Judas Kiss, Duke of York’s Theatre; Great Expectations, Vaudeville Theatre; Goodnight Mister Tom, Phoenix; The Recruiting Officer, The Physicists, Donmar Warehouse; The Wild Bride, Midnight’s Pumpkin, Beggar’s Opera, Kneehigh; A New World, Shakespeare’s Globe; Equus, To Kill A Mocking Bird, UK tours; The Little Prince, Lyric Belfast; Hurts Given And Received, The Wrestling School, Riverside Studios; The Railway Children, Waterloo Station; The Lion, The Witch And The Wardrobe, Kensington Gardens.

DRAMA, APPLIED THEATRE AND EDUCATION

3 years full-time, October start
Award: BA (Hons) Drama, Applied Theatre and Education | Application: via UCAS, www.ucas.com
Institution code: C35 | Course code: W490
Course Leader: Dr Stephen Farrier (see Staff, page 9)

The BA (Hons) Drama, Applied Theatre and Education (BA DATE) explores performance that takes place outside of traditional theatre buildings and which can bring about change and transformation with the participants who create it.

Students on the course learn to make theatre and acquire a practical knowledge and understanding of how theatre-making can be harnessed to change lives and inspire new possibilities. Focusing on a wide range of practices that take place in numerous and diverse settings – such as schools, hospitals, prisons, pupil referral units, refugees camps, community centres, playgrounds, parks, and nursing homes, in the UK and abroad – the course has a long heritage of innovative and cutting-edge research and practice. BA DATE graduates are highly employable and lead the field in applied theatre internationally.

Throughout the degree, students will engage with a range of practitioners, performance styles and different playtexts and this work will be explored from both a practical and theoretical perspective. Students will debate issues related to many areas of performance, community and applied theatre and will have the opportunity to work on a range of devised and text-driven projects.

BA DATE students have the opportunity to undertake drama projects in collaboration with many professional organisations and practitioners and participate in placements and outreach work in a wide range of community, health, education and arts settings within the London area and beyond.

In addition, they have the opportunity to acquire skills in areas such as devising, directing, performing, playwriting and filmmaking and will also develop and produce their own devised projects that will be presented at Central. Students participate in a fully-realised directed production presented to different audiences.

YEAR 1

Students study and explore concepts and ideas relating to applied theatre and performance in lecture programmes, using a number of different approaches. Students are introduced to drama in a range of community and educational contexts, undertake practical units such as devising, and are also involved in a production. Currently, this production is a major project spread over the entire summer term and is a devised performance.

YEAR 2

Undertake fully-realised performances in Central’s studio theatres (e.g. Peter Weiss’s Marat/Sade, Heiner Müller’s Explosion Of A Memory, Sarah Kane’s 4.48 Psychosis, Genet’s The Balcony, Harold Pinter’s Mountain Language), or playwriting and filmmaking options using Central’s facilities. Further lecture programmes are based around playtexts and the role of drama as a force for change in contemporary society. Students will experience applied theatre contexts through study units and a collaborative outreach project, working as a group creatively in London or beyond, including overseas.

YEAR 3

Students pursue their own specialist interests further. Units include a dissertation, a final student-led practical project and a term-long placement. The degree concludes with a specialist lecture series delivered by artists, academics and researchers, who are pioneering in the field of applied theatre.
Examples of previous productions include site-specific theatre commissioned by the Fuse Medway Festival in Kent, a touring ensemble piece for the under-fives, a touring theatre in education show and open-air performances at the Minack Theatre in Cornwall. Throughout the course students work alongside an impressive range of visiting professional practitioners, playwrights, filmmakers and applied theatre specialists from a range of prestigious organisations such as Tamasha Theatre, The Royal Court Theatre, Complicite, Talawa Theatre Company, London Bubble Theatre Company, Greenwich and Lewisham Young People’s Theatre and Synergy Theatre Project.

The learning experience of the degree incorporates a wide range of styles and approaches such as formal lectures, essay writing, drama workshops, movement and voice classes, seminars, performance work, group and individual practice and placement learning. Students benefit from the specialist expertise and resources made available by the course’s unique positioning within a drama school, enabling students to work alongside professional designers, voice tutors, movement and puppetry specialists, and costume and construction students.

Throughout the degree students are asked to consider theory within practice and the practice of theory, engaging in a rigorous approach to thinking and reflecting about applied theatre. During their three years of study, students encounter a number of specialist practices and processes designed to engage with diverse participant groups, whilst simultaneously investigating and interrogating the ways in which participation takes place in theatre and performance.

Assessment is carefully integrated into the experience of learning and students are encouraged to place their own experiences and practice at the heart of their studies. The diverse assessment methods adopted by the course include presentations, practice, drama workshops, research projects, traditional essays, a dissertation and professional placement work which is assessed by professionals working in the industry.

*We That Are Young*, Year 2 performance
Central works closely with major organisations internationally and in the UK, and has formed excellent partnerships within the applied theatre industry. In the UK, companies include the Royal Court Theatre, National Theatre, York Theatre Royal, Unicorn Theatre for Children, Graeae Theatre Company, Half Moon Young People’s Theatre, Clean Break, BBC Education, Shakespeare’s Globe, English Touring Theatre, London Bubble Theatre Company and a number of smaller, innovative, community focused theatre organisations, such as Little Fish Theatre Company and Apples and Snakes.

Some students have the opportunity to travel and explore the use of drama in diverse community settings. In recent years students have undertaken projects in places such as Azerbaijan, Kosovo, Moscow, Kenya, Costa Rica, New York, South Africa and Mumbai. Most of this work is undertaken in partnership with international arts organisations, which work closely with course tutors and students to design, develop and deliver appropriate projects.

In order to support project activities, currently students have the opportunity to apply for funds secured by Central from the Leverhulme Trust (see www.cssd.ac.uk/study/undergraduate/scholarships). These funds are competitively available to help with travel and living expenses for particular outreach projects.

There is one major placement in Year Three and an experience in a professional context in Year Two. These will be in community arts contexts, including community arts centres, theatre-in-education companies, television and theatre education departments and statutory education settings, such as schools and/or colleges. Half or whole-day visits to other settings will also take place within other units across the three years.
SEGUN OLAIYA
Graduated 2012, Drama Facilitator and Programme Coordinator at Instinct PR, having worked at the Talawa Theatre and Lyric Theatre Hammersmith.

‘As a mature student, I never thought university was for me. If you had asked me a few years ago what I’d be doing, I would not have thought that I would have gone to Central to study. It goes to show that if you have the right support systems and networks around you, anything is possible. For me, the journey was about expecting the unexpected and embracing it with optimism, accepting the challenge. I feel that many doors have opened that were once closed to me.’

PROFESSIONAL FOCUS
Throughout the degree students have the opportunity to work in collaboration with a wide range of industry professionals from visiting lecturers and workshops by leading practitioners and academics in the field of applied theatre, to creating projects and performances with professional companies and artists. The course nurtures relationships with local, national and international community and educational arts organisations, from Tender in north London (involved in the prevention of domestic violence and sexual abuse) to Sibikwa Arts Centre in Benoni, South Africa, and from Camden Carers in north London (involved in support and respite for family and unpaid carers) to SNEHA (a Mumbai-based NGO that supports mothers and children across India).

The student experience with industry varies from small-scale collaborative practice to peer-professional placements. Professional companies are also invited to create new practice with students, either on-site at Central, or at off-site theatre venues and performance spaces.

For example, over the past few years, students have worked with a number of different theatre companies at the Minack Theatre Cornwall, including Cartoon de Salvo and Twisted Yarn. Students have also participated in staff-led research projects and workshops led by artists from companies such as Graeae Theatre Company, Theatre Company Blah Blah, Ice and Fire Theatre Company, Punchdrunk Theatre Company, National Theatre and the Royal Court Theatre.

All students attending placements will be required to complete a Disclosure and Barring Service (DBS) check. This is a mandatory government safeguarding scheme for all those seeking to work in any capacity with minors or vulnerable adults.

RECENT VISITING STAFF
Alecky Blythe, Playwright (London Road); Oladipo Agboluaje, Playwright (The Hounding Of David Oluwale, The Christ Of Coldharbour Lane), Performance Artist; Ola Animashawun, Associate Director, Royal Court Theatre; Professor James Thompson, author of Performance Affects; Professor Helen Nicholson, author of Applied Drama: The Gift Of Theatre; Jenny Sealey MBE, Artistic Director, Graeae Theatre Company; Rob Watt, Youth Programme Manager, National Theatre; Pete Higgins, Education Officer, Punchdrunk Theatre Company; Terry O’Leary, Associate Artist, Cardboard Citizens; Bola Agbaje, Playwright (Gone Too Far!, Off The Endz); Vicky Ireland MBE, Director and Founder of Action for Children’s Arts; Karen Tomsin, Director; Vishni Velada-Billson, Director and Assistant Head of Education (Learning) at Clean Break Theatre Company.

BEYOND CENTRAL
Graduate employment and career pathways include: Director, Fabricate London, Advocreate; Drama Worker, Immediate Theatre; Education and Drama Facilitator, Open Minds Theatre Company, Capita Education; Education Associate, York Theatre Royal; Project Support Officer, Greenwich Council. Workshop Leader, Exeter Northcott Theatre; Creative Arts Teacher, Kemnal College; Drama Educator, Bigfoot Theatre Company; Project Manager, Young People Programmes, Royal Shakespeare Company; Education Events Officer, Shakespeare’s Globe; Assistant Director, Royal Court Young Writers’ Programme; Youth and Outreach Worker, Playwright and Youth Worker, Almeida Theatre; Animateur, C&T Theatre Company, Harrow Arts Centre; Assistant Director, Oxford Playhouse; Creative Projects Facilitator, MakeBelieve Arts; Trainee Director, Salisbury Playhouse; Head of Theatre Studies, The Corwin-Russell School, Massachusetts, USA; Head of Education, Hall for Cornwall; Broadcast Production Assistant, BBC Extend Scheme; Freelance Director and winner of the 2011 Elsa Roberts Prize for Directing; Playwrights, Ovalhouse, Tamasha Theatre Company; Creative Projects Manager, Sheffield Theatres; Executive Producer, dreamthinkspeak; Co-Artistic Director, Little Fish Theatre Company; Establishing own performance companies, Milk Presents.

Recent further study includes: PGCE courses; master’s degrees in Performance Practices, Development Studies, and Drama and Movement Therapy; a number of graduates are undertaking research degrees.
Writing for Performance is a new pathway of the School’s long established and highly-regarded BA (Hons) Drama, Applied Theatre and Education (BA DATE) programme. Students taking the Performance Arts BA may join this pathway for certain units offering a vibrant meshing of writing at undergraduate level at Central.

Launched in 2015, this new pathway provides students with the opportunity to learn how to make theatre while also focussing particularly on the role of the writer within a wide range of performance contexts. Building on its close relationship with the BA DATE degree, Writing for Performance focuses on socially engaged practice whilst introducing students to the dramaturgical skills of writing. Students will participate practically with the processes of writing for performance, whilst also engaging with the different theories and practices of theatre making and performance.

Throughout this pathway students will encounter a broad range of performance practices, key practitioners and writers within the field of theatre, drama and performance. Students have the opportunity to participate and create projects in collaboration with other students and to explore the role of the writer within a range of different community-specific creative projects. Central is a vibrant, contemporary theatre-making institution; it is an exciting and supportive environment for learning to write for performance.

As well as focusing on writing for performance, students on this pathway will also experience the process of making theatre as a performer and will also be introduced to workshop and facilitation skills. Students participate in a fully-realised directed production presented to different audiences and will have the opportunity of generating their own scripts presented at rehearsed readings in front of supportive audiences.

YEAR 1

Students explore concepts and ideas relating to applied theatre and writing for performance in lecture programmes and workshops using a number of different approaches. Students are introduced to drama and writing in a range of performance and community contexts, undertake practical units such as devising, playwriting and are also involved in a production. Currently, this production is a major project spread over the entire summer term and is a devised performance.

YEAR 2

Students engage in a series of workshops and masterclasses with professional playwrights and theatre makers and produce a short extract of script to be presented at a rehearsed reading. Further lecture programmes are based around writing for performance, playtexts and the role of drama as a force for change in contemporary society. Students will experience the role of the writer in an applied theatre context through study units and a collaborative outreach project, working as a group creatively in London or beyond, including overseas.

YEAR 3

Students pursue their own specialist interests further. Units include a dissertation, and a final performance writing-focused practical project. The degree concludes with a specialist lecture series delivered by artists, academics and researchers, who are pioneering the field of drama, theatre, performance and applied theatre.
Throughout the pathway, students work alongside professional writers and engage with an exciting range of visiting theatre practitioners from a wide range of different disciplines. The pathway interrogates the role of the writer within the creative process and invites students to engage in new and diverse approaches to writing for performance, including genres such as documentary and verbatim theatre, solo and group devised performance as well as writing for live art and digital media.

Writing for Performance is a pathway on the BA (Hons) Drama, Applied Theatre and Education programme and shares core learning elements. Throughout the three years of study students will encounter a wide range of learning and teaching styles, engaging with learning through practical workshops and theatre making, as well as lectures and seminars. A key component of the pathway is an emphasis on collaboration and its engagement with a broad range of performance practices and with diverse participant groups and communities.

Assessment is carefully connected to the experience of learning and students are encouraged to position themselves at the heart of their learning. The assessment methods adopted by the pathway include presentations, practice, drama and writing workshops, research projects, traditional essays, a dissertation and the creation of new writing, some of which will be viewed by professionals working in the industry.

Central works closely with major organisations internationally and in the UK and has formed excellent partnerships with a range of professional new writing organisations and many innovative and cutting edge practitioners and writers. Organisations include the Royal Court Theatre, National Theatre, Headlong, York Theatre Royal, Clean Break, Shakespeare's Globe and London Bubble Theatre Company as well as other innovative, community based theatre organisations such as Scene and Heard, Little Fish Theatre Company and Apples and Snakes.

**PROFESSIONAL FOCUS**

Throughout the degree students have the opportunity to work in collaboration with a wide range of industry professionals from visiting lecturers, professional playwrights and workshops by leading practitioners and academics in the field of theatre and performance, to creating projects and performances with professional companies and artists. The pathway nurtures relationships with local, national and international community and educational arts organisations, from Rewrite in south London (which uses drama to bring young people together and support young people who have English as an additional language) to SNEHA, India (a Mumbai-based NGO supporting mothers and children across India).

The student experience with industry varies from masterclasses with some of the country’s leading theatre practitioners and playwrights to interaction with small-scale companies doing innovative work. Professional companies are also invited to create new practice with students, either onsite at Central, on tour in various parts of the UK, or at off-site theatre venues and performance spaces. For example, over the past few years, students have worked with a number of different theatre companies at the Minack Theatre Cornwall, including Cartoon de Salvo and Twisted Yarn. Students have also participated in staff-led research projects and workshops led by artists from companies such as Graeae Theatre Company, Theatre Company Blah Blah, Ice and Fire Theatre Company, Punchdrunk Theatre Company, National Theatre and the Royal Court Theatre.

All students attending placements will be required to complete a Disclosure and Barring Service (DBS) check. This is a mandatory government safeguarding scheme for all those seeking to work in any capacity with minors or vulnerable adults.

**RECENT VISITING STAFF**

Alecky Blythe, Playwright (*London Road*); Rachel De-lahay, Playwright (*The Westbridge, Routes*), Bola Agbaje, Playwright (*Gone Too Far!, Off The Endz*); Ola Animashawun, Associate Director, Royal Court Theatre; Professor James Thompson, author of *Performance Affects*; Professor Helen Nicholson, author of *Applied Drama: The Gift Of Theatre*; Jenny Sealey MBE, Artistic Director, Graeae Theatre Company; Rob Watt, Youth Programme Manager, National Theatre; Pete Higgin, Enrichment Officer, Punchdrunk Theatre Company; Terry O’Leary, Associate Artist, Cardboard Citizens.
TOBY OLIÉ

‘The whole ethos of the course is collaboration. Each term consists of a few weeks of skills training and workshops, followed by the opportunity to work alongside colleagues studying other disciplines to make the project or performance happen. With staff expecting you to behave as a theatre practitioner from day one, you are immediately given theatre-making challenges to overcome. The network contacts that I gained at Central were incredible and by the end of course, I felt I had met the leading figureheads of British puppetry.’
BA (Hons) Theatre Practice is a programme of specialist degree courses (each of which is described in full on the following pages) in the creative and production practices of theatre and associated arts. Students receive a high-level specialist training, rooted in a thorough, practical understanding of how ideas become realised through collaboration, communication and effective planning and resource management.

Students will graduate qualified to work professionally, with the critically reflective skills and knowledge necessary to continually develop, innovate and, eventually, lead. Any Central Theatre Practice graduate knows the importance of mutual respect for the processes of others, and in turn commands the respect of their collaborators. Students will learn these core lessons through practical projects, while undertaking a deep, three-year specialist study in one of the following disciplines:

> Costume Construction
> Design for the Stage
> Performance Arts
> Production Lighting
> Prop Making
> Puppetry, Design and Performance
> Scenic Art
> Scenic Construction
> Stage Management
> Technical and Production Management
> Theatre Lighting Design
> Theatre Sound.

Distinctively, the courses admit students who already have a commitment to a specialist area of theatre practice on entry. They are, therefore, able to develop students to a higher level of specialist practice (with advanced skills of interdisciplinary collaboration). Based on the processes of traditional theatre practice, the courses encourage students to apply depth and rigorous practice to a wider theatre context.

Whilst students specialise in one of these subjects they will work in mixed teams with students of the other specialisms on practical projects and productions. There is also the opportunity to work with acting, applied theatre, movement, voice, dramaturgy and writing students, encountering many different models of theatre and performance practice.

Students will have the opportunity to collaborate with professional companies and individuals. Recent collaborators include Goat and Monkey, Parrot (in the) Tank, Blind Summit, English National Opera, Little Angel Theatre, National Theatre, the Roundhouse, Institute of Contemporary Arts, Robert Lepage, Border Crossings, Nutkhut, Shunt and Emergency Exit Arts.

As appropriate, students will have the opportunity to use technical facilities unrivalled in the sector. Alongside traditional techniques and methods, they will engage with the latest digital practices, including computer-aided drafting, rendering and modelling, image capture and manipulation, digital sound production and design and show control.

The courses have excellent industry links with the performance and entertainment industry. As well as undertaking projects with theatre institutions such as the National Theatre, Royal Shakespeare Company, the Royal Opera House and English National Opera, students may have opportunities to work with film and television companies, museums and galleries on immersive theatre and devised theatre, and also visual merchandising projects with Conran, Harvey Nichols and Liberty.

**Caroline Townsend**  
Course Leader  
BA (Hons) Theatre Practice
COSTUME CONSTRUCTION

3 years full-time, October start
Award: BA (Hons) Theatre Practice (accredited by Drama UK) | Application: via UCAS, www.ucas.com
Institution code: C35 | Course code: W460
Course Leader: Caroline Townsend (see Staff, page 10)

Technically skilled and creatively inventive, ‘makers’ are an essential part of any theatre production team. They must be sensitive to the stylistic intentions of the designer and director, and be able to research and understand the time, place and narrative of the production through analysis of the scripts or creative concepts.

As part of the production team, students will work closely with the costume designer to interpret the brief and create costumes and accessories to the level of finish expected by contemporary audiences.

The work of the costume constructor is to interpret the given costume designs, whether period or modern, abstract or representational. On this course, alongside high level and diverse making skills, students will develop skills in time management, resource management, budgeting and scheduling, working closely with students of all other theatre disciplines to contribute to the overall understanding of performance and theatre production.

Costume construction has evolved into a craft which requires the making of garments suited to the modern body, while achieving the correct shape and silhouette for a given era and design. It is important that the garments are appropriate for the character and comfortable to enable the performer to use costume to enhance their performance. The course does not focus solely on historical garments and is proud of the diversity of projects included.

YEAR 1
Projects and workshops to understand the role of the costume interpreter, including drafting patterns to create a period shirt/chemise, working with a professional designer to produce costumes for a tableau vivant and making period underwear, such as corsetry and crinolines from a self-drafted pattern. Working as part of a team on a public production, students will be dressing and undertaking wardrobe maintenance, and will also make hats and headdresses.

YEAR 2
Develop skills in pattern cutting for men and women, cutting and draping on the mannequin, and learning and applying tailoring techniques. Students will make outfits for Central’s public productions, and costumes that look at a personal interest, such as a tutu, frock coat or a prop costume. They will have the opportunity to undertake a placement with a professional company and assist a costume supervisor on a professional production.

YEAR 3
Acting as Head of Department on a full-scale realised production in the Embassy Theatre or Webber Douglas Studio, students will take on the role of Wardrobe Supervisor managing other students constructing costumes. They will undertake professional projects and placements, researching and making a costume to own specifications, working with a professional company to create costumes or to costume supervise. Students will participate in an exhibition to present a portfolio of best work to the industry.

HANNE TALBOT
Graduating 2015
‘My tutors have always supported my developing career choices and there has been a constant focus on preparing us for the professional world. With Central’s support I have worked on external projects alongside my studies, which has encouraged me to pursue the aspects of the industry that interest me most before I graduate.’
PLACEMENTS

From the second year, students have the opportunity to arrange placements, and there is a wide range of professional companies that work with Central, allowing access to many performance styles. This extends from live arts, through small and medium-scale devised and collaborative work, puppetry, circus and street theatre, and text/character-based play production, to large-scale celebrations and events, and corporate presentations. Previous work placements include: costume departments of Past Pleasures, Royal Opera House, Shakespeare’s Globe, Park Theatre, Almeida Theatre, Emergency Exit Arts, Hand and Lock, Robert Allsopp and Associates, Phil Reynolds Costumes; costume supervisors’ departments of Oily Cart and the National Theatre; Chichester Festival Theatre with costume supervisor Karen Large; and the dye department of the National Theatre.

PROFESSIONAL FOCUS

Students have opportunities to work with professional companies across a wide range of productions. The following gives an overview of recent activity in this area.

First year students have worked with Simon Kenny on the Tableau Vivant Project, with fashion designers Vivienne Westwood and Jasper Conran, and costume design Jenny Beavan on the Interior Designers’ pantomime Peter Pan And The Pirates Of The Caribbean.

Second and third year students have assisted costume supervisor Karen Hobbs on the television documentary Inside Holloway, with Sades Robinson and graduate Lauren Butler at the Opera Holland Park 2014 season, worked on placement with the National Theatre in the dye department on Treasure Island, on English Touring Opera’s 2014 national tour and worked as costume maker on the Peaceful Lion’s production of Rosie’s Magic Horse at the Southwark Playhouse.

Students have worked with designers Bob Bailey, Keith Orton, Sarah Beaton, Alex McPherson and Alison Cartledge and with costume supervisors Karen Hobbs, Karen Large and Hilary Lewis. Students have made costumes for This Flesh Is Mine (Border Crossings, designer Will Hargreaves), have made costumes and also been assistant supervisors on the Royal Academy Opera’s Puccini double bill, and worked with Shunt on The Boy Who Climbed Out Of His Face at the Greenwich Jetty.

During 2013, second and third year students undertook placements with Hand and Lock, English Touring Opera and the National Theatre costume departments and Nutkhut’s new touring production of Akbar and Birbal with the roles of surface decoration, costume making and costume supervision. On the final year of the course, there is the opportunity to work with a professional company to create costumes for one of their productions. For example, many students (and graduates) have undertaken work experience with the White Horse TIE Theatre Company (Germany) as costume makers and costume supervisors.

