“East 15’s extraordinary legacy and its reputation for rigorous and inspired teaching ensures students consistently display an unusual degree of courage, vision and versatility that is very exciting to watch.”

Colin Firth OBE
Welcome to the East 15 prospectus

As you will read in the pages that follow, East 15 offers an extraordinary, dynamic and unique portfolio of courses that span many areas of training for actors, directors, technical theatre specialists and students of theatre practice. In addition to the carefully selected UK students, we also teach and train students from over 26 countries worldwide (www.east15.ac.uk).

Here at East 15 we draw upon our traditions of over 50 years, while combining this with a keen sense of the changing world of stage and screen today. Our training is by professionals and for professionals, allowing our graduates to work successfully across the globe. Our international, outstanding teaching faculty is made up of professionals from all areas of live and recorded performance.

We have two first class campuses in Loughton, on the edge of London, and in picturesque Southend-on-Sea. This combination of resources and locations enables us to offer a broad and diverse range of courses at BA and MA/MFA level, and make use of innovative and excellently equipped learning facilities, such as the state-of-the-art Clifftown Theatre (www.Clifftowntheatre.com) and suites of studios and technical facilities at both campuses. We have an outstanding student satisfaction rating in the UK of 95% total satisfaction in national student surveys.

As part of the University of Essex, one of the UK’s leading academic institutions (www.essex.ac.uk), we pride ourselves on placing excellence at the top of our agenda in all our work.

I look forward to meeting many of you at auditions and interviews, and working with those of you that join East 15 for your study and training.

Leon Rubin
About this prospectus

This prospectus has been prepared in Spring 2018 for courses available from September 2019.

Although great care is taken in compiling this prospectus, it is for the general guidance of prospective students only. East 15 Acting School cannot guarantee the provision of all courses and services advertised in the event of circumstances beyond its control and therefore reserves the right to make changes or cancel any course without notice, should this become necessary. The School cannot be held responsible for failure/delay in performing obligations caused by things beyond its reasonable control, such as fire, flood or industrial action. For the most up-to-date information, please contact East 15 directly.

The full Procedures, Rules and Regulations for the University of Essex are set out in the Charter, Statutes and Ordinances and in the University Regulations, Policy and Procedures. Copies are available on request from the University. In accepting the offer of a place at the University, you consent to incorporation of this notice as a term of contract between you and the University.

Quality assurance

The Quality Assurance Agency (QAA) last undertook a Review of the University from 2-5 December 2014. This Review found that the University meets all expectations required of higher education providers, and commended the University’s focus on improving the student learning experience.

A copy of the full report is available on the QAA website at: www.qaa.ac.uk/reviews/reports

Further information

East 15 Acting School is part of the University of Essex.

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For over 50 years, East 15 has produced actors, directors, theatre practitioners and technicians for the international stage, TV, film and radio.

East 15, based in Loughton on the edge of East London and founded by Margaret Bury, grew from the work of Joan Littlewood’s famed Theatre Workshop, which broke new ground, re-interpreting the classics for a modern age, commissioning new plays from socially committed writers, and creating an ensemble capable of inventing new work.

It evolved into an outstanding ensemble that combined inspired, improvisational brilliance with method, technique, research, text analysis and the intense expression of truthful emotion.

Much of the original approach was based upon the theories of Stanislavsky and over the years new training methods at East 15 have now embraced approaches from diverse practitioners, such as Michael Chekhov, Rudolf Laban, Jerzy Grotowski, Jacques Lecoq, Peter Brook and other important contemporary trainers.

In 2000, East 15 merged with the University of Essex, a leading UK research-intensive university, opening an exciting new chapter in the history of both institutions and offering more opportunities to students.

Since 2007, under the directorship of Leon Rubin, more than 13 million pounds have been spent on new buildings and facilities for East 15 in Loughton and Southend-on-Sea, including the Clifftown Theatre and Studios, once a Victorian gothic church in Southend which now enjoys a new lease of life, converted into studios, workshops and a state-of-the-art theatre and performance space. In that period several new programmes have also been developed to take the school into a new era of international and culturally diverse stage and screen performance territories.

East 15 is one of a leading group of UK conservatoires. It is now one of the largest specialist theatre schools in the UK, with a distinguished international teaching staff and an undergraduate and extensive postgraduate population of over 770 students.
Actor skills at East 15

East 15’s training emphasises a balance between personal discovery, intuition and technical skills. The aim is to give students the basic awareness and confidence that will allow them to continue to learn and perfect their craft in the years to come.

Movement
The main focus of the movement programme at East 15 is to encourage confident, focussed, flexible, imaginative, physically expressive and truthful actors. The course is based on dynamic alignment (which may include Alexander, Authentic Movement, Bartenieff, Body Centring Experiential Anatomy and Pilates), characterisation techniques (including Laban, Grotowski, Lecoq and Chekhov-based work), dance (including jazz and ballet) and stage combat.

Voice
The voice teachers at East 15 aim to equip students with the skills required to release their full vocal potential beyond the limits of “habit” voice. Students combine emotional truth with theatrical energy using techniques derived from leading physical and vocal practitioners like Laban, Chekhov, Berry and Linklater.

Singing
Actors must have a good feel for music, even if they cannot sing a note. Students at East 15 will learn to understand the rudiments of music and be able to approach a song with confidence and feeling. Students with musical theatre potential will be encouraged further although the overall emphasis is on acting through song.

Music
Students with the ability to play musical instruments can develop those talents and there are numerous possibilities to play in ensembles for private and public performances at East 15. Although instrumental playing is not part of the assessment, actors who develop such skills certainly enhance their employability.

Media
East 15 students are introduced to the techniques and disciplines of working with recorded digital and online media.

Preparation for the industry
Guest lectures and workshops, given by industry specialists, help prepare East 15 students for the complexity of working in theatre, film, TV and related areas.
Prizes and Awards at East 15

As one of the UK’s leading acting schools, East 15 has a number of students and graduates who have won awards and competitive scholarships over the last few years.

Carleton Hobbs Award
This Bursary provides winning students a contract for six months work with the BBC Radio Drama Department. A long list of East 15 students have enjoyed recognition through this competition. Past winners have included BA Acting graduates Roslyn Hill (2014) and commended nominees have included Patricia Allison (2017) Joseph Ayre (2016) and Andrea Valls (2015).

The John Gielgud Bursary
This is worth between £2,500 and £4,500. Winning students from East 15 have included Samuel Edmunds (2017, £4,500), Gabriella Leon (2016, £4,500) Kathleen Hood (2015, £4,500) and Jamie Riley (2014, £4,500).

The Laurence Olivier Bursary
This is worth up to £7,500 for a student entering the third year of BA Acting and is presented by the Society of London Theatres. East 15 students have regularly won this outstanding prize. In 2017 two awards were made: Precious Mustapha was awarded £7,500 while Jesse Jones received £4,000. Other winners have included; Paisley Fay Jackson (2016) Rebecca Saffir (2015) and Lottie Finklaire (2014) while in 2012 Nayatia Hinds and Nathalie Wain were each awarded £2,000.

Lilian Baylis Award

East 15 Awards
There are several awards made which are unique to East 15. The Elizabeth Mills Award was established in 2015 and is worth £2,500. First awarded to BA Acting student Patricia Allison, the 2016 recipient was BA Acting and Contemporary Theatre student Cara Baldwin. BA Acting and Contemporary Theatre student Louise Barron received the award in 2017.

The Jacob's Ladder Bursary was established in 2016 and makes multiple awards totalling £25,000 each year. In 2016 there were eight awards made. In 2017 some fifteen students benefited from the Bursary. The £500 Tim Welling Award commemorates a past student of the school and is awarded to a BA Acting student. It was first awarded in 2014 to Ellie Moon. Subsequent winners have been Katie Neil (2015), Hadley Brown (2016) and Jacob Reid (2017)

Also commemorating a past student, and again worth £500, the Thomas Bennett Comedy Award is awarded to a BA Acting and Contemporary Theatre student. Sidonia Doica won this in 2017.

Edinburgh Festival and beyond
Supporting career progression is an important part of the East 15 ethos. There is an on-going annual programme of awarding New Production Awards, made to new companies created by both existing and past students. As well as supporting productions at the Edinburgh Fringe, these companies have also taken plays to the Brighton, Camden and New York Fringe Festivals. In 2017 some £36,000 was awarded to new companies.

In addition, the University of Essex hosts a no-cost crowdfunding programme which is open to all current and past students and, in many cases, also offers match funding for projects. Last year it supported some 15 productions to the tune of over £18,500.

Postgraduate Scholarships
There are a number of Bursaries and Scholarships available to Postgraduate Students.
East 15 has three sites in Loughton: Hatfields, Roding House and Unit Four. Each is just a five-minute walk from the nearest London Underground station, Debden, on the eastern branch of the Central Line and only thirty minutes by tube from Central London, West End theatres and all other major tube and mainline stations and termini including Eurostar. Additionally, East 15 often presents students’ own work at theatres and studios in London.

The campus offers a perfect balance between access to the rich, cultural diversity of London while also providing an environment in which to study in an attractive and peaceful setting. Loughton is situated on the edge of Epping Forest, a 6,000 acre ancient woodland which is ideal for leisure pursuits including walking, running, cycling and horse riding. The residential area around Loughton offers a rich variety of shops, restaurants, pubs and cafés and has a Leisure Centre providing gym and pool facilities.

The hub of Hatfields is a beautiful Georgian dower house, set in six acres of lawns with orchards, flowerbeds and a small lake, providing an idyllic atmosphere for study, relaxation and performance. The site also offers a range of rehearsal spaces, a Dance Studio and the school’s own, fully equipped theatre. The Corbett Theatre was built inside a medieval tithe barn and is used extensively for student productions.

Just a short walk from Hatfields is Roding House, a £1.3 million facility containing rehearsal spaces, the Littlewood Studio and East 15’s costume department. Unit Four is a £1.5 million facility which is home to the Stage and Production Management department and is situated next to Roding House.

Hatfields
There are 28 rehearsal studios at Hatfields, including a dance studio, radio recording room, Mac editing lab and screening room.

In the Summer of 2016 work began on a major set of new buildings and facilities that will make this the best equipped single campus drama school in the UK.

The Corbett Theatre
Hatfields is also home to the Corbett Theatre, named in honour of Harry H Corbett, a key Theatre Workshop member and early benefactor of East 15. The building is a medieval tithe barn that was dismantled and transported to Hatfields in the 1960s. These unusual origins create a unique performance space with a unique environment for students to perform in. Combined with full technical facilities, tiered seating for 125 people and fitted dressing rooms, the theatre provides an excellent resource for public productions. Lectures, rehearsals and technical classes also take place here, while the adjacent Theatre Foyer Bar and Café provides a social meeting point for students and staff.

Student resources
Loughton Campus
Computing facilities and the library
As part of a multi-million pound investment in the further development of resources on the Loughton Campus, 2017 saw the opening of a new IT suite and extended Campus library. In addition, there are also computer facilities at Roding House and at Unit Four, all providing internet access, printing and photocopying. There is also wireless connectivity throughout the site.

Students can also use the library resources at the Southend Campus and the University of Essex’s Colchester Campus library, which has holdings of over one million books and microfilms, as well as some 7,300 current periodicals. Books are delivered to Loughton via a daily

Roding House
Roding House contains ten rehearsal rooms, a green room/café, a sound recording studio and a video editing suite. East 15’s extensive costume department is also based here.

Unit Four
Unit Four is situated next to Roding House and is home to East 15’s Stage and Production Management department. The Unit contains a large workshop, paint shop, prop shop, prop storage facilities and teaching spaces.
Southend Campus

The Southend Campus is sited in the heart of Southend-on-Sea and is served by excellent transport links. Southend Central railway station, with journey times to central London taking less than one hour, is adjacent to the Gateway Building and Southend Airport, offering budget flights to many European and UK destinations, including Edinburgh, is just three miles away.

Southend is the largest town in Essex and a vibrant seaside resort with a cosmopolitan atmosphere. In recent years it has been transformed by a redevelopment and enhancement scheme. It has seven miles of award-winning beaches and the longest pleasure pier in the world.

