



Prospectus 2014  
FOR SEPTEMBER 2015 ENTRY



“The contribution of East 15 actors to the British theatre, television, and film over the past decades has been immense. Several generations of brilliant young actors and actresses have come out of this highly original conservatoire.”

**Mike Leigh OBE**





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# Director's welcome



Director Leon Rubin with cast members of *Enter A Gentleman* at the National Portrait Gallery, London

**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](http://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](http://www.Clifftowntheatre.com)) and suites of studios and technical facilities at both campuses.

As part of the University of Essex, one of the UK's leading academic institutions ([www.essex.ac.uk](http://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 2014 and refers to courses which will be available from September 2015.**



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 QAA (Quality Assurance Agency) undertook an Institutional Audit of the University from 10th-14th March 2008. This audit declared 'Confidence' (the best judgement available) in the soundness of our present and likely future management of the academic standards of our awards and the soundness of our present and likely future management of the quality of the learning opportunities available to students. The audit also found that the proactive approach adopted by the University to quality enhancement has created a sound basis for further development and that we have a sound framework for the arrangements for postgraduate research students.

A copy of the full report is available on the QAA website at: [www.qaa.ac.uk/reviews/reports/instindex.asp](http://www.qaa.ac.uk/reviews/reports/instindex.asp)

## Further information

East 15 Acting School is part of the University of Essex and a member of Drama UK .

### At Loughton

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# About East 15

**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 and is accredited by Drama UK. 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 650 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 (resulting in a Foundation Certificate from the British Academy of Dramatic 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 aid their marketability.

## Media

East 15 students are introduced to the techniques and disciplines of working with recorded 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 for 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.**

## The Laurence Olivier Bursary

This is worth £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 2013 Lavinia Kapewasha was awarded £1,500. Other winners have included; Nayatia Hinds and Nathalie Wain (2012) each awarded £2,000, Anna Tall (2010) awarded £1,500, Paul Thomas (2009) awarded £2,500 and in 2008 Frances McNamee won the top award of £7,500 while Thomas Nelson also won an award of £2,500.

## Carleton Hobbs Award

BA Acting graduate Roslyn Hill won this award in 2014. The Bursary earned her a contract for six months work with the BBC Radio Drama Department. She joins a long list of East 15 students to have enjoyed recognition through this competition. These include BA Acting student Eleanor Dillon-Reams, who received a commendation in 2012 and BA Acting graduate Alex Rivers (2011) whose Bursary also earned her a contract with the BBC. Previous winners include Leah Brotherhead (2010). Paul Richard Biggin (2006) and Trevor Cuthbertson (2005); while a special commendation was handed to Arsher Ali (2006).

## Lilian Baylis Award

This is worth £1,500 and has been consistently won by students from East 15, including Lucy Townsend (2013) Gerel Falconer (2012), Anna Tall (2011) Poppy Meadows (2009), Liam Lavery (2008), Maria Gray (2007), Steven Helliwell (2006), Lucy Thackeray (2005), Rose Romain (2004) and Sarah Louise Evetts (2003).

## The Spotlight Bursary

This is worth £1,250 and has been won by East 15 students Edward Mitchell (2007) and Tanja Pilcher (2004).

## The Spotlight Prize

Best Male Actor category was won in 2009 by John McKeever.

## The John Gielgud Bursary

This is worth between £2,500 and £4,000 and has been won by the following students from East 15: Daniel Johnson (2013 £4,000) Olivia Hirst (2012, £4,000) Daniela Pasquini (2011, £4,000) Candice Fraser (2010, £3,500), Stephanie Appleton (2009, £3,500), Daniel Jenkins (2008, £4,000), Marsha Henry (2007, £3,500) Andrew Lindfield (2006, £3,000), Conrad Sharp (2005, £2,500), Ben Wigzell (2004, £2,500), Christopher Rees (2003, £2,000) and Jamie MacLachlan (2002, £2,000).

