



PATRICK WALDMAN

Andre Antonio stars as the Cheshire Cat in the Royal Central School of Speech and Drama's production of *Alice in Wonderland*

# Royal Central School of Speech and Drama

Drawing students from around the world, Central offers high-level, comprehensive training for actors, creators and theatre practitioners working in specialist and varied disciplines.

## Courses offered

BA (Hons) Acting  
BA (Hons) Contemporary Performance Practice  
BA (Hons) Theatre Practice

## Course content overview

BA (Hons) Acting comprises of three distinct courses that train you to be a professional actor for both stage and screen: Acting, Acting: Musical Theatre, Acting: Collaborative and Devised Theatre. You will be considered for all three courses at your audition.

BA (Hons) Contemporary Performance Practice allows you to choose one of three courses that look at making theatre in non-traditional settings, working with communities or other groups within society to explore how performance can change lives.

BA (Hons) Theatre Practice is comprised of nine different specialisms that focus on the crafts, design or production of theatre and live performance. Students specialise in one discipline for the full three years and these range from Costume Construction to Lighting Design and Stage Management.

## Fees, bursaries, and other finance information

Central offers a range of bursaries and scholarships for new students. A guide as to what was available in 2022 is available at [cssd.ac.uk/scholarships-bursaries-awards](https://cssd.ac.uk/scholarships-bursaries-awards).

## Accommodation options

Central has an allocation of University of London intercollegiate halls, while some students prefer to stay in private halls of residence. Many Central students live in private rented accommodation, and the Student Centre at Central provides excellent support in helping students find the right home.

## Entry requirements (qualifications)

**BA (Hons) Acting:** 64 UCAS tariff points, 3 GCSEs at C, and selection by audition.

**BA (Hons) Contemporary Performance Practice:** Academic entry requirements range between 120 and 96 UCAS tariff points and selection by interview.

**BA (Hons) Theatre Practice:** Academic entry

requirements range between 120 and 64 UCAS tariff points and selection by interview.

## Application method (UCAS/direct; audition fee; deadlines)

All applications go through the UCAS system. Apply before 26 January 2023 to guarantee an audition or interview.

For BA (Hons) Acting, there is an audition fee of £40 but we offer free audition and travel bursaries to eligible applicants in England. You can view details of this at [cssd.ac.uk/freeauditions](https://cssd.ac.uk/freeauditions). For courses where selection is through interview, there is no fee.

## Audition process/preparation required

At the initial audition stage candidates will be considered for all three BA (Hons) Acting courses through the one audition, and should prepare all requirements, regardless of their preferred course.

For the first round you will need to prepare:

- One memorised classical speech
- One memorised contemporary speech
- One devised piece, inspired by a painting
- One memorised song

The audition process is comprised of three rounds. Full details can be found on the 'Auditions Process – BA Acting' page on our website. **D&T**

[cssd.ac.uk](https://cssd.ac.uk)  
[outreach@cssd.ac.uk](mailto:outreach@cssd.ac.uk)

*Information is correct at the time of publishing. Audition requirements are subject to change, please refer to the Central website for the latest details.*



Left: Liam Mower dominates the stage as Count Lilac in Matthew Bourne's *Sleeping Beauty: A Gothic Romance with New Adventures*

## New Adventures

**N**ew Adventures is a groundbreaking dance-theatre company. Since 1987, it has created works that have altered the public perception of what is possible when it comes to telling stories without words. The company is led by celebrated choreographer and director, Sir Matthew Bourne.

### Influences and inspirations

Matthew Bourne is renowned for shattering stereotypes and exploring new possibilities in dance. Key to his creative approach is the creation of new work based on familiar stories, all of which are accessible to audiences unfamiliar with dance. His work is eclectic in its influences, ranging from old films to musical theatre.

### Stylistic features

Matthew Bourne himself would say that his style was difficult to describe. What interests him are narratives, characters and relationships, rather than a more abstract approach to movement. As he works with dancers from a range of training backgrounds including contemporary, musical theatre and classical ballet, he blends genres to create something truly unique. Key to his stagecraft is his unique approach to collaboration with his creative team and dancers, working with the musical score and storytelling through movement.

### Choreographic approach

Once Bourne has established the story

and structure of a work, ideas are explored through workshops. Creating choreography is a collaborative process in which the dancers have ownership over their character development. Once the choreography of a show has been created, Bourne shapes the narrative. Reflection is central to his work, ensuring that the new production is always relevant to a new audience. **D&T**

[new-adventures.net](http://new-adventures.net)

### Exercise 2

In *Sleeping Beauty*, the movement has lots of motifs that represent the idea of sleep and sleepwalking.

- Introduce the idea of sleepwalking. Ask your students if they or anyone they know sleepwalks? Do they have any stories of sleepwalking experiences to share?
- This is a trust and physical command exercise, completed in silence. Students should be fully focused on their partner. Working in pairs, one should take the role of A, the leader and the other B, will be led. Instruct all the Bs to close their eyes if they are comfortable or lower their gaze to the floor. A will direct B around the space using simple gentle touches to the body as commands:
  - Touch to the top of the back = GO
  - Touch on the top of the head = STOP
  - Touch to the chest/collar bone = BACKWARDS

### Exercise 1:

This task uses actions and gesture as a way into exploring character. By introducing rhythm and musicality to the gestures, we build a physical value to the movement. It is inspired by the choreography of Matthew Bourne's *Sleeping Beauty: A Gothic Romance*.

### Working on their own:

- Think of three pieces of clothing that are part of an outfit you would wear to the party.
  - Think of one pose or move that represents your attitude.
  - Without speaking describe what you are wearing through actions and finish with your pose.
- Think about the detail of your clothes – does your hat have a feather? Does your shirt have ruffles? How do you feel in the outfit?
- Choose music to work with, preferably something modern with a clear driving beat.
  - Listen to the rhythm of the music and fit your actions in time with this. It should be no longer than two counts of eight. Think about changing the pace of your actions, perhaps even adding in a moment of pause.
  - Exaggerate the movement actions to make your outfit come to life even more. Add a turn, a jump or travel.
  - Now practise your movement sequence so it flows and is clear.
  - Perform your movement sequence as though you are speaking to someone else, explaining to them what you are wearing.

If you are working in a group you could work with a partner and take it in turns to perform your sign and describe to each other or take turns around a circle, being sure to keep in time with the music.

- Touch to the left arm = TURN LEFT
  - Touch to the right arm = TURN RIGHT
  - Touch to the lower back = 180 DEGREE TURN
- Ask the Bs how it felt to be led. How was the body affected? Did they move differently, more tentatively? Ask the As how it felt to lead. Did they feel a sense of responsibility for their partner? Were there students who took more risks than others?
  - Repeat this exercise where A and B swap roles and discuss.
  - Split the group in half, sending each half to opposite ends of the space, facing each other. The aim is to swap sides, with As guiding Bs. As the two groups reach the centre ground there will be a lot of congestion, so As need to be very careful in guiding Bs through this safely and without any collisions. You can swap As and Bs around. Discuss as above.