Other social amenities and facilities in the town include three theatres, museums, numerous art galleries and libraries. There are over 650 acres of parks and gardens, a fun park and a watersports centre, a bowling alley, leisure centres, pubs, clubs, cafés’ and restaurants.

Student resources

The Gateway Building
The Gateway Building houses a purpose-built suite specifically for East 15 students. This includes fully-equipped, state-of-the art rehearsal studios with panoramic views across Southend-on-Sea, plus seminar rooms, computer labs and media production resources including an Apple Mac edit suite.

The Forum
Opened in September 2013, The Forum Southend-on-Sea offers a brand new resource to enhance your student experience. East 15 students have round the clock, secure access to the Learning Hub, which provides innovative IT and study spaces. The Forum also houses an integrated public and academic library, carrying books and other materials to support East 15’s course at Southend. In addition, students have access to the East 15 Loughton Campus library and the University’s Colchester Campus library, if required.

The Students’ Union
The Students’ Union facility at the Southend Campus provides a dedicated space for students to meet, have a coffee, relax and watch films or sport. It runs a wide variety of entertainment throughout the term, such as international nights and open mic nights.

Clifftown Studios and Theatre
Following the purchase of this magnificent Victorian former church in the heart of Southend’s conservation area, it has been converted into a variety of unique spaces for rehearsals, technical and practical work and performances. The church nave, with its original organ and stained glass windows now provides an inspirational and atmospheric environment, re-designed to accommodate the needs of a 21st century performance space.
Support Services

We offer a range of support services designed to help you to achieve your full potential and to get the most out of your studies. These form a coordinated network of support, and are an important part of the overall student experience. Support Services aim to be accessible to you and responsive to your individual needs.

We offer confidential advice and information on many issues, including finance and funding, entitlement to benefits and immigration issues.

There are Student Support Advisors available at the Loughton and Southend Campuses who can offer initial advice and information. You may be referred to other services for specialist advice. Helpful information is also available on the website at www.essex.ac.uk/students and the Students Union Advice Centre website at either www.essexstudent.com/loughton or www.essexstudent.com/southend

Dyslexia and other learning difficulties

We have a strong tradition of encouraging and supporting students with dyslexia and other specific learning difficulties. Provision includes: screening and/or referral for a diagnostic assessment and advice on the Disabled Students' Allowance.

Disability

We aim to create an accessible and enabling environment. We would encourage you, before you arrive, to contact the relevant disability service to discuss access to the University and to your course. These discussions are confidential. Students may qualify to apply for the Disabled Students’ Allowance and can contact us for advice. www.essex.ac.uk/students/contact/

Student administration

At the Loughton Campus, we are able to provide students with official letters and documentation, such as bank letters, confirmation of enrolment and council tax exemption forms, as well as authenticking documents by providing a University stamp for specific forms. General, non-academic advice can also be given about other services provided by the University of Essex and the Students’ Union.

At the Southend Campus, all of the above services are available from the Student Administration Team located on the second floor of The Forum.

Pastoral system

Conservatoire training can be demanding and, in response to this, the School has developed a network of support to help with any academic and personal pressures. A personal tutor is appointed to each student and they are a channel for any enquiries or anxieties that the student may have.

Graduate support

East 15 and the University are committed to helping graduates enter their chosen career with confidence. This support is given in the second and final year of undergraduate courses and throughout the year for postgraduate students. It includes career guidance, planning of audition pieces and advice from working professionals.
Accommodation

Loughton Campus
Those who wish to live close to the Loughton Campus can choose from a wide range of shared student properties offering both Joint and Individual Tenancies. There is also the option to live with Resident Landlords who can provide a more flexible tenancy.

The Students’ Union provides a property finding service, SU Lets, at our Loughton campus. They specialise in helping students secure local, private accommodation. All the properties they work with in the area are accredited by Epping Forest District Council. There are rooms in shared houses, living with a resident landlord or letting an entire house. Click on the “view our listings” area at www.essexstudent.com/sulets and select Loughton area to see what’s available.

Southend Campus
Our state-of-the-art student residences in University Square offer 561 modern en-suite rooms arranged in flats, within seven houses around a central enclosed courtyard. You apply for accommodation directly to the University which aims to guarantee accommodation to all first-year undergraduates.
Professor Leon Rubin
Director
Leon Rubin is a fellow of the Royal Society of Arts and the Royal Asiatic Society. He has an Honorary Professorship of the GITIS University, Moscow. He is a former Associate at the Abbey Theatre, Dublin, who began his career as Assistant Director at the Royal Shakespeare Company and has been Artistic Director of three major UK theatre companies including Bristol Old Vic. He is author of The Nicholas Nickleby Story (the making of the RSC production) and Performance in Bali, published by Routledge. He has directed productions throughout the world, including Canada, China, Thailand, Japan, Greece, USA, Ireland, Chile and Hong Kong, as well as throughout the UK. He has also trained and lectured actors and directors in Russia, Spain, Korea, France, Holland and the Philippines. In the last few years, he directed a series of Shakespeare productions for the Stratford Festival Theatre, Canada, and a major Japanese theatre company, Bungaku-Za. He is director of a major show in Thailand, which has been performed in a 3,000 seat theatre for the past 16 years. He has also directed in the West End and in New York.

Dr Chris Main
Head of Programmes (Southend)
Chris Main holds an MA in Theatre Practice and a PhD in Elizabethan/Jacobean Theatre from Exeter University. He is a Certified Teacher of stage combat with the BASSC, a fight examiner for Stage Combat Germany and holds a black belt in Aikido. Chris has worked for many theatre companies including: the Orange Tree, Stephen Joseph Theatre, Royal & Derngate, Crucible Theatre, Graeae, The Northcott, and the BBC. He has directed several shows for East 15 – including a Martin Lynch premier and has also directed numerous productions for the Royal Armouries at the Tower of London. He was the fight arranger for the feature film The Roundabout and Assistant Fight Arranger on the feature, Faintheart. In what feels like a past life, he performed in Conquest, a series for the History Channel.
Andrea Brooks
Head of MA Acting
Andrea Brooks was Artistic Director of Zygo Arts, an award-winning theatre and arts company working in the UK and internationally, most recently in Georgia. She trained at the Drama Centre and has worked as a freelance director and business trainer and mentor. She is an Associate Artist at BAC, London.

Dr. Margaret Coldiron
Deputy Head of BA World Performance
Margaret Coldiron is a specialist in Asian performance and masks. She is a member of the Directors Guild of Great Britain and a Fellow of the Royal Asiatic Society and is widely published. After taking a degree in English and Comparative Literature she trained as an actress at the Drama Centre. She holds an MA in Text and Performance Studies from King's College and RADA and a PhD in Drama from Royal Holloway.

She has studied Topeng masked dance drama and mask carving in Bali and has worked with Japanese Noh masters Matsui Akira (Kita school), Umewaka Naohiko (Kanze school) and Michishige Uda (Kongoh school). Since 1997 she has been Associate Director of Thasos, a theatre company specialising in intercultural productions of ancient Greek plays.

She has also undertaken extensive fieldwork on masked performance in India, Sri Lanka and Thailand.

Tracy Collier
Head of Movement
Tracy Collier is an actress who has appeared in theatres all over the country including the West End and the National Theatre. She also worked in TV and theatre in Italy. She completed an MA at the Laban Centre and has been a director and Choreographer for over 25 years. She is now Artistic Director of her own company, Time4Change Theatre. She has made various vocal recordings and written the book for three short musicals. Before joining East 15, she was Senior Tutor in musical theatre, dance and movement at GSA. She is now working alongside Jean Newlove author of the Laban books.

Stephen Douse
Head of Music (Southend)
Stephen Douse studied at the Royal Academy of Music and has been a professional musician for 30 years. His work has embraced cabaret, jazz, music theatre, opera and world music and he has made many TV and radio recordings. He has worked throughout America, Europe and Japan, and with companies including Academy of Ancient Music and D’Oyly Carte Opera Company, Hilliard Ensemble, Kent Opera and Welsh National Opera. Previously Head Of Music at ALRA he has also taught at LAMDA and City Lit.

Steffany George
Head of Movement (Southend)
Steffany George has been working with actors for over seventeen years; first as a movement director and choreographer, and most notably, teaching movement for actors, coaching, and directing plays at The Stella Adler Studio of Acting in New York City. Steffany has received a commission from The Nagouchi Museum with Topaz Arts for her own work Gone Bye. She performed as a contemporary dancer in numerous productions in both New York and Germany.

Christina Gutekunst
Head of Voice
Christina Gutekunst has been teaching and coaching for nearly 20 years in Germany and the UK. She trained in acting and voice at schools in Stuttgart, Bremen and Berlin in Germany and also in London, and gained an MA Distinction in voice studies at the Central School of Speech and Drama. She taught voice in various drama schools and has been Head of Voice at East 15 since 2003. Christina has coached for both theatre such as Night Breath by Brian Oliver and Sleeping Dogs by Philip Osment; and TV productions such as Ant and Dec and The Bill. She has worked as a voice over artist as well as directed voice overs at Les Frogs and for Foreign Versions.

She was a founder member of Beyond Words Theatre Company and Re: Actors Theatre Group.

Her book, Voice into Acting, is published by Bloomsbury Methuen Drama.

Simon Hunt
Head of BA Physical Theatre
Simon Hunt is an actor, theatre director and acting teacher who has worked in the Performing Arts Industry for the last 20 years.

Having worked with some of the most exciting international companies, including De La Guarda, and taught at some of the top drama schools in the UK, Simon emigrated to Sydney in 2003, where he was Course Director of the Full Time Acting Course at Actors Centre Australia. In addition to over 50 shows and projects he has directed and created for drama schools, he has also worked professionally as both a Director and Movement Director for TV and theatre projects. As an actor he has worked at many theatres across the UK including The Young Vic, Victoria Palace in the West End, Nottingham Playhouse, the West Yorkshire Playhouse, Theatre Royal, Plymouth and The Gate, Notting Hill. Simon trained at the Guildford School of Acting.

Dr Adrian James
Course co-ordinator for Certificate in HE (Southend)
Adrian James initially trained as an actor and for 12 years worked in theatre across England and Europe.

He has taught at many of the leading British acting conservatoires, having learned his craft at East 15, working for nine years during the 1980s with Margaret Bury, the founder of the school.

He was the Associate Director of the Institute of Contemporary Arts.
School of Acting and the Course Leader of the M.A. in Acting at Arts Educational for eighteen years and has taught regularly at The Actors Centre and lectured at the Dramatiska Institutet in Stockholm.

Gordon Kemp
Head of BA Acting and Stage Combat
Gordon holds an MA (Hons) in Political Science from the University of Dundee and a Postgraduate Diploma in Classical Acting from the London Academy of Performing Arts. He is a certified teacher of stage combat with both the British Academy of Stage and Screen Combat (BASSC) and the British Academy of Dramatic Combat (BADC) serving a 5 year apprenticeship at Shakespeare’s Globe Theatre as part of his training. As a Fight Director & Performer he has worked with a range of venues and theatre companies including Riverside Studios, The Royal Ballet, The Royal Opera, Shakespeare’s Globe and Theatre Royal, Bath. He has also worked as an action performer, most recently on the TV series Vikings.

Professor Rosemary Klich
Professor of Research
Rosemary specialises in multimedia, immersive, and participatory theatre. Prior to joining East 15 in 2017, she was Head of Drama and Theatre at the University of Kent where she taught since 2007. Her current research investigates media, sound, and spectatorship, and her teaching expertise is in the theory and making of contemporary performance practice. Her co-authored book Multimedia Performance was published with Palgrave in 2012 and she has since published in journals such as Contemporary Theatre Review, Performance Research, International Journal of Performing Arts and Digital Media, and Body Space Technology. She has also undertaken various practice-as-research projects working in collaboration with performers, videographers, sound designers and photographers.

Rosemary holds a PhD from the University of New South Wales in Sydney, Australia and has presented keynote talks at conferences and symposia in Poland, Korea, Belgium and the UK.