RECENT VISITING STAFF

Lorraine Westhead, Brigid Strowbridge, Karen Hobbs, Karen Large, Jane Smith, Rachel Young, Kate Flanagan, Nancy Betton, Hilary Lewis, Simon Kenny, Bex Kemp.

BEYOND CENTRAL

DESIGN FOR THE STAGE

3 years full-time, October start
Award: BA (Hons) Theatre Practice (accredited by Drama UK) | Application: via UCAS, www.ucas.com
Institution code: C35 | Course code: W461
Course Leader: Aldona Cunningham (see Staff, page 9)

Studying Design for the Stage prepares students to work creatively and professionally as set and costume designers. Students will learn to work speculatively and through realised productions in a range of different performance contexts and genres, with a firm grounding in theory.

Students will learn through collaboration with other design and production strands and develop a professional respect for, and understanding of, all the specialist practitioners with whom they are likely to work in their career. These include the craftspeople and constructors who will realise their designs, and the stage management and technical production teams who will bring the work to the moment of performance. From the start of the course, students also share some workshops with the acting students, enabling both disciplines to gain a deeper insight into the other’s practices and methodologies as the basis of a collaborative approach to design. There are opportunities to work on a range of undergraduate and postgraduate productions of plays, musicals, devised productions, community theatre and puppetry performances and performance art projects. Many Central graduates say that this interdisciplinary environment eases the transition from university to the workplace, as they are confident in their abilities to collaborate and communicate with their fellow practitioners.

Students will develop necessary skills, including model making, technical drawing using AutoCAD and SketchUp, costume drawing and storyboarding using Photoshop, and the use of projected media. They will have the opportunity to put these skills into practice on realised projects in Central’s professionally equipped performance spaces.

The course develops practitioners with a strong sense of direction and identity, and an ability to think conceptually. From the first year students undertake theoretical design projects that will challenge and test ideas in a broad range of performance contexts, from text-based drama to opera, dance, site-specific performance and installations. They will often work under the guidance of professional directors and choreographers and have the opportunity to collaborate in a range of professional settings from live arts, through small and medium-scale devised and collaborative work, to puppetry, circus and street theatre, as well as on text or character-based play production, large-scale celebrations and events, and corporate presentations.
A large number of successful placements take place, usually once for each student in either the second or third year of the course. Past students have collaborated with, or had placements at, Improbable Theatre, 2012 London Olympic Ceremonies, John Pawson Architects, Royal Opera House Model Room, Opera North, National Theatre, Punchdrunk, Arcola Theatre, Thin Man Films and Harvey Nichols, and have assisted or worked alongside professional designers and other industry professionals both within the UK and abroad.

Recent Visiting Staff


The Linbury Prize for Stage Design 2011 – one finalist who was awarded the National Theatre Bursary 2012 and one winner who went on to design a show for the Opera Group.

Winner of The Stage Design Award 2011 for Young Up-and-Coming Designer. Winner of the Equity Young Members Award 2012. 1st Runner-up in the Hermione Hammond Drawing Award 2013.
The Performance Arts course fosters independent and collaborative creative practice. Focusing on critical inquiry and experimentation with new methodologies, students develop their own identity as performance makers and producers.

The course is directed at aspiring creative practitioners who want to develop new and challenging performance forms, rooted in a rigorous engagement with the skills, theories, and histories of theatre and other performance arts. The curriculum’s integration of artistic development with curatorial and production skills prepares students to become independent practitioners, who are also enabled to work in key organisational, administrative and artistic positions across the arts sector. In the first two years, students take part in a highly guided programme that seeks to aid them in the development of their practice in three key areas: text/theory, body/movement, and materials/technology. In the final year students choose an area of focus, which will be developed and contextualized within negotiated independent projects. The course is tailored towards the development of an individual creative identity in the context of collaborative work, where students will undertake different roles and positions to challenge their own process and ways of working.

The course brings together the theoretical foundations of Performance and Theatre Studies, and focuses on developing skills across creative and contextual disciplines of contemporary performance arts practices. These include areas as diverse as critical and creative writing, live art, object manipulation, Butoh, new media art and photography, as well as an engagement with visual dramaturgy and scenography. Projects are led by Central’s staff of internationally recognised artists and scholars, and a broad range of visiting lecturers who are leading practitioners from around the world. In the context of their development as artists, students will be trained in the role of producer, acquiring skills in programming, marketing, finance, fundraising, production assisting and administration, to ensure that they are ready to create their own work and help others to produce their performances.

Students are encouraged to challenge assumptions about the creation, understanding, and analysis of performance. Looking to the future of performance, dramaturgy, and curating, with an emphasis upon the interdisciplinary, they define their identity as practitioners. In this process, all students are asked to engage with work outside their immediate areas of interest and reassess what they expect, know and value about art and culture in general.
PROFESSIONAL FOCUS

Students will be involved in collaborative projects with national and international arts organisations and practitioners. In previous years these have included James Dacre, Rachel Warr, Liz McGrath, Simon Stephens, and Dr Ernst Fischer. The course has also worked with the Institute of Contemporary Arts, the Roundhouse, Battersea Arts Centre, English National Opera, performance space, Dreamthinkspeak, Goat and Monkey, Punchdrunk, New York University and the Royal Albert Hall. Students have taken their work (while studying) to Los Angeles, New York, Prague, Montenegro, Slovakia, Denmark, Estonia, Brazil, Russia, Singapore, Scotland and Lithuania.

Many students have secured scholarships and grants to develop their work, for example from the Fulbright Commission, Arts Council and the British Council, as well as placements with Seabright Productions, BBC, Robert Wilson, the Manchester Festival, Artsadmin, Centre for Creative Collaboration, Victoria and Albert Museum and the Soho Theatre.

RECENT VISITING STAFF


BEYOND CENTRAL


SOPHIE GRODIN

Graduated 2013, Performer and Director, London.

‘I chose Performance Arts because it allowed me to experiment. I was challenged, pushed and encouraged to try out the things that might have seemed alien to me in the beginning, only to discover that those were the areas that came to mean the most for my future work. This course teaches you how to make your own work, to think for yourself, to make decisions, to take ownership and collaborate; it was like an adventure that led me down avenues I would have never found myself. I met my current collaborators at Central and that became the root of a network that keeps growing. Since graduating I have been making my own work, including a duet work with Karen Christopher and as the co-creator of the one-audience member experience ROOM, which has been shown at Edinburgh Fringe Festival and Tate Britain in 2014.’

Sophie Grodin
Immersive Festival, Stratford
PRODUCTION LIGHTING

3 years full-time, October start
Award: BA (Hons) Theatre Practice (accredited by Drama UK) | Application: via UCAS, www.ucas.com
Institution code: C35 | Course code: W451
Course Leader: Nick Moran (see Staff, page 10)

This course trains students in the practical and managerial skills of realising performance lighting, video and projection. Working with peers and practicing professionals, students gain a practical understanding of how to specify lighting, power and video systems, manage the procurement and installation of all the necessary equipment, fault find and run a crew from fit up through to the de-rig.

To help them position themselves at the forefront of the industry, students are guided and encouraged to explore the latest automated lighting, green technology, programming protocols, video projection and LED technology. Students on the course benefit from Central's industry-focused research culture, which ensures their practice is at the cutting-edge of knowledge and industry practice.

As students progress through the course, they have opportunities to develop specialist skills in the areas of most interest to them as developing practitioners, giving them the best possible preparation for employment upon graduation. Tuition is structured around practical projects in Central's well-equipped studio and proscenium performance spaces, supported by taught sessions on computer-aided drafting in our dedicated computer-aided suite. Students also study video and projection systems, on productions and in Central's experimental studio.

Central offers opportunities – within the course and on placement in industry – to broaden the students’ experience outside the traditional theatre roles for production lighting practitioners. Past projects have included programming for music, conference and event lighting, site-specific work and architectural lighting. Students are able to become accomplished practitioners, in whatever areas of the arts and entertainment business they choose.

YEAR 1
Introduction to professional lighting practice, through skills sessions and workshops in Central's studio and proscenium theatre spaces. Students gain a solid foundation of health and safety management, safe working with electricity and working at height. Collaborative exercises further develop technical and management skills, in preparation for work in the role of Production Electrician and/or Lighting Programmer in the summer term.

YEAR 2
Students continue to build practical and management skills through taught sessions and production experiences, including many opportunities to work in role on Central's public productions. Students will rig and troubleshoot lighting and video systems, programme them, and manage fellow students through the production process. They will also research areas of practice beyond conventional theatre including events and festivals. Students are mentored by tutors, technical support staff and visiting professionals, and have the opportunity to develop their own projects with fellow students.

YEAR 3
Throughout the final year students continue to research the industry sectors in which they are interested. Projects based at Central and individually negotiated placements build on the experience gained so far. Tutors and industry mentors help each student to develop a strategy for their entry into the world of work. In this, personal networks are of great importance and students benefit from Central's excellent relationship with the industry, including numerous alumni and influential lighting practitioners.
Central’s lighting courses are generously supported by major industry partners, including White Light, HSL and PRG UK. Central also has strong links with smaller companies, several of which were started by graduates. These include Liteup Events and DBSL. Mesmer, the media and video collective behind many large-scale theatre and opera productions, are regular visitors and placement hosts, as are 59 Productions and Walk the Plank (an event company specialising in large-scale public firework spectacles).

Many exciting opportunities for lighting students come through the network of graduates already well placed in theatre, concert touring and event industries and a regular panel of industry experts helps final year students launch their professional careers. The course has strong links with the Association of Lighting Designers (ALD), which helps students to network in the industry, and to find placements and job opportunities.

**PROFESSIONAL FOCUS**

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**RECENT VISITING STAFF**

Leading **Production Lighting specialists:** Mark Mumford, Craig Bennett, Martin Chisnall, Stuart Crane. **Lighting Designers:** James Farncombe, David W. Kidd, Clare O’Donohue, Chloe Kenward, Lucy Carter, Rick Fisher. **Visiting graduates** include Adam Povey (Production Electrician for Regent’s Park Theatre, and several large-scale theatre tours and West End productions), Jo Richardson (Co-Director of Full Production Services Ltd), Squib Swain (Lighting Designer for Bombay Bicycle Club, The Streets, Delphic), Jamie Thompson (award-winning Lighting Designer for The Script and others).

**BEYOND CENTRAL**

Graduate employment and career pathways include: Theatre, National Theatre London, National Theatre Scotland, Glyndebourne, English National Opera, Sadler’s Wells, Rambert Dance, The Place, Hampstead Theatre, Young Vic, Royal Court Theatre and Tricycle Theatre. **Events and Production Graduate Traineeships**, PRG UK, White Light, working on events at the Royal Albert Hall, Roundhouse, Chelsea Football Club, Royal Courts of Justice, O2 Greenwich and other venues throughout the UK and Europe. **Concert Touring and Festivals**, including Glastonbury Festival, Latitude Festival, Lee-Fest, The Big Chill and other festivals, touring with companies such as Cyan Lighting, Neg Earth, GLS Lighting and HSL, throughout the world. **Video and Projection** including world tours with leading concert artists such as media server specialist Hippotizer, and nominations for awards for concert lighting video design.

**CHRISTOPHER PURNELL**

Graduated 2012, Chief Electrician for Rambert Dance Company and freelance electricians for NTW, Sadler’s Wells and TheSpaceUK.

‘Coming from a Production Arts BTEC, I really wanted to specialise in lighting. Central was able to give me a strong London base and stable contacts in the lighting world. During my time at Central, I worked on Scenofest 2011 in Prague and as a freelancer in various venues round London. Central offers plenty of hands on experience and in-house productions work to a high industry standard level. This made the transition from university to professional work smooth and hardly noticeable.’
PROP MAKING

3 years full-time, October start
Award: BA (Hons) Theatre Practice (accredited by Drama UK) | Application: via UCAS, www.ucas.com
Institution code: C35 | Course code: W462
Course Leader: Dot Young (see Staff, page 10)

Prop Making reaches into all areas of the entertainment industry, including not only theatre and film, but also television, window display, model animation, community arts, museum installation and replication work.

The Prop Maker will work with designers and directors from all areas of the industry, to produce what is required for each individual outcome. It is rare to make the same thing twice and, as such, the Prop Maker has to be ingenious, quick-thinking, explorative, dextrous, enjoy problem solving and have a love of materials and all things three-dimensional.

The work can range from small, intricate, hand-held reproduction props, to large-scale, articulated structures, but will always require excellent artistic and creative skills. Working independently or as part of a team, accurately and to deadlines, the Prop Maker will cover the broadest ranges of materials and techniques.

Students will gain experience and a high level of technical competence, working with a wide-range of prop making materials and techniques, including sculpting skills, casting techniques, welding, polystyrene carving, vacuum forming, carpentry, life casting, paint finishing and texturing. They will develop skills in research, analysis, collaboration and design interpretation, as well as strong technical drawing skills and an understanding of colour theories and working to scale. Students also cultivate a broad understanding of period styles and aesthetics.

Central’s Prop Makers develop into highly technically skilled, creatively inventive, collaborative and informed individuals, able to contribute effectively and professionally to any production and its team. Students will be offered a range of opportunities to develop excellent and comprehensive prop making skills as part of a prop making team, including on public productions at Central, working closely with students of other theatre disciplines in order to develop an overall understanding of performance and theatre production. They will also undertake placements in the industry to develop a full CV and further extend their skills. In the final year there is the opportunity to participate in an exhibition to present a portfolio of best work, which a wide range of industry professionals are invited to attend.

YEAR 1
Classes and workshops in design interpretation, technical drawing, sculpting, mould making, casting, fibre glass and plaster work, vacuum forming, paint effects, construction, welding and polystyrene carving. Working with professional designers and as part of a production team, students will produce props for a public show at Central, or an external industry event. They will also develop text analysis and research skills, and an understanding of the wider context of their practice.

YEAR 2
Skills sessions and workshops in body padding, advanced mould making, silicone and resin work, advanced sculpting, fabrication and model making. Students will further develop their skills in design interpretation, time management, self-management and budgeting and also head a team in order to develop management skills. They will undertake further industry placements and continue to develop research skills.

YEAR 3
Students further develop in the role of Head of Department, managing fellow students producing props for productions, and continuing to coordinate with other members of the creative and production teams. Students will have the opportunity to develop a personal project to showcase at the summer term exhibition, and develop further links with the industry through placement work. The focus is on developing specialist skills to inform strategies for future practice beyond Central, which include developing a strong media profile.
The course has extensive links with the entertainment industry in London including: Asylum Models & Effects, Chameleon Visual, Millington Associates, Madame Tussauds, Warner Bros, Scott Fleary, ENO, Russell Beck and Harvey Nichols. Through project work and regular close contact with industry professionals and recent graduates, students are prepared to enter the industry by their final year.

From the second year onwards students have the opportunity to arrange placements. These include a variety of genres, such as live arts, devised and collaborative works, text/character-based play productions, film, large-scale community arts events, museum installation and television. The opportunities offered through placements ensure that each student graduates with a full and professional CV, showing a wide-range of industry contacts and dynamic experiences.

**PROFESSIONAL FOCUS**

Students benefit from the established links the course has with some of the best prop making and associated companies and entertainment practitioners in the UK and beyond, such as English National Opera, White Horse Theatre in Germany, Unicorn Theatre, Madame Tussauds, Merlin Entertainments, Endemol Productions, Elstree Studios, Emergency Exit Arts, Kinetica, Asylum Models & Effects, Millington Associates, Neil Corbould Special Effects, Manta Ray and Whetton & Grosch. Through placements, students have worked with these and other companies on a range of outcomes including film work, theatre, community arts, museum installation, television productions and window display.

Students have also engaged in festivals and events, such as Glastonbury Festival, The Rio Carnival, WOMAD International, Thames Festival, London 2012 Olympics, Hatton Garden Festival, Circus Space, at the Roundhouse, and museum installation work in the UK and the rest of Europe, United Arab Emirates and Egypt, and have opportunities to work in television and film on productions such as *Doctor Who*, *Harry Hill*, *Thor*, *Snow White And The Huntsman* and a range of children’s television productions. Students have also worked on store window displays including Fortnum and Mason, Harvey Nichols and Ted Baker.

Many other opportunities come through the network of graduates already well placed in theatre, film and television, and contacts made with the professional designers students work with on public productions at Central.

**RECENT VISITING STAFF**

Michael Taylor, Simon Kenny, Mike Bell, Darryl Worobey, Nic Webb, Laura Brooke, Mark Chapman, Ruairi Murchison, Bob Bailey, Tracy Lilley, Simon Basketter, Ollie Cooper.

**BEYOND CENTRAL**

PUPPETRY, DESIGN AND PERFORMANCE

3 years full-time, October start

Award: BA (Hons) Theatre Practice (accredited by Drama UK) | Application: via UCAS, www.ucas.com

Institution code: C35 | Course code: W441

Course Leader: Cariad Astles (see Staff, page 9)

Central pioneered the first UK degree in puppet theatre and continues to be one of the world’s leading institutions for the training of puppeteers, attracting national and international students.

The course embraces the three concepts of design, performance and theatre making. Students develop specific puppetry making, manipulation and performance skills, and also work closely with designers and performance arts students on collaborative projects to explore multi-disciplinary work in which puppets and animated forms perform alongside scenography, new writing, movement and experimental performance practices. Students will develop skills in design, sculpture, manipulation, visual performance, animation, movement, voice, devising and collaborative theatre making. All years will develop projects for performance both within and outside Central. The course works closely with professional practitioners and internationally recognised puppetry and visual theatre companies, who are all experts in their fields and students benefit from a wide range of visiting lecturers and placements in theatres and with companies worldwide.

The course aims to develop skilled practitioners who are able to initiate and develop their own projects as well as collaborating closely with others within a discipline that requires both technique and creativity. Students are encouraged to engage with contemporary practice from the outset, to develop strong working relationships with professional practitioners and to forge their own identities as specialists in the field.

Practical research and development will be underpinned by contextual studies in puppetry and visual theatre performance, including historical and theoretical discussions, and intercultural study of traditional forms and practices.

Students work closely with other Theatre Practice students, so that they understand, respect and work effectively with the full range of professional practitioners, in order to appreciate the theatre process and interdisciplinary practice.

Throughout the three years, students will have the opportunity to experience puppetry in a variety of contexts, participate in frequent visits to shows, talks and workshops by visiting professionals, and benefit from ongoing collaboration with a number of arts bodies within London and beyond.

YEAR 1

Make, perform and direct: introduction to a range of collaborative and course-specific projects in order to explore puppet making and animation processes, principles of movement, writing, design skills, voice work, acting, animation and manipulation, and application of manipulation skills to specific projects. Students create a performance in response to a text and develop installation, site-specific and immersive theatre in collaboration with other strands. They also research traditional puppetry forms and contemporary puppetry companies of note.

YEAR 2

Write, create: collaborate with Performance Arts and Design for the Stage students on experimental and speculative performance projects; and develop a major puppetry production which will tour nationally and possibly internationally. Where negotiated, they will collaborate with Applied Theatre students, using puppetry in a community setting such as working with the charity MIND, creating performance for elderly dementia sufferers or assisting with a puppetry production created by prisoners. Students research different styles and practitioners such as Kantor, Meyerhold, Craig, symbolism and Dada.

YEAR 3

Critique: students negotiate personal development plans and carry out individual work to deepen learning in specific areas of interest. The personal development plan may be a professional placement with puppet theatre companies, working as an assistant director, in-school training in specific complementary areas, preparing solo work for performance, or an apprenticeship with makers.
Puppetry, Design and Performance students also undertake placements with a range of companies such as the National Theatre, Polka Theatre, Little Angel Theatre, Theatre-Rites, Dockteatern Tittut in Stockholm, Edinburgh Puppet Company, Blind Summit, CBeebies and ITV. The course has excellent links with other related courses within the UK and with international puppetry courses. Students normally take at least one production each year to a major international festival. Recent productions and performances have been part of festivals such as Tallinn Treff Festival, Bialystok International Puppet Festival, Stuttgart Puppet Festival, Istanbul International Puppet Festival, Ghent Street Theatre Festival and the Toy Theatre Festival in New York. Community collaborations undertaken include work with local and national healthcare providers, for example hospitals, residential centres, schools and community centres.

**RECENT VISITING STAFF**

Stephen Mottram, Sue Dacre, Steve Tiplady, Gren Middleton, Sue Buckmaster, Dr John Bell, Rene Baker, Penny Francis MBE.

**BEYOND CENTRAL**

Graduate employment and career pathways include: Puppeteer, War Horse, Performer, The Paper Cinema, Little Angel Theatre, Puppet Theatre Barge, Puppet Maker, His Dark Materials, National Theatre, Puppeteer, Blind Summit/ENO collaboration, Puppetry Education Assistant, Little Angel Theatre, Puppeteer, Horse and Bamboo Theatre, Mongrels, BBC TV, Workshop Facilitator, Theatre Royal Plymouth, Community Workshop Leader, The Moveable Feast, Puppetry Workshop Leader, Korea, Taiwan, Italy, Puppeteer for traumatised children in Iraq, Puppetry Director, European youth project, Artist Residency, Tallinn Treff Festival.

**MATT HUTCHINSON**

Graduated 2011, recent work has included Animatronic Puppeteer for ABC Bear for TV/ORF Austria, Puppet Maker on several shows for Theatre-Rites, and Puppet Maker and Puppeteer working with surgical teams at Imperial College London to improve surgical training working and helping facilitate puppetry workshops.

‘Training at Central gave me focus, purpose and preparation for my future career. Puppetry is a vast and ever-developing sector of performance arts practice, and the course encourages students to really define and hone their own interests, ideas and approaches to work in a collaborative, supportive and nurturing environment. I felt I emerged not only as a specialist in my designated area of work, but as a well-rounded creative practitioner with a comprehensive understanding of theatre and performance practice.’
SCENIC ART

3 years full-time, October start
Award: BA (Hons) Theatre Practice (accredited by Drama UK) | Application: via UCAS, www.ucas.com
Institution code: C35 | Course code: W463
Course Leader: Carla Mardle (see Staff, page 10)

In all areas of the entertainment industry, including theatre, video, television and film, the work of a scenic artist is to interpret the given set designs, whether period or modern, abstract or representational and to meet the design specifications agreed with the set designer or art director. The role requires excellent artistic skills, combined with the ability to work independently, or as part of a team, accurately and to deadlines.

Students will gain experience of working in a wide range of materials, textures, scenic finishes and effects, enabling them to interpret the design to the level of finish expected by contemporary audiences. Students develop skills in research, analysis and interpretation, and a high level of technical competence in drawing, painting, colour theories and working on both large and small scale elements on a variety of surfaces and materials. They will learn techniques such as marbling, wood graining, lettering, spray gun and texturing, as well as gaining a good understanding of art history, period styles and architecture.

There is the opportunity for students to develop excellent and comprehensive artistic and scenic skills as part of a scenic art team on public productions, working closely with students of other theatre disciplines, to contribute to the overall understanding of performance and theatre production. As the course progresses and the students’ skills develop, their level of responsibility and involvement will increase. The project work that is chosen is negotiated to fit with the area(s) of the industry in which the students are most keen to make their careers.