## Edinburgh Festival

East 15 students and graduates consistently present a wide range of high calibre productions at the Edinburgh Fringe each year, often using their training to help them create their own companies. In 2013, 'Bitch Boxer', a play that had won the first Old Vic New Voices Award designed to support new work in Edinburgh in 2012, returned to the Fringe to win the Holden Street Theatre Award and the opportunity to tour the play in Australia. In 2011, the writer Charlotte Josephine had taken her first play, 'Perfection' to Edinburgh and won a National Student



Roslyn Hill – winner of the 2014 Carlton Hobbs Bursary

Drama Festival commendation. Other companies have won many more accolades; all following on the 2010 success of 'Bound' which won a Fringe First, a Heritage Angel, the National Student Drama Festival Award and the Holden Street Theatre Award. In 2013 Antler Theatre won the Ideas Tap Edinburgh Award and the Spotlight nomination for Best Ensemble while Bricks and Mortar and Lost Watch shared the National Student Drama Festival Award.

# Loughton Campus

**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 five 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 Technical and Stage Management department and it is situated next to Roding House.

## Hatfields

A number of studios are based at Hatfields. This includes the Courtyard Studios (six large rehearsal spaces, a radio studio and a screening room), the Orchard Studios (providing three additional rehearsal spaces), the Dance Studio (which provides first-class facilities for ballet, jazz and other movement work) and the Radio Studio (equipped for the recording of radio plays and voice-over work).

There are an additional 14 studios for students to use. Hatfields also has a Screening Room equipped with a large screen and stereo sound, which is used for lectures, guest speaker presentations and for screening films produced by East 15 students.

Additional land has recently been acquired to ensure the further expansion of the Loughton campus with planned student residences and additional studios.

## 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 special atmosphere. 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

Computer rooms are based at Hatfields (there are also computer facilities at Roding House and at Unit Four) providing internet access, printers and photocopiers. There is also wireless connectivity throughout the site. There is a Campus library within Hatfields House. 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, periodical issues and microfilms, including 7,300 current periodicals. Books are delivered to Loughton via a daily van service between the campuses.

### 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 Technical and Stage 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

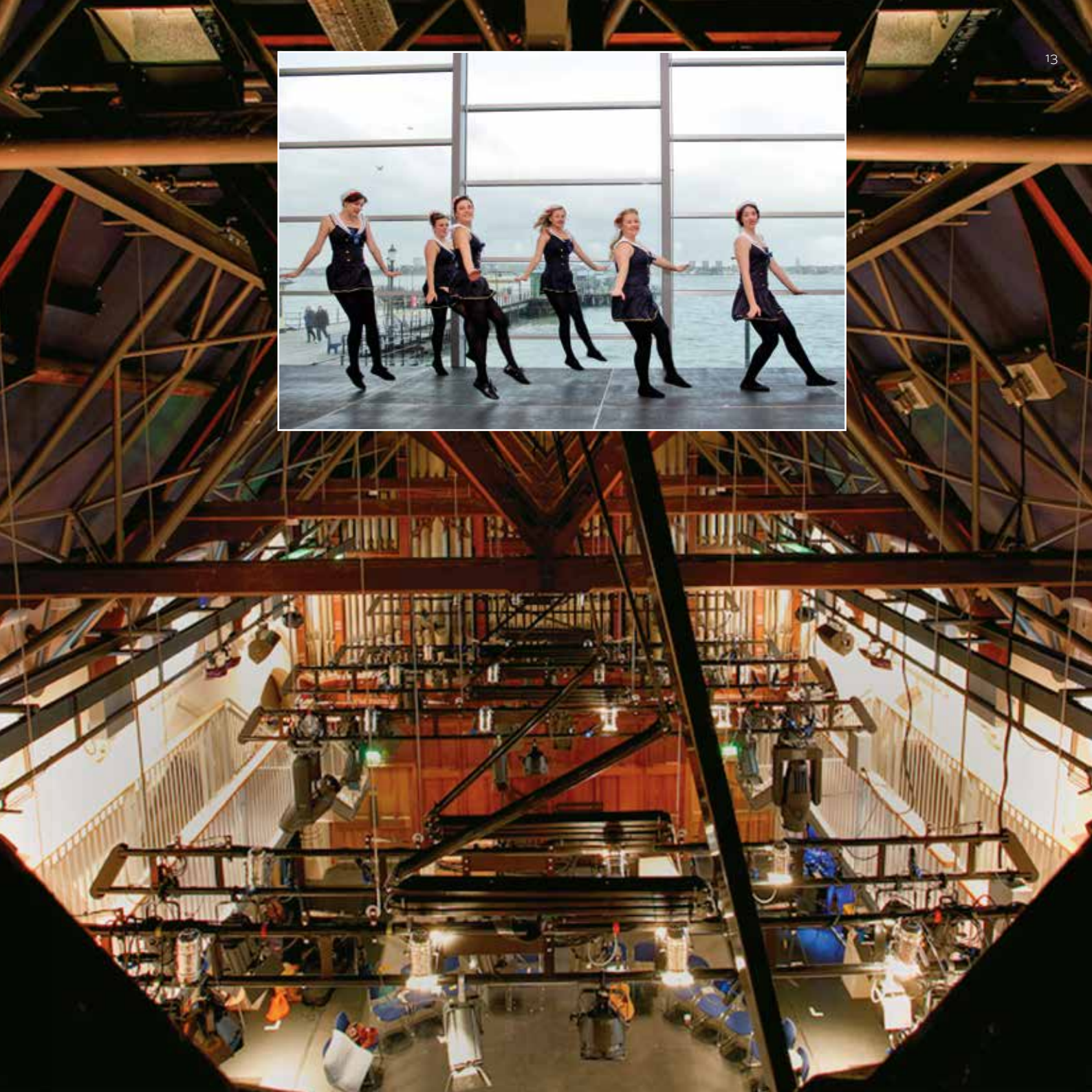
The Students' Union facility at the Southend Campus provides a dedicated space for students to meet, have a coffee, relax and watch films or sport. It runs a wide variety of entertainment throughout the term, such as international nights and open mic nights.