Matthew Lloyd
Head of MA/MFA Theatre Directing
After graduating from Oxford, Matthew went on to study at Harvard and Columbia Universities. Whilst Artistic Director at the Royal Exchange Theatre, Manchester his productions included the award-winning An Experiment with an Air-Pump, and Waiting for Godot with Richard Wilson. As Associate Director at Hampstead Theatre his work included the multi-award-winning The Fastest Clock in the Universe by Philip Ridley, Slavs! by Tony Kushner and the Olivier Award winning The Lucky Ones by Charlotte Eilenberg. Freelance credits include the Olivier-nominated Duet for One with Juliet Stevenson and productions at the Almeida, Royal Court, the Bush, most of Britain’s leading regional theatres, plus Off-Broadway and Parco Theatre, Tokyo.

Ainslie Masterton
Head of BA Acting and Community Theatre
Ainslie Masterton worked as an actor, director and voice coach in Australia, before focusing on community theatre and film projects based around Sydney and outback aboriginal communities. Since 1998 she has been involved in actor training at Bretton Hall and East 15.

Dr. Tara McAllister-Viel
Head of Voice (Southend campus)
Tara McAllister-Viel worked for some 20 years as an actress, voice director and voice-over artist. Before joining East 15, she taught at Central School of Speech and Drama and has been Visiting Professor for Voice at The Korean National University of Arts, School of Drama in Seoul.
Voice workshop credits include:

Punchdrunk (UK), Centre for Performance Research (Wales) National Drama School of Castilla and Leon (Spain), and University of Halle Institut für Sprechwissenschaft und Phonetik (Germany).
She studied a traditional Korean vocal art form called p’ansori, has published several articles regarding her intercultural approach to training actors’ voices and has presented her work at international conferences and symposiums.

Gerry McAlpine
Head of First Year Studies and Course co-ordinator for Certificate in HE (Loughton)
Gerry McAlpine is an East 15 graduate from the early 1970s. She worked with Margaret Bury, who founded E15, during the years before she retired, and is proud to be able to pass on her East 15 training. She worked as an actress in Canada and England before returning to teach at East 15.

Zois Pigadas
Head of Contextual Studies and Course co-ordinator for BA Acting (International)
Zois Pigadas is from Athens, Greece and has studied Theatre at an undergraduate level at York University in Toronto, Canada, followed by Post-Graduate Studies at Goldsmiths College, University of London.
He has been teaching actors and theatre students for more than 15 years at, among other insitutions, E15 Acting School, Goldsmiths College, University of Kent and Rose Bruford College.
He specialises in workshopping and devising Forum Theatre and has developed a methodology of Active Analysis based on the teachings of Jurij Alschitz.

Uri Roodner
Head of BA Acting and Contemporary Theatre
Uri has an extensive career as a performer, director and mentor working in theatre, film and TV.
He has appeared in major British theatres including The Royal Court, National Theatre Studio and The Arts Theatre West End, and collaborated with leading companies including The RSC, Gecko and The Clod Ensemble. He appeared in films by major directors such as Michael Winterbottom, Jose Padilha and The Brothers Quay. He appeared in TV, on radio and in TV commercials in more than 15 countries, and worked as a documentary film maker for The BBC, Channel 4 and The Discovery Channel USA. His award winning Theatre Company ‘Tottering Bipeds’ toured to many venues in Britain including The Lyric Hammersmith, Sadler’s Wells, Sheffield Crucible, Edinburgh Traverse and Plymouth Theatre Royal. The company toured abroad and their work was filmed for a dedicated BBC2 documentary.

Uri’s eclectic training includes The Drama Studio London, École Philippe Gaulier Paris, Monika Pagneux, Pierre Byland, Desmond Jones School and the National Film School. He has taught actors in London, New York, Shanghai, Amsterdam, Madrid and Tel-Aviv.

**Dr. Ramiro Silveira**

**Head of BA World Performance**

Ramiro Silveira is a director, lecturer, actor trainer and researcher.

He holds a PhD in Theatre Pedagogy - Theatre Artist Training from University of São Paulo (Brazil) and an MFA in Theatre Directing from University of Middlesex. He also trained with Eugenio Barba, Philippe Gaulier and Genadi Bogdanov.

He is known for his innovative theatre rehearsal process called Theatre Playground, a study of presence and relation based on rhythm, movement and multicultural references in order to inspire creative live theatre. Since 2001 he has been using his technique to direct plays and run acting and directing workshops all over the world.

He works with a wide range of global performance styles, many drawn from African and Brazilian Drums, Music and Rituals.

**Robin Sneller**

**Head of MA/MFA Acting (International)**

Robin Sneller trained at East 15. He has tutored and directed at Arts Educational, East 15, the Royal Scottish Academy of Music and Drama, where he directed Richard III, touring to the International Shakespearean Festival in Poland, and at the Royal Welsh College of Music and Drama. As an actor he has worked in the West End with Sir Peter Hall in Mind Millie for Me by Feydeau, at the National Theatre, with Stephen Daldry at the Gate Theatre and the Crucible, as well as many seasons at the Glasgow Citizen’s Theatre and Edinburgh Royal Lyceum theatres.

**Neil Somerville**

**Head of Music**

Neil Somerville has been a Musical Director and Vocal Coach for 15 years and has worked across the UK, Scandinavia and North America. He toured the UK with The Wind In The Willows, conducted the Scottish Premiere of Ragtime and has been Musical Director for award-winning productions of Sweeney Todd, West Side Story, Oklahoma! and The 25th Annual Putnam County Spelling Bee. Many of his singing students currently work in the West End, on cruise ships and on UK tours. Neil regularly accompanies cabarets, master classes and concerts with some of the best performers in the industry. He has been a visiting Portfolio Coach at London School of Musical Theatre, Lecturer in Singing at Colchester Institute and Head of Music at Ridley Studios.

**Sheryl-Lynne Valensky**

**Head of Stage and Production Management**

Sheryl-Lynne has over 20 years of experience as a stage manager in theatre, film, television and special events. For the last 10 years, she has toured extensively through North and South America, Asia and Europe with Cirque du Soleil on 5 different productions. On her last show with Cirque, she was also the Assistant Artistic Director.

Sheryl-Lynne is from Toronto Canada and has worked on many productions there including The Phantom of the Opera and Disney’s The Lion King which ran for 4 years in Toronto. Her special events credits include Canada’s Juno Music Award and the Annual Walk of Fame Award both are produced as live television events.

Sheryl-Lynne is part of the team that developed this unique Stage and Production Management program that combines practical work, projects and classroom learning.

**Philip Weaver**

**Head of BA Acting**

Philip Weaver trained at The Royal Scottish Academy of Music and Drama and Goldsmiths’ College, University of London.

Philip has worked as an actor and director for theatres including BAC, Birmingham Rep, Colchester Mercury, Glasgow Citizens, The Kings Head Islington, The Lyric Hammersmith, Nottingham Playhouse, The Oval House, RSC Summer Studio, Salisbury Playhouse, The Scottish Chamber Orchestra, Theatr Clywd, Wolsey Ipswich and The Young Vic, as well as BBC Radio Four. He has also worked in Holland, Belgium, Slovakia and Scandinavia.

He is co-founder and Associate Director of Spinning Wheel Theatre Company.
East 15 currently offers the following courses for undergraduate students:

**Loughton Campus**
- BA Acting
- BA Acting (International)
- BA Acting and Contemporary Theatre
- BA Stage and Production Management
- Certificate of Higher Education in Theatre Arts

**Southend Campus**
- BA Acting and Community Theatre
- BA Acting and Stage Combat
- BA Physical Theatre
- BA World Performance
- Certificate of Higher Education in Theatre Arts
- BA Creative Producing (Theatre and Short Film)
About BA Acting
BA Acting offers a step-by-step process that begins in the first year by introducing students to the basic methods and theories of acting technique in small groups, then culminates in a final professional preparation year in which students perform full-scale productions to public audiences.

Applicant information
BA Acting provides a thorough preparation for a career in acting and aims to develop each individual student’s talent, extending existing skills in voice and movement for professional life.

First Year
The first year curriculum covers acting, voice, singing, movement and contextual studies. Students explore their own creativity through work focussed on co-operation, responsiveness to others and the ensemble, fostered by group-shared experiences. Acting on this course begins with objective self-assessment, development of observational skills and imagination: recreating through observation, research and improvisation. First-year work ranges from individual character study through to larger community based projects and the emotional upheaval of British realism. The first year culminates in a large scale Living History Project, in which students study, understand and live the lives of others through periods of conflict.

Second Year
The second year offers a journey of maturation. The focus of study moves from improvisation to text and from the examination of self to the exploration of character. Technical skills, such as movement, voice and singing are integrated into the work and students start to build their characters independently. They are asked to adapt to the differing demands of project and director, encouraging them to take responsibility for their own creative work. Students experience a wide variety of challenging roles from nineteenth century naturalism, to exploring the textual and psychological complexities of Shakespeare. Additionally, through the Brecht cabaret and Commedia dell’Arte projects, students learn to devise, breaking the fourth wall. They are also introduced to film, television and radio work.

Third Year
The third year requires students to meet the demands they will face in professional performance industries. They deliver a wide variety of plays to extend their performance repertoire and work with industry professionals in recorded media. Plays and performance projects are chosen to meet the needs of the individual group as far as possible. All productions demand research, advanced skills and commitment. Theatre productions place a particular emphasis on ensemble work and actor contribution. Through specialised professional development workshops students are introduced to the administrative aspects of their future profession: including audition technique, CV and letter writing, tax and self-employment, self-marketing and promotion. Additionally, students undertake a showcase performance which is presented in a major West End theatre for an invited audience of influential agents, casting directors, film, TV and theatre directors.

After East 15
Graduates of BA Acting regularly appear in stage, film, TV and radio productions throughout the world. Recent graduates have gone on to work with major companies such as the Royal National Theatre, Royal Shakespeare Company, Shakespeare’s Globe, Manchester Royal Exchange, BBC, ITV and in the West End. Students are consistently successful in the BBC Radio Drama Carleton Hobbs competition, resulting in a professional contract. They have also been consistent winners of both the John Gielgud and The Laurence Olivier Bursaries. For the past eight years BA Acting students have represented East 15 at the Globe Theatre’s Sam Wanamaker Festival.

They are known, and often cast, for their courage, originality and drive!
On graduation, Joseph was cast in the lead role of Christopher in the National Theatre production of The Curious Incident of the Dog in the Night-time.

East 15 is the safest place in the world. The wonderful teachers constantly tell you this but it’s only now that I’m at the end of my 4 years that I really understand what they meant.

The BA Acting course encourages experimentation, celebrates individuality and demands commitment, but if you fail, it’s there to pick you up and throw you back in again for another try. The school gave me all the techniques, tricks and exercises I need to navigate my way through this crazy industry. It’s given me the confidence and the professional discipline to walk into any room, no matter who is sitting in it, and do my job without self-consciousness or doubt. It’s also given me a group of friends for life and some of the warmest, oddest and most hilarious memories that I will cherish forever.
About BA Acting (International)

Built on the methodologies that have helped establish East 15 as one of the most internationally respected drama training establishments in Europe, BA Acting (International) is an extension of the Acting course that has always been at the core of the school’s programmes.

It offers a step-by-step process that begins by introducing students to the basic methods and theories of acting technique in small groups and culminates in a final professional preparation year in which students perform full-scale productions and graduate with a professionally produced showreel.

Applicant information

BA Acting (International) not only provides a thorough preparation for a career in acting while aiming to develop each individual student’s talent, but also offers the added benefit to international students of gaining invaluable insights into British culture and its influences on the global stage.

First Year

The first year curriculum covers acting, voice, singing, movement and contextual studies. Students explore their own creativity through work focussed on cooperation, responsiveness to others and the ensemble, fostered by group-shared experiences.

Acting on this course begins with objective self-assessment, development of observational skills and imagination, re-creating through observation, research and improvisation. First-year work includes Verbatim Theatre and Contemporary Scene Study with the study of British Plays from 1956 to 1978.

The first year culminates in a large scale Living History Project, in which students study, understand and live the lives of others through periods of conflict.

Second Year

The second year offers a journey of maturation. The focus of study moves from improvisation to text and from the examination of self to the exploration of character.

Technical skills, such as movement, voice and singing are integrated into the work and students start to build their characters independently. They are asked to adapt to the differing demands of project and director, encouraging them to take responsibility for their own creative work. Students explore the textual and psychological complexities of Shakespeare and Elizabethan Verse Drama. Additionally, students are introduced to the challenge of adapting their skills for film, television and radio work.