YEAR 1
Workshops and classes in colour theory, colour mixing, scaling-up, drawing, scenic art painting techniques, marbling, stained glass, hand painted wallpaper, wood graining, trompe l’oeil and lettering. Students work with a professional designer to produce samples for a reproduction of an existing texture or fine art painting, and transcription of an image from a 1:25 scale onto a pre-prepared stage flat. Students will contribute an engaged involvement working as part of a production team on a public production, within a scenic art team.

YEAR 2
Developing of skills in spray painting, perspective, texture, architectural and figurative painting, trompe l’oeil painting, sign writing and learning and applying advanced painting techniques. Students will work on painting a cloth and/or gauze for a Central public production, or at a professional theatre. Students work in a professional context within the industry and have the opportunity for personal projects exploring techniques not covered by production work.

YEAR 3
Students will work as Head of Department on a full-scale realised production in the Embassy Theatre or Webber Douglas Studio, managing other students painting scenery, textured floors and walls, and finishes on furniture or specific props. They will undertake a personal project or placement focused on a main area of expertise, as well as working in professional contexts, e.g. painting scenery for a West End show or regional theatre. Students will participate in an exhibition to present a portfolio of best work to the industry.

ROBYN KAHN-CLELAND
Graduated 2013, currently a freelance Scenic and Mural Artist. Recent employers have included Southwark Playhouse, Punchdrunk and Liati Events in Luxembourg.
‘Lectures, such as ‘Gender in Theatre’ and ‘Race in Theatre’, introduce you to many aspects of the industry on an intellectual level, while sessions on how to create CVs and portfolios, be self-employed or start your own business help to prepare you for the nitty-gritty of becoming a professional. Undertaking work placements on the course gave me many opportunities to network with professionals and production companies.’
PROFESSIONAL FOCUS

Students have worked on productions at Salisbury Playhouse Theatre, Watford Palace Theatre, London Film School, Coolflight Ltd and Scenic Painting Studios. Students benefit from the established links the course has with some of the leading London-based freelance scenic artists. Through placements in the second and third years, students have worked with scenic artists on West End productions e.g. *Oliver!, Mary Poppins, Shrek The Musical, Love Never Dies, Grease, We Will Rock You, Singing In The Rain and Peter And Alice*.

Students also regularly undertake placements at the National Theatre, the Royal Opera House and Watford Palace Theatre.

Through links the course has established with other industries, such as window display, festivals, events and theme parks, students have been able to broaden their scope of skills and expertise working on a diverse range of projects. Examples of this are painting the display ‘live’ in the windows of London’s well-known Conran Shop, the Bar Of Ideas for the Glastonbury Festival, London Jewellery Week as part of the Hatton Garden Festival and the Legoland theme park.

The course has links with established scenic studios, such as Souvenir and Scena, where students have had the opportunity to work on television shows such as *Who Wants To Be A Millionaire?, Friends Like These, QI, Ant & Dec, Celebrity Golf All Star Cup*, The National Music Awards and the Olivier Awards.

Many other opportunities arise through the network of graduates already well-placed in theatre and contacts made with the professional designers who work on public productions at Central.

RECENT VISITING STAFF


BEYOND CENTRAL

Graduate employment and career pathways include working on productions at: Royal Opera House, Young Vic, Royal Court Theatre, Shakespeare’s Globe, Hackney Empire, Open Air Theatre Regent’s Park, Glyndebourne, Royal Shakespeare Company, working with Andy Greenfield at Theatre Royal Drury Lane, Almeida Theatre, Garrick Theatre, Buckingham Palace Garden Party, The Mercury Theatre Colchester, Pitlochry Festival Theatre, The Old Vic, Watford Palace Theatre, Pinewood Studios, Alton Towers, Queen’s Theatre Hornchurch, Souvenir Scenic Studios, Legoland, Cobalt Studios New York, The Clink Prison Museum, Chessington World of Adventures, Donmar Warehouse, Unicorn Theatre, Burning Windmills Pictures (Disney), The London Dungeon, CBBC, Sky TV, Channel 4, Samuelson Productions, Ealing Studios, Elle Decoration, Thorpe Park scenic workshops.

Graduates of the course include: Head of Design Realisation, Guildhall School of Music & Drama. Display Manager, Harvey Nichols. Resident Designer and Scenic Artist, The Mill at Sonning. Students have also successfully started their own companies: Scene a Theme, designing themed rooms, murals and private fine art commissions, and Barnickle Furniture, hand-painted furniture which has previously been exhibited at the Country Living Fair 2012.
Scenic Constructors are skilled in carpentry, structural design, metal work and mechanical engineering, and are principally the people who plan and build sets for theatre, film, television and advertising.

They are creative problem-solvers who use ideas and solutions that are drawn from all aspects of engineering and industrial practice to aid the creation of sets or staging.

Students will learn to be autonomous and resourceful, and develop specific scenic construction skills to the high professional level required to meet design briefs and the requirements of the industry in which they plan to work. The training will principally be in theatre, but these skills are easily transferable to many different media environments.

From the second year of the course students have the opportunity to work in professional contexts, for example constructing scenery for a professional venue, working with a major scenery building company or with companies doing events, television or advertising. The Scenic Construction course is an excellent opportunity for those with a strong interest in building with wood and metal, but who want a career that is also creative.

**YEAR 1**
Learning about a variety of materials, including woodworking tools, hand-held tools and machinery. Students will build specific elements of scenery, working to a professional designer's specifications and working closely with technicians to plan how scenery might be rigged to fit within either a studio or a main-house space. Learning specific carpentry techniques, students work as part of a team, building or adapting scenery. Students will also have an introduction to AutoCAD and learn basic technical drawing.

**YEAR 2**
Students continue to further develop AutoCAD skills. They will work on welding and building metal work structures, to build a set for a public production, either individually, or as part of a team, as well as working with automated scenery. Students also have the opportunity to work in a professional context within the industry.

**YEAR 3**
Students undertake the role of Head of Department on a full-scale realised production in the Embassy Theatre or Webber Douglas Studio and manage other students building scenery and coordinate with all members of the creative and production team. They will work on a personal project or placement that is focused on the main individual area of expertise. Project work is chosen and negotiated to fit with the students' understanding of which area/s of the industry they are most keen to make a career in. Participation in an exhibition to present a portfolio of best work to the industry.

**SOPHIE SKELTON**
Graduated 2013, freelance Scenic Constructor in London, has worked with English National Opera, Stage Technologies and as Production Manager on The Wedding Singer at Watford Palace Theatre.

‘The best part of the course was the hands-on approach to learning. When working on a public production, a typical day was meeting the team and making sure that they were up-to-date and that there weren’t any problems, whilst working on technical drawings, budget, scheduling and liaising with other disciplines within the production team.’
PLACEMENTS
From the second year onwards, students have the opportunity to arrange placements and there is a wide range of professional companies that work with Central, allowing access to many performance styles. Through placements in the second and third years, students have worked on productions with the Royal Shakespeare Company, English National Opera, Blackfriars Scenery Ltd, Scott Fleary, Shape Construction and East London Furniture Company.

Students regularly undertake placements at the Royal Opera House and Watford Palace Theatre.

Through the links the course has established with other industries – such as festivals, events and theme parks – students have been able to broaden their scope of skills and expertise by working on a diverse range of projects.

PROFESSIONAL FOCUS
The course has links with established scenic workshops studios such as Scott Fleary, Blackfriars Scenery Ltd, Factory Settings Ltd, Shakespeare’s Globe, K.C. Construction, Object Construction and Freeform Construction. These workshops build sets for theatre, television and corporate events, giving students an opportunity to experience the varied and diverse areas in which they can work upon graduation.

Students have worked on scenery for television shows such as The X Factor, Britain’s Got Talent and Red Or Black?, as well as events at Glastonbury Festival, Theatre Materials Conference, Paradise Gardens Festival and London Mela.

Many other opportunities come through the network of graduates already well-placed in theatre and contacts made with the professional designers they work with on public productions at Central. Students have also successfully started their own companies, all offering opportunities for graduating students.

RECENT VISITING STAFF

BEYOND CENTRAL
Professional theatre requires production personnel with both a general knowledge of production and specialist knowledge and skills within their area of practice. Central’s Stage Management students acquire a good general grounding in all aspects of theatre production, working closely with students on the other theatre disciplines to develop an overall understanding of how each contributes to live performance.

The curriculum emphasises the role of stage management as a conduit between the director and the production team throughout the rehearsal process and the management of the performance itself including the acquisition of furniture and props. Today’s Stage Manager must have excellent people skills, being responsible for communicating developments as they occur through rehearsals and negotiating solutions to the production challenges identified. The course aims to produce stage managers who are able to adapt to any production setting ranging from more traditional West End theatre to large-scale outdoor events.

Students develop practical management skills through working in production teams on a number of realised productions in collaboration with students on other Theatre Practice courses, with the Acting courses and with visiting professionals. Students are introduced to a model of practice that underpins traditional British theatre as experienced in the commercial and subsidised sectors. However, through realised production opportunities, students also experience alternative methods of practice including community, small-scale fringe, devised, physical, visual, site-responsive and immersive theatre.

### YEAR 1

Develop the basic skills necessary for creating live performance, through a series of workshops and realised projects. Students undertake classes and workshops, including managing rehearsals and performance, blocking and working with the cast and director, marking-up, show calling, props sourcing and adapting, costume supervision and sewing, lighting, sound and staging technology. There are workshops focusing on text analysis, group dynamics, communication, and current legislation, including health and safety. Students undertake the role of Assistant Stage Manager on a realised production, working with students from the undergraduate Acting and other courses.

### YEAR 2

Taught sessions including score-reading, company management, pyrotechnics, firearms and blood effects and event management. Students take on the roles of Assistant and Deputy Stage Managers on a range of realised production projects from main-house, proscenium theatre shows to site responsive fringe work, or on projects outside Central, including community theatre, immersive theatre and event management. Students may also be required to operate sound and lighting on small-scale productions. Students are assigned a professional mentor who will advise and guide them through their second and final years.

### YEAR 3

Undertake at least one role with significant management responsibilities and/or a role on a larger-scale or more challenging production. Students research and organise a suitable placement with a professional company of their choosing in order to broaden their knowledge and understanding of the areas of work they wish to enter upon graduation.

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**POLLY ROWE**

**Graduated 2012, Assistant Stage Manager on The Hard Problem, Dorfman Theatre at the National Theatre.**

‘I came to Central with little Stage Management experience, but with a real passion for theatre. A combination of the course’s career driven focus, and the encouragement of my tutors inspired me to pursue the companies I’d always admired. Since graduating I’ve toured with the RSC and I now work for the National Theatre. I’ve worked on productions which have been broadcast live to cinemas worldwide. My time at Central gave me so many contacts and a huge step towards the job I love.’
PLACEMENTS
Students are actively encouraged to build on contacts made during the course in order to set up professional placements for their final year. Stage Management students regularly undertake placements with a range of companies, which have included the National Theatre, Royal Shakespeare Company, Royal Opera House, English National Opera, Donmar Warehouse, Almeida Theatre, Royal Court Theatre, Chickenshed Theatre, Bush Theatre, Complicite, Young Vic, Walk the Plank and Hampstead Theatre, and on a range of West End productions.

PROFESSIONAL FOCUS
The course has extensive links with the live performance industry on all scales in London and beyond, including the National Theatre, English National Opera (via an annual graduate internship), Donmar Warehouse and the Royal Court Theatre. Through project work, formal visits to theatres and regular close contact with professionals – including recent graduates – students are well prepared to enter the live performance industry.

Students work with professional Stage Managers undertaking their role within Central, or as project supervisors and team mentors, and all students are assigned a personal graduate mentor.

The course works with companies such as dreamthinkspeak, Shunt, Goat and Monkey and the Old Vic Tunnels on more unconventional immersive work and in non-traditional theatre making areas, such as with Block 9 at Glastonbury Festival and Secret Cinema. It also provides links with street arts and outdoor theatre, working with festivals, such as the London Pleasure Gardens, as well as highly acclaimed companies, for example Walk the Plank, The World Famous, Emergency Exit Arts and Kinetika, providing a range of potential opportunities for students.

RECENT VISITING STAFF
Stage Managers: Charlotte Padgham, Joanna MacDonnell, Ian Hawkins, Libby Spencer, Angela Riddell, Jo Miles; Just FX, Rc-Annie, Sophie Acreman (Orange Tree Theatre), Andrew Killian (Company Management), Jo Holmes (Royal Opera House), Simon Byford (Event Management), Lisa Westerhout (Score Reading), John Blunden (Prop Making).

BEYOND CENTRAL
Graduate employment and career pathways include: Company Manager, Les Misérables, Almeida Theatre, Salisbury Playhouse.
Stage Manager, Shakespeare’s Globe, Orange Tree Theatre, The Commitments, Morecambe, Duchess Theatre, Wild Swans, Young Vic, Complicite’s The Master And Margarita, Cirque du Soleil’s International Tour of Varekai, 15th Asian Games in Qatar, the BAFTAs, National Television Awards, London 2012 Olympic Ceremonies. Deputy Stage Manager, National Theatre, Royal Court Theatre, Lyric Hammersmith, Clwyd Theatr Cymru; Hair, Matilda, West End, Jack and the Beanstalk, Watford Palace Theatre. Assistant Stage Manager, English National Opera, National Theatre, Royal Opera House, Pitlochry Festival Theatre; Complicite’s Shunkin, A Disappearing Number, The Master And Margarita; National Theatre of Scotland’s Men Should Weep, An Appointment With The Wicker Man; Calendar Girls tour; West End productions of The Ladykillers, From Here To Eternity. Production Manager, MisManage at Glastonbury Festival; Curve Theatre, Leicester; Young Vic. Deputy Production Manager, National Theatre, Imagination. Assistant Manager, London 2012 Olympic Ceremonies. Production Assistant, Square Deals Productions. Producer, Heart Productions.
TECHNICAL AND PRODUCTION MANAGEMENT

3 years full-time, October start
Award: BA (Hons) Theatre Practice (accredited by Drama UK) | Application: via UCAS, www.ucas.com
Institution code: C35 | Course code: W493
Course Leader: Petrus Bertschinger (see Staff, page 9)

As the production of live performance arts becomes an increasingly important part of the global economy, there is a huge demand for professionals with the skills and technical knowledge to manage the creative process from initial concept through rehearsal to realised performance.

Technical and Production Management students will learn all aspects of managing the infrastructure of performance, from the hands-on skills and techniques of theatre technical work to the management of people and departments in negotiation with the creative team. Successful completion of the course is preparation for a career in technical management, production management, or associated fields within the entertainment industry.

YEAR 1
Complete units of basic technical skills necessary for backstage work, including knowledge of relevant legislation and safe working practices. Students build an understanding of managing group projects and the production process as a whole; work closely with all departments involved in the creative process, and learn fundamental principles involved in developing a performance. They assist with the technical management of a realised production. In the last term students write their first academic paper examining the work they have done to date.

YEAR 2
Continue to hone organisational and management skills, working closely alongside fellow students on other Theatre Practice courses, and with visiting professionals on realised productions – including proscenium theatre, studio theatre, site-specific, and alternative venue shows – in the role of Technical Manager; continue to learn technical skills including more specialised training e.g. AutoCAD, pyrotechnics, stage automation, rigging and flying, and attend seminars by industry professionals on budgeting and scheduling, outdoor event management, union agreements, health and safety legislation, etc. At the end of each term, students write further papers examining their work and processes used in the projects they have achieved.

YEAR 3
Students undertake greater responsibility, including Production Management of a realised production at Central; continue to develop both technical and management skills under the tutelage of Central staff and industry professionals; create initial contacts with the wider performance arts industry and specific links with professionals within their chosen area.
Students continue to write papers on their particular projects and in their last term they must create a profile and portfolio for presentation to an industry panel at Central before entry to the professional world.

PLACEMENTS

Throughout the three years students will have contact with a variety of performance arts professionals as well as access to both traditional and leading-edge industry companies, venues, manufacturers and suppliers. During one term of their second or third years, students must arrange and then attend a placement with a company of their choice in a field of performance arts they are or would be interested in developing. Students have undertaken a variety of placements, such as Production Assistant at the National Theatre and Assistant Technical Manager at the Young Vic. They have also gained experience in non-traditional areas of practice, for example at the London 2012 Olympic Ceremonies, Glastonbury Festival and Holland Park Opera.

PROFESSIONAL FOCUS

The course has a range of relationships at all levels and in all areas of the performing arts industry. These include London theatre companies such as the National Theatre, English National Opera, the Young Vic, Hampstead Theatre, Tricycle Theatre and Unicorn Theatre for Children, as well as receiving houses such as Sadler’s Wells, Hackney Empire, the Pleasance Theatre and many West End theatres. It also has links with touring theatre companies such as Matthew Bourne’s New Adventures, English Touring Opera, Kneehigh Theatre, Ambassador Theatre Group and smaller, more radical companies such as dreamthinkspeak, Shunt, Goat and Monkey, Walk The Plank, The World Famous and Emergency Exit Arts.

In addition to performance companies, Central has connections with technical equipment manufacturers and suppliers such as Stage Technologies (automation), Flying by Foy (people flying), Unusual Rigging (rigging and suspension), White Light and Stage Electrics (lighting and sound), J&C Joel (stage fabrics), and Scott Fleary (scenery construction). The course also has links with performance venue designers including architects Keith Williams (Unicorn), Tim Foster (Tricycle) and Jason Flanagan (Royal Welsh College of Music and Drama), and theatre consultants (Theatre Projects, Charcoalblue, Theatreplan).

RECENT VISITING STAFF

Julian Rudd (Remarkable Productions), Liz Pugh (Walk The Plank), Simon Byford (Production Manager), Martin Jady (Production Manager), Di Willmott (National Theatre), Kim Swaden-Ward (Circus Space).

BEYOND CENTRAL

Graduate employment and career pathways include: Technical Manager, Matthew Bourne’s Swan Lake tour. Automation Technician, the musical White Christmas tour. Production Manager, Olivier awards live from the Royal Opera House. Head of Stage, Holland Park Opera. Draftsman, Olivier Stage productions, National Theatre. Production Assistant, Heart Productions Events. Assistant Production Manager, English National Opera. Production Coordinator, Winter Olympic Games, Sochi, Russia. Arts Centre Manager, Ellesmere College. Whole crew and production management, Holland Park Opera.

TOM LEE

Graduated 2012, currently Production Manager at English National Opera, now working on Sweeney Todd at the Coliseum, as well as several other international co-productions for the company into the 2015/16 season and beyond.

‘The course helped me to develop skills that I use in my job every day. Not only did it teach me the core hard skills such as budgeting, draughting in AutoCAD and technical solutions, but also helped to develop my soft skills as a team leader and ability to deal with complex production situations. The position of responsibility you get as part of the projects ensures you have the opportunity to individually develop as a practitioner, with guidance and support from the team at Central through the entire process. I met a number of practitioners in the industry, which helped me find my student placement during my third year, which has led to the job I now have, as well as several other opportunities, including small scale musicals and freelance jobs.’

Tom Lee
This course trains students in the art of lighting design for live performance and related fields. It involves learning the practical skills required to rig, focus and maintain lighting equipment whilst developing the ability to make aesthetic and technical design choices. It also covers aspects of video and projection design.

To help them become leading practitioners of the next generation, students are supported and encouraged to make full use of automated lighting, video, projection, LEDs and other emerging technologies in their designs. Students on the course benefit from Central's industry focused research culture, which ensures their practice is at the forefront of knowledge and industry practice.

The emphasis on practical as well as aesthetic training gives students the best chance of being able to create work they can be proud of, and earn a living from, upon graduation. Tuition is structured around practical projects in Central's well-equipped studio and proscenium performance spaces, with rigorous investigation of the design process. As they progress through the course, students develop their own design style, supported by tutors, mentors and visiting professionals.

Throughout the course, but especially in the third year, students will create links with their chosen area of the industry and spend some time working outside Central, to make the journey from the academic world to the professional world as seamless as possible. Students are able to build and maintain valuable contacts with industry professionals and recent graduates, as well as with major theatre and event companies.

**YEAR 1**
Solid grounding in 'the tools of the trade'; building confidence on the practical side of creating stage lighting, enabling students to explore and develop abilities as a designer. Preconceptions of what theatre and lighting design are will be challenged, and the ability to work as part of a collaborative, multi-disciplinary creative team will be formed. The year concludes with a production project giving students the opportunity to take the role of lighting designer and/or lighting programmer.

**YEAR 2**
Continues the process of building practical and design skills on a range of realised and speculative productions, working closely with students from other courses and visiting professionals. Students work collaboratively, developing the ability to communicate, negotiate and solve problems in a team environment. Workshops include design for video on stage, working at height, working with electricity and architectural lighting design. By the end of this year, students will be able to plan, focus, and plot lighting for other designers, as well as for their own designs. Opportunity to complete at least one realised lighting or video design for a Central public production, working with a professional director.

**YEAR 3**
Students take full advantage of Central's excellent relationship with the lighting industry, including numerous alumni and leading international designers. Opportunities to continue to develop the necessary skills of a contemporary lighting designer and gain a further understanding of new technologies. Projects offer experience in managerial and creative demands faced by lighting designers on challenging projects and productions. Towards the end of their training, students take part in an exhibition – a well-attended and influential forum for presenting a portfolio of their best work to the industry.

*As You Like It* by William Shakespeare, public production, Lighting Design by Marzio Piccetti, Video Design by Vincent Steenhoeck
The lighting courses at Central are generously supported by major industry partners, including White Light, HSL and PRG UK, outdoor event and fireworks company Walk the Plank, and Mesmer, the media and video collective behind many large-scale theatre and opera productions, and 59 Productions. Central also has strong links with smaller companies that were started by graduates, such as DBSL and Liteup Events.

Many exciting opportunities for lighting students come through the network of graduates already well placed in theatre, concert touring and event industries and a regular panel of industry experts helps final year students launch their professional careers.

The course has excellent links with the Association of Lighting Designers (ALD), which helps students to network in the industry, and to find placements and job opportunities.

**RECENT VISITING STAFF**

**Lighting Designers:** David Howe, David W. Kidd, Lucy Carter, Chloe Kenward, Rick Fisher, Paule Constable, Katharine Williams. **Leading Production Lighting specialists:** Mark Mumford, Marc Callahan, Martin Chisnall, Stuart Crane. **Members of the lighting departments of:** English National Opera, Royal Opera House and the Royal Shakespeare Company.

**Recent visiting graduates** include Jo Richardson (Co-Director of Full Production Services Ltd), Adam Povey (Theatre Production Electrician and Lighting Designer), Squib Swain (Concert Lighting Designer for Bombay Bicycle Club, The Streets, Delphic, etc.), Dan Hill (Lighting Designer for Paul Weller, Mark Ronson).