### Evolve

Located on the ground floor of the University Square accommodation complex, Evolve gym boasts state-of-the-art fitness equipment and an activity studio.

### 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 welfare issues, including finance and funding, entitlement to benefits and immigration issues.

There are Student Support Officers available at the Loughton and Southend Campuses who can offer initial advice and information. Students may be referred to other services for specialist advice. Helpful information is also available on the Student Support website at [www2.essex.ac.uk/stdsup](http://www2.essex.ac.uk/stdsup) and the Students Union Advice Centre website at either [www.essexstudent.com/loughton](http://www.essexstudent.com/loughton) or [www.essexstudent.com/southend](http://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 to contact the relevant disability service to discuss access to the University

and to your course. These discussions are confidential and information will not be passed on without prior consent. Further details of the facilities can be found by visiting: [www2.essex.ac.uk/stdsup/disab/home.shtm](http://www2.essex.ac.uk/stdsup/disab/home.shtm). Students may then qualify to apply for the Disabled Students' Allowance which can be used to purchase specific equipment and training.

## Student administration

At the Loughton Campus, the Student Support Officers 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 authenticating 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



**At the Loughton Campus, East 15 provides help and advice in finding local accommodation for students.**

Those who wish to live close to the Loughton Campus can choose from a wide range of flats, houses and bedsits to rent. There are also opportunities to board with host families in the surrounding area. Properties listed with East 15 are usually

required to register with the University and have to provide gas safety certificates and evidence of appropriate insurances.

All accommodation information is available from the Accommodation Officer at the Loughton Campus and details of accommodation will be sent to students, once they have accepted their offer of a place at the Loughton

Campus, upon request.

At the Southend Campus, our brand new, state-of-the-art student residence in University Square, offers 561 modern en-suite rooms. Students apply for accommodation directly with the University which endeavours to guarantee accommodation to all first-year undergraduates.

# Staff at East 15

## Professor Leon Rubin Director

Leon Rubin is a member of the Directors' Guild of Great Britain, 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 13 years. He has also directed in the West End and in New York.

## Dr Michael Fry Deputy Director

Dr Michael Fry has worked as director and writer at the Liverpool Everyman, Nottingham Playhouse, Nuffield Southampton, Cambridge Theatre Company, the Welsh National Opera and Glyndebourne and in London at the Young Vic, the Lyric Hammersmith, the Gate and the King's Head. Work abroad includes Ireland, Italy, Romania, South Africa and the USA. He has been Artistic Director of Floorboards Theatre Productions, Chief Executive of Great Eastern Stage, Professor of Theatre at Washington and Webster Universities and tutor at Trinity College of Music, Mountview, Webber Douglas and Arts Educational.

His adaptations of *Tess of the d'Urbervilles*, *Emma* and *The Great Gatsby* have been performed throughout England and America. Prior to East 15, he was Senior Lecturer in theatre at Coventry University and was Co-Artistic Director of NOT The National Theatre, for whom he directed Simon Gray's *Japes* and April de Angelis' *Wild East*.