Third Year

The third year requires students to meet the demands they will face in professional performance industries. They extend their performance repertoire and work with industry professionals in recorded media. Plays and performance projects are chosen to meet the needs of the individual group as far as possible. All productions demand research, advanced skills and commitment. Theatre productions place a particular emphasis on ensemble work and actor contribution.

Through specialised professional development workshops students are introduced to the administrative aspects of their future profession: including audition technique, CV and letter writing, tax and self-employment, self-marketing and promotion.

Additionally, students will undertake to complete their own, professionally produced, showreel.

After East 15

Graduates of East 15 regularly appear in stage, film, TV and radio productions throughout the world. They are known, and often cast, for their boldness and daring as actors.
Caitlin Denegre

If I had to choose two words to describe the BA Acting International, they would be process and proactive.

We are constantly being challenged to make the work our own, whether it is Shakespeare, Chekhov, or devising. Experimentation with your own personal process is vital. It is ever-evolving, just like theatre.

Acting comes first and foremost on the course, with voice, movement, and context being incorporated into every project. The array of people and experiences on this course offer the stimulus and inspiration for work; the rigour of East 15 training provides the means to create that work. Most importantly, I've learned what type of work I want to create, and why.

Looking back at my training, I can see how far I have developed since day one. My entire worldview has changed, and I have a much stronger sense of myself as an actress, both individually and as part of the creative ensemble. The skills gained in text work, voice, self-directing, theatre composition, and physicality laid a rock-solid foundation for the International Festival of New Work (IF) in third year. By that time, I felt completely equipped to tackle any task thrown my way, even if it was unfamiliar. If you are confident in your abilities to approach challenges with purpose and innovation, you can go places, and this course gives you exactly that.
About BA Acting and Community Theatre
This course is for students who believe theatre is for all and wish to train for a career in theatre practice focused in the community.

BA Acting and Community Theatre graduates will be professional performers who also have additional skills as workshop leaders and project managers, with the musical, technical, video and web-based experience needed for community theatre practice today.

Applicant Information
BA Acting and Community Theatre is a dynamic and active course for people who want to influence their world through theatre. In an intensely practical, professionally-oriented course, a broad range of acting, performance and workshop facilitation skills are developed through projects with people in the local community and in partnership with leading external organisations. This is a professional route into the world of participatory theatre in which actors can create theatre for, with, and about the communities in which they will live.

First Year
The first year curriculum embraces acting technique, voice, singing, movement and contextual studies. Students explore their creativity through work that explores self and responsiveness to others.

Acting on this course begins with objective self assessment, development of observational skills and imagination, recreating through observation, research and improvisation. First year work begins with individual character study, develops through study and adaptation and culminates in the Living History project.

Development of voice, movement and singing skills is offered across the three years.

Second Year
Second year students work in conjunction with practicing professionals to create theatre based on the stories of local people, make new work with young people, make and edit videos, learn clowning, puppetry and circus skills and develop workshop facilitation skills. Students also manage our annual Southend Street Theatre Festival. During this year students are also placed with a professional company as an intern to develop an understanding of the community theatre industry and to forge professional links.

Third Year
In this year, students help facilitate theatre projects in health, social services and the justice system, develop a political theatre project, a site-specific performance and create their own community play. Students further develop their skills in the production, marketing and evaluation of projects. Students work extensively with communities and professionals throughout their training, making for a seamless transition to a professional career. At the end of the year, students showcase their graduation projects to theatre companies and industry professionals.

After East 15
Since the course was established in 2005, graduates have worked as actors, project leaders and facilitators in communities all over the world. Several companies formed by graduates are now well established, respected and funded in an increasingly competitive industry.
Natalya Martin

When I came across this course, it was as if it was meant to be! It felt as though all aspects of my personality were written into one jam-packed course.

Since graduating I continue to work as an actor, director, writer and facilitator.

Training here allows you to find who you are as an artist; you are given the chance to create and try new things in a safe space with supportive tutors and classmates. I am now currently the artistic and managing director of FEEL Theatre, a company that I co-run with fellow Community Theatre course graduates.

FEEL Theatre stemmed from our final year community play and is continuing to develop into an established company. We have worked with multiple organisations and have performed at venues such as artsdepot and Stratford East with our original multisensory work designed for children with disabilities. The course not only prepared me for every possible aspect of what the Arts industry may throw my way, but it also prepared me for my actual life; and contrary to the “What am I going to do now?!” graduate mentality, I left feeling prepared, capable and ready to take on the world.
BA Acting and Contemporary Theatre
Loughton Campus

UCAS code: W441

About BA Acting and Contemporary Theatre
This course is renowned not only as an innovative and highly influential training program but also as a creative hub that produces original, bold theatrical work. Alumni are renowned in the industry as versatile actors who can join a creative process as innovative partners.

The BA Acting and Contemporary Theatre course offers a unique and highly challenging pathway dedicated to training multi-talented actors who have the competencies necessary to create vital new work and to realise their own artistic inclinations. This approach is underpinned by a philosophy that sees the actor as an independent, creative and entrepreneurial ‘artist’. While developing their skills as actors, students experiment with European physical theatre, devising, creative writing, composition and cross-media art. The training relates in methodology to contemporary international companies such as Complicite, the Schaubühne and the Wooster Group.

Applicant information
The BA Acting and Contemporary Theatre course strives to respond to emerging industry demands with an immediate and dynamic methodology. It offers eclectic teaching inspired by Lecoq, Grotowski, Boal and their followers. The training is tailored around multi-talented performers wishing to experiment, explore and participate fully in the creative process.

A unique policy of specialisation allows some students to expand in such roles as actor/musician, actor/writer, actor/choreographer and so on.

First Year
During the first year students share their work with peers on the parallel BA Acting courses, following the traditional East 15 training and focus on the development of methodical characterisation work.

Attention is given to knowledge of self and the development of a neutral starting point as part of rehearsal process and preparation. Classes are given regularly in voice, singing, movement and research. These will continue throughout the course.

Second Year
During the second year the focus shifts to familiarisation with form and style. Students experiment with visual impression, contemporary text, Commedia Dell’Arte, the theatrical clown, script writing, music and parody.

They explore the relationship between film and theatre as well as theatre as a tool for social change, and the year ends with a site-specific production of a classical text.

Third Year
The final year focuses primarily on staging new work. Led by visiting practitioners from the industry, students develop ideas and produce their own work including new plays, devised shows, physical comedy and short films. Preparation for post-training career is given such as guidance in forming companies as well as casting exercises.

Opportunities are given to stage students’ work in the public arena including a showcase event for agents, producers and casting directors.

After East 15
Alumni of the BA Acting and Contemporary Theatre course are participating in the industry not only as actors in theatre, film and TV, but also by staging their own work to audiences worldwide. Recent graduates have gone on to work with major companies such as The National Theatre, Complicite, Cirque Du Soleil, The Globe, Frantic Assembly, BBC and ITV.

A highlight of the graduate year is the staging of the acclaimed Debut Festival, dedicated to staging new work written, directed, devised and performed by students. Many past works have transferred to professional production and some major awards received by graduates including: ‘Spotlight Best Actor’, ‘Scotsman Fringe First’, ‘Eddies Comedy Award’, ‘Sky Arts’, ‘Olivier Bursary’, ‘Soho Theatre Young Writer of the Year’, ‘BFI Best Short Film’, ‘BBC Films Screenplay First’ and ‘Cape Town Best Play’ and ‘Total Theatre Award for innovation’.

Most recently, alumni and theatre companies formed on this course have been staging original work in major venues including: The Royal National Theatre, The Royal Shakespeare Company, BAC, Birmingham Rep, Manchester Royal Exchange, National Theatre of Wales, Soho Theatre and West Yorkshire Playhouse. Work created in this course also been staged Australia, Belgium, Cyprus Denmark, Iceland, Ireland, Mexico, Poland, South Africa and the USA.
This course will celebrate your individuality and equip you with every possible skill to see your ambitions come to fruition.

In addition to its essential, progressive and nuanced training, it will give you an untiring work ethic and make the most out of your individual talent and skills. I believe it is this drive for uncompromised and shameless ambitions that really sets its graduates apart from the rest and what makes them such an asset to the industry. From my year group alone there are graduates working as actors, musicians, dancers, puppeteers, directors, writers, producers; all at the very height of their profession.

Upon graduation, I immediately began touring with my own theatre company’s debut production ‘Bound’, written, directed, produced and performed exclusively by students from this course. It won a number of major international awards and I received an ‘Adelaide Best Actor Award’ and a London ‘Offie’ for my choreography.

I subsequently signed with a leading agent and worked in TV and film and with The National Theatre and Cirque Du Soleil. Most recently, I have moved to China where I currently play the lead in Franco Dragon’s The House of Dancing Water.

This course allowed me to develop both as an actor and an artist. I regard my decision to accept a place as the best I have ever made.
About BA Acting and Stage Combat

This course offers professional and vocational training in stage combat and performance. Students prepare to follow a career path in theatre, film and television where they may choose to become actors, action performers or action directors, movement specialists or continue their training to become instructors in related fields.

BA Acting and Stage Combat draws on the East 15 philosophy of training and is focused on training actors through a variety of demanding physical performance skills. This includes use of multiple weapons and archery.

It aims to create a performer who is emotionally connected, focused, disciplined and can use his/her voice and body as a tool of expression. It will give students professional skills to work creatively and safely. As specialists in their field, students will study in an historical as well as contemporary context, learning research skills required to develop their work within the industry.

Applicant information

BA Acting and Stage Combat has no comparable training course, either in the UK or in the rest of the world. Applicants must be able to face the rigours of the course, which typically include gymnastics, martial arts and strenuous physical effort. It may suit those who have already done martial arts, gymnastics or similar pursuits and have the potential to use these skills in a creative context as an actor/performer. Additionally, East 15 looks for performers with a physical background who learn through, and wish to express character and story with, their whole body.

First Year

During the first two years, the course is structured into six modules in which students acquire and practice skills. In stage combat they study at least four weapon systems; in sporting skills they train in Aikido and work towards British Fencing qualifications in fencing; in physical skills their studies include ballet, gymnastics and historical archery. The acting training in the first year follows the East 15 philosophy, which is rooted in Stanislavski principles, character work and the creation of a fictitious yet truthful world. Students experience methods of acting from the traditional inside-outside methodology, as well as exploring outside-in approaches. This traditional performance training is supplemented with voice, Commedia dell'Arte and devising. Classes are supported with modules in contextual studies, which sets the training they receive in a wider context.

Second Year

The second year builds on the skills acquired in Year One as well as introducing new strands to the training. In stage combat they explore four further, advanced weapons systems. Film is introduced and students continue to work towards higher belts in Aikido. In their physical skills they continue with gymnastics, and are introduced to the principles of parkour, social dance, climbing and rope work. In acting, they explore different methods of rehearsal and further exploration into the scenic unit. Skills such as voice, singing, and movement for actors continue to be developed. Through performance projects in Shakespeare, animal/mask and devised work the core elements of their training are integrated and refined. In the final term, students have the opportunity to apply their skills in a professional performance environment. This is supported with classes in contextual studies that cover health and safety, fights in the cinema and theatre history.

Third Year

In the third year, students harness and develop their talent in further study of stage combat in performance, looking at special effects, advanced wounding and killing. They perform in a number of public productions, which focus on a classical text, another text-based show, and a devised performance. They also perform scenes for camera and are given the opportunity to create their own work through the graduation project. Graduating students are prepared for entry into the professional arena with sessions in audition technique, personal management skills, and study into the process of production preparation. As part of the preparation for the performance industry, students are guided through research and the planning of a theoretical production. Students are given assistance in marketing themselves.

After East 15

Over the years, a number of East 15 graduates have gone on to become leading actors, fight directors, stuntmen and specialist performers. This work extends from staged fights on film, television, in the theatre, opera and ballet, to re-enactments of historic battles, and animal and mechanical costume operating work for films. This course intends to draw upon this expertise and put stage combat and related specialist performance skills into a coherent context and improve practice in this area.
As a child I found myself awestruck whilst watching action scenes on screen or stage. From an early age I took to acting and dreamt of a career where I would be able, one day, to fill the shoes of those actors.