**PROFESSIONAL FOCUS**

**Graduate employment and career pathways include:** Theatre, including as **Programmer and Assistant Lighting Designer,** National Theatre London, Glyndebourne, English National Opera, Sadler’s Wells, The Place, Young Vic, Royal Court, Tricycle and Hampstead Theatres. **Lighting Design,** Linbury Stage of the Royal Opera House, Arcola Theatre, Tricycle Theatre, Park Theatre, Curve Theatre Leicester, and numerous small and medium sized producing and receiving houses throughout the UK and Europe. **Site-specific Work,** including Goat and Monkey, Secret Cinema, National Youth Theatre. **Events and Production,** graduate traineeships with White Light and Imagination Ltd, and working on events at The Royal Albert Hall, the Roundhouse, Chelsea Football Club, Royal Courts of Justice, O2 Greenwich, Geneva Motor Show and other venues throughout the UK and Europe. **Video and Projection Design,** team members English National Opera, Glyndebourne Festival Opera, National Theatre and Complicite, and for bands including Delphic, The Streets and Bombay Bicycle Club. **Concert Touring and Festivals,** Glastonbury Festival, Latitude Festival, Lee-Fest, and other festivals. **Touring Lighting Designer,** worldwide with bands such as Bombay Bicycle Club, The Streets, The Script and Mark Ronson.

**BEYOND CENTRAL**

**INGI BEKK**

Graduated 2013, freelance Video and Lighting Designer, recently working on **Sorrow Beyond Dreams** directed by Katie Mitchell, **Let It Be** the musical and **The Machine** at Manchester International Festival and on Broadway.

‘The course helped me tremendously in developing the skills and professional relationships necessary to make an almost seamless move into working as a professional after graduation. On leaving Central, I had already made relationships that have been key to my career progression and have given me the opportunity to work with some of the greatest current theatre practitioners.

The world of video in performance is moving at a lightning speed in terms of equipment development and the level of expectation towards what is, could and should be possible. This provides a never-ending challenge of keeping up with current technology and the ‘newest thing out there’. Central has provided me with the tools to be able to continuously develop my skills beyond the course.’
THEATRE SOUND

3 years full-time, October start
Award: BA (Hons) Theatre Practice (accredited by Drama UK) | Application: via UCAS, www.ucas.com
Institution code: C35 | Course code: WW34
Course Leader: Gregg Fisher (see Staff, page 9)

Focusing on practical learning on real projects, this course explores the textures, subtleties and power of sound and music as part of the live theatre experience.

Sound Design – the art of creating and controlling the total sonic environment of live performance as an integral part of the dramatic narrative – is one of the most rapidly evolving of the specialist theatre disciplines and is now a credited part of most professional productions.

From the start of the course, students work with state-of-the-art equipment and software, acquiring core technical understandings that will develop over three years and carry forward into their professional career. The newest professional performance technologies, including computer-based show control, audio recording, waveform editing, digital mixing and audio networking, will be available to students and will become an integral part of their practice. Relevant acoustic and electronic theory will help students use this equipment effectively in practice and allow them to adapt to emerging technologies in the future.

Technical expertise is only one aspect of the well-rounded sound practitioner’s skill set. Equally important is engagement with the conceptual underpinnings of theatre sound design aesthetics. Students will assess the sonic implications of performance through careful analysis of text, light, movement, set, costume and objects, and then actually create sound content and systems that will help reinforce an integrated vision of the performance to the audience.

For students interested in composition for performance, Central’s Sound Design Laboratories will allow experimentation with a variety of sound generation and sequencing software. Students will also be able to work with machine interoperability and the aesthetic relationships between sound and light design.

The making of performance is a collaborative process, and throughout the course students learn technical, communication, group-work and problem solving skills as part of a collaborative company of performance-makers. Central is placed at the heart of the performance and arts industries: students have opportunities to meet key industry practitioners and to develop their own unique career profile based on their talents and interests. In the final year, there is the opportunity to participate in an exhibition to present a portfolio of best work to the industry.
PROFESSIONAL FOCUS
Theatre Sound was one of the first courses to incorporate the concept of ‘industry partnerships’ at Central, looking at ways in which collaboration between audio and theatre industries could be mutually beneficial. The programme is generously supported by major industry partners, including d&b audiotechnik, Autograph Sound, Yamaha Commercial Audio, DiGiCo, Autograph Sound, Orbital Sound, Blitz Communications, HaVE Sound, Out Board Electronics, Delta Sound, Capital Sound, and a variety of other companies and individuals. Central played a major role in the establishment of the Association of Sound Designers (ASD), which provides a platform for continuing professional development and community support. Many exciting opportunities for sound students come through the network of graduates already well-placed in the industry.

RECENT VISITING STAFF
Gareth Fry, John Leonard, Donato Wharton, Tom Gibbons, Tom Lishman, Peter Malkin, David Swallow, James Flockton, Tom Hackley, Peter Eltringham.

BEYOND CENTRAL
Graduate employment and career pathways include: Freelance Sound Designer, Robert Lepage, Royal Shakespeare Company, Complicite, Katie Mitchell, Propeller, Delta Sound, Capital Sound. Production Sound, National Theatre, Stereophonics European Tour, Winter Olympics, Disney International. Freelance and staff design and production positions, Royal Court Theatre, National Theatre, and numerous West End and professional touring productions.

LAURA GINGELL
Graduating 2016
‘For me Central stood out from all the other drama schools I looked at because I knew I could specifically study in my field and I didn’t need to worry about getting involved in areas I wasn’t that interested in. Since joining I have found that to be completely true, as I’ve been able to be take part in major productions, taking on roles I really wanted. I have also made so many amazing friends and industry contacts that will definitely benefit me in the rest of my career.’
A faculty of over 60 subject specialists provides high levels of student-centred tuition on bespoke courses. In addition, over 400 visiting industry specialists work with students each year. **Scholarships and bursaries are available (see page 108).**

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MA Acting Contemporary. "Blue Stockings" by Jessica Swale, public production.
MA Scenography Exhibition 2014
RESEARCH DEGREES (PhD/MPhil)

Three years, full-time minimum registration period; four years, normal maximum (excluding agreed interruptions) | Six years, part-time minimum registration period, with eight years as the normal maximum | To transfer a PhD from another institution, the minimum length of study at Central is one year full-time/two years, part-time.

Convenor: Dr Tony Fisher | Coordinator for PaR: Dr Experience Bryon (see Staff, page 9)
PhD study gives you the opportunity to engage with an area of drama, theatre, scenography or performance in depth and at the highest level of scholarship. Research at Central takes place in a lively and rigorous environment where advanced thinking, laboratory-style exploration and cutting-edge practice all go hand-in-hand.

Our culture is one of enquiry, innovation and experimentation where staff and students alike are engaged with new and pioneering ideas and practices, and seek to understand these within a wider field of performance and cultural production. A student’s eventual PhD submission may be a single and sustained written thesis, or it may feature practice-based projects alongside a written component to the thesis.

We believe that research into our disciplines often involves exploration in, and through, the media with which we are concerned. Such activity always has its contexts, and Central’s academic staff are expert in drawing connections between exploratory practice and advanced conceptualising, process and product, making and articulating. We also have a strong tradition of text-based academic scholarship in drama, theatre and performance.

As a specialist Centre of Excellence in Theatre Training, Central is pre-eminent in the UK with regard to the industry-specific facilities which support research through practice. These specialist facilities are at the forefront of what is available in the university sector. Central is an obvious home for such research. We have extensive connections with all sectors of the theatre industry, as well as expanding international links. We are well positioned to facilitate practice-based research by virtue of our high-specification performance and rehearsal spaces, design studios, workshops, technical infrastructure and specialist support staff. As a college of the University of London, we continue to build bridges between leading-edge practice and advanced academic enquiry.

Central is also committed to enhancing the professional development of its researchers as future academics in the field. In addition to seminars on research skills and methods, we offer both a series of professional development sessions and a pedagogies unit that teaches the core skills needed for careers in HE, as well as providing opportunities for teaching on MA and BA courses.

Other benefits for a research student studying at Central include:

> first and second supervisors of complementary expertise: with the largest grouping of drama/theatre/performance specialists in the UK, Central offers a wide choice of potential supervisors
> being part of one of the largest gatherings of specialist postgraduates in Europe
> the opportunity to participate in \textit{Intersections}, Central’s annual postgraduate colloquium, and \textit{Collisions}, Central’s annual practice-based research forum, presenting work in a variety of formats to peers
> being involved in a community that includes visiting artists and staff who are expert practitioners in their own fields
> being regularly exposed to, and participating in, the creation of new work in showings and festivals of outcomes throughout the year
> developing and sharing work in a supportive, high-level academic environment that is also equipped for practice-based research
> undertaking training in research methods that are appropriate to the chosen field of study, including fieldwork, workshop-based enquiry and experimental practice
> being located close to the British Library and the University of London’s Senate House Library, to which Central students have access
> having easy access to the cultural centre of London with its performance venues, archives, museums and theatres.
Current areas of staff research include the following, see page 11 and www.cssd.ac.uk/staff:

> actor training
> applied theatre
> dance
> devising and creative processes
> dramatherapy
> dramaturgy
> intermediality
> light and sound design
> movement direction
> music(al) theatre
> participatory and immersive performance
> performance philosophy
> performance and queer theory
> puppetry
> radical politics as performance practice
> regimes of the body
> scenography
> site-specific performance
> social and political theatre
> theatre and democracy
> theatre for development
> theatre history
> theatre sociology
> verbatim and witness testimony
> voice.

Students will develop their work in a facilitative environment, sharing the outcomes of research with peers. They will present aspects of their work at Intersections, Central’s annual Research Colloquium in January, and Collisions, the practice-based research forum in September. At the successful conclusion of their study, students will have produced original research that is worthy of publication in appropriate formats and media.

Central’s research culture is built on a Practitioner-Researcher Network which, while always changing and developing, has particular foci on acting, movement and voice; applied theatre; concepts and contexts; contemporary dramaturgies; music theatre and sound; and puppetry and object theatre. To foster intellectual exchange and build on its extensive industry partnerships, Central also hosts three research centres: Theatre Applied – Performance and Social Practice; CROPP – Objects and Puppets in Performance; and Intermediality in Performance, alongside The International Centre for Voice, a membership organisation (see www.cssd.ac.uk/research/research-culture/practitioner-researcher-network and www.cssd.ac.uk/research/research-centres).

Those interested in continuing their studies by embarking on a research degree should review the research proposal guidance document on Central’s website www.cssd.ac.uk.

Those thinking about a research degree, but are unsure of whether they are ready, could consider undertaking a MA or MFA course first, if they do not already have that level of qualification (see pages 66-101). The MA/MFA Performance Practice as Research (see page 92), for example, inducts students into thinking about, and making work at, the cutting-edge of their discipline. As another example, for those more interested in developing the knowledge of the workings and history of theatre as an institution, see Central’s MA Theatre Studies (Performance and the City) on page 96, which is taught by the foremost theatre journalists, arts managers and historians and uses the course’s London setting as its raw material.

At the last Research Excellence Framework (2014), over two-thirds of the research submitted by Central was judged to be ‘internationally excellent’ or ‘world-leading’. The School has been described as an example of ‘the emergence of a new kind of research institution in the performing arts, bridging the creative industries and the academy’ and as ‘world-leading in practice as research’.

Some PhD students are currently researching the following:

> The house that drag built: drag performance and subculture sites of engagement
> Reclaiming the City of Possibilities: can youths resist the pedagogy of commodification through urban arts?
> ‘Play, don’t show’: challenging the ocularcentrism of radio drama practice
> The common revolutionary: the relationship of the criminal and the revolutionary in violent cinema
> The Misfit and the Clown
> Crippling acting: troubling oculocentric performance
> Navigating irony in female comic performance that proposes, exploits, and implodes a funny/sexy binary
> Intercultural exchanges in theatrical culinary practices: can the performative elements of food and drink be used to explore processes of cultural hybridity through performance practices?
> Rediscovering Spanish musical theatre: exploring an intercultural adaptation of Copla
> ‘Virtually true’: intermedial strategies in the staging of war conflict.

**Recently graduated PhD titles:**

> Witnessing Change: Problematising the Impact of Participatory Theatre for Vulnerable Groups at Kids Company
> Towards an understanding of how London Turkish Cypriot youth ‘perform’ their Diaspora identities through emplacement and mobility
> Live Intermediality: a new mode of intermedial praxis
> Blast Theory: Intermedial Performance Praxis and the Generative Conditions for Performance Subjectivity
> The Bhānd Mode in Pakistani Performance
> Gloom: scenography as praxis of imperceptibility
> Laban-Aristotle: Ζώον (Zoon) in Theatre Πράξις (Praxis); Towards a methodology for movement training for the actor and in acting
> Guided Practices in Facing Danger: Experiences of Teaching Risk
> You Have to ‘Be There’: A Heideggerean Phenomenology of Humour
> A re-evaluation of Laban principles for actors in view of the Aristotelian Concept of Mimesis
> Towards a New Sissiography: The Sissy in Body, Abuse and Space in Dance-Theatre Performance
> The Sense and Nonsense of Comedy and Revolt: relocating the political dimension of performance comedy
> Towards a theatre of psychagogia: an experimental application of Sesame’s methodology to ancient Greek plays, within the context of psychophysical actor training
> The Rise of Manipulacting: the puppet as a figure of the other.

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**JO SCOTT**

Completed her practice as research PhD project at Central in 2014, and is a practitioner-researcher and lecturer at the University of Salford. Jo’s research involves the making and exploration of a mode of live media performance which she terms live intermediality.

When I finished my MA Performance Practices and Research at Central, I was much too immersed in the world of practice-as-research and my own research interests to consider leaving, so I went on to explore further through a practice-based PhD in new forms of live intermediality in performance. Central is a unique hybrid institution, where all the elements of creating performance and academic study bump against each other in fascinating ways. I enjoy the dissonance and find it a vibrant and stimulating environment to make work and pursue research.

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**APPLICATION**

Students will normally have a good first degree and master’s degree in relevant subjects. In exceptional circumstances students may have significant and relevant professional experience in place of a master’s qualification. For proposals to undertake research that includes practice-based elements, students will normally be able to demonstrate appropriate experience and proficiency in relevant areas of practice.

**See Further Information, page 105**
MA ACTING

One year, full-time, September start
Award: MA Acting (180 credits) | Application: see Further Information, page 105
MA Acting Programme Leader: Martin Wylde | MA Acting Classical Course Leader: Ben Naylor
MA Acting Contemporary Course Leader: Sarah Davey-Hull (see Staff, pages 9/10)

The MA Acting is an intensive one-year, advanced level conservatoire acting programme. Maintaining Central's tradition of innovation in actor training, it offers two specialist courses taught over an extended 42 weeks, with up to 35 hours per week of classes, rehearsals, seminars and tutorials. Successful applicants will be offered a place on one of the two courses, Classical or Contemporary.

This is a creatively, physically and intellectually demanding programme designed primarily for students with previous experience and/or training. The programme aims to hone the individual technical craft of the actor, and to release their collaborative and imaginative creativity within an ensemble. In teaching, tutors draw on the creative background and experience of each student, as well as Central's resources and reputation for actor training.

Practical classes in acting, movement and voice are taught in course groups, while research projects and seminars combine both courses in collaborative enquiry. Each course follows the same basic structure of ‘intensives’ and ‘studios’ with classes examining particular theatrical forms combined with physical and vocal training, and individual research. Students on each course will take part in two fully-supported productions and an industry showcase, and undertake separate period dance and stage combat training.

CLASSICAL COURSE

The Classical course follows the development of the theatrical art from its earliest ritual roots to the birth of naturalism:

> Greek Tragedy, Chorus and the Neutral Mask
> Clowning and Commedia dell’arte
> Shakespeare and the English Renaissance
> Stanislavski, the Method and ‘Realist’ Theatre.

The Classical course draws on the hugely influential theories and techniques of the great French acting teacher Michel Saint-Denis, training the expressive body, voice and imagination. Working with some of the greatest dramatic texts ever written, students are asked to consider what they mean now, and how their 21st century reinterpretation and re-imagining still holds a ‘mirror up to nature’. Students are encouraged to understand the demands of both art and craft, as participants in, and practitioners of, the Western theatrical tradition, through a course structure that examines, in chronological order, four key periods of innovation and transition.

Indicative course content includes:

**In the first four-week intensive (September – October),** the ensemble principle is nurtured through practical work on the chorus of ancient Greek tragedy (with examination of several different choric styles), in-depth neutral mask and intensive physical and vocal training. Accompanying seminars address Aristotelian theory of tragedy and the social and political discourses of ancient Greek drama. Regular voice and movement training continues throughout the course.

**In the subsequent studio (October – December),** practical classes in commedia dell’arte, character mask and clowner examine the oldest unbroken European theatre tradition: comedy. In the second half of the term, students undertake work on scenes from Early Modern plays using approaches derived from clown, animal work and improvisational techniques. Practical assessments, showings and critiques take place at the end of each studio, and individual personal guidance from tutors is available throughout the year. Stage fighting classes also take place in this term, leading to a basic stage combat qualification.
In the second studio (January – March), the course focuses on acting approaches to Shakespeare and his contemporaries: narrative structure and storytelling, textual form, heightened realistic expression, character analysis, gesture and movement psychology, and the actor’s relationship to the audience and to space. Accompanying seminars address the political dynamics of Renaissance drama and ideas of psychological truth and stylisation. Students can choose to work on scenes from Shakespeare, other Early Modern English playwrights and playwrights from the European Renaissance canon, such as Calderón, Lope de Vega, Corneille or Racine. Period dance classes in this term examine a range of historical dances and hone movement and gestural skills.

In the second intensive (March – April), students rehearse and perform a fully-supported production of a Shakespeare, Renaissance or other appropriate play, integrating their work-to-date in chorus, clowning, acting and characterisation, movement and voice.

In the third studio (April – June), the course examines the revolution of the realist and expressionist theatres in the 19th and early 20th centuries and their contemporary legacy. Underpinning classes are the theories on narrative and character of Constantin Stanislavski and his successors. Students can choose to work on scenes from a wide range of realist, expressionist and proto-naturalist plays (such as those by Chekhov, Ibsen, Strindberg, Brecht, Büchner, Williams, O’Neill or Shaw). During this term, students will also perform in an industry showcase at Central, or a professional venue together with students from the Contemporary course.

In the final intensive (July – August), students rehearse and perform a fully-supported production of a play from the Western canon as a final summation of their practical work. Both productions will be chosen and cast to both challenge and best represent the particular character of the cohort and the individual students. Throughout the practical training, students work on a Sustained Independent Project (SIP) of written and/or performance enquiry, part of which may be presented as a solo performance.

After the final intensive (August – September), there is a writing-up period for the final stage of the SIP.

RIZ AHMED
Graduated 2006, appeared most recently as Rick in Nightcrawler and Naz in HBO’s Criminal Justice.

‘When I came to Central, I was passionate about acting, but I was yet to understand the necessary rigour and discipline needed to pursue a career in it. Central guided me from a place of blind enthusiasm to one of diligent craft, providing me with the solid foundations I needed over the coming years. It wasn’t always easy to make that transition, at times the process was painful, and I fought against it. But my course leaders showed such belief and patience towards us, and built such trust, that I ultimately followed them into this unknown territory. I grew more in that one year than I could have ever imagined.’
The Contemporary course addresses the actor's relationship with the writer, from Early Modern times to the present day through the exploration of:

- Shakespeare and his legacy
- Chekhov, Stanislavski and the birth of naturalism
- the actor and 20th century playwriting
- new writing and the development of new work.

The Contemporary course combines teaching in practical voice, movement and acting techniques with an exploration of some of the key playwrights who have helped forge the canon of Western theatre, from the Elizabethan and Jacobean dramatists to Chekhov and from Beckett to Kane and beyond. Uniquely, it explores the relationship between the two artists at the core of much Western theatre: the actor and the writer.

From Shakespeare and the King's Men to the work of modern day producing houses, plays are frequently developed in collaboration between actors and writers, sometimes directly and sometimes mediated by a director. Students are encouraged to explore their role as creative artists in relation to writers and the written word. Throughout the course, students have the chance to work with, and alongside, writers on plays in development, both the next generation of playwrights on the MA Writing for Stage and Broadcast Media, and established playwrights with a track record of produced plays. Indicative course content includes:

In the first four-week intensive (September - October), students will explore the work of Shakespeare and his contemporaries both in their historical context and their influence on contemporary theatre, as well as some of the approaches by leading contemporary practitioners associated with Early Modern theatre. These may include Declan Donnellan, Peter Brook, John Barton and Sir Peter Hall. Complementing this will be an introduction to the neutral mask, and intensive physical and vocal work.

In the subsequent studio (October - December), students will examine Stanislavski and some of the contemporary acting techniques that have derived from the grandfather of modern acting pedagogy. Students will also practice period dance, stage combat, clowning and storytelling, undertaking a series of études that will develop skills in observation, imagination, transformation and character analysis. These will continue into the remaining studios. Students will continue to work on voice and movement alongside scenes from plays of the early 20th century, including those of Chekhov. Practical assessments, showings and critique take place at the end of each studio, and individual personal guidance from tutors is available throughout the year.

JAMIE CAMERON
Graduated 2013, immediately joined the company of Once The Musical at the Phoenix Theatre in London’s West End.

‘Tutors at Central encourage a work ethic and level of preparation that equip you for the professional acting world. We are encouraged to take creative risks and make bold choices. This helps your work stand out in the audition room and beyond.’

Antony and Cleopatra by William Shakespeare, public production
In the second studio (January – March), the course examines plays from the latter half of the 20th century, including the work of Pinter and Kane. There is also the possibility for students to bring in scenes from other leading European and American playwrights. Students will study textual form, including the use of fractured narratives, codified silence and stillness, and the semiotics of the actor. Alongside voice and movement, students will begin the process of collaborating directly with writers.

In the second intensive (March – April), students rehearse and perform a fully-supported production of an existing 20th or 21st century text or new play. Here students will apply all of the practical and character analysis skills they have developed to date.

In the third studio (April – June), the course concentrates on the development of new work. Students will work in collaboration with a number of playwrights at different stages of the development process. This may include working with writers on the MA Writing for Stage and Broadcast Media course on the development of a script for the final production, or on rehearsed readings and workshops at Central or in industry venues. Students will also be encouraged to visit a number of new writing venues.

During this studio, students will also perform in an industry showcase at Central, or a professional venue, in collaboration with students on the Classical course.

In the final intensive (July – August), students rehearse and perform a fully-supported production of either a new play or existing 20th or 21st century script as a final summation of their practical work. This may be especially commissioned for the group. Productions will be chosen and cast both to challenge and best represent the particular character of the cohort and the individual students.

Throughout the practical training, students work on a Sustained Independent Project (SIP) of written and/or performance enquiry, part of which may be presented as a solo performance.

After the final intensive (August – September), there is a writing-up period for the final stage of the SIP.

ASSessment
This is through a mixture of practical assessments including clown improvisations, scene studies and public production work. To complete the MA Acting, students will also submit a Sustained Independent Project which may include elements of solo performance and critical writing.

PROfessional focus
All staff are well connected to industry. In the past few years, Classical students have participated in a research symposium, worked on the stage of Shakespeare’s Globe and performed at the Brighton Festival with poet Alice Oswald. Each year a new play is commissioned by a leading playwright who works with the Contemporary students, Amanda Whittington in 2015 and Rebecca Lenkiewicz in 2014. Contemporary students have also worked at the Royal Court Theatre with their writer’s groups and with members of the experimental theatre company The Factory. Both courses have acted in masterclasses with esteemed directors including Michael Grandage and Ian Rickson, taken part in workshops with Hannah Miller (Head of Casting, Royal Shakespeare Company) and attended sessions with Judi Dench, Vanessa Redgrave, Michael Boyd and Declan Donnellan. Students from Ireland and the USA have participated in the Drama UK Showcases in Ireland, New York and LA, and all students participate in Central’s MA Acting showcase.