## 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.





**Harry Bowerman**  
Technical Director

Harry Bowerman trained at LAMDA and spent fifteen years as Technica Manager for the Royal National Theatre. Prior to that he toured with both ballet and opera companies (one of the highlights was taking a production of *Don Giovanni* to the Singapore Music Festival). He has also worked for The Octagon, Bolton, Liverpool Playhouse and Birmingham Repertory Theatre. He is also a fully qualified electrician.

**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.

**Richard Brown**  
Head of Music

Richard Brown was London Director of Music for the Royal Shakespeare Company for some 20 years. He was musical director for over 200 productions including *Mother Courage* with Judi Dench, *Cyrano de Bergerac* with Derek Jacobi, *The Plantagenets* with Ralph Fiennes, *Hamlet* with Kenneth Branagh and *Antony and Cleopatra* with Alan Bates.

Richard was Music Director for the stage production of *Lord of the Rings* in the West End, at the Theatre Royal Drury Lane.

More recently he has been Course Leader in Musical Theatre at South Essex College. Richard's composition *Fire!* for children's choirs and orchestra, premiered with the Royal Philharmonic Orchestra in March 2013

**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.

# Staff at East 15

## 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*, has recently been published by Bloomsbury Methuen Drama.

## Nicholas Hall

### Head of BA Acting and Stage Combat

Nicholas Hall is a committee member of the Equity Register of Fight Directors and former Chairman of the British Academy of Dramatic Combat. He has devised and directed fights for professional theatre, opera, ballet, television and film productions in the UK, US, the Far East and Europe including Kenneth Branagh's Renaissance Theatre Company, the Royal Shakespeare Company, the Royal National Theatre, Manchester Royal Exchange, Glyndebourne Opera and ENO.

## 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 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.

## 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 E 15, during the years before she retired, and is proud to be able to pass on her the 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 coordinator for BA Acting (International)**

Zois Pigadas is originally from Athens, Greece. His quest for the return of the Elgin Marbles has taken him to Toronto, London and various other places where the transformation of ritual into theatre has, long ago, taken place. He likes Jerzy Grotowski and Takeshi Kitano films.

### **Uri Roodner**

**Head of BA Acting and Contemporary Theatre**

Uri Roodner has an extensive career as both a performer and director.

He has appeared in major British theatres including The Royal Court, the Sheffield Crucible and the Arts Theatre West End, and collaborated with various leading companies including Lindsay Kemp, Complicite and the RSC. He has appeared in films by major directors such as Michael Winterbottom and the Brothers Quay, 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, The Traverse Edinburgh and Plymouth Theatre Royal. His productions toured abroad and the company's work was the subject of a BBC2 documentary in 1998.

Uri has taught for major international institutions. His experience of experimentation and collaboration led him to focus his passion and his research into a methodology for 'training a creative actor'.

### **Stephen Unwin**

**Head of MA/MFA Theatre Directing**

Stephen Unwin is a very experienced theatre and opera director. He has worked with countless well-known actors and designers and mentored dozens of emerging directors. He has directed at many of the most significant London theatres and his productions have been seen across Britain. He founded English Touring Theatre in 1993 and was its Artistic Director until 2008, when he opened the Rose Theatre in Kingston which he ran until 2013. He has written eight books on the theatre – including the much acclaimed *So You Want to be a Theatre Director?* – and has taught in universities and drama schools in Britain and the United States.

### **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.

### **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.

### **Dr. Jeungsook Yoo**

**Head of BA World Performance**

Jeungsook You holds a PhD in Performance Practice and an MA in Theatre Practice from Exeter University and an MA in Theatre Study from Chung-Ang University. Before joining East 15 she lectured in the Department of Acting at Korea National University. She has contributed many articles and led numerous conferences and workshops on actor training. She has recently completed the translations of all Sarah Kane's plays for publication in Korea. Within her roles as a performer she has worked with Phillip Zarrilli, employing his psychophysical performer training based on Asian martial/meditation arts.



# Undergraduate study at East 15



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 (CertHE)

## 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 (CertHE)

# BA Acting

## Loughton Campus

UCAS code: W411 BA/A

### 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, re-creating through observation, research and improvisation. First-year work ranges from individual character study through to larger community based projects and the emotional upheaval of American 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, students break the 'fourth wall' in Brecht cabaret and Commedia dell'Arte projects and 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 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.