For me the BA Acting and Stage Combat course was the perfect answer to that long established childhood dream. The course boasts an impressive mix of specialised physical skills and detailed actor training all being taught by a wealth of friendly, established industry professionals who guide you through your studies and leave you well equipped for anything the industry has to offer.

The facilities at the Southend Campus are utterly fantastic. The Clifftown Theatre provides a top spec theatre space that can be changed to accommodate any layout, while the studios offer large rehearsal spaces where combat can be taught safely. There is also a full armoury packed to the brim with weapons along with gymnastics and tumbling equipment.

On a personal level, I couldn’t be more satisfied with my three years on the course. I swung swords, I was mentored by inspirational tutors, I was taught how to tumble, to social dance, to use firearms, to devise, to compose music, to act, but ultimately, learnt fantastic skills directly applicable to sustaining a career. I enjoyed every last second of my time at East 15. After graduating and becoming a working part of the industry I don’t think I could feel better equipped to tackle any job that could be offered to me.

The quality and intensity of the training you will receive here is, in my opinion, the best you will find, and I couldn’t recommend the course highly enough to anyone looking to join the industry.
About BA Physical Theatre

East 15’s BA Physical Theatre combines the best of traditional British drama school training with exciting, modern European acting and physical performance methodologies.

What is physical theatre?

Physical Theatre is the name given to a wide range of performance work that doesn’t fit the traditional idea of theatre. It is the increasingly popular and mainstream style of work that includes the physical, visual, devised, ensemble, circus, mask and puppetry theatre traditions.

The BA Physical Theatre provides students with opportunities to acquire a wide skills base to be able to work in all areas of the Industry. Alongside the core Acting, Voice, Singing and Movement classes, the students produce major projects in Devised Storytelling, Aerial Circus, Mask, Mime, Puppetry and Clowning, leading towards full scale public performances in third year. Practitioners covered include: DeCroux, Gaulier, Grotowski, Johnstone, Lecoq, Meyerhold, Spolin and Stanislavski.

First Year

During first year you will develop the basic skills that will be used throughout your career. Alongside the fundamental voice, movement and singing classes you will be studying acting, improvisation, neutral mask, expressive mask, mime, Poor Theatre, bouffon, acrobatics, devising, storytelling and contextual studies. Many of the modules culminate in a classroom based performance; these include Contemporary Scenework, Poor Theatre, Narrative and Story Theatre, Mime and Expressive Mask. A major strand through both first and second year is Theatre Café, where students present their own work to their peers.

Second Year

The second year extends and builds on the skills developed through first year. The core acting, voice, movement and singing classes continue, with the addition of more technically demanding subjects, such as Aerial Circus, Object Theatre and Puppetry, Commedia Del Arte, Melodrama and Biomechanics. Again, students perform two major classroom projects per term.

Third Year

The third year of training is all about professional preparation and performance. Students work with Industry professionals on a number of full productions in our state of the art theatre, including an Ensemble Devised Performance, a scripted play and a self-created small group devised Performance.

Since 2016 we have collaborated with the David Glass Ensemble to create shows that can be professionalised and taken beyond East 15.

The core classes continue as well as an introduction to acting for camera. Through the year students meet Industry professional from the major companies for employment talks and workshops – companies have included Frantic Assembly, Complicite, Told by an Idiot, Gecko, Tangled Feet and the Royal Shakespeare Company. Students also present a Showcase to an invited industry audience of agents, casting directors and major theatre companies.

After East 15

As well working as actors and performers on stage, film, television and commercials in the UK and across the world, the BA Physical Theatre graduates have worked as puppeteers, street performers, aerial specialists, clown performers and have set up their own theatre companies creating and touring new work including the award winning Outbound Project and Moth Physical Theatre. Graduates have gone on to work on shows such as War Horse and Walking with Dinosaurs with companies such as the National Theatre, Tangled Feet, Tall Stories, Graeae, La Fura Dels Baus, The Globe, Theatre Royal – Stratford, the Barbican, Contact Theatre and the National Theatre of Scotland.
Shanez Rayceen Pattni

For years I have tried to find the balance between storytelling without text, but also to justify movement whilst speaking text - questions that were slowly answered throughout the course. A course with staff that have pushed me beyond my comfort zone to achieve my full potential is something that I will carry with me for life, as without that I would not have grown into the performer I am today.

The course promises a journey of intense physical skills combined with traditional acting, which vary from devising theatre in the air, to a mime solo; to melodrama in the theatre. It will also not shy away from text work; understanding language and how may it be brought to life by physicalising the subtext or actions. For me, it has been a journey full of surprises, confidence battles and self-discovery; I have enjoyed watching how that has affected my performance. One of the main advantages of this course is that new work is always encouraged. Devising was embraced from the very first theatre café to the very last graduate show; the perfect reminder for us to never give up on our imagination. I have been lucky enough to create and perform with the most talented group of people I have ever met. We grew from an ensemble to a family; making work that would always push expectations.

“You have to go through your breakdown to get your breakthrough”, said a wise man. I wish I’d heard that when I was auditioning for drama school, because after all those rejections I didn’t realise my breakthrough was actually getting on to this course. I am forever thankful.
About BA World Performance

This is a unique course designed for creative students who wish to combine practical performance skills with advanced understanding of global performance approaches. It extends the western-centred teaching and learning processes at East 15 into a diverse and more global context.

BA World Performance offers a hybrid practice-based and theoretical study that explores historical, theoretical and skill-centred approaches to performance forms across the world. It will deal with selected aspects of performance forms, traditions and styles from Europe, Asia, Africa and North and South America.

The course looks at theatre, dance-drama, masks, music and dance within different cultural environments, concurrently developing a broad range of creative skills in media, writing, performing and directing. It owns, in addition to other world instruments, a complete Balinese gamelan.

Students are involved in devising, researching, creating and performing projects that reflect the influences of styles of performance worldwide. Work develops into practical projects allowing students to explore creatively in a performance environment, drawing on the styles and forms of performance introduced during the three years.

Applicant information

BA World Performance is aimed at students who have an interest in performance but want to go beyond the definition of “professional actor” in the traditional sense. Typically, it will interest students who are drawn towards complimentary performance art tradition in a world context.

First Year

The first year offers a foundation of skills for study and performance, as well as the key academic tasks of assimilating and recording information. There is a study of the role of music in world performance, allowing students to engage from the outset with a range of cultural influences and to experiment with their own performance interests and abilities, and to broaden their knowledge of different cultural contexts of performance. Students gain a foundation in Western performance practices as a strong point of relation to the more intensive multicultural performance training they experience in the second year.

Second Year

In the second year, work is centred on a set of case studies which allow students to gain and demonstrate a broad base of knowledge of different traditions, approaches and issues in world performance, while at the same time developing and applying a significant level of performance skill. There is an opportunity to work intensively with a visiting practitioner(s), resident in Southend, in a non-Western or intercultural performance form. This work culminates in a major performance. During this year students also increase their competence and confidence as independent researchers, conducting independent study and presenting the results orally and in written form.

Third Year

In the third year, students continue their study of context and analysis through research projects, while skills work continues and is focussed on a series of major independent group performance projects, in which students have increasing autonomy and freedom to pursue their own aesthetic, intellectual and professional priorities. The emphasis is on collaborative working and evolving a professional practice, supported by teaching in organisational and entrepreneurial skills and by substantial independent research tasks.

After East 15

Graduating students will be equipped as performers and could also be producers, writers or researchers because they will have add-on skills that “traditional actors” do not possess. They will also have knowledge of different cultures that will prepare them for working anywhere in the world.
Alexandra and Andrei

BA World Performance will change your definition of what theatre is and what it can be. Capoeira, Balinese dance-drama, yoga, political speeches, musical theatre, Shakespeare, animal studies, mask work and film-making are just a few of the things that I’ve learned about and experienced during the time I’ve been here.

This course has made me think of myself not only as an actor, but as a theatre-maker; and the people I’ve met through it and the experiences I’ve been lucky to have as a result of it have helped me grow not only as a theatre-maker, but as a person. If you’re curious by nature and like learning about all the wonderful ways in which humans have expressed themselves along the years, but you also want to spend most of your day working in a rehearsal studio toward a live performance and actually doing things rather than just being told about them, I’d say don’t think twice.
About BA Stage and Production Management

BA Stage and Production Management is a full-time vocational course that prepares students to become versatile professionals in a wide range of production roles in theatre and related industries. The course develops the individual’s qualities and transferable skills of communication, presentation and analysis necessary for employment.

The course has a strong emphasis on learning through practice. Students become part of a creative production team within the first six weeks of starting the course.

The course is based in a specially equipped building, containing workshops, an IT suite and seminar rooms. East 15’s close proximity to London is one of the great advantages of this course as students are exposed to the latest creative and technical developments in one of the world’s greatest theatre capitals.

Applicant information

BA Stage and Production Management offers students multiple opportunities for creative and practical problem solving. Students come to this course at East 15 with a range of backgrounds, interests and skills including performance, technical theatre, art and design: these mirror the many and varied roles that make up a production team. Some understanding and experience of a performance environment is desirable, but not essential.

First Year

During the first year, students acquire a range of established core stage management and related skills whilst working on a number of public productions each term. These will include an understanding of: Budget Management, Construction, Costume, Design, Event Management, Health and Safety, Lighting, Prop making, Sound, Specialist Software and Stagecraft.

Students will work on productions in these areas to gain a firm professional grounding for their future stage management careers. Students also undertake a design project to support their work with professional directors and designers. Students will take on full stage management roles in public productions throughout their first year.

Second Year

In the second year, students begin to take on more responsibility for the productions, developing their managerial and organisational skills and developing further their stage and production management skills. Students become fully responsible for production budgets and the collaboration with professional directors and designers.

Third Year

In the third year, students will be working at professional level and taking full responsibility for the organisational and financial aspects of all public productions in a number of different venues. Students also undertake a professional industry-based work placement.

After East 15

Employment prospects for graduates are excellent. In addition to the widespread opportunities offered in the stage, film and television industry, suitably qualified staff are in huge demand across an events sector worth over £39 billion to the national economy and which embraces the Corporate, Cultural, Exhibition, Festival, Music, Outdoor and Sports markets. Students often gain employment through successful work placements. Recent graduate employment has included: BBC TV’s Holby City, The Entertainment Business Management Company, Royal Shakespeare Company, Shakespeare’s Globe Theatre, Stage Electrics and Unusual Rigging (Dubai).
Niamh Graham

I’ve really enjoyed the BA Stage and Production Management course. I’m very practical and this course suits me perfectly since you’re never in your seat for too long! Even though it is Stage Management based, you explore and work in many different roles to help you understand the industry as a whole. In each show’s creative team role I have been tasked with I have learned new things and have had just as much fun as the last.

I would recommend this course to anyone that is passionate about theatre and is open to learning as much as you can. I would be lying if I didn’t say that the course was intense! But if you have the right attitude and passion your hard work will pay off.
BA Creative Producing (Theatre and Short Film)
Southend Campus

UCAS code: W900

About BA Creative Producing (Theatre and Short Film)

BA Creative Producing (Theatre and Short Film) is a full-time course that has been designed to provide a vocationally-centred programme in producing theatre and film that draws together broad disciplines of the theatre (such as, writing for performance, lighting and sound, directing, dramaturgy, prop and digital set design and creation) with business-focused aspects of the creative arts and the associated industries (including marketing, web-design and arts management). The programme is aimed at entrepreneurial artists with an interest in creating, producing, administrating and promoting theatre and short films.

With a strong emphasis on learning through both practice and theory, students work individually and as part of creative teams from the first year onwards and begin working with actors, directors and designers, to develop, manage and promote projects for public performance.

Building on East 15’s already proven track record for helping create international award-winning companies, the course prepares students to become versatile professionals in a wide range of production roles in theatre and related industries. The course develops the individual’s qualities and transferable skills of communication, presentation and analysis necessary for employment or, indeed, to become employers themselves through their own creative endeavours.

The course is based at our Southend Campus, affording the opportunity to not only be working alongside students in training across a wide range of acting disciplines but to also have direct access to the state-of-the-art Clifftown Theatre.