REcent visiting staff
Riz Ahmed, Mark Bell, Rachel Bown-Williams, Ally Cologna, Natasha Fedorova, Michael Grandage CBE, Dr Stephe Harrop, Paul Harris, Anna Healey, Geoffrey Hyland, Greg Hicks, Ian Rickson, Hannah Miller, Anna Morrissey, Thomas Ostermeier, Jeff Perry, Guy Retallack, Professor Colin Tovey, Professor Stanley Wells.

bEYOND cENTRAL
Graduate employment and career pathways include: Actors in leading theatre venues around the world, including national and international tours, in the West End and on Broadway, and for the National Theatre, Royal Shakespeare Company, National Theatre of Scotland, Royal Court Theatre, The Bush Theatre, English National Opera, Shakespeare’s Globe, The Old Vic, West Yorkshire Playhouse, Liverpool Everyman, National Theatre of Norway in Bergen, National Theatre of Greece, Teatro Gayarre de Pamplona, The Shaw Festival Theatre in Ontario, Canada, the Goodman Theatre in Chicago, and Sydney Theatre Company in Australia. Television: Criminal Justice, HBO; Downton Abbey, iTV; Sons Of Anarchy, FX Network; Camelot, STARZ. Film: Nightcrawler, The Road To Guantanamo, Shifty, Baby Daddy, The Hour, and Four Lions.

Graduates have also worked as writers, directors, designers, filmmakers, producers, agents, musicians, singers, scholars, comedians, acrobats and dancers.
MA Acting for Screen is a professional training that focuses on acting in film, television and other screen-related media. Students will explore the expressive potential of performance and enhance their understanding of the relationship between performers and camera.

The course is primarily for those who have had some previous training or professional experience in theatre, film or television. It will build on the existing skills of students and focus on the specific needs of the year group. Drawing on the expertise of Central’s permanent staff team and specialist professionals from the industry, the course aims to encourage the development of creative artists with the flexibility to work across all performance mediums, specialising in screen performance.

Throughout the first two terms, students will follow rigorous training in acting, which will concentrate on core skills: voice, body, acting and creative interpretation. The principles of the study derive from psychophysical methods, particularly the techniques of Michael Chekhov and Stanislavski. The emphasis of the training is on producing actors who on leaving have a high skill level, with the necessary technique to apply to a screen context.

The range of classes across the first two terms will include screen technique; this will essentially examine the distinction between screen and live performance. It will also cover visual storytelling, working in and adapting to, shot size, cheating, hitting the mark, shooting contemporary scenes from television and film, and the preparation of different styles of work, including soap, drama and comedy.

Acting classes will interrogate the body and provide students with a toolbox of exercises. There is a specific focus on relaxing and working with ease, developing the imagination, unpicking personal habits, and creating believable performances. Voice and dialect classes will encourage an understanding of the voice as an instrument and will work with a variety of text including poetry, verbatim, classical and contemporary material.

In the area of movement, there is exposure to various styles, which may include jazz and historical dance, yoga, and chi kung. Other classes include sight-reading, textual analysis, casting, and mock auditions led by casting directors, actors and directors. Professional preparation will involve guidance on selecting photographs, writing CVs, self-marketing and online promotion.

Term One Screen Study interrogates the work of various filmmakers from the perspective of the actor. This may include Pedro Almodóvar, Luc Besson, Martin Scorsese, David Lynch, Jean-Luc Godard, Andrea Arnold, Jane Campion and Michael Haneke.

Terms One, Two and Three Performance Projects are designed to put classwork into practice, enabling students to develop and hone their acting skills on screen and learn the fundamentals of filmmaking. Projects may include a silent short film which will examine visual storyboard, using a camera, learning about different roles on set, and editing. In the summer term there is a Short Drama Project which is commissioned for Central and written by professional writers/filmmakers, and is shot on location by a professional crew. These films are screened in London’s West End as a showcase in June. Previous films have been entered for national and international film festivals.

During Terms Three and Four students’ work completes the Sustained Independent Project. There are three options offered in this unit: a research portfolio, a dissertation, or producing and performing in a short film. The work must be original and partnerships with graduates from film schools are encouraged. In previous years, films have been accepted at festivals, including London Shorts and Norwich Film Festival.
ASSESSMENT

Modes of assessment include practical assignments, reflective writing, presentations, written and practice-based research. For the independent project there is an option to make a film, write a dissertation or compile a portfolio, which would include a case study of a filmmaker and an extended research enquiry.

RECENT VISITING STAFF

Jeremy Zimmermann, Jane Deitch, Julia Crampsie, Jennifer Withers, Jane Epstein, Janis Pugh, Rebecca Gatward (Director, Casualty, EastEnders, Doctors), Smita Bhide (Best Feature, Raindance), Keir Burrows (Winner Best Short/Best Director at Reykjavik International Film Festival), Martin McKellan (Head of Voice, Shakespeare’s Globe), Paul Harris, James Kent, Amit Gupta, Alison Steadman, Lesley Sharp, Jeff Perry, Eamonn Walker, Laurence Boswell, Vicky Araico Casas, Mark Street, Jay Stewart, Miriam Kerbavcic, Janis Price, Rob Savage.

BEYOND CENTRAL

Graduate employment and career pathways include: Actors, Film: Starred Up, Tribeca; Maleficent, Disney. Television: Casualty, Doctors Eastenders, Dr Who, Luther, Call The Midwife, Top Boy, BBC, The Inbetweeners, E4; Nip/Tuck, FX; Black Sails, STARZ; HBO pilot scenes.

Theatre: Royal Court Theatre, National Theatre, Soho Theatre, Hampstead Theatre, Riverside Studios and the Lyric Theatre. Others have established their own theatre and film companies and have shown their work at the Edinburgh Festival, London Film Festival, Brighton Fringe Festival, London Short Film Festival, Battersea Arts Centre, King’s Head Theatre and the Institute of Contemporary Arts.

VALMIKE RAMPERSAD

Graduated 2007, recently played the lead role of Ajay Shah in British television drama Cloud 9. Film credits include Hotel, Open Secrets and The Exquisite Continent.

‘I chose to study at Central because of its international reputation as one of the best drama schools. The experience I gained was invaluable to the work that I am doing now. There were elements of the course that incorporated crewing the short films that we made ourselves. This gave me insight into what really goes on behind the scenes and my role as an actor to help facilitate the process.’

VICTORIA EMSLIE


‘Acting for Screen opened so many doors for me (both inside and out) and it is hard to put into words exactly how beneficial this course actually is. Personally, it marked the beginning of a better understanding of myself and of my craft, both of which will continue indefinitely. All the tools learnt and the hours of practice have led to a point where now, two years after graduating, I can breathe a sigh of relief and smile to myself thinking, this is what my training has given me: confidence, grounding and the tools for executing the carefully considered details that bring a performance to life. You are limited only by your imagination; not by what others think of you.’
MA/MFA Actor Training and Coaching develops knowledge of the practice of acting through the exploration of training methodologies. Participants will work with specialists to explore various specific approaches and study pedagogical tools for embodied learning - encouraging their own unique pedagogic/artistic work with performers.

Together with the Voice Studies and Movement: Directing and Teaching courses, Actor Training and Coaching is one of Central’s postgraduate degrees that exposes the student to high-level training practice. The course does not train actors, but develops a practical understanding of what it is to act, enabling graduates to work as actor trainers, coaches, theatre practitioners and directors of actors. Students are introduced to the principles and practices behind the training, education and support of actors developing their practice. In the first year, students of the MA and MFA combine for terms one to three of their course. The MFA extends into a second year that involves workplace attachments, mentorships and practice, in close liaison with members of related industries.

MA and MFA students may expect to encounter work associated with, for example, Stanislavski, Chekhov, Meyerhold, Bogart, Lecoq, Grotowski and Meisner, and methodologies appropriate for acting for screen. They will develop aptitude in the fundamentals of embodied learning and pedagogy and practice-based research, relating these to a range of artistic contexts.

Teaching methods include tutorials, group seminars and workshops. Practical sessions are designed to enhance understanding of acting processes and skills in pedagogy, together with associated study of contemporary issues of performance including theatre, film and television.

Students will develop advanced interpersonal, facilitation, coaching and pedagogy skills. These include: how to research, plan and deliver courses; knowledge of a wide range of acting methodologies and practices, as well as some movement and voice, education and support of actors; research skills, both as an individual and through group research; presentation skills and an ability to plan, conduct and critically reflect on the student’s own practice as an actor trainer/practitioner.

In the MA and the MFA first year there is the opportunity to undertake a teaching/assistant directing/coaching placement, as well as placements to engage with different acting and production contexts with the duration ranging from eight hours to three months. Placements are a vital part of the course and will enable students to develop experience and hone skills as a pedagogic/practitioner.

The MFA second year widens opportunities to practice knowledge within a professional context. Students are expected to undertake one or two work place attachments, as well as tutorials and occasional seminars throughout the year as part of an ongoing process of pedagogical reflection and engagement leading to the submission of the final assessment.

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* MA route subject to approval
ASSESSMENT
Assessment during the first three terms of both courses is through written work, presentation and teaching practice. In the fourth term MA students will work towards a final dissertation or portfolio. In the MFA second year assessment is by means of an extended dissertation or portfolio (inclusive of case studies, reflective documentation and plans of work) manifesting responses to attachment/s and practice.

PROFESSIONAL FOCUS
Students have benefitted from working both on other courses (undergraduate and postgraduate) at Central and in outside institutions including the Central Film School, London Film Academy, Royal Academy of Dramatic Art, Arts Education, East 15 Acting School, Guildford School of Acting, Drama Centre London, Mountview Academy of Theatre Arts, Academy of Live and Recorded Arts, Rose Bruford College, Kingston University, Royal Holloway University of London, Bangkok University, London Metropolitan University, Hampstead Theatre, Tricycle Theatre, Clean Break Theatre Company, Theatre Venture, Yellow Earth Theatre Company, Roundhouse, Actors Centre and London Bubble Theatre Company.

RECENT VISITING STAFF

BEYOND CENTRAL
Graduate employment and career pathways include: Acting Tutors, Arts Educational, Central, Mountview Academy of Theatre Arts, Rose Bruford College, Kingston University, London Film Academy, Guildhall School of Music and Drama, East 15 Acting School, National Theatre Education, Drama Centre, Royal Academy of Dramatic Art, National Film and Television School, Actors Centre, Bristol Old Vic Theatre School, Academy of Live and Recorded Arts, London Film Academy, Method Studios, Bangkok University, Toronto University, and other institutions in the USA, Malaysia, Korea, Albania and Greece. Actors, National Theatre, Watermill Theatre and other regional theatres, London Fringe and West End. Some graduates have gone on to study Research Degrees at Exeter University, Kent University, Queen Mary University of London, Kingston University, Central and Oxford University. Others have established companies and acting studios to work as freelance actor trainers and coaches.

AIDEN CONDRON
Graduated 2014, Teaching Fellow at Guildford School of Acting (Surrey University).
‘The course played a vital role in deepening and expanding my knowledge and experience of actor training. In facilitating a detailed examination of my own practice and equipping me with an understanding of current issues, informing teaching and learning in vocational training and Higher Education, my time at Central played a significant role in opening up opportunities and preparing me for a viable future in the field.’

Aiden Condron Graduated 2014, Teaching Fellow at Guildford School of Acting (Surrey University).
MA ADVANCED THEATRE PRACTICE

One year, full-time, October start | Full-time, on-site attendance between July and October is not mandatory, however students are required to show work outside Central during this period
Award: MA Advanced Theatre Practice (180 credits) | Application: see Further Information, page 105
Course Leader: Nicholas Wood (see Staff, page 10)

The MA Advanced Theatre Practice is a well-established course aimed at drawing together those wishing to play a leading role in tomorrow’s new performance and theatre-making worlds. As participants in this course, students will be part of a carefully selected group wanting to pool their resources and imagine the theatre of the future.

At the start, students are likely to bring their existing knowledge and practical experience, for example, as a performer, designer, visual artist, writer, director, musician, puppeteer, or dramaturg. Alternatively, students may have another body of knowledge and experience that they are keen to hone with others in the creation of new performance work.

Whatever their existing skills, participants will have a passion for innovation and company work, and be ready to challenge and extend specialist practice through collaboration with others.

Students on this course may be performers with good physical and vocal skills, for example, wishing to extend their ability to create new work through contact with puppetry and object theatre, writers and directors.

Or a student may be a dramaturg, wishing to develop academic knowledge with others in the rehearsal room; or a designer with experience in lighting, sound, scenography, or visual media for performance wishing to work with colleagues in non-hierarchical situations.

Participants may bring knowledge and experience from other academic disciplines, such as science and mathematics, film and animation, anthropology, choreography, or composition, which they are keen to develop in an experimental theatre making environment, through improvisation and play.

While practical and research interests arise from particular disciplines, engagement with this course will be as a participant in an innovative collaborative laboratory for practical experiment.
During this year of creative development students will develop experience from the intensive workshop atmosphere of Term One, through learning to research and extending practice in Term Two, to launching a company or the approach to making new work in Term Three, and finally taking work to an audience of choice beyond Central in Term Four.

Throughout the course, students will be supported in this process of growth and development, gradually enabling themselves to become stronger, more articulate practitioners, better able to work flexibly and constructively with others, extending the boundaries of theatre and how it might be seen. To build a platform for this creative development they will first work with a range of experienced practitioners, undertaking a thorough analysis of their work. Students will also work closely alongside the programme convenors and members of the wider faculty, activating languages of interdisciplinary theatre within one of three broad investigative clusters – performative, scenographic or dramaturgical – but constantly joining with the whole laboratory to review and summarise progress.

Participants will be supported in developing the ability to document and disseminate their explorations and produce new work within a variety of institutional contexts.

Inspired by the recent conference Reinventing Director’s Theatre at the Schaubühne Berlin, they will be able to explore the distinct roles of Director or Performer working with text to create new work in the rehearsal room.

Or building on the tradition of theatre making as a communicative medium of exchange, they will have the opportunity to look at web-based technologies and digital media appropriate to the development and representation of their work.

Students on the course were also recently invited to take work to the Zlomvaz Festival in Prague, and the Marathon Festival in Jerusalem. Another production from the course was recently performed at Project Istropolitana – the 19th International Festival of Theatre Schools in Bratislava, Slovakia – selected ‘to present the best performances, created by students of theatre schools, future professionals in the field of theatre and performing arts, from all over the world.’
Practice is assessed throughout the first three terms through continuous assessment of contribution to the rehearsal/development process combined with essays reflecting on this work in the broader context of contemporary theatre practice. Peer assessment also forms a part of the assessment process. The course will prepare students for the Sustained Independent Project (SIP), for which they will take a performance work that they have made with colleagues to a documented encounter with a public audience during the summer.

Katie Mitchell OBE (Director), Clare Lizzimore (Director, Hampstead Theatre), Joe Hill-Gibbins (National Theatre), Hannah Ringham (Founder Member, Shunt), Duncan Macmillan (Writer, Paines Plough), Selina Cartmell (Director, Abbey Theatre), Guy Dartnell (Improbable), Mark Down (Blind Summit), Liam Steel (DV8), Steve Kirkham (Frantic Assembly), Tim Crouch (Tim Crouch Theatre), Stephen Mottram (Animata), Julian Maynard Smith (Station House Opera), Andy Purves (Frantic Assembly), Rachel Barnett (Peut-être Theatre), Mischa Twitchin (Shunt Theatre), Douglas O’Connell (Filter), Kate McGrath (Fuel Theatre), Adrian Kohler and Basil Jones (Handspring Puppet Company), Sophie De Somere (Ontoerend Goed, Belgium), Hester Chillingworth (GETINTHEBACKOFTHEVAN), Melanie Wilson (Schaubühne Theatre, Berlin).

Individual awards include: James Menzies-Kitchin Award; The Linbury Prize for Stage Design; Rolex Mentor and Protégé Arts Initiative; Trinity Guildhall International Playwriting Competition; Best Director and Best Production Irish Times Theatre Awards; Stage Electrics Award for Lighting; New Sensations, Channel 4 and Saatchi Gallery shortlist; Allen Wright Award; Old Vic New Voices Theatre 503 Award; Arts Foundation Fellowship; Oliver Award nominations; and Evening Standard Theatre Awards longlist, Best Director, Best Designer, Best New Play and Outstanding Newcomer.

Research Degrees: Oxford University, Goldsmiths University, and Queen Mary University of London. 
Academic posts: Manchester Metropolitan University, The University of Wales, and Brunel University. The first two students to receive PhD awards at Central were graduates of this course.

BEYOND CENTRAL

Graduate employment and career pathways include: Performers, Theatre Makers, Producers, Dramaturgs, Lighting Designers, Puppeteers, Critics, Scenographers, Sound Designers, Casting Directors, Creative Directors, Writers, Outreach Officers, Technical Directors, Directors, Director-in-Residence and Assistant Directors in companies including the Royal Court Theatre, Royal Shakespeare Company, Camden People’s Theatre, Theatre 503, Hampstead Theatre, English National Opera, High Tide Festival, Complicite, Frantic Assembly, MKA Theatre of New Writing Australia, Melbourne Theatre Company and National Theatres of Finland, Iceland and the UK.

Founder members of companies including: Analogue, New International Encounter, 1927, Grid Iron, Blind Summit, Peut-être, Dante or Die, Unpacked and Shunt.

Artistic Directors: Battersea Arts Centre, Traverse Theatre, Camden People’s Theatre, Actors Centre Touring Company, Chapter Arts Centre, Chuncheon International Mime Festival and AsiaNow.

Involvement in festivals and exhibitions: across the UK and mainland Europe, as well as being part of half the companies receiving Total Theatre Awards at a recent Edinburgh Festival. Graduates have also undertaken various positions at Hampstead Theatre, National Theatre, Royal Shakespeare Company and the Royal Court Theatre.
This course is for those interested in developing current practice of using theatre and drama in community and education settings or of using theatre and drama with people whose lives have been affected by the criminal justice system.

The MA Applied Theatre encourages investigation into the possibilities and contradictions of drama and theatre practice as transformative and rehabilitative, and engages practically and critically with a range of theories and current practices.

Key features of the MA Applied Theatre are: exploration of theatre work in specific settings; key practices in applied theatre; a theoretical engagement with new ideas in the field; project-based study examining specific professional work with a varied range of client groups; or specialising in working with people whose lives have been affected by the criminal justice system.

The course develops knowledge of the ways in which drama and theatre are used to benefit a range of distinct groups that are key to today’s evolving cultural landscape. The course offers two specialist pathways: Drama in the Community and Drama Education or Drama and the Criminal Justice System. Each pathway is specifically designed to support current practice at work, or a particular field of interest in the developing landscape of applied theatre and drama in the UK. Students will have the opportunity to develop their own practice and scholarship.
MA APPLIED THEATRE > DRAMA IN THE COMMUNITY AND DRAMA EDUCATION

This pathway is for individuals wishing to develop current – or new – practice of using theatre and drama with people in a range of settings that may include schools, theatres, outreach departments, hospitals and prisons.

Concerned with advanced enquiry into theatre for change or education, it enables students to situate their own emergent/developing practice within a wider understanding of the applied theatre field. Delivery of the pathway involves contributions and placement opportunities from prestigious key UK organisations.

During Terms One and Two on both pathways, students will investigate applied theatre in a variety of contexts, communities and settings. Students will explore the field’s diverse practices and engage creatively with the forms and aesthetics of applied theatre, the transformative potential of theatre and the ethics of intervention and notions of inclusive practice when working with specific groups. The units will focus on theatre practices that promote inclusion and will address the ways in which theatre can be an agent for change, enablement and transformation while problematising these terms. Students will participate in workshops and seminars to explore practices that make a difference to people by engaging with issues, dramatising relevant stories, representing role models or possibilities for action, and involving participants in processes that they find useful, informative or exciting. This will also develop an understanding of the social and cultural contexts of applied theatre.

For both pathways, study is undertaken through traditional academic means as well as hands-on learning. Learning will be guided by tuition from professional specialists involved in theatre in a variety of community settings, including the academic experience of Central’s renowned applied theatre and drama education tutors. Students will have the opportunity to engage with relevant research methods in their field, usually presenting their work at Central’s annual postgraduate conference.

During Term Three, students may undertake project work (or further placement/professional practice) as part of an assessed unit. On the Drama in the Community and Drama Education pathway, students may work individually, or as part of a small group, on a practical project which might include an arts residency in a primary or special needs school, a devised play and workshops for refugee children in the UK or abroad, creative playwriting workshops with selected client groups, or a performance and workshop on Bertolt Brecht’s theatre practice for post-16 students in schools and colleges in and around London. On the Drama and the Criminal Justice System pathway, students may work individually, or as part of a small group, on a practical project which might include a residency in a prison or young offenders’ institution, a devised play and workshops with fathers in prison for their children, or creative playwriting workshops with prisoners or ex-prisoners. On both pathways, students will theorise this work, interrogating its relationship within current and seminal discourses in the field.

MA APPLIED THEATRE > DRAMA AND THE CRIMINAL JUSTICE SYSTEM

This pathway is for individuals wishing to develop current – or new – practice of using theatre and drama with people whose lives have been affected by the criminal justice system.

Concerned with advanced enquiry into prison theatre, it enables students to situate their own emergent/developing practice within a wider understanding of the applied theatre field. Delivery of the pathway involves contributions and placement opportunities from prestigious key UK organisations.
Term Three may lead to a performance with a specified community, or may be more process orientated. Recent examples of project work include a community radio project in Brazil, a series of workshops with the young platform dwellers of Jaipur station in India, working with students in a hospital school in London, teaching English as a second language through drama with hotel staff in Thailand, working on Shakespeare in performance with a youth theatre, developing a range of theatre activities within a centre for the homeless in London, and introducing drama techniques to a special needs school in Ghana.

Recent examples of work within the criminal justice system have included an arts residency in HMYOI Feltham, a variety of performance-related work at Doncaster Prison working with Second Shot in the areas of restorative justice, Theatre-in-Education (TIE) for those at risk and devising and performing plays for invited audiences.

Students may also work alongside a professional host or in one of Central's partner placement institutions in the third term, or use their own work-based practice. In addition, students have the option to join one of Central's many cross-School optional courses.

At the end of the year, students on both pathways consolidate their knowledge and understanding through a Sustained Independent Project (SIP). This is a dissertation about an area of particular interest in Applied Theatre.

Routes onto the MA Applied Theatre: Central offers a PG Certificate Applied Theatre with Young People, with two routes: Directing Text in association with the National Theatre, as part of their National Connections scheme; or in Facilitation, in association with the Almeida Theatre Workshop Leader Scheme (see pages 82/83). Both routes offer direct entry onto either pathway of the MA Applied Theatre.
KERRISE STEWART
Graduated 2013, freelancing for a number of companies doing community engagement and developing self-awareness and acceptance, including the Old Vic and with communities of refugees and recent arrivals, schools, youth offender institutions and women refugees.

‘The Drama and the Criminal Justice System pathway allowed space for creative choices, both within research and practice. The placements were most useful, as I observed and facilitated with well-established, as well as less known, organisations. Throughout, I received guidance from tutors and this ensured that, as an individual, I remained open to the possibilities and available avenues within the field. Central is recognised globally and the name alone certainly has people within the industry encouraging and supporting the work you do.’