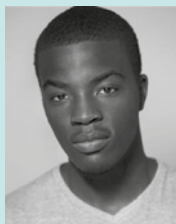
### After East 15

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



**Daniel Ezra**

**Before graduating, Daniel had already been cast in two BBC TV productions. His agent at Curtis Brown reported; "His tapes are some of the best I have ever seen and he's already making a buzz in America! He is one of the most committed and professional drama graduates I've ever worked with and I really think he's going to have a mighty career."**



"Coming to East 15 was one of the best decisions I ever made. Growing up, I could never keep still, was always full of energy and excitement and East 15 provided the perfect outlet. It is a thriving institute, everyone here has something positive to offer and East 15 allows everyone, no matter who they are, to express themselves and contribute to their art.

Throughout my time on the BA Acting course, I was pushed far beyond my comfort zones and asked to explore areas of myself I hadn't been conscious of. I fell in love with Shakespeare, tested myself in a variety of forms from Commedia dell'Arte to stage combat and

historical dance and upon leaving, I felt confident that I had an immense amount of experience to draw upon to help me navigate this daunting industry.

I am incredibly proud to be an East 15 graduate. We are known for our boldness, our fierce determination and commitment to our work, anybody entering East 15 should expect to have that commitment tested on a constant basis. It is not easy, but should you prevail the rewards are incredible. My career has begun like a dream since leaving East 15 and I will be forever grateful to every student and staff member for aiding me on my journey."

# BA Acting (International)

## Loughton Campus

UCAS code: W83/A

### 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 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, 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.





## What some of our International students have said about East 15

### **Sky Bembury** is from New York

"Coming from what I believed to be the epicentre of the theatre world, I am constantly asked why, despite being offered places at all the New York schools I applied for, I then chose East 15 in London.

In all, I feel my experience here far surpasses any programme I could have accepted back home. My time here has been the best of my life and the course has equipped me to feel ready to take on the world."

### **Anna Burkholder** is from Langley, British Columbia

"Having mustered up enough courage to apply, the thought of leaving Canada and moving to England was an unbelievably scary thought. However, in my first weeks I knew I had made the right decision.

Furthermore, the tutors challenge you, encouraging you to achieve the highest quality of performance."

### **Caitlin Cassidy** is from New York

"The training I received at East 15 has prepared me to meet any challenges as a performer. I am currently living and working in New York City, where I have found there is great respect and demand for London-trained actors"

### **Rafael Ferenc** is from Warsaw

"East 15 is the most organic of all the London acting schools, where you have to put your hands in the mud and get a bit dirty. It will not allow you to graduate from it only touching the surface of acting. It will grab, shake and shock you. And after all that tiredness and sweat you will realise

that it was the most valuable lesson in your life."

### **Christina Kapadocha** is from Athens

"Our brilliant teachers created the ideal atmosphere in which actors from all over the world and from different theatrical backgrounds could work hard and bring their individual cultural and personal identity to contribute to the wider objective."

### **Ingrid Klem** is from Oslo

"You won't only get to work with incredible teachers, build friends for life and improve your skills in a beautiful location – you'll gain an awareness of what acting really means and be prepared for your career in a completely different way."

# BA Acting and Community Theatre

## Southend Campus

UCAS code: W496 BA/CTh

### 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.



## Dale Curran

**All through my early life I was in foster care. Moving families and schools a lot meant it became hard to create bonds with people and I never had a 'go to' person, just myself.**



When I was 14 I began studying drama and realised it was a great escape. I was able to express my feelings and emotions through being a different person on stage – a sort of mask. Because I was alone a lot and could do what I wanted I joined a TV agent in Manchester and would rush to acting classes five times a week. I successfully auditioned for a part and toured to Edinburgh and New York in 'Borstal Boy' directed by David Johnston. Because I had no parents or financial help I was working whilst at school and rehearsing for the production. It was a challenge but I did it and I realised anything is possible with hard work and dedication.