Applicant information

BA Creative Producing (Theatre and Short Film) offers students multiple opportunities for creative and practical problem solving while also developing their business and entrepreneurial skills. Applicants to this course at East 15 are likely to have a broad range of interests and skills including directing, filmmaking, scriptwriting, performance, production arts management, arts funding, budget and account management, business and marketing.

Some understanding and experience of a performance environment is desirable, but not essential.

First Year

In the first year there are modules that build the foundations of knowledge and skills that students will need to progress to more creative modules in years 2 and 3. In these units they will learn how to create both objects and scripts for theatre productions; develop the basic skills for producing and develop their understanding of how to turn an artistic endeavour into a feasible, marketable product; they will also work behind the camera to make short videos (that can exist on their own as a narrative or support larger work as marketing material). These largely practical modules are complimented by two further modules that develop requisite research skills and provide a historical and cultural context to theatre making.

Second Year

Throughout this year students develop their new skills by focusing on more specific tasks. Students will also engage in writing for film and theatre and develop their understanding of location management, fundraising, preparing grant proposals, touring a production, editing for a trailer and filming live events.

Third Year

The Third year has one core unit, a dissertation project, in which the students bring together all their ideas by planning a project that they could feasibly achieve in the future. Alongside this, there will be a number of options that permit them to practically engage with their chosen pathway. Through these project-based exercises, students will be able to come together to work in groups, or to work individually.

After East 15

The UK’s creative industries are now worth over £84 billion to the UK economy. While there has never been a shortage of creative talent to originate work across the digital, live event, music, publishing screen and stage sectors, all of this talent needs to be managed and employment prospects for well-trained graduates in this field are excellent.

Subject to Validation.
BA Creative Producing (Theatre and Short Film)
Southend Campus
UCAS code: W900
Certificate of Higher Education in Theatre Arts
Loughton and Southend Campus

UCAS code: W410

About Certificate of Higher Education in Theatre Arts
This course provides a foundation in acting and can prepare students for further study, either at East 15 or other acclaimed acting schools. The intention is to help create actors who will have an intellectual as well as a vocational life in the theatre. It will provide a sound foundation in theatre; introducing students to concepts and mechanics behind each.

The Certificate of Higher Education in Theatre Arts aims to demonstrate to students the relationship between theatre and other art forms, in addition to the cultural context which gives each era its distinctive identity. It is a highly-focused exploration of acting techniques. This includes (on a practical level) movement, dance, music, improvisational skills and acting. Overall, it is an intensively practical scheme.

Students are regularly taken to performances of theatre, music and dance, as well as visits to art galleries, exhibitions, films and important sites (such as castles and historic houses) which represent the spirit of their age.

Applicant information
The Certificate of Higher Education in Theatre Arts provides a broad cultural and practical education. It prepares students for entry to full-time training in theatre in one form or another, either at East 15 or elsewhere. It gives students confidence, motivation and an understanding of the art of theatre. During the first two terms at the Southend Campus students are also introduced to the acting courses which specialise in Stage Combat, Physical Theatre, Community Theatre and World Performance.

First Term
Throughout the three terms, students undertake a number of compulsory modules. These cover audition technique movement and dance, voice and singing, and contextual studies. During the first term, additional acting modules encourage students to explore imaginatively through various means of communication and learn about the roots of theatre. Students also begin to study themselves in the same way as they will learn to study a character, deepening their understanding of what it means to be human. The term culminates in an assessed studio-based show to a small invited audience of staff and students.

Third Term
An acting module in this final term brings together all the work over the last year. The course then culminates in two showings in campus theatre spaces.

After East 15
During the year, students may audition for places on one of the acting courses at East 15. Many students are also accepted at other drama schools or at university drama departments. Students will be helped to choose and prepare scenes for audition purposes.
Holly Mathams

I completed the Cert HE in Theatre Arts in 2017 and felt it was an ideal stepping stone towards a BA Degree in performance arts.

It also serves as a fantastic exploratory stand-alone course if you are unsure about what you want to progress towards. You cover the fundamentals of acting and devising, as well as the core aspects of performance: movement, voice and singing. I found one of the two main advantages of the Cert HE are the in-depth classes in audition technique, enabling you to be fully prepared for auditions for any three year programmes you may wish to apply for, and the fact that you can obtain the full loan to fund study from Student Finance England.

Not only did the Cert HE provide me with the skills and confidence that enabled me to gain a place on the BA Acting and Community Theatre course, it also provided me with professional connections and friendships which will last for a lifetime. The course was a game changer for me in terms of audition success, but most importantly it taught me more about myself, the world and human nature than I could have ever imagined. The staff are experts in their fields and the quality of teaching, thought and care never failed to blow me away. I honestly cannot recommend the course enough. You will engage with students from all walks of life and finish with a whole cohort of creative collaborators.
All undergraduate applicants to East 15 must demonstrate their suitability for entry.

There is no upper age limit for applications, although applicants who do not hold academic qualifications equivalent to the entry requirements will need to provide evidence of their suitability to undertake undergraduate study (for example, completion of an Access course, Open University qualification or relevant work-based experience). It is a requirement that all students on the BA Acting and Community Theatre course are required to undertake an enhanced DBS check because they will come into contact with children and/or vulnerable adults through a work placement undertaken as part of their course. DBS checks must be completed prior to commencement of the relevant work placement or activity. Students are required to declare a criminal record at the time of applying for the course and/or prior to completing a DBS check application. A student with a DBS disclosure certificate containing details of a criminal record will be referred to the University's DBS Review Panel who will determine whether or not the student can be admitted to the course or permitted to continue on the course.

Undergraduate entry requirements

**BA Acting** and **BA Acting (International)** must be successful at audition and achieve CDD at A-level or the equivalent in UCAS tariff points, to include 2 full A-levels. In addition all applicants require GCSE English at grade C or above (or equivalent).

**BA Acting and Community Theatre** must be successful at audition, and achieve CDD at A-level or the equivalent in UCAS tariff points, to include 2 full A-levels. In addition all applicants require GCSE English at grade C or above (or equivalent).

**BA Acting and Contemporary Theatre** must be successful at audition, and achieve CDD at A-level or the equivalent in UCAS tariff points, to include 2 full A-levels. In addition all applicants require GCSE English at grade C or above (or equivalent).

**BA Acting and Stage Combat** must be successful at physical workshop audition, and achieve CDD at A-level or the equivalent in UCAS tariff points, to include 2 full A-levels. In addition all applicants require GCSE English at grade C or above (or equivalent).

**BA Physical Theatre** must be successful at physical workshop audition, and achieve CDD at A-level or the equivalent in UCAS tariff points, to include 2 full A-levels. In addition all applicants require GCSE English at grade C or above (or equivalent).

**BA World Performance** must be successful at audition, and achieve BBC at A-level, or the equivalent in UCAS tariff points, to include 2 full A-levels. In addition all applicants require GCSE English at grade C or above (or equivalent).

**BA Stage and Production Management** must be successful at interview and technical aptitude workshop, and achieve CDD at A-level or the equivalent in UCAS tariff points, to include 2 full A-levels. In addition all applicants require GCSE English at grade C or above (or equivalent).

**BA Creative Producing (Theatre and Short Film)** must be successful at interview, and achieve BBC at A-level, or the equivalent in UCAS tariff points, to include 2 full A-levels. In addition all applicants require GCSE English at grade C or above (or equivalent).

**The Certificate in Higher Education (CertHE)** must be successful at audition, and achieve A-level grade E or equivalent qualification. In addition all applicants require GCSE English at grade C or above (or equivalent).

**English language**

Applicants with English as a second or other language may be asked to provide evidence of their ability to understand and express themselves in English for academic purposes. This is important to ensure that students derive full benefit from their studies and meet the Home Office Tier 4 visa requirements. Details of any additional requirements will be made clear to successful applicants within their offer.

**Undergraduate application**

All students who wish to be considered for a place on an undergraduate programme at East 15 will need to apply through both the East 15 direct application system and the online APPLY system organised by UCAS (the Universities and Colleges Admissions Service).

Students are able to apply for more than one course, if interested. Full details of the process can be obtained from: www.ucas.com

Applicants who do not apply through UCAS will not be eligible for UK government funding, tuition fee support or university bursaries.

Please note that applicants who are engaged in full-time education when applying to East 15 will need to obtain
a reference from their current school, college or university. Applicants who are no longer in full-time education should try and obtain a reference from their previous educational establishment. If this is from more than three years ago a reference from a current employer would be appropriate. Referees should be able to comment on an applicant’s attitude to work and/or study, reliability, enthusiasm, relevant interests, time management and suitability for the course.

Applicants are required to pay a non-refundable audition fee of £55. Details of the audition process and the ‘terms & conditions’ for the audition fee are available from our website.

Students applying for BA Stage and Production Management and BA Creative Producing (Theatre and Short Film) will be interviewed, not auditioned, and therefore do not have to pay an audition fee.

For further, detailed information about our admissions process and links to our online application system and UCAS, please visit: www.east15.ac.uk/how-to-apply
Auditions are required for all students undertaking degree or certificate schemes that involve acting.

Auditions and interviews generally take place at the campus where the programme is based, either the Loughton Campus or the Southend Campus. The auditions run from December through to June.

The audition day consists of a general address, followed by a warm up and the presentation of audition speeches. The audition groups will generally receive feedback and suggestions during the audition. Each course recalls some students for a specific workshop during the second half of the day (see below).

The East 15 audition process is very thorough and has been commended for the opportunity it provides for applicants to demonstrate their full potential. The audition lasts from four to six hours, including opportunities to ask questions and engage with staff and current students.

Candidates for all acting courses must prepare two contrasting speeches
- One speech from a Shakespearean or Jacobean play, lasting no more than one and a half minutes
- One speech from a contemporary (post 1970) play lasting no more than two minutes

International applicants may submit audition material via the web if they cannot attend an audition in the UK. Applicants wishing to submit digital/online audition material will have the opportunity to do so via our direct online application form.

East 15 also auditions internationally each year. Dates, venues and availability can be found on our website: www.east15.ac.uk/how-to-apply/international-auditions.

Please also note the additional audition requirements for each course.

**BA Acting**

**BA Acting(International)**

**BA Acting and Community Theatre**

**Certificate of Higher Education in Theatre Arts (CertHE)**

Please prepare a third speech, lasting no more than two minutes, that contrasts well with the contemporary (post 1950) speech. Applicants may also take part in a group workshop.

**BA Acting and Stage Combat**

**BA Physical Theatre**

Applicants may be asked to participate in a physical workshop in which their fitness and agility will be assessed.

**BA World Performance**

Applicants will participate in a workshop and discussion group.

**BA Stage and Production Management**

Applicants for BA Stage and Production Management must attend an interview and technical aptitude workshop with members of staff involved in technical theatre tuition at East 15. They will be asked about their interests in theatre, relevant experience and reasons for applying.

Students should bring with them a portfolio of their work, demonstrating their experience in technical theatre and will have to prepare a task which will be discussed.

**BA Creative Producing** *(Theatre and Short Film)*

Applicants for BA Creative Producing (Theatre and Short Film) must attend an interview and will be asked about their interests in creating stage, screen and live event productions, their relevant experience and reasons for applying.

Students are invited to bring with them a portfolio of their work, demonstrating their experience thus far.
East 15 currently offers the following courses for postgraduate students:

Loughton Campus

- MA Acting
- MA/MFA Acting (International)
- MA/MFA Theatre Directing
MA Acting
Loughton Campus

About MA Acting
MA Acting is a challenging course that gives students a personal methodology based upon East 15’s unique practices.

On one level it is a thoroughly practical, highly intensive, vocational course. On another level, it is a thought-provoking, life-changing reflection on the function and art of the actor – exploring techniques from some of Europe’s most influential practitioners as well as innovative professional practice from the UK and internationally.

Applicant information
MA Acting is a specialist course of one academic year with additional work on marketing students to the industry in a Showcase. Participants will need discipline and motivation to work at an advanced level. Beyond these the requirements are abundant energy, insatiable curiosity and a robust sense of humour.

Some students may already possess a university degree (not necessarily in a related discipline) whilst others will have established themselves in other career paths and now seek to change the direction of their lives towards that of a professional actor.