ASSESSMENT
Each unit has a written and/or practical assessment and submission of a dissertation addressing the student’s specialist area of interest.

PROFESSIONAL FOCUS
Based in London, Central can offer optional industry support in the first two terms with an extensive choice of placement opportunities selected from the city’s wide array of innovative professional companies (including Clean Break, Cardboard Citizens, Almeida Theatre, Graeae Theatre Company and Synergy Theatre Project).

Recent examples:

MA Applied Theatre > Drama in the Community and Drama Education

> Theatre and Disability – previous placement hosts include: Graeae Theatre Company, Kazzum, Corali Dance Company, Extant Theatre Company

> Young People’s Theatre – previous placement hosts include: Pan Centre for Intercultural Arts, Polka Theatre, The Unicorn Theatre, DreamArts, Big Fish Theatre Company, Half Moon Young People’s Theatre

> Drama in the Community – previous placement hosts include: Spare Tyre Theatre Company, London Bubble Theatre Company, Cardboard Citizens (Manchester and London), Education Departments of the Gate Theatre (London) and the Crucible Theatre (Sheffield), National Theatre, Shakespeare’s Globe Education, The Old Vic

> Drama Education – specific drama departments within secondary and primary schools and further education colleges, Pupil Referral Units in London.

MA Applied Theatre > Drama and the Criminal Justice System


RECENT VISITING STAFF

Adam Coleman (Lyric Theatre), Anna Herrmann (Clean Break), Esther Baker (Synergy Theatre Project), Jenny Sealey (Graeae Theatre Company), Jonathan Petherbridge (London Bubble Theatre Company), Natalie Mitchell (Almeida Theatre), Pete Higgins (Punchdrunk), Rob Watt (National Theatre), Saul Hewish (Rideout), Deirdre McLaughlin, Lorna Marshall, Samantha Lane (Almeida Theatre) David Farmer, Ned Glasier (Islington Community Theatre), Stella Barnes (Oval House), Cat Jones (Second Shot Productions).

BEYOND CENTRAL
Central offers a PG Certificate in Applied Theatre with Young People (PGATYP) in Directing Text in association with the National Theatre, as part of their National Connections Scheme, or in Facilitation in association with the Almeida Theatre Workshop Leader Scheme. Students apply initially through these schemes at either theatre.

The PGATYP is designed to provide a qualification based on work undertaken in partnership with external theatre organisations in facilitating, or directing theatre and drama with young people (young people are usually interpreted as up to the age of 25 years). Currently, the external companies include the National Theatre Connections Scheme and the Almeida Theatre Workshop Leader Scheme.

The programme comprises two courses:
> Directing Text
> Facilitation.

Students applying to the National Theatre Connections Scheme may take the Directing Text course only and those applying to the Almeida Theatre Workshop Leader Scheme may take the Facilitation course only. The two courses follow the same teaching schedule at Central. Practical specialisms are undertaken within the schedule of the external theatre organisation.

In each cycle of Connections the National Theatre commissions a number of new plays. Playwrights previously featured in the project include Dario Fo, Jackie Kay, Judy Upton, Andy Hamilton, Sarah Daniels, Sharman Macdonald, Bryony Lavery, Ali Clark and Mark Ravenhill. Hundreds of youth theatre and school groups from around the UK, Ireland and, increasingly, abroad apply to take part. Those selected (currently around 200) are asked to choose one text from the portfolio of plays that the National Theatre has provided.

Productions that result from the first phase of the Connections programme transfer to other venues, appearing within a series of regional festivals across the country. Some 12 productions nationally are presented in a final festival of work on the stages of the National Theatre.

As part of the Connections programme, as directors of young people, students select a new play and produce it with a youth company. Students may also transfer it to another venue. This work is likely to be tough, challenging and creative and it calls for artistic and strategic decisions geared to the selection of a particular piece for a specific context. Students will make choices about rehearsal techniques and staging possibilities, and will oversee the pragmatics of production, continually interacting with the members of the company to ensure that they are developing both as young artists and as responsible members of a project for a public performance.

Together with an accompanying portfolio, this forms the content of the larger of two units in the PGCert.
ADAM BODEN

Graduated 2013 from the PGATYP, then successfully graduated from Central’s MA Applied Theatre in 2014, now running his own youth theatre and drama school, Bodens.

‘Already a practitioner with my own successful performing arts school, Boden’s Performing Arts, I revisited my studying at Central as continued professional development. I graduated from the PGCert last year and left with a completely different approach to working with young people, one I have absorbed into my practice. What I learned about using theatre as a tool for development and change has infiltrated passionately into my life and work as an Applied Theatre Practitioner.’

ALMEIDA THEATRE WORKSHOP LEADER SCHEME

Run by Almeida Projects, a part of the much-respected Almeida Theatre in London, this scheme is part of their community and learning programme delivering activities to make the theatre accessible to young people, inspire them creatively, and encourage an exploration of the power and potential of theatre. The Workshop Leader programme is for those interested in learning more about working with young people and gaining facilitation and education-focused project-planning skills.

Students will be based with Almeida Projects for a full academic year, from September to July. During this time, students will attend training workshops focusing on facilitation skills and will be given, normally, two placements as an Assistant Workshop Leader on a project or series of workshops for, or at, the Almeida Theatre. The placements will allow students to partake in a project from beginning to end, from the early planning stages through to final presentations. Students will also lead workshops for young people attending the Almeida, introducing them to current plays in the repertoire. In this work, students will be mentored and the expectation is that they will undertake a minimum of 15 hours of facilitation.

In addition to undertaking the placements, students will produce a hypothetical workshop scheme with accompanying resource pack. This comprises a set of linked session plans for a named clientele (for example, a youth theatre group, or a school year group) for ten sessions (of between 60 and 90 minutes each). The resource pack will provide material suitable for the facilitator and/or the group relevant to the subject of the workshop scheme. The scheme and pack will demonstrate a thorough understanding of facilitating drama from accompanying reading undertaken by the student. This forms the majority of the content of the larger of the two units in the PGATYP.

BOTH SCHEMES

For the second unit of the PGATYP, students join Central’s MA Applied Theatre students for ‘Critical Contexts’, a theoretical unit engaging them with contemporary issues in applied theatre discourses.
The skilled and culturally literate Creative Producer is increasingly in demand as entrepreneur, fundraiser, project manager, curator and collaborator. The MA and MFA offer real world creative producing opportunities within Central’s production calendar and with extensive industry partners, enabling students to build on their existing practice.

Central graduates have become successful producers, among them Sir Cameron Mackintosh, a name synonymous with Britain’s global pre-eminence in musical theatre, and David Jubb, whose pioneering work at Battersea Arts Centre characterises the vibrancy and originality of London’s contemporary Fringe, or ‘off West End’ scene. The entrepreneurially skilled and culturally literate producer works in dialogue with artists to create performances and festivals, run venues and companies, manage projects, raise funds and investment and negotiate commissions. These skills are in ever-increasing demand in a competitive production environment.

Students will undertake masterclasses in producing with key industry leaders and innovators and take an active role in the organisation of real world events, productions and projects, underpinned by a solid critical understanding of the cultural industries and creative producing, relevant theory and current research in the performance field. While learning, students will also gain a career head start by building a vital network of industry and peer contacts.

These courses are suitable for:

> experienced stage managers or production managers who wish to develop as creative producers
> those already engaged in creative producing activities who wish to extend their knowledge in the field
> business graduates with an interest in performance arts applications
> experienced theatre or performance artists or graduates who wish to produce their own work and gain entrepreneurial skills
> arts graduates who wish to instigate or curate the work of others.

The MA is for those with existing arts practice, who wish to develop relevant knowledge and expertise, creative entrepreneurial and project management skills and become part of Central’s extensive network of industry collaborators.

The MA and MFA have been developed in consultation with leading industry partners to provide a vocational course where students can apply their learning through a diverse range of practical projects. Central is involved in many external collaborative projects, so in addition to its own production activity and commercial theatre connections, its pioneering work in circus and site-specific theatre means excellent connections to a wide range of alternative theatre forms. Embracing the challenges of creating a sustainable business is a core part of the course and Central is proud to have been recognised by the prestigious London Chamber of Commerce’s Commercial Education Trust (CET) for its entrepreneurial activity.

Central has selected assessment formats to reflect the needs of both industry and academia, e.g. pitches to industry panels, business plans, conference presentations, case studies and reflective essays.

Students on the MA and the MFA engage with the same core subject matter. In the first year of the MFA, students will join MA colleagues for most of the year, undertaking professional creative producing projects in areas such as:

> publicity, fundraising, social media strategies
> business modelling and innovation
> audience development and engagement
> theatre production and tour management
> festival curation and organisation.
The MFA extends into a second year that engages with further specialist subject skills. Students are offered extended and sustained experience in the field, working closely with members of the related industry to establish themselves as professional practitioners. Students are encouraged to specialise in one or more directions building on the learning of the first year. The MFA second year widens the opportunities to practice knowledge within a context and framework where pertinent questions can be asked, protocols tested and new structures suggested. Students will be expected to undertake tutorials and occasional seminars, although these may be via Skype or virtual seminar facilities.

Within the 1200 hours of the MFA second year, students gain a range of experience both through Central’s extensive professional contacts and personal networks developed in the first year. In negotiation with the course team, students may use their own work-based learning on attachment or with organisations in the field. Students will articulate and reflect upon their development as a professional in a substantive portfolio, that normally includes a minimum of two case studies, a two-year personal development plan and an evaluation of the work-based learning or attachment experience.

### BEYOND CENTRAL

Graduate employment and career pathways include: commissions and professional posts at the Royal Opera House, The Old Vic, Finborough Theatre, Farnham Maltings, Paines Plough, Chats Palace, High Tide Festival, Garage Arts Centre, Norwich. Establishing production companies including two Stage One Bursary Winners; Crow and Elk productions (2013), and Robert Bradish Productions (2014). Produced for companies, e.g. Engineer, Rhum and Clay, Forked Path or with artists, e.g. Yve Blake. Management of new venues, e.g. StoneNest in London’s West End.
The MA Drama and Movement Therapy (Sesame) is an intensive course providing professional and vocational training in drama and movement therapy and the Sesame approach, and is approved by the Health and Care Professions Council (HCPC).

The course offers a particular pedagogic approach to learning the craft of dramatherapy, which is underpinned by Jungian psychology and the importance of practice-based learning. The combination of intensive movement-based studio practice, collaborative facilitations, seminars, and a shared research unit with other MA students creates a learning environment that encourages personal exploration, collaboration and critical reflection. Particularly in the first term, there is the opportunity for immersive practice in the key subject areas of Laban movement, myth, movement with touch and sound, and drama. This is allied with studies in developmental and analytical psychology, specifically the work of Jung. The group process is central to the student experience and supported by a weekly session across the first three terms that explores interpersonal dynamics between members and draws from group analytic theory.

The placements are at the heart of the training and begin in the second term with the hallmark apprenticeship model. This offers well-supported early clinical practice with a specialist and qualified supervisor working alongside groups of two or three students in different settings. All apprenticeship placements are arranged by Central and will normally include working with adults with mental health problems, elderly clients with dementia, people with learning disabilities, children with challenging behaviour and people on the autistic spectrum. The apprenticeship model is applied to placements in the spring and summer terms. In the extended fourth term, students will work more autonomously and have the opportunity to specialise their clinical practice. All placement work is closely supported throughout the course by group and individual supervision.

All graduates are eligible to apply to the Health and Care Professions Council for membership as an arts therapist (drama).

In Term One students study two course units: Unit One (Drama and Movement Therapy Practice) includes weekly sessions in the subjects of Drama, Myth, Laban, Movement with Touch and Sound, and Preparation for Clinical Practice. These strands combine to offer an experiential introduction to the discipline and a means for students to engage with their own process as a foundation for learning. Unit Two (Therapy and Psychology) is seminar-based and has two strands. The first, Analytical Psychology, introduces students to the core concepts of Jung’s psychology. The second, Developmental Psychology, looks at the work of Erikson and Winnicott. Both strands offer a theoretical framework within which to examine and critique the practice of dramatherapy and the Sesame approach.

In Term Two, the Facilitation Practice unit includes individual and pair work in the subject strands of Myth, Laban, Drama and Movement with Touch and Sound. Students research and lead sessions both individually and collaboratively, offering opportunities to deepen their knowledge of the subject and facilitate individuals, small groups and the large group. The Performing Research unit is a shared postgraduate unit, which introduces fundamentals in research, including reference to methodologies that are performative and practice-based. This begins in Term Two with a two-day ‘intensive’, attended by postgraduate students from across Central’s MA courses and culminates with a presentation at the beginning of the third term.
The **Practices One** unit frames the first apprenticeship placement, which is supported both on-site with specialist supervision and at Central through continuing weekly sessions in preparation for clinical practice and weekly group supervision for the whole cohort.

**In Term Three** the **Facilitation Practice** unit continues. In the **Practices Two** unit, students will work with the apprenticeship model with a different client group and setting.

**In Term Four** students will begin the **Sustained Independent Practice (SIP)** unit, and undertake final placement work to accumulate the required 100 sessions of client contact. The final piece of written work is a portfolio, which includes a critical essay, a report of clinical practice and a plan for future professional development. The final assessment is a viva voce.

Throughout the course, students are supported by clinical supervision for all placement practice. During Terms Two and Three, this takes the form of group supervision and in Term Four, students are assigned an individual supervisor. All supervision costs are included in the course fees.

All students are required to be in individual therapy for the duration of the course. For individual therapy a Jungian analyst is strongly recommended. Students are also required to join a dramatherapy group. Please note that some of the dramatherapy groups may continue to run during the holiday periods. The cost of therapy is NOT included in the course fees.

**ASSESSMENT**

This is by a range of methods which include viva voce exams, written assignments and assessment of clinical practice and ongoing group work. There is ongoing tutor, peer and self-assessment. Assessment on placement is a key indicator of progress and standards of proficiency. There is a triangulation of assessment for Practices 1 and Practices 2 units between the tutor of preparation for clinical practice, the group supervisor and the specialist on-site supervisor.

**PROFESSIONAL FOCUS**

The course has links with many institutions that offer placements for students. There are currently in the region of 60 institutions on Central’s books in the greater London area. These include:

- NHS trusts (including Camden and Islington, West London, Bethlem Royal Hospital, The Maudsley Hospital)
- Individual charities (including St Vincent’s Family Project, The Westminster Drug and Alcohol Foundation, Barnardo’s)
- Education (including mainstream and special education, EBD schools, PRUs)
- Institutions that provide care for older adults.

In addition to placement hosts and partners, the course has also delivered projects and conferences in association with the following:

- The Independent Group of Analytical Psychologists (IGAP)
- European Consortium for Arts Therapies Education (ECArTE)
- The Sesame Institute.

**RECENT VISITING STAFF**

Aleka Loutsis, Rachel Porter, Mark Saban, Alison Kelly, Mary Small, Eran Nathan, Frankie Armstrong, Dr Tania Batzoglou.

**BEYOND CENTRAL**

Graduate employment and career pathways include: dramatherapy posts working with NSPCC, Camden Council, NHS Sussex Partnerships; people with learning disabilities; bereavement services. **Arts Council funded collaborative research projects.**

Recent graduates have also innovated new outreach projects such as the Saharawi project working with refugees in the Sahara and work as a **Psychosocial Outreach Manager** with the Danish Refugee Council. Students have also continued further study on postgraduate **Research Degrees**.
Central has a long-standing and well-recognised place for the dissemination of actor movement disciplines within the British theatre scene. These pioneering programmes are the first of their kind in Europe, aimed at performance and movement practitioners interested in movement teaching and movement directing of the actor.

Students may be actors or dancers who want to diversify their skills and knowledge, people who work with actors (a dance or movement teacher, or a theatre director with a movement history), or practitioners (from an allied field of sport/holistic practice), who want to enhance their understanding of various practical/theoretical interfaces regarding movement in contemporary performance. The courses offer specialist, vocational teaching in the field of movement for actors, production practice for movement directors and bespoke movement placements at Central and in other professional theatre settings, such as other conservatoires or theatre, opera, or film organisations (both in Britain and internationally).

The MA/MFA Movement: Directing and Teaching allows opportunities for the development of individual movement specialisms and their application to the work of actors. Tradition, experience, eclecticism and innovation epitomise Central’s understanding of movement training for the theatre and these unique courses have been created in that spirit. The courses capitalise on Central’s resources, innovations and history in the field of actor movement, both at postgraduate and undergraduate level. Students will belong to the fine history of movement at Central from Litz Pisk to the present.

The courses provide the student with a rich and diverse landscape within which to address movement practices in relation to a wide range of established theatre processes and innovations in the field. Practical movement teaching and movement directing on selected projects offers a range of potential applications in the fields of theatre production, puppetry, animation, classical theatre, film acting, and contemporary and devised work.

Students are given the opportunity to develop their own practice as movement specialists according to their interests in this growing and innovative field, and will undertake potentially ground-breaking research into movement. They will be taught by tutors who are current professional practitioners in their field of movement pedagogy, movement direction and movement research.

Students undergo a formalised and systematic actor movement education that coincides with the emergence of a widespread social interest in all aspects of physicality and the body. There is a firm emphasis on Laban’s movement philosophy and Lecoq’s spatial and physical techniques, but the overall approach is eclectic and celebrates a variety of methods. Students may expect to encounter

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MA/MFA MOVEMENT: DIRECTING AND TEACHING

MA: one year, full-time; two years, part-time, October start | Full-time on-site attendance between July and October is not mandatory | MFA: two years, full-time, October start | Year One on-site attendance between July and October is not mandatory | Award: MA Movement: Directing and Teaching (180 credits) | MFA Movement: Directing and Teaching (240 credits)* | Application: see Further Information, page 105

Course Leaders: Ayse Tashkiran and Vanessa Ewan (see Staff, pages 9/10)

* MFA route subject to approval
the work of movement practitioners, such as Feldenkrais, Bogart, Roth, Suzuki, Alexander, Pisk, Humphries, Barba and Grotowski. Teaching methods place equal emphasis on individual and group development, through individual tutorials, group seminars and workshops. Practical sessions are designed to enhance skills as a movement teacher or movement director.

MFA students will work independently in a second year of specialist study aimed at widening and deepening practice within a professional context. Students are expected to undertake one or two attachments that are supported with tutorials throughout the year, as part of an ongoing process of reflection, analysis and growth that will lead to a final dissertation submission.

**ASSESSMENT**

For both MFA students in the first year and MA students, assessment is through a range of methods, including work on practical projects, written assignments and teaching/directing practice placements. In the last term of the MA, students work independently to complete their specialist enquiry, arising from work undertaken during the course. In the first year students of the MA and MFA combine for terms one to three. The MFA extends into a second year that involves workplace attachments, mentorship and practice.

**PROFESSIONAL FOCUS**

Placement activity at conservatoires including Royal Academy of Dramatic Art, East 15 Acting School, Guildford School of Acting, Italia Conti Academy of Theatre Arts, Rose Bruford College, and with the animation department at Central Saint Martins, as well as at Central. Companies have included Peut-Être Theatre, Chickenshed Theatre, Royal Shakespeare Company and Trestle Theatre. Placements abroad have included hosts CAP-21 in New York and university settings in Greece and Norway.

**RECENT VISITING STAFF**

Struan Leslie (Movement Director, previously Head of Movement at the Royal Shakespeare Company), Imogen Knight (Movement Director and Choreographer), Jane Gibson (Movement Director for film and theatre, previously Head of Movement at the National Theatre), Sue Lefton (Movement Director in theatre, film and opera), Kate Flatt (Choreographer and Movement Director in theatre and opera), Liz Rankin (Movement Director, Shared Experience). Authors on movement have included Mark Evans and Alison Hodge. Movement teachers have included Ian Brener (historical dance and period movement), Natasha Fedorova, Marie-Gabrielle Rotie, Alex Croft, Karin Fisher-Potisk, Lucy Cullingford.

**BEYOND CENTRAL**


**DIANE ALISON-MITCHELL**

Graduated 2008, Movement Director and Choreographer, credits include *Julius Caesar* directed by Gregory Doran for the Royal Shakespeare Company, *The Island* at the Young Vic, London 2012 Olympic Opening Ceremony as part of Toby Sedgwick’s movement team and the National Theatre film *What Is A Movement Director?*

‘I come from a dance background and was really interested in finding new ways to work with the body and always had a passion for theatre. The course really broadened my knowledge of movement practices, but more importantly helped me to build my own practice, which is crucial for a Movement Director. The course also supports those interested in movement to enquire and explore in a creative environment, with a range of people from a variety of backgrounds. This diversity was a rich part of what the course offers.’
The MA Music Theatre is a master's level, conservatoire-style training that provides opportunity for music and theatre practitioners to develop performance techniques and creative skills, along with an understanding of music theatre as it spans a range of potential forms.

The course integrates acting, dance and movement, singing and spoken voice within a framework of relevant theory and research, in order to train students to a professional level of artistry and technique. Specialist lecturers and professional artists deliver classes and workshops that complement a teaching staff with long-term experience across the profession. Emphasis is placed on acquiring and practising skills through creativity and performance within all aspects of music theatre, from conventional Broadway and West End repertoire to new writing. Collaboration and teamwork, imagination and creativity are valued aspects of all activities and are explored from many different perspectives.

The course is demanding and fitness is assessed at audition. Where students demonstrate skill and interest, there are opportunities to create original work and to pursue related activities, such as composing, writing, choreography and acting with instruments. Research is embedded, reflecting the specific methodologies required by performers.

**Term One** provides acting, dance and movement classes, alongside individual singing lessons that continue throughout the year. Conditioning classes underpin health and well-being for performers. Performance workshops, actor-musicianship and choral ensemble work are activities designed to extend these skills and lead to a better understanding of their relationships.

**Term Two** includes an ensemble production in a studio theatre directed by a professional team focusing on the individual specific skills of the company. Students continue with acting, singing and dance/movement skills as part of this production. Opportunities to develop composition, writing, choreography and instrumental performance may be integrated into the curriculum. Another unit develops audition techniques in preparation for the industry. An Industry Day brings students face-to-face with agents and casting directors at the decision-making centre of the performers’ life. Term Two concludes with an industry showcase.

**Term Three** comprises a full-scale public production of a contemporary work in the Embassy Theatre. Acting, singing and dance/movement continue as part of preparation for that performance.

**Term Four** is devoted to the Sustained Independent Project, the character of which reflects the student’s strengths in research, writing, performing or creating. The research, performing and creating experiences from previous units contribute to this final piece of work. Other activities during the year include masterclasses and, for example, workshops evolving music theatre works with writer-director teams.
ASSESSMENT
This is by public performances, professional assessment in classwork and written submissions.

PROFESSIONAL FOCUS
The course team reflects diverse performing and creative practice across a varied cultural stage, from musical theatre through to opera, from television to film, from conventional theatre to those that incorporate actor-musicians, from creating companies to innovating new works, nationally and internationally. The course encourages self-motivation and entrepreneurship and brings students into contact with agents and visiting professionals.