Drama school was a dream but it was worth a shot. I saved money to come to London auditions and I was offered both my choices. I chose East 15 because it was more welcoming with a more modern style, and the BA Acting and Community Theatre course is packed full of a range of new and different skills to learn. This course doesn't only teach you to be an actor but also equips you with a very handy bag of tricks ranging from circus skills to clowning to Commedia. I have worked with a huge range of people from different theatre companies and with people in the community. I've also learned how you can put your own company together.

Study had continued to be a challenge but, with the help and reassurance of the teachers that I can do it, they have shown me yet again that everything is possible with determination and support.



# BA Acting and Contemporary Theatre

## Loughton Campus

UCAS code: W441 BA/ACTh

### About BA Acting and Contemporary Theatre

This contemporary acting 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 companies such as 'Complicite' of London, 'Schaubühne' of Berlin and 'Wooster Group' of New York.

A highlight of the Spring Season in graduate year is the staging of the Debut Festival. Dedicated to staging new work written, directed and performed by students, many past works have gone on to be staged professionally with considerable success.

### 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. During the three years students will stage an immensely diverse program of productions, from realism through to expressionism, physical comedy and new writing.

A unique policy of specialisation allows some students to expand in such roles as actor/musician, actor/writer, actor/choreographer and so on. Practitioners teaching and directing on this course have included April DeAngelis and Steve Marmion.

### First Year

During the first year students share their work with peers on the parallel BA Acting course, following the traditional East15 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, grotesque and puppetry. 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, parody sketches 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 & Contemporary course are participating in the industry not only as actors in theatre, film & TV, but also by staging their own work on stages worldwide. Recent graduates have gone on to work with major companies such as the National Theatre, Complicite and the BBC. But even more significantly for this course are the various companies formed during training, whose work transferred to professional production in Britain and abroad. Award winning companies that formed on the course include 'Bear Trap Theatre', 'Late Night Gimp Fight', 'Snuff Box Theatre', 'Antler' and 'Boneyard Theatre'. Major awards received by recent individual graduates include 'Spotlight Best actor 2009', 'Olivier Bursary 2011 & 2012', 'Soho Theatre Young Writer of the Year 2012' and an Off West End "Offie" Award for best choreography 2012'.



### Wahab Sheikh

**I first joined East15 on the Foundation course and followed this by a year of traveling.**

While at East15 I had come across some students from the Contemporary Theatre course. They seemed to be taking more risk than anyone else, staging their own plays and making their mark. The day I got back from my travels I called the course head, asking if he would consider me and was immediately challenged by being invited to come in the next day with a prepared monologue. I performed my own monologue, not sure if this was allowed. A welcome reception followed and a true journey began.



During our second year playwright April De Angelis led a weekly class on writing scripts. After trying a couple of scenes I managed to surprise myself and came up with something very personal, urban and dangerous. By the time my third year approached, a draft of my first play 'Thugz 'n Tearz' was completed. Casting and staging it seemed an enormous task but it was produced as part of the annual course Debut project, which was followed by independent staging for the Edinburgh Fringe Festival. The preview was a mind blowing event; I had never experienced that sort of applause.

Collaborations on other productions in our year were incredible and I also played a leading role in the Snuff Box Theatre Debut play 'The Observatory'.

For our showcase to agents in the West End, I chose to perform a short excerpt

from my own play. I secured an agent and I completed my first professional audition via an iPhone camera as I was performing in Edinburgh and couldn't make the casting in person. That was for my first film role in "Trance" directed by Danny Boyle. Subsequent projects included: Dean Parisot's RED2, Niall MacCormick's BAFTA winning "Complicit", Simon Neal's "Doughnuts" in the Channel 4 Coming Up Season, Kathryn Bigelow's "Zero Dark Thirty" and a BBC Radio 4 play "Stormchasers" with Paul Warwick.

The statement that best describes this course is; 'Tell it like it is! No charlatans!' Putting this into practice was very hard for some of us, but when we opened up to it, it allowed us to reach places we did not know existed.

# BA Acting and Stage Combat

## Southend Campus

UCAS Code: W412 BA/ASC

### 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, horse-riding, 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

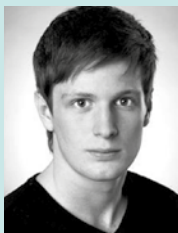
In the third year, students harness and develop their talent in further study of stage combat in performance, looking at special effects, advanced wounding and killing. They perform in a number of public productions, which focus on a classical text, another text-based show, and a devised performance. 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.