This course also attracts professional actors who feel the need to reflect on their practice, extend their range, refresh their creativity, increase their professional contacts and gain academic recognition for their skills.

First Term
In the first term, there are classes in movement, voice and singing, as well as contextual studies. The entire programme of teaching across the course coheres to lead the actor from an exploration of personal self to that of the body in time and space and from there to the creation of character and the realisation of text.

Acting classes promote the development of intuitive, creative responses which are then framed by the introduction of techniques to build character and play actions. Showings of short naturalistic scenes give opportunity to integrate and apply technical voice and movement work in the context of an acting exercise.

Second Term
In the second term, skills classes continue. The second term acting work begins with an intensive Shakespeare module which develops and strengthens the integration of technical skills with acting technique. This is followed by the Research Performance Project in which students engage with specific time in history and experience East 15’s distinctive Living History Project.

This signature project is a long-form, non-performative improvisation in which the actor can, through rigorous ‘actor-centric’ research and a residential period away from the campus environment, experience and identify with the practical and visceral realities, as well as the psychological and emotional attributes of the character.

Subsequent to this, participants devise a studio performance based on their intellectual, emotional and sensory experience. They are also given responsibilities in stage management and production to enhance their overall understanding of what it is to make theatre and to prepare them for the realities of the industry.

Towards the end of term 2 participants begin to research and develop their MA project and begin to work in recorded media.

Third Term
The first part of term 3 focuses on media. The film project teaches skills of acting for the camera and provides material for the actor’s show reel. The radio drama project teaches radio skills and microphone technique. At the same time, students begin work on their MA Projects. The MA Projects involve working in small groups on self-generated projects, in which participants are given independence and autonomy as company members.

These are performed in East 15’s Corbett Theatre or in other venues as appropriate.

The second half of term 3 sees a full production of an ensemble text-based play.

Showcase
In September students return for a short intensive rehearsal preparation before the Industry Showcase, held in a Central London venue for agents, casting directors, film, television and theatre directors and other industry professionals.

After East 15
On completion of the MA Acting programme, participants are qualified as actors and recognised as graduates of an East 15 training. They are equipped to pursue acting careers in theatre, film, TV and radio. Graduates also have an understanding of how to create their own work, including how to form companies and gain funding, as well as a variety of methodologies for developing their own artistic practice.

Graduates are encouraged to remain in touch with the school, to watch the development of succeeding students and to benefit from informal support and mentoring as they continue in their careers.
From the moment of my audition, I knew that East 15 was the drama school I wanted to train at. Being part of the MA Acting group is a joy; each of us brings our own background, previous experience and creative mind to the mix, making each day exciting and eclectic.

During every project I have been guided by the course tutors, who have encouraged me to explore their field in a way that best suits my own way of learning, giving me the toolkit to create work I didn’t think I was capable of. The difference I’ve noticed in my own abilities since the start of my time at East 15 has been huge and I love putting new practices to the test during our projects – including the East 15 speciality, Living History!

As you would expect from any one year training course the learning curve is steep, but the work load is manageable, particularly with the support of the course leaders. More importantly the “work” is fun – head into Epping Forest during term time and you’re likely to find at least one or two of us up a tree developing a script! Spending time in play, curiosity and exploration is a true delight, and at the end of the year you are able to head out into the industry, ready for the career that your training on this esteemed course at East 15 enables you to have. Jump in, and see where adventure can take you!
MA/MFA Acting (International)
Loughton Campus

About MA/MFA Acting (International)

This is a unique professional course that has been designed specifically for overseas students.

MA/MFA Acting (International) offers the full spectrum of acting skills, including voice, movement and singing, and approaches to rehearsal and public performances. It draws on existing practice but supplements this work with specific teaching and learning processes especially suitable for overseas students.

The course focuses on advanced practical acting skills and also takes in the study of Shakespeare and other classical traditions.

The MA runs for 1 year on a full-time basis and the MFA for 2 years. MA and MFA students take the same modules in their first year. In their second year, MFA students work within a repertory company format to present a range of fully-staged productions in each of the three terms, followed by a written dissertation or practical project.

Applicant information

MA/MFA Acting (International) offers regular classes, during the year, for English first-language and English second-language students. The English first language students (USA, Canada, Australia etc) will concentrate on accent/dialect and Received Pronunciation (RP), while the second-language students will focus more on accent, rhythm, stress and diction.

All students will participate in public performances during their study. By the end of the course, graduates will be able to work in accurate English dialect and be able to perform sophisticated texts with confidence.

First Term

The first term includes the module Acting Technique based on the Stanislavsky approach, which addresses the key physical and vocal skills for acting, enabling students who are coming from a variety of training traditions to identify and achieve the required level of preparation for the subsequent modules. It also allows tutors to make a diagnostic assessment of students’ skills and potential, and identify and implement any additional work in these core areas.

The module on Shakespeare enables students to develop their understanding of the meaning and mechanics of Shakespeare’s text. It will introduce students to specific vocal techniques for the performance of Renaissance text and allow them to consider how a range of archaic and contemporary performance settings influence the actor’s and director’s approaches to Shakespeare in performance. In addition, students will study a range of analytical and experimental approaches to script that are useful to the actor and there will be opportunities to develop students’ clarity, accuracy, and expressiveness in speaking Renaissance text. The Shakespeare module normally includes a two-week workshop at Shakespeare’s Globe, where they have an opportunity to perform on the Globe stage.

Second Term

The second term includes the Character and Scene Study module which extends the work begun in Acting Technique. It uses a Realist approach to acting as its base, allowing students to pursue longer and more challenging acting explorations. Scene work is undertaken on scripts by, for example, Ibsen, Strindberg, and Realist texts from the last 50 years. The module extends and applies Realist acting techniques, and includes a study of theories and assumptions underlying Realism.

A module on Contemporary UK Texts introduces students to key contemporary texts from the UK theatre, and to scripts from the twentieth-century that continue to have a place in and to influence contemporary UK theatre. It allows students to extend their vocal, physical, and analytical skills in the creation of roles that reflect a current cultural context and offers an opportunity to create and perform a complete role in the context of a fully staged play in East 15’s Corbett Theatre.

Third Term

MA students work on a written dissertation or a practical devised monologue project. The year usually culminates in a full length production highlighting the MA leaving students.

Second Year (MFA only)

First Term

In the second year, students work as an acting ensemble. They first work on a written dissertation or practical devised monologue project and then perform in shows aimed at young audiences in East 15’s Corbett Theatre.

Second Term

The ensemble perform in productions directed by outside professional directors currently working in the UK theatre.
industry to showcase them in a central London Theatre venue. A module on Film, Radio and Voiceover teaches the students acting for camera and microphone techniques, providing them with showreel and voicereel material.

**Third Term**
The ensemble perform in productions directed by outside professional directors currently working in the UK theatre industry to showcase them in a second central London Theatre venue.

**After East 15**
Graduates will have a comprehensive, professional training that will enable them to pursue professional careers in theatre and related professions in an increasingly global industry.

**Kimberly Hoffman**

I knew of East 15 Acting School before I auditioned at the URTAs in San Francisco, but I never thought I would be accepted to a school “across the pond.” Much to my surprise, I had a callback the same day and was formally accepted a few weeks later. Attending East 15 was the greatest decision I ever made. The workload was intense but manageable, made so by a professional faculty and passionate students who helped to create a safe space to explore a variety of methods and genres. I have achieved goals at East 15 that I never thought possible, most notably devising new work.

Not only is the programme incredible, but it is located in a city with great respect for theatre. Time spent on most weekends seeing high-quality work on and off-campus definitely contributed to my education.

Since graduation, I took two original plays to the Edinburgh Festival Fringe, one of which I wrote. I am pursuing my dreams knowing that I have a strong foundation from an exceptional school and a network of great friends around the world. Long story short, go to East 15. Don’t even hesitate.
About MA/MFA Theatre Directing

This is a unique and renowned course designed specifically for those who are already practising as or who wish to establish themselves as professional theatre directors.

MA/MFA Theatre Directing is open to emerging theatre directors from the UK and to students from around the world. Teaching is by a wide range of leading directors and professional practitioners from the UK and overseas. The programme benefits from its close ties with the London theatre world, which provides training expertise of the highest calibre and the professional networks that are vital to launching a career.

East 15 also runs some modules overseas, most recently in Moscow, Thailand and Bali, involving specialist practical study in an alternative cultural environment.

The MA runs for one year on a full-time basis and the MFA for 24 months. For the MA, you take four modules during three consecutive terms, followed by a three-month period of independent study, at the end of which you present your Director’s Production Workbook (or, alternatively, your MA Dissertation).

For the MFA, running over 24 months, you take eight modules during six consecutive terms, followed by independent study that results in a fully resourced practical project at one of East 15’s spaces or in a London theatre (or, alternatively, an MFA Dissertation).

Each year you have the opportunity to choose four modules out of the seven or eight different options that we offer every year. The menu of modules rotates on a regular basis but always covers a range of directorial practice that is unrivalled in its diversity and will include several of the following: Shakespeare, Contemporary British Drama, Comedy, Musical Theatre and Opera, Physical Theatre, Brecht, Techniques of Adaptation, Improvisation and Devising Techniques, Contemporary Irish Drama, Rehearsal Processes and Workshops, Collaboration with Designers, Attachment (Assistant Director), The Artistic Director, Commedia dell’Arte and Directing for Camera.

Overseas modules in Bali and Thailand include: World Theatre and Theatre of the East. In Moscow, at the GITIS Institute, modules include: Stanislavskian Acting Methodology, Meyerhold and Biomechanics, Michael Chekhov.

Applicant information

MA/MFA Theatre Directing is open to applicants with a background in theatre directing or related fields and is specifically tailored to those seeking professional development in this area. Study is full time but some module choices enable periods of time away to pursue professional theatre work.

After East 15

Former students now work as professional freelance directors, run companies and venues as Artistic Directors or teach directing in universities and conservatories around the world.

“The director training at East 15 is open to the needs of its students and yet eager to maintain rigour. Without dictating a particular path of inquiry, it encourages the students to enquire and to do so as deep and as wide as they are able. It encourages questioning, and original, personal thinking, both of which are essential to being a good director.”

Dominic Dromgoole
What attracted me to the MA/MFA Theatre Directing at East 15 was the contemporary and international focus of both the school and the course. I knew I wanted to go to this leading British drama school to really hone my directing skills and I was not mistaken in my choice.

The course emphasis is on launching directing students and graduates into the professional world of theatre and the school spearheads many opportunities for networking, collaborations, placements, enlightening sessions with practising directors and writers, assistant director positions and other exciting possibilities.

The first-rate choice of modules includes contemporary British theatre plus options of training abroad in Moscow or Bali; working alongside international and British students from the different acting and directing courses that run at East 15. The focus is on practical directing projects backed up with critical analysis and in-depth research alongside excellent advice, insight and first-hand information from the main lecturers, guest lecturers, directors and playwrights; all with extensive professional careers.

My time at East 15 has been an amazing opportunity to form alliances with like-minded people, make directing projects happen and take a leap towards fulfilling a greater vision.
Applying to East 15 as a postgraduate

All postgraduate applicants to East 15 must demonstrate their suitability for entry.

Postgraduate applicants are assessed on their experience (both academic and practical) and potential for success. It would be unlikely that someone under the age of 21 will have gained the requisite academic qualifications required for entry.

There is no upper age limit for applications, although applicants who do not hold academic qualifications equivalent to the entry requirements will need to provide evidence of their suitability to undertake postgraduate study (for example, completion of an Access course, Open University qualification or relevant work-based experience).

All applicants for East 15’s postgraduate courses (apart from MA/MFA Theatre Directing) will be expected to undertake a successful audition.

MA Acting and MA/MFA Acting (International) require a successful live audition or digital audition (via Skype, YouTube or alternative online platform), plus a first degree of upper second class standard or equivalent or suitable previous experience.

MA/MFA Theatre Directing requires a successful written application, plus a first degree of upper second class standard or equivalent or suitable previous life experience. A CV or Resume (recommended) and a portfolio of work (optional) may be submitted as part of an online application. Candidates may also be invited for interview but most applications will be decided on the basis of the written application.