RECENT VISITING STAFF
Steve Elias (dance), Emma Gersch (acting), Maria Huesca (singing), Arthur Keyune (movement), Ruth Naylor-Smith (movement), Derek Barnes (Composer/MD, National Theatre), Jo Davies (international Director musicals and opera), Thea Barnes (Dance Supervisor, Lion King), Stephen Clarke (Writer, Martin Guerre, Zorro!, Love Story), Janie Dee (multi-award winning West End Actor), Joe Deer (Broadway Performer, Director and Author), Joel Fram (Broadway and West End MD, Wicked, Forbidden Broadway, The Music Man, Sweet Smell Of Success, Sondheim celebrations, NY), Ed Goggin (Director), Kate Golledge (Fantastic Mr Fox, Singapore Repertory Theatre 2012, Men Are From Mars, Women Are From Venus, Edinburgh Festival 2012), Simon Greiff (Actor/Producer/Director), Graham Hubbard (Director), Katy Lipson (Company Director/Producer), David Merriman (composer, MD), Conrad Nelson (Composer/Director, Northern Broadsides), Gareth Valentine (West End MD, Chicago, Nine, 42nd Street, Wicked).

TAMAR BROADBENT
Graduated 2012, musical comedian on tour with her second solo show All By My Selfie, having showed at Edinburgh Festival Fringe 2014 and on BBC Radio 4’s Fresh From The Fringe. She is now touring the show at the Adelaide Fringe, Australia.

‘I felt that the community feel of the course was one of the best things about it for me. The friends I made at Central are still some of my closest friends now, and we help and support each other along in our careers. I also enjoyed the extra composer classes organised for us, where we would come in and share songs that we had written. As a musical theatre composer this offered a platform to share my work and gave me more confidence in my writing.’

MATTHEW ATKINS
Graduated 2013, actor and musician on Seven Brides For Seven Brothers (UK Tour), Sweeney Todd: The Demon Barber Of Fleet Street (Twickenham Theatre), Seabourn: Odyssey (Cruise Line), Hamlet (Open Air Tour), Story Box (Lost Theatre), The Rocky Horror Show (Manchester Palace Theatre).

‘When choosing a place to study a postgraduate degree, Central stood out due to the diversity and flexibility of the course structure, focusing on acting, singing, movement, composing and actor musicianship. I tailored the course to fit my skills and this helped me to secure an open-minded agency and keep my creative options open once leaving Central. I learnt to demand a level of professionalism and discipline from my work and my career path.’

BEYOND CENTRAL
The MA/MFA Performance Practice as Research are taught courses for performance innovators who wish to investigate and interrogate the concepts and practices within contemporary performance.

The courses are designed for the ‘auteur’, the individual practitioner/researcher, working across disciplinary boundaries. Those with an established practice and/or background in performance theory take their work to the edges of their specialism(s) exploring untouched ground, establishing new ways of thinking about and doing performance, while pushing the boundaries of their discipline(s).

Students become a part of a thriving community of postgraduate scholars and practitioners working within a School-wide framework for research and experimentation. Throughout, emphasis will be placed on a reciprocal relationship between theory and practice, where one always feeds into and enlivens the other. Students interrogate, test and apply the most recent thinking and practices within their particular fields, and are encouraged to experiment and innovate by developing their own work, which is presented as part of the Brink Festival. As the courses value the particular skills and personal proposals that individual students bring to them, the interests that they express shape the timetable and content of course units. Both MA and MFA students start by learning the key vocabularies and skill sets within the Critical Contexts and Performing Practices units before moving into the individual laboratory work in the Developing Your Disciplines unit, while concurrently joining others in the MA community in the Performing Research unit. They then go on to produce the Brink Festival as part of the Laboratory of Performance Practices unit, whilst taking advantage of a further unit on Archiving Practices offered within Central’s MA Framework.

For MAs, the last term (July to September) is undertaken as a Sustained Independent Project (SIP), where students synthesise all the learning and development through a multi-modal output within a dissertation. MFA students return in October for their second year, provoked by their own work in the Brink Festival and with new work presented to them, they engage in an extended MFA Sustained Independent Project (SIP). This is a supervised multi-modal thesis, gaining expertise in the various dramaturgies, modes and models of PaR through the lens of the methodologies developed in their first year and others examined as part of their MFA research second year.

During the MA/MFA Performance PaR, students might expect to:

> participate in workshops and seminars to investigate the relationship between the concepts and materials of performance
> analyse making, performing and spectatorship as interrelated activities
> engage and apply critical contexts and concepts
> explore different strategies and methods for doing research and disseminating the findings, leading towards a conference presentation
> undertake laboratory exploration of performance practice as a way of testing out ideas
> develop work towards a public presentation at Central’s Brink Festival
> undertake a Sustained Independent Project (SIP) culminating in a dissertation or a portfolio documenting practice-based research of equivalent weight.

* MFA route subject to approval
ASSESSMENT
This is through presentations, performances, process work and written submissions, as well as a personal documentation project or dissertation.

RECENT VISITING STAFF
Louise Orwin, Mark Peter Wright, Kevin Logan, Salomé Voegelin, Dr Konstantinos Thomaidis, J. Luis Manuel Campos, Dr Tania Batzoglou Dr Nando Messias, Dr Jo Scott, Ita O’Brien, Ros Philips, Jon Davison, Deirdre McLaughlin, Dr Jessica Hartley.

BEYOND CENTRAL
Graduate employment and career pathways include: Choreographers, Composers, Creative Producers, Dramaturges, Directors, Artistic Directors, Performers and Visual Artists, for example, Assistant Designer. Berlin State Opera House; Producer with Franko B; Public Engagement Coordinator, Battersea Arts Centre; Assistant Producer, War Horse; Personal Assistant, Alexander McQueen; Administrative/Artistic Assistant, Clean Break; Assistant Designer, English National Opera; General Manager, National Youth Theatre; Artistic Director, Portmanteau; Dancer, Candoco Dance Company; Dramaturg, Young Vic; Venue Manager, The Rag Factory; Producer, Tiger Aspect Productions.

In addition, performance work that was developed on the course as part of Central’s Brink Festival, has gone on to be presented at The Place, The Space, The Old Vic Tunnels, the Roundhouse, Camden People’s Theatre, The Brighton Festival, Beacons Festival and the Edinburgh Festival, among others.

The course has also proved to be a highly successful grounding for PhD research and an academic career (or portfolio career as practitioner-academic).

HEDDA S. RUI
Graduated 2013, currently experimenting with the practice of speaking text in performance in Norway, having premiered a self-written and directed monologue in Chicago last year.

‘The course allowed me to interrogate my own practice as a theatre maker. Working within the methodology of practice-as-research enabled me to explore my own work in depth and has taken it to new and exciting places. The high level of theoretical reflections, combined with the rigorous practical experimentation, has truly given me the opportunity to question, understand, articulate and continuously develop my own artistic practice. I am currently working on the development of my postdramatic performance practice of intertextuality, continuously questioning where and how the text can reside on stage and in speech: as music, as materiality, or as a body-in-itself between multiple speakers.’
Some of the major innovations in performance practices over the past hundred years have been drawn from scenographic developments. The courses approach scenography from multiple practical and theoretical perspectives to create new opportunities for performance design, experimentation and authorship.

Drawing from past and present approaches to performance design, the Scenography courses are concerned with exploring dynamic and innovative interplays between the body, space and time further informed by a variety of disciplines including sculpture, digital media, puppetry, choreography, film, architecture and sound.

In the first year, students of the MA and MFA combine for terms one to three of their course. The MFA extends into a second year that prolongs key practical and theoretical findings from the first year through independent and/or collaborative research, workplace/professional attachments and mentorships.

On the MA/MFA Scenography, students’ existing skills and practices are challenged, extended and refined as they investigate design processes, strategies and tools for creative developments. With a balanced mix of collaborative and independent work, and a particular attention to the interplay of practice and theory, the courses include: workshops and mentoring to explore speculative and operative uses/misuses of processes and tools ranging from dramaturgy, model making and technical drawing to audio-visual media, casting, interactive sensor technologies and software; as well as studies in relevant historical and theoretical frameworks and contexts for understanding and developing practice.

The MFA second year extends the practical and theoretical findings from the first year by undertaking one or two workplace/professional attachments, as well as tutorials and occasional seminars throughout the year, as part of an ongoing process of development and reflection leading to the submission of the final assessment.

Archives of past students’ work on the course can be seen at www.mascenography.co.uk.

* MFA route subject to approval
ASSESSMENT
This is by practical conceptions and realisations, written assignments and research presentations.

PROFESSIONAL FOCUS
Students have collaborated with other courses within Central to create and design new performance work, including MA Music Theatre, MA Advanced Theatre Practice, MA/MFA Performance Practice as Research, and MA Acting for Screen. Industry partners have included the V&A Museum, London Contemporary Dance School, London Biennale, Clerkenwell Design Week, English Touring Opera and National Theatre Studio. Students also work alongside a range of artists and designers, for example, Helen Pynor, Nic Sandiland, Antony MacDonald, and Dick Bird.

RECENT VISITING STAFF
Sophie Jump, Helen Pynor, Phoebe von Held, Dick Bird, Pete Gomes, Daniel Scott-Cumming, Robin Auld, Nenagh Watson, Scarlett Perdereau.

BEYOND CENTRAL
Graduate employment and career pathways include: working for a range of practitioners and companies, for example, Hotel Pro Forma, Shunt, Grid Iron Theatre Company, New International Encounter: Visual Theatre, Opera North, Charcoalblue, Bart Hess. Some have transferred to study Research Degrees. Graduates have been the recipients of awards such as The Linbury Prize for Stage Design and the Protégé Arts Initiative. Alumni are designing all over the world and have won fringe awards in Canada, China, Japan, USA and UK.

ANA INÉS JABARES PITA
Graduated 2012, currently assisting and designing on a number of productions.

‘Having a background in painting and music, the course challenged and broadened my creativity and, in particular, my understanding of space. The diverse range of students’ backgrounds on the course was also very enriching. After graduating, I assisted on and designed for over 20 productions including theatre, opera, film, exhibitions and events. In 2013, I received the Best Design Award at Ottawa Fringe Festival and was the Overall Winner of the Linbury Prize for Stage Design 2013.’

Thames Tunnel Shaft, Rotherhithe by Alice Helps
MA THEATRE STUDIES
(PERFORMANCE AND THE CITY)

One year, full-time, two years, part-time, October start | Full-time on-site attendance between July and August is not mandatory | Award: MA Theatre Studies (Performance and the City) (180 credits) | Application: see Further Information, page 105 | Course Leader: Dr Joel Anderson (see Staff, page 9)

London is a hub of artistic and cultural practice, and has a long history as a site of theatre and performance. With the city as its base and point of departure, MA Theatre Studies (Performance and the City) is a broad master’s degree, offering opportunities for specialisation in a range of areas including dramaturgy, creative practice, theatre marketing and publicity, and reviewing, as well as academic scholarship.

The course provides an opportunity to explore the city’s theatres, to understand the pressures and practices that form London’s theatre scene, and to consider the performances that haunt the city. It takes this urban context as a starting point for exploring key questions; as researcher, reviewer, dramaturg, and critic, the student will engage with the city and its performances, acquiring knowledge, skills, and competences along the way. Students engage with how the city itself performs, and examine questions around the experiences of living, working, and moving in the metropolis.

MA Theatre Studies (Performance and the City) considers how theatre shapes and is shaped by context, taking students into the city and behind the scenes in the institutions that give it its character and potency. Study is grounded in engagement with buildings, events, organisations and practices. As such, the course is excellent preparation for work in various roles in the theatre sector; a critical approach is maintained throughout, and students develop academic and scholarly abilities.

The MA is taught by way of six units, which each offer access to a different aspect of theatre and performance studies, and provide the possibility for students to develop specialist interests. Units offer a mix of seminars and lectures, classwork, independent research, group work, field study and the development of specific outputs appropriate to possible professional fields. Some units are shared with other MA programmes, giving students opportunities for collective work with students from across the School and access to a range of visiting tutors and guests. Students can develop their particular interests or develop their prospective professional profile in the final unit, the Sustained Independent Project (SIP).

Other units may include:
> Reviewing Performance
> Shakespeare in London
> Archiving Practices, Practising Archives
> Critical Contexts
> Performing Research
> Cultural Landscapes.

Each unit is intensive and, where appropriate, is delivered with the support of relevant experts (e.g. theatre journalists, arts managers, academic specialists). Students have the opportunity in the third term to take a unit from another area of the School. The final term gives students a chance to work intensively in an area of personal interest, with support from the course leader and tutors.
ASSESSMENT
This is through formats used in the relevant industries and in academia, e.g. visual presentations, conference presentations, essays, reports, reviews and written submissions; personal portfolio or dissertation.

PROFESSIONAL FOCUS
Students are taught by, and forge partnerships with, practitioners and organisations in the development of their work. In the past, guests and venues have included: Lyn Gardner and Michael Billington (The Guardian), representatives of Equity, BBC, Ambassador Theatre Group, The Old Vic, Shakespeare’s Globe, National Theatre, Live Art Development Agency and the V&A. Students have opportunities to participate in the wider academic community, and are encouraged to develop knowledge and awareness of contemporary theatre and performance scholarship.

RECENT VISITING STAFF
Brian Logan, Colette Conroy, Manuel Vason, Laura Oldfield Ford, Dr Shehzana Mamujee, Maxie Szalwinska, J. Luis Manuel Campos, Dr Sarah Dustagheer, Efrosini Protopapa, Dr Shaun May, Rachel Barnett, E. J. Trivett.

BEYOND CENTRAL
Graduate employment and career pathways include: posts at Shakespeare’s Globe, the Hong Kong Arts Festival, Hampstead Theatre and the Ruhrtriennale Festival, Germany. Theatre Press Officers, Teachers, Tutors, Directors, Artistic Directors, Administrators, Youth Theatre Facilitators and Producers in London and New York. Research Degrees including those at Central and at King’s College, London.

JOSEPHINE YIM
Graduated 2010, Project Manager, Hong Kong Arts Festival.
‘The course combines theories with practical experience. Not only were we able to discuss and apply theories in our research and study, but we were given the opportunity to learn from professionals from the London theatre industry, which I particularly enjoyed. I met and visited people from The Globe, The National and the Ambassador Group which made the whole course solid, both academically and practically. Studying here not only provided me with a thorough understanding of the theatre industry, it also equipped me to be ready for the arts industry.’

Archiving Practices, Practising Archive
MA/MFA Voice Studies

MA: one year, full-time, October start | MFA: two years, full-time, October start
Full-time, on-site attendance between July and October is not mandatory
Award: MA Voice Studies (180 credits) | MFA Voice Studies (240 credits)
Application: see Further Information, page 105 | Course Leader: Jane Boston (see Staff, page 9)

Voice Studies courses at Central are nationally and internationally renowned, giving a specialised education in the study and practice of the spoken voice. They have a close relationship with the celebrated International Centre for Voice based at Central.

These courses are for graduates of appropriate disciplines who wish to follow a career in voice teaching and who seek specialised study and practice in voice and speech.

They are particularly likely to appeal to professionals who already have an interest in, and knowledge of, the voice and for applying it to the fields of performance practice, performance training or other related pedagogies, for example actors, directors, drama teachers, trained singers and speech therapists.

In the first year of the MFA, students join the MA students for Terms One to Three of their course. The MFA then extends into a second year, beginning in October, that involves a mix of workplace attachments, mentorships and observed practice, in close liaison with members of the related industries. In the second year of the course, students are encouraged to specialise in one or more directions, building on their first year’s teaching.

Term One develops awareness of personal and professional needs and gives a foundation in practical skills, related academic disciplines, vocal pedagogy and research methods for the more applied work that follows.

Term Two builds on this by relating acquired knowledge and practical experience to the needs of others and seeks to develop growing confidence and abilities. Practical experience of teaching, both of groups and of individuals in institutions where voice work is relevant, begins in this term.

Term Three consolidates the work already done, extends the teaching experience in a variety of contexts, and allows for a deepening of thought about voice as a field of study. It includes advice on preparation for a professional career.

Term Four of the MA is focused entirely on the preparation and submission of a portfolio or dissertation.

The MFA second year widens the opportunities to develop voice knowledge within a variety of professional contexts in which pertinent questions can be asked, protocols tested and new structures suggested. This will involve a combination of workplace attachments, mentorships and reflective observation where appropriate.

Students are expected to undertake tutorials and occasional seminars throughout the year, although these may be via Skype, as part of an ongoing process of pedagogical reflection and engagement leading to the submission of a final dissertation.

The MFA offers a further embedding of skills and concepts learnt during its second year. In some countries the MFA is more recognised, particularly for those interested in teaching, or researching in a higher education environment.
ASSESSMENT
During the first three terms of both courses, assessment is through written work, practical projects and teaching practice. In the fourth term of the MA, students complete a dissertation or portfolio focusing on their specialist area of enquiry arising from the work of the course. In the MFA second year, assessment is by means of documents based on field experience and related research.

RECENT VISITING STAFF
Annie Morrison, Joanna Weir-Ouston, Barry Kur, Penny Dyer, Jan Haydn Rowles, Helen Ashton, Tim Birkett, Alex Bingley, Ilan Reichel, Debra Leigh, Natacha Osorio, Frankie Armstrong, Patricia Bardi.

BEYOND CENTRAL

JESS CHAMBERS
Graduated 2014, member of the voice teams for the RSC’s Matilda The Musical in London and Sydney and the Shaw Festival in Canada.

‘The practical teaching experiences I had on the MFA Voice Studies course and the pedagogical and personal reflection that the teaching staff encouraged, helped me to develop my practice and confidence and prepared me for success in the profession. Through workplace attachments and mentorships, the course offered me the opportunity to connect with industry professionals who have been key to my career development. I graduated as a highly employable coach and with work prospects that I could never have anticipated.’
MA/MFA Writing for Stage and Broadcast Media

The MA/MFA Writing for Stage and Broadcast Media offers students vocational training in writing drama across a range of different media contexts. Although the primary focus is on writing for television, film, theatre and radio, Central also runs optional units in writing for new music theatre and, in collaboration with MA Applied Theatre, writing with and for communities. The courses provide the opportunity for students to develop the core competencies and skills of the dramatist to explore their own ‘voice’ and develop their confidence as dramatists, and to appreciate the specific media contexts within which professional writers work.

Key features are: practice-based enquiry into techniques and processes for writing for stage and screen; a series of writing projects to engage with different styles and formats of production; associated study of writing techniques and issues of performance in relation to theatre, cinema, television and other relevant contexts.

The MA and MFA are taught in group sessions and through individual tutorials. During these sessions participants will consider the fundamentals of dramatic writing. Indicatively, these will include structure, narrative, dramatic action, genre, character, dialogue and rhetorical effect. Students will study different approaches to writing, including individual authorship, group writing and writing to specific briefs. Students will attend masterclasses, seminars and workshops that focus on particular modes of writing for different production contexts, and will be part of a writers’ group, providing peer support in developing their writing. Their vocational work is complemented by individual research and appropriate theoretical discussion and enquiry. Students will address historical, theoretical and critical contexts within which traditions of dramatic writing have evolved.

Students will engage in a range of projects that test and develop their skills as a writer of drama. Indicatively, these will include forming a team of writers to evolve a television series, writing a short play script workshopped with actors, writing a short film script, writing a radio play and developing and writing a complete dramatic script for production in a particular medium (stage, radio, television, music, theatre or film).

In undertaking these projects students will acquire an understanding of working in different formats, as well as the role of the writer in current production processes.

Through a rolling programme of guest speakers from the industry, students will also gain some knowledge of commissioning and production protocols in different media, of working with agents and of hearing from established writers working across different fields of drama. The MA ends with a Sustained Independent Project where students are able to focus on a full-length ‘calling card’ script in whatever medium they choose.

In the first year of the MFA, students will join the MA students for two-thirds of their course. The MFA extends into a second year that engages students with further specialist subject skills. MFA writers will be expected to produce two ‘calling card’ scripts and to develop a plan for professional development. MFA students are offered extended and sustained script development support, and will be expected to develop professional ties and work closely with members of the related industry to establish themselves as professional practitioners. In the second year of the course, students are encouraged to specialise in one or more fields, building on the first year of teaching. The MFA second year widens the opportunities to practise knowledge within a context and framework where pertinent questions
can be asked, protocols tested and new structures suggested. Students will be expected to undertake tutorials and occasional seminars.

Within the 1200 hours of the second year of the MFA, students will complete two full-length dramatic texts in the medium of the writer’s choice, an accompanying critical reflection and a portfolio comprising, for example, relevant supporting material taken from the writer’s journal, any treatments the writer may have produced, a plan for professional development, indication of professional contacts developed whilst on the course, and a report on any attachment activity that may have been undertaken whilst doing the project (e.g. if the student attended meetings in a theatre literary department).

The MFA offers a further embedding of skills and concepts learnt during the first year. In some countries, the MFA is more recognised, particularly if participants are interested in teaching or research in a higher education environment.

**ASSESSMENT**

This is through peer assessment, practical assignments, essays, scheme of research, presentations, and the submission of a practitioner portfolio, including personal insights, research, the student’s own scripted material and a plan for professional development.

**PROFESSIONAL FOCUS**

There is an informal series of talks by guest speakers. Past speakers from across the industry have included Mike Leigh, Chloe Moss, Sarah Daniels, Dennis Kelly, David Edgar, Tim Crouch, Simon Stephens, Lucy Prebble, Sir Ronald Harwood, Tracy Letts, BBC Writersroom, Ola Animashawun, Manda Levin, Sarah Golding, Chris Campbell and Mel Kenyon. Central also has links with the Royal Court Theatre, Hampstead Theatre and the BBC. The MFA course encourages students to develop professional ties, and will support them in their efforts to gain experience in professional contexts, as well as help them develop their list of industry contacts. Examples of professional connections would indicatively include work experience with a professional theatre literary department, such as the Royal Court Theatre in London.

**RECENT VISITING STAFF**

John Donnelly (Playwright), Tanika Gupta (theatre, radio, film), Katharine Way (TV Writer), Mark Tilton (Screenwriter), Ola Animashawun (Theatre Director, Associate Director, Royal Court Theatre), Federay Holmes (the Factory), Darren Rapier (TV Writer), Sarah Golding (screen development), Sue Teddern (Radio Dramatist), Gillian Richmond (TV and radio drama), Deirdre McLaughlin.

**BEYOND CENTRAL**

Graduate employment and career pathways include: Writer in theatre, radio and/or screen-related industries. Script Editor, Literary Manager, Writing Tutor, work with script development, dramaturgy, creative partnership schemes, copy editing, and writers in education and the community, such as the Writers in Prisons Network.

**VINAY PATEL**

Graduated 2011, his debut play, in association with HighTide, was performed at Edinburgh Festival Fringe 2014, before transferring to the Bush Theatre RADAR season, and then to headline the Vaults Festival; also attached to Theatre503 and developing projects for Channel 4 and the BBC.

‘Coming back to study after a couple of years out was the best decision I’ve made. Having a safe, constructive environment to try my work out gave me the confidence to write, and the demands of the course instilled in me the self-discipline that’s vital for pursuing writing as a career. It provided me with a network of friends that I still collaborate with today and rely on to help make my work stronger.’

**FURTHER INFORMATION**

For further information, please visit wwwUEL.ac.uk/writing MFA writing for stage and broadcast media
These courses draw on specialist techniques developed in arts and community education and performance practice to offer learning and training opportunities appropriate to the needs of a diverse range of people.

DIPLOMAS

Central offers four part-time practical non-accredited diplomas, for those who wish to undertake an introduction to actor or performance training. Please note that you must be successful in audition to gain a place on these Diploma courses.