English language

Applicants with English as a second or other language may be asked to provide evidence of their ability to understand and express themselves in English for academic purposes. This is important to ensure that students derive full benefit from their studies and meet the Home Office Tier 4 visa requirements. Details of any additional requirements will be made clear to successful applicants within their offer.

Your postgraduate application

All students must complete the East 15 online application form.

Applicants to postgraduate Acting courses (excluding Theatre Directing) are required to pay a non-refundable audition fee of £55. Details of the audition process and the ‘terms & conditions’ for the audition fee are available from our website.

Further details about our admissions process, how to apply and the online application form can be found at our website: www.east15.ac.uk/how-to-apply
Postgraduate auditions

MA Acting and MA/MFA Acting (International)
Auditions are required for all students undertaking degrees that involve acting.
Auditions generally take place at the Loughton Campus between December and June.
International applicants may audition via an online link (eg. YouTube/Vimeo) if they can not attend an audition in the UK. Applicants can provide links to digital audition materials within their online application form.
East 15 also auditions internationally each year. Dates, venues and availability can be obtained from our website: www.east15.ac.uk/how-to-apply/international-auditions.

The audition day consists of a general address, followed by a warm up and the presentation of audition speeches. The audition groups will generally receive feedback and suggestions during the audition.
The audition lasts from four to six hours, including opportunities to ask questions and engage with staff and current students.
Candidates for all acting courses must prepare two contrasting speeches:

- One speech from a Shakespearean or Jacobean play, lasting not more than one and a half minutes
- One speech from a contemporary (post 1970) play lasting no more than two minutes

MA/MFA Theatre Directing
Applicants will be assessed on the basis of their written application, although they may be called for interview or given a telephone or Skype interview.
East 15’s 2018 Summer Courses run at the Loughton Campus. They are aimed at anyone aged 17 and over: be they student, teacher or experienced performer, who wishes to extend their existing talents and who are looking for ways to creatively engage with character development and performance skills.

A good level and understanding of English language is required to fully appreciate and enjoy the courses. The courses are taught by the School’s experienced resident staff, using the approaches to learning drawn from the full time courses, that have made East 15 such a success.

The Campus centres on Hatfields, a Queen Anne Dower House, set in a glorious seven-acre site on the outskirts of London. It provides excellent rehearsal and performance facilities including the Corbett Theatre, built in a Medieval Tithe Barn, all set amidst the natural beauty of our gardens and lawns.

Each of our 2018 week-long courses will run for six days. For the most up-to-date information (including links to the on-line booking form and on-line payments) please visit the East 15 website at: http://www.east15.ac.uk/course-category/summer-courses/

Full fees are £490 or each course. There are automatic discounts for early booking and if students mix and match course bookings across two weeks. Further discounts exist for East 15 Alumni and members of Equity.

**Week 1 – Monday 16 July to Saturday 21 July**

**Acting for Screen and Radio Techniques**

This course explores the differences between acting for stage and screen. It is aimed at those who wish to broaden their media skills and gain confidence in front of the camera and microphone. Working in small groups and pairs, students will look at the actor’s relationship with the camera (particularly eye-line) and learn how to adapt truthful character for film, television and radio. The programme will also cover protocols, the on-camera audition process, sight-reading a camera and radio script, what to expect on set and the opportunity to film short scenes during the week. There will also be opportunities to learn how to self-edit, to tell the story and influence the audience.

**East 15 and the Theatre Workshop Tradition (Imaginary Worlds, Physical Action and Laban)**

East 15 graduates are known for their ability to quickly respond to any acting situation and to take risks in their acting choices. This course offers an introduction into a selection of the training methods, using some of Joan Littlewood and Theatre Workshop’s techniques. It blends Stanislavski (reality before theatricality, given circumstances and back stories), Actions (from the external action to the internal thought and psychological world), and Laban (Space, Body, Dynamics and Relationships) in a 21st Century industry context.

**Week 2 – Monday 23 July to Saturday 28 July**

**Acting in English (for International students) Language, Text, Voice and Song**

This is course is aimed at students for whom English is not their first language, whether or not they have advanced or less confident proficiency. It will offer a variety of actor’s strategies to clarify thoughts, make the thoughts the actor’s own, and lift the images in the thoughts off the page and on to the stage. It will encourage students to connect with text as assertively as they might do in their home language and offer a variety of plays and speeches to prepare. Students will work through a variety of general voice and musical warm-ups, and improve their ability to act through song, learning appropriate vocal qualities and how to effectively communicate lyrics.

**Audition Technique (Classical and Contemporary Speeches, Singing and Voice)**

This course aims to demystify the audition process and is aimed particularly at those considering drama school. You are guided in how to take full advantage of your audition slots. You spend time working on how to select the right audition material for you, how to confidently perform speeches (classical and contemporary) and songs and prepare yourself for a range of audition scenarios. By developing skills and gaining knowledge, you leave the course with the confidence to make the most of any audition day. (If you subsequently apply to East 15 the following year, the cost of an audition fee will be waived.)

**Tailored Summer Schools for International Student Groups**

Would you like to bring your student group to East 15 for a Summer School? For groups of 12 or more we can tailor a course to fit your needs. This can include any of the areas above or any additional topics you would like covered. Courses can last between one and four weeks and include London theatre visits. Courses can take place at either our Southend or our Loughton campus. For further information please contact shortcourses@essex.ac.uk
Money matters – Undergraduate

UK and EU students
Taking out a loan can feel like a big financial commitment, so we want to make sure you know exactly how it works. The UK Government provides UK and EU students with a tuition fee loan, meaning you do not need to pay tuition fees upfront or during your course.

If you are a UK student you can also take out a maintenance loan, which helps cover living expenses while you are at university. You only start repaying your loan once your income reaches a certain level, and if your income drops below this, you'll stop making repayments – so you don't need to worry about not keeping up.

If you are an EU student, we encourage you to research financial support offered in your home country. National grants or loans may be provided by your government or local careers service.

Our UK and EU tuition fees for the academic year 2019-2020 are yet to be confirmed, but as a guide, our undergraduate fees for 2018-2019 were £9,250 per year.

International students
Our fees for the academic year 2019-2020 are yet to be confirmed, but as a guide, our fees for 2018-2019 were £14,020 per year.

If you would like advice on whether you would be classified as an overseas student in relation to your tuition fees, contact our Undergraduate Admissions Office via e-mail at: admit@essex.ac.uk

The UK Council for International Student Affairs (UKCISA) can also give you advice and information on fee statuses. Visit their website for more information at: www.ukcisa.org.uk

As part of the visa application process, you will be asked to produce evidence of your ability to pay tuition fees and to cover living expenses during the course. There is more information on the University website about the current UK Home Office requirements at: www.essex.ac.uk/ug17/immigration

Previous study
If you have previously studied at a higher education institution, this may affect the amount of financial support available to you. To find out more about this, or if you have any other questions, contact our Student Funding Team via e-mail at: funding@essex.ac.uk

Cost of living
Beyond the academic fees you will pay for your programme, the other main costs are living expenses. Where you choose to live will play a big part in determining how much money you will need while studying.

An estimate of living costs for a typical undergraduate student can be found at https://www1.essex.ac.uk/fees-and-funding/money/cost-living/

The figures are intended as a guide and will vary depending on individual lifestyle and circumstances.

Scholarships and bursaries
We offer financial packages to support students, including those from lower income households. Additional support for UK students includes bursaries for care leavers, students with refugee status, and students from lower income households studying on a year abroad, or doing an industrial or voluntary placement.

Use our online scholarship finder to search for funding opportunities at: https://www1.essex.ac.uk/fees-and-funding/scholarship-finder/
Money matters – Postgraduate

Fees
Our UK and EU tuition fees for the academic year 2019-2020 are yet to be confirmed but, as a guide, our fees for 2018-2019 were between £12,650 and £13,755. For International students they were between £13,800 and £15,175.

Payment of tuition fees
Your fees can be paid in full at the start of the academic year, or in three equal instalments in October, January and April. If you are a non-EEA student requiring our sponsorship for a Tier 4 visa application, you must pay your first instalment as a non-refundable deposit in order to be assigned your Confirmation of Acceptance for Studies (CAS), or show proof that you are being sponsored by a body recognised by our University.

Student visa requirements
As part of the visa application process, you’ll be asked to produce evidence of your ability to pay tuition fees and to cover living expenses.
www.essex.ac.uk/pg17/visa

Cost of living
Beyond the academic fees you will pay for your programme, the other main costs are living expenses. Where you choose to live will play a big part in determining how much money you will need while studying.

An estimate of living costs for a typical postgraduate student can be found at https://www.essex.ac.uk/fees-and-funding/money/cost-living/

The figures are intended as a guide and will vary depending on individual lifestyle and circumstances.

PG loans
If you’re a home or EU student and looking to study a Masters degree you may be entitled to a government-backed loan. Course eligibility and residency criteria will apply.

For more information visit: https://www1.essex.ac.uk/fees-and-funding/masters/loans/
www.gov.uk/postgraduate-loan

Scholarships
New postgraduate students who have accepted a place at East 15 will automatically be sent details of scholarships and bursaries with their application form. To find out more and to check your eligibility please visit: https://www1.essex.ac.uk/fees-and-funding/masters/scholarships/

Alternative sources of funding
To help you navigate the world of alternative funding we’ve taken out a subscription to The Alternative Guide to Postgraduate Funding Online. This vast database will give you information on alternative funding sources, including: studentships, charitable trusts and grants, private corporate sponsorship, research councils, learned societies and more.

To access the guide you’ll need a password. Email us at pgadmit@essex.ac.uk and we will send this on to you: www.postgraduate-funding.com/gateway
University of Essex

East 15 Acting School became part of the University of Essex on 1 September 2000. Subsequently, students at East 15 have also become University of Essex students and receive University of Essex degrees.

The University of Essex celebrated its 50th anniversary in 2014, and in those 50 years has become one of the UK’s leading academic institutions. Essex is ranked ninth in the UK for the quality of its research, and in the top 20 universities in the world that are less than 50 years old. Essex is an internationally-oriented, research-intensive university with a commitment to excellence in research and research-led teaching, to the personal development of all its students, and to offering an outstanding campus-based student experience.

Essex is the most internationally diverse campus-based university in Britain, with 40 per cent of students coming from 135 different countries outside the UK.

We rank second in the UK for student satisfaction. THE and QS World Rankings place us in the top 2% of world universities. The University has more than 11,000 students at three campuses in Essex, and partnerships with education institutions across the region. We offer a broad spread of subjects across 18 academic departments and schools, with particular peaks of excellence in the social sciences and humanities.

The University’s original campus is situated in an attractive 200-acre parkland estate on the outskirts of Britain’s oldest recorded town, Colchester, whilst its newest campus is located in the heart of the county’s most famous seaside town, Southend-on-Sea, on the south Essex coast. Both campuses are served by excellent transport links, with rail, road and air links close by and journey times to London being 70 and 50 minutes respectively.

For more information on the University of Essex, please contact:

Admissions Office
University of Essex
Wivenhoe Park
Colchester
CO4 3SQ
UK

Telephone: +44 (0)1206 873666
E-mail: admit@essex.ac.uk
Website: www.essex.ac.uk
Further information

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Loughton IG10 3RY
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At Southend
East 15 Acting School
Southend Campus
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Website: www.east15.ac.uk

East 15 Acting School is part of the University of Essex and is a member of both the Federation of Drama Schools and the University/Resident Theatre Association (USA)

East 15 Partners

UK
Greenwich and Lewisham Young People's Theatre
King's Head Theatre
London Bubble
Regents Park Open Air Theatre
Shakespeare's Globe

International
Central Academy of Drama, Beijing
The Russian University of Theatre Arts (GITIS), Moscow, Russia
Indonesian Arts Institute (ISI), Bali, Indonesia
Nanjing University of the Arts, China
Nanyang Academy of Fine Arts (NAFA), Singapore
The Norwegian Acting Institute (NSKI), Oslo, Norway
Shanghai Theatre Academy, China
Srinakharinwirot University, Bangkok, Thailand

Erasmus
Institut del Teatre, ESAD (School of Dramatic Arts) Barcelona, Spain
National University of Theatre and Film I.L. Caragiale, Bucharest, Romania
East 15 Acting School is part of the University of Essex.

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