Gap Year Diploma – a one year, part-time course (September – August, Saturdays and an intensive summer project), for those taking a year out from formal education. This course develops career skills, audition techniques and acting skills. Students will perform extracts from plays in a studio-based performance project. The Gap Year Diploma is an ideal course to hone skills before applying to a full-time course, or to increase skills if applicants have not been successful at auditions.

Acting Diploma – a one year, part-time course (January – August, two evenings a week and an intensive summer project), which develops voice, movement and acting skills. The course culminates in a studio-based performance project.

Musical Theatre Diploma – a one year, part-time course (January – August, two evenings a week and an intensive summer project), which develops acting, movement, dance and singing skills. Students will perform extracts from musicals in a studio-based performance project.

Performance Making Diploma – a one year, part-time course (January – July), that develops performance making skills for Learning Disabled Adults. Working in partnership with learning disabled theatre company, Access All Areas, there are 15 heavily subsidised scholarships funded by the Leverhulme Trust.

SUMMER SCHOOL

The Summer School offers short training courses, between two days and three weeks, which focus on key techniques and skills used by actors. Courses take place in July and August from 10.00am – 4:30pm. All courses, with the exception of Youth Theatre, are for those aged over 17 years.

Current courses offered include:

> Acting for Beginners
> Acting for Camera for Beginners
> Actors’ Audition Pieces
> Stage Combat
> Directed Scenes
> How to Become an Actor
> Improvisation
> Working with Text
> Musical Theatre
> Preparing for Higher Education: Studying Drama
> Summer Theatre Company
> Summer Shakespeare
> Voice Fundamentals
> Youth Theatre for Actors 11 – 17 Course 1.
> Youth Theatre for Actors 11 – 17 Course 2
> Youth Theatre for Actors 6 – 11.

EVENING COURSES

These short courses develop acting skills and techniques. Several freestanding modules are offered, each taught for an eight-week period, meeting two evenings a week, plus one Saturday session. All modules run concurrently and may be taken independently, or in sequence, to form a unified programme of practical study, for those aged 18 years and over.
Recent evening courses include:
> Acting – An Introduction
> Acting – Text 1
> Acting – Text 2
> Acting – Shakespeare
> Audition Techniques
> Directing – An Introduction
> Singing
> Voice for Performance – An Introduction.

One-to-one sessions are also offered in the following:
> Acting/Audition Techniques
> Accent and Dialect Coaching
> Individual Voice Coaching for Actors
> Voice for Overseas Actors.

SATURDAY YOUTH THEATRE

Saturday Youth Theatre offers drama classes for students aged 6 – 17 years. Students explore a range of drama techniques including improvisation, voice, movement and working with text. Classes are divided by age and take place every Saturday during term time. Each term culminates in a sharing of the students work to carers, family and friends. Students do not need experience to take part, just enthusiasm and commitment. Many young people attend for a number of years and some go on to study full-time at undergraduate level, eventually making careers in the profession.

TRAINING SOLUTIONS

Central has an established and successful history of delivering business training in the private, public and voluntary sectors. From twenty years of sector-specific experience and transferring skills from theatre to business, Central helps clients drive change throughout their organisation with innovative, experiential learning, providing hands-on experience. The power to communicate is at the heart of performance: the art of influential voice, speech, presentation and communication in a business environment is an identical framework to an actor’s performance.

All work explored within the training courses ensures direct implementation into the workplace for high impact.

Current and previous clients include Twitter, Imperial College, Cognizant, Abbott Nutrition, Barclays, Deutsche Group, Transport for London, King’s College, John Lewis, NHS, Ikea, VW Group and Oxfam, as well as teachers, civil servants, journalists, barristers, royalty, doctors, dentists, CEOs, HR managers, politicians, financiers, television presenters, preachers and Members of Parliament.

Central delivers bespoke training courses, one-to-one training sessions, open courses, team away days and skills workshops.

Typical training areas include:

**Communication**
> Confident Communication
> One-to-One Voice and Communication Coaching
> Elocution, Articulation and Accent Softening
> Personal Voice Power.

**Presentation**
> Conquering Nerves
> Pitching for Success
> Performance in Presentation
> Professional Presentation for Media.

**Leadership and Management**
> Personal Impact
> Team Effectiveness
> Conquering Nerves
> Building Influence and Rapport.

**Creativity**
> Storytelling
> Sharing a Vision
> Forum Theatre
> Communicating Ideas.
Cast of public production *The Man Of Mode* by George Etherege in Central's reception
UNDERGRADUATE COURSES

All applications must be made online via the UK’s nationwide Universities and Colleges Admissions Service (UCAS) [www.ucas.com](http://www.ucas.com). The UCAS code for Central is C35 (a campus code is not needed) and individual course codes are listed on the course pages of this prospectus. Applications should be made by the UCAS 15 January deadline to ensure that they are considered. For admissions criteria see [www.cssd.ac.uk/undergraduate-applications](http://www.cssd.ac.uk/undergraduate-applications).

POSTGRADUATE COURSES

Applicants should complete the postgraduate application and reference forms available on Central’s website [www.cssd.ac.uk/postgraduate-applications](http://www.cssd.ac.uk/postgraduate-applications) or request a form by telephone on +44 (0)20 7722 8183, or email enquiries@cssd.ac.uk. We have to consider applications in the order they are received, so it is advisable to apply early. We begin accepting applications in October in the year prior to the start of the course. Applications made from Easter onwards may be too late to be considered, as many courses become full very quickly. When a course becomes full and is no longer accepting applications, this will be stated on the individual course page. For admissions criteria see [www.cssd.ac.uk/postgraduate-applications](http://www.cssd.ac.uk/postgraduate-applications).

RESEARCH DEGREES/DOCTORAL STUDY

Research degree application and reference forms are available on Central’s website [www.cssd.ac.uk/research-degrees-applications](http://www.cssd.ac.uk/research-degrees-applications) or you can request a form by telephone on +44 (0)20 7722 8183, or email enquiries@cssd.ac.uk.

Applicants will need to register initially for the MPhil (unless you are transferring research begun for a PhD elsewhere). To upgrade to the PhD, see [www.cssd.ac.uk/research-degrees-applications](http://www.cssd.ac.uk/research-degrees-applications).

HOW TO APPLY

## ADMISSIONS POLICY

Most courses at Central prepare students for a higher education qualification and professional practice: knowledge and analysis are integrated with practical skills training, so that graduates will be informed by insight and reflection. Central’s policies and procedures for admission aim to identify applicants who can benefit from this combination of intellectual engagement and professional training and to ensure a good match between ability and the demands of the course, in order that those who begin a course can reasonably expect to succeed and achieve a qualification.

Central is committed to offering opportunities to applicants from varied educational backgrounds who can demonstrate that they have the capacity to study in this way, to benefit from that study and to succeed. The selection process considers not only educational qualifications, but also evidence of aptitude and motivation. Central values learning from prior experience and particularly welcomes mature students who return to formal study. The School’s Single Equality Policy applies to the admission process and the same criteria for selection for each course apply to all applicants.
AUDITIONS/INTERVIEWS

Once we have received your application the relevant course team will review the information you have provided and decide whether or not to invite you to attend an audition/interview. There is no alternative to admission by audition/interview.

If you are selected you will be contacted by email to inform you how to secure your audition/interview, along with any requirements and tasks you must prepare. The majority of auditions/interviews are held on Central’s site in London, however auditions/interviews are also hosted at a number of international venues. For a full list of international auditions/interviews, see www.cssd.ac.uk/news/international-auditions-and-interviews.

DISTANCE AUDITIONS/INTERVIEWS

If you live abroad and are unable to attend an audition/interview in person, you may, at the discretion of the Admissions Tutor, be offered the opportunity of a distance audition/interview.

AUDITION/INTERVIEW FEES

For the BA (Hons) Acting, MA Acting, MA Acting for Screen, MA Drama and Movement Therapy (Sesame) and MA Music Theatre courses there is a non-returnable audition/interview fee. If Central invites you for an audition/interview, details of payment will be in your invitation email. Candidates attending auditions/interviews outside the UK must also pay this fee, although this may be paid in the equivalent local currency amount. Details will be included in your invitation email.

ENGLISH LANGUAGE PROFICIENCY

Students for whom English is not their first language must prove their English language proficiency by taking an approved English language test. There are a number of organisations that offer these tests. For details of the tests that Central accepts, see www.cssd.ac.uk/content/english-language-requirements.

Students do not need to pass an English language test prior to making an application, or even prior to audition/interview. If we wish to make an offer of a place on a course we can make passing an English language test a condition of the offer. Students must have met Central’s English language requirements one month prior to the start of their course. We are not able to issue Confirmation of Acceptance for Study (CAS) for international visa students unless they have first met our English language requirements.

ACCREDITATION OF PRIOR LEARNING

Accreditation of Prior Learning (APL) is a process that can, exceptionally, allow a student to join a course at an advanced stage and be given credit for the section(s) of the course they have missed. The first stage for APL is making a formal application for the course (i.e. through UCAS or through direct postgraduate application).

TUITION FEES

For each academic year, or for the part of an academic year in which you are enrolled, Central will charge you a tuition fee. This covers all elements of your registration, tuition and supervision. A complete guide to fees and paying your fees will be sent along with your offer letter. The following is a summary of this information:

> Tuition Fee Levels 2016-17 (including ‘Frequently Asked Questions’)
  www.cssd.ac.uk/content/tuition-fees.

DEPOSITS

All postgraduate course offer letters include a request for a non-refundable deposit of £500 (home/EU) or £1000 (overseas) in order to secure your place. Undergraduate non-EU students are requested to pay a deposit of £1000. All deposits are deductible from the individual course tuition fee. This deposit aims to avoid the situation where an applicant accepts a place on a course and subsequently withdraws late in the application process, thereby preventing an offer being made to another applicant. Home/EU undergraduate students do not need to pay a deposit.
HOW CAN I PAY MY TUITION FEES?

Fees due in any academic year are payable in a single lump sum no later than 1 September before the start of that academic year.

There are three options available for paying tuition fees:

1. Most home/EU undergraduate students are not required to pay the tuition fees in advance, as they are eligible for a student loan from the Student Loans Company www.gov.uk/student-finance to cover the cost of fees. If you take out a student loan for fees, these will be paid directly to Central on your behalf.

2. You can pay your tuition fees on or before the 1 September deadline in a single lump sum.

3. You can pay your tuition fees in instalments. A scheme is available to assist self-financing students (those who are not eligible for a student loan), which will permit you to pay your tuition fees in two instalments. Under the scheme, half the fees must be paid by 1 September and the balance by 9 January at the start of the second term. An extra charge of £250 must be paid for this facility, and is payable along with your first instalment. Failure to pay the full tuition fees or an instalment by the due date may result in deregistration.

BANK CHARGES

Please note that there may be substantial charges on bank transfers, both within the UK and the country of origin, if paying from abroad. You must ensure the transfer of adequate funds to cover both these charges and your course fee. You may prefer to pay by debit or credit card.

STUDENT FINANCE AND FUNDING

FINANCING YOUR LIVING AND OTHER COSTS

In addition to tuition fees, you should also take into consideration the cost of living in London including accommodation (see page 108). You must make sure you have sufficient financial resources to meet the maintenance and other expenses that may be incurred throughout your course. However, you may be eligible for assistance with living costs through grants and/or loans (information is outlined on the following pages).

FINANCIAL AID AND STUDENT LOANS

Students can apply for a number of government-funded loans and grants, see www.cssd.ac.uk/student-finance-and-funding for further information.

SOURCES OF FINANCIAL INFORMATION

Additional information, including other websites and publications:

> www.gov.uk/student-finance
> www.gov.uk/extra-money-pay-university/bursaries-scholarships-and-awards

International students will need to seek funding from their country of origin. There is useful information on the following websites:

> UK Council for International Student Affairs www.ukcisa.org.uk
> British Council www.britishcouncil.org

US FEDERAL LOANS

Central participates in the US Department of Education Direct Loan Program (our Federal School code is G10089). Detailed information on how to apply for US Student Loans can be found on Central’s US Loans website www.cssd.ac.uk/student-finance-and-funding. To begin the process you will need to complete a Free Application for Federal Student Aid (FAFSA) on the US Department of Education website www.fafsa.ed.gov or contact the US Department of Education’s Federal Student Aid Information Centre at 1-800-4FED-AID (1-800-433-3243).
SCHOLARSHIPS, BURSARIES AND AWARDS

Central is committed to remaining open to all potential students regardless of their background and building upon our existing success in retaining students and helping them to achieve their full potential. The School provides access to over £100,000 of scholarships and bursaries for students studying on particular courses. Up-to-date details of how to apply for scholarships, bursaries and awards can be found on Central's website: www.cssd.ac.uk/student-finance-and-funding.

OTHER SCHOLARSHIPS

Marshall Scholarship
The Marshall Scholarship is a full scholarship and is made available for US students who wish to study at graduate level. See www.marshallscholarship.org.

Fulbright Scholarship
The Fulbright Scholarship is a federal scholarship providing opportunities for US students, scholars and professionals wishing to undertake graduate study, advanced research or teaching in the UK. See www.fulbright.org.uk.

BECAS Chile Scholarship
The BECAS Chile Scholarship is a federal scholarship for Chilean students who wish to undertake graduate study in the UK. See www.becaschile.cl.

Central also nominates students for a number of external prizes and awards. In the past these have included the Lilian Baylis Award, Ian Fleming Musical Theatre Awards, Laurence Olivier Bursary, Sir Alec Guinness Memorial Award, BBC Performing Arts Fund, Spotlight CDS Prize and The Sir John Gielgud Bursary. Central students can also apply for the Rose Bruford Memorial Trust Drama Award and The Michael Northen Student Design Bursary.

STUDENT ADVICE SERVICE

The Student Advice Service offers assistance with many aspects of student life, including accommodation, counselling, and managing finances.

ACCOMMODATION

The Student Advice Service offers information and support to students in finding somewhere to live through a network of accommodation services, including local estate agencies. Please note that Central has no halls of residence, but students are eligible to apply for a limited number of allocated places at the University of London Intercollegiate Halls.

Central's Accommodation Service
www.cssd.ac.uk/students/student-services/accommodation, telephone +44 (0)20 7559 3900 or email sas@cssd.ac.uk.

University of London Housing Service
www.housing.london.ac.uk/cms, telephone +44 (0)20 7862 8880 or email housing@lon.ac.uk. This service is available for Central students wanting help with accommodation, including legal advice and a contract checking service.

HALLS OF RESIDENCE

University of London Intercollegiate Halls
www.halls.london.ac.uk/residents/intercollegiate-halls, telephone +44 (0)20 7862 8881. To make an application for the University of London Intercollegiate Halls, please contact the Student Advice Service directly.

University of London’s Property Management Unit
www.housing.london.ac.uk.
All postgraduate students and full-time second and third year undergraduate students can apply for single rooms in self-catering flats at four London locations.

Private halls of residence
www.cssd.ac.uk/content/accommodation-support. There are a number of privately run student halls, some managed by charitable institutions and some by commercial companies.
PRIVATE RENTED ACCOMMODATION

Many Central students live in shared private rental accommodation in northwest London with other students from the School. The Student Advice Service holds two Sharers’ Days before the start of term to assist students in finding a suitable property and potential housemates. Local letting agencies often also attend to present suitable properties. These Sharers’ Days are only available for Central students.

COUNSELLING

The Student Counselling Service offers short-term counselling to all registered students. It is free and confidential. The service subscribes to the British Association for Counselling and Psychotherapy’s Ethical Framework for Good Practice.

MANAGING YOUR FINANCES

The Student Advice Service staff are able to help students experiencing any difficulties such as a shortage of funds, debt, budgeting, eligibility for student support, or student support entitlement such as applying for crisis loans.

There is also a government website where you can find out more about student financial support www.gov.uk.

LEARNING CENTRE

The Learning Centre offers a wide range of specialist and general academic support and advice. This includes providing a range of information, guidance and support to students with disabilities and learning differences, as well as Learning Skills sessions and one-to-one tutoring. The Learning Skills Programme Leader is Jo Shah.

The Learning Centre offers:
> 1:1 learning skills tutorials to support writing and the use of media and technology
> group sessions on a wide range of learning skills
> 1:1 tutorial support for students for whom English is an additional language
> a drop-in service for advice on issues relating to disability/dyslexia
> free dyslexia 30-minute initial screening appointments
> dyslexia diagnostic appointments
> 1:1 dyslexia-specific study skills support
> 1:1 enabling and assistive technology training
> trans mentoring for students who plan to/are transitioning while studying
> mentoring for students with long-term conditions
> British Sign Language (BSL) interpreting
> assistance for students with applications to their funding body e.g. Student Finance England (SFE), Arts and Humanities Research Council (AHRC) for Disabled Students’ Allowance
> needs assessments
> disseminating information to relevant academic and other departments.

Disabled Students’ Allowance (DSA)

If you have a disability or learning difference and you are a home student, you may be eligible for a Disabled Students’ Allowance. You can find out more information and apply at www.gov.uk.

For more information about the DSA application process, please contact:

Disability Service Coordinator
telephone +44 (0)20 7559 3992

Dyslexia Service Coordinator
telephone +44 (0)20 7449 1586
or email dds@cssd.ac.uk.
In order to sustain and develop the training it offers and to provide financial assistance to students, Central relies on the support of philanthropists. Without their contributions, this would not be possible. Central thanks all those supporters who have requested that their names do not appear on these lists and all those who give their time and expertise to support students throughout their training and beyond. See page 108 for further information on scholarships, bursaries and awards.

Central thanks the following individuals and foundations who have recently made donations of £1000 or more to support the School’s students and their work:

The late Margareta Bundy
The late Patricia Craig
Wendy Craig
The late David Day
Victoria Dickie
John Drummond
Michael Estorick
Andrew Galloway
Jacqueline and Jonathan Gestetner
Brian and Anne Goodban
Ros and Alan Haigh
Laurence Harbottle
Pippa Harris
Professor Gavin Henderson CBE
Robbi D. Holman
Mrs Milner
Nicholas Murphy
John Peach
Charles Perrin
Jacqueline Silverberg
Claudia Spies
Paul Taiano
Pia Trona

TRUSTS AND FOUNDATIONS
The Andrew Lloyd Webber Foundation
The Andy Stewart Charitable Foundation
The Beatrice Lillie Trust
The Behrens Foundation
Outbox LGBT Theatre Project: funded by the National Lottery through the Big Lottery Fund
Commercial Education Trust
Guildford Academic Associates
The Harold Hyam Wingate Foundation
The John Thaw Foundation
The Leverhulme Trust
The Neaveth Fund (University of London)
The Roger and Ingrid Pilkington Charitable Trust
The Stanley Picker Trust
The Savile Club
Shoresh Charitable Trust
The William Walton Trust
Sir Siegmund Warburg’s Voluntary Settlement

AWARDS
The Gary Bond Memorial Award
The Clive Brook Memorial Award
The Jane Cowell Memorial Award
The Walter Douglas Johnstone Memorial Fund
GOVERNANCE
Paul Taiano
Chair of Governors
Chair of Nominations Committee and Remuneration Committee
Independent
Anthony Blackstock
Chair of Audit Committee
Independent
Professor Ross Brown
Academic Board
Victoria Dickie
Independent
Pippa Harris
Independent
Professor Gavin Henderson CBE
Principal/CEO
Menna McGregor
Independent
Professor Simon McVeigh
Independent
Anne Mensah
Independent
Jodi Myers
Independent
Charles Perrin CBE
Chair of Finance and Employment Committee and Investment Sub-Committee
Co-opted University of London
Natalie Poernig
Students’ Union President 2014/15
Peter Roberts
Deputy Chair of Governors
Independent
Martin Scott
Independent
Dominic Tulett
Staff
Leonora Twynam
Independent
Leonie Webb
Postgraduate Student
Deborah Scully
Deputy Principal (Corporate)
Deputy CEO / Clerk to Governors
Karen Burnell
Deputy Clerk to Governors

PATRON
HRH Princess Alexandra
The Honourable Lady Ogilvy KG, GCVO

PRESIDENT
Michael Grandage CBE

VICE-PRESIDENTS
Cicely Berry CBE
Carrie Fisher
Stephen Fry
Zoë Wanamaker

FORMER PRESIDENTS
Lord Olivier, 1983
Dame Peggy Ashcroft DBE, 1989
Dame Judi Dench DBE, 1992-1997
The Right Honourable, Lord Mandelson PC, 2001-2008
Harold Pinter CH, CBE, Nobel Laureate, 2008

HONORARY FELLOWS
Dame Jenny Abramsky DBE
Joss Ackland CBE
Steven Berkoff
Claire Bloom CBE
Bette Bourne
Jo Brand
David Collison
Paule Constable
Diana Cooper
Marcus Davey
Dame Judi Dench DBE
Declan Donnellan
Carrie Fisher
Penny Francis MBE
Maria Friedman
Sonia Friedman
Heiner Goebbels
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Dame Joan Plowright DBE
Stephen Poliakoff CBE
Vanessa Redgrave CBE
Professor Sir Ken Robinson
Julian Rudd
Professor Richard Schechner
Jenny Sealey MBE
Joseph Seelig
Sir Donald Sinden CBE †
Rae Smith
Catherine Tate
Christopher Wade
Sir Arnold Wesker
Kevin Whately
Richard Wilson OBE
† deceased

PROFESSOR EMERITUS
Simon Shepherd

HONORARY PHD
Cicely Berry CBE
Yvonne Brewster OBE
Central receives funding and grants from a number of public and private sources, including the following organisations:

Central is reviewed by the UK Quality Assurance Agency (QAA) and many of the School’s courses are accredited by Drama UK.

DISCLAIMER

This prospectus was printed in advance of course starting dates. For further information see www.cssd.ac.uk or telephone +44 (0)20 7722 8183. The information given is intended as a guide for persons seeking admission to The Royal Central School of Speech and Drama and shall not be deemed to constitute a contract between the School and a student or any third party.

Central reserves the right to:

> make reasonable changes to the content and teaching provided on any course for any reason whatsoever
> not offer courses publicised in the prospectus in any particular year if numbers do not justify them
> vary published term dates in the event of interruption or loss of key services due to circumstances beyond its control, including fire, flood or other operational issues.

Where non-Central websites are mentioned in this prospectus, information about their content is supplied to the best of our knowledge. Central cannot be held responsible for information on these sites.

Should you become a student of the School you will receive further documents describing the teaching, examination, assessment and other educational services offered by Central.

Central undertakes all reasonable steps to provide educational services detailed in the prospectus and in those further documents. It does not, however, guarantee the provision of such services.

Should industrial action or circumstances beyond the control of Central interfere with its ability to provide educational services, the School undertakes to use all reasonable steps without incurring legal obligation, to minimise the resultant disruption to those services. Should you become a student at Central, this notice will constitute a term of any contract between you and the School. Any offer of a place made to you by the School is made on the basis that in accepting such an offer you signify your consent to the incorporation of this notice as a term of any such contract.

Please note that certain professional courses are subject to accreditation processes by the appropriate accrediting body and all offers are therefore made on the assumption that accreditation will continue.

The staffing arrangements are accurate at the time of going to press and can be subject to change. Central strives to credit the individuals and businesses it commissions for photography to the best of its ability.
ACKNOWLEDGEMENTS


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