## Jonny James Jones

**Going through the audition process whilst still at college was a frightening prospect. But as soon as I walked into the East 15 audition room I felt relaxed. The studios over-looking the sun soaked shoreline; coupled with the tutors full of encouragement and enthusiasm made for the most enjoyable audition that I faced.**



BA Acting and Stage Combat was my first choice of where I wanted to be, so I was thrilled to find out that I had been accepted on to the course. I couldn't imagine more of a perfect course for me that combines my love for acting with my athletic ability.

Obviously this course is living out every kid's dream; riding on horses, playing with swords and being a regular all round Ninja and Knight of the Realm. But the course is so much more than that. We are given expert actor training from highly trained professionals who have so much experience from working within the industry. This has been a big inspiration throughout my time at East15 and it provides such a valuable insight into the world that I will be entering upon graduation.

Whilst being here every term and every year has gotten better and more challenging. I've been pushed and encouraged to reach my full potential and explore talents that I wasn't previously aware that I possessed. I came into East15 with a basic goal of becoming an 'actor'. I'm now leaving with a clear vision of the industry and myself. With 3 years of training under my belt to give me the confidence to walk into any audition room and feel comfortable and assured that I can do the job being asked of me. As well as training I've made a strong network of friends that I know will support me throughout my career and give me advice and guidance wherever I need it.



# BA Physical Theatre

## Southend Campus

UCAS code: W494 BA/PTh



### About BA Physical Theatre

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

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.

BA Physical Theatre provides students with opportunities to acquire a wide skills base. 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 the third year. Practitioners covered include: DeCroux, Gaulier, Grotowski, Johnstone, Lecoq, Meyerhold, Spolin and Stanislavski.

### Applicant information

This course appeals to actors, creators and performers interested in devising physical and visual work, who are excited about creating new shows as well as re-imagining traditional pieces. We are looking for actors who are passionate about physical performance working in parallel with the traditional intellectual approach to theatre.

### First Year

During the first year students will develop the basic skills that will be used throughout their career. Along side the fundamental voice, movement and singing classes they 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. Students are required to apply these skills in a dramatic context, in collaboration with each other and guest directors. 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 Solo or Duet Performance. 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 RSC. Students will also be introduced to self-management as an artist and as a member of a small company. In addition, issues relating to preparation of a CV, establishing and maintaining contacts, and creating and managing companies are addressed. Students also present a Showcase to an invited Industry audience of agents, casting directors and major theatre companies.

### After East 15

As well as working as actors and performers on stage, film, television and commercials in the UK and across the world, 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. 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.





**Josephine Parsad – Graduate 2013**

**Before joining the course I had experience working in 'straight' or traditional acting roles both in the UK and L.A. I began to realise, though, that I was working in theatre which was**



**becoming more ensemble based, with an increasing number of companies and productions requiring multi-role playing and devising skills from its actors.**

I began to feel a little lost with my 'typical acting' skills and a started to look for additional training. What appealed to me about the BA Physical Theatre course was its combination of the core acting skills with ensemble, mask, puppetry and circus; amongst a wealth of other genres of skill sets, including music, movement and storytelling.

I was not a dancer or a gymnast upon starting the course but now feel confident and strong in choreography of ensemble work and the use of my body as well as my voice skills. This course frees your body and mind to embrace everything you would ever want to see on stage and then gives you the skills to make it possible!

# BA World Performance

## Southend Campus

UCAS code: W495 BA/WP

### About BA World Performance

**This is a unique course designed for creative and intellectually demanding 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.





**Matthew  
Lewis – current  
third year**

**I think that World  
Performance is  
the perfect course  
for anyone who  
wants to become  
a theatre-maker  
or is interested**

**in exploring the huge variety of art  
forms the world has to offer.**

With specialist teachers and master classes in a wide range of styles such as Jingju (Chinese Opera), Japanese Noh Theatre and Balinese, African & Indian Dance it is a perfect course to gain skills that would not be present on a standard Acting degree, as well as encouraging actor development in the traditional



Western school of training.

In addition to extensive contact time with tutors/directors there is also plenty of opportunity for applicants to devise and direct work for the course, which requires discipline and the ability to self-critique constructively. I have found this part of the course particularly useful as it has allowed me time to develop creatively independently as well as allowing me to find my personal strengths and giving me the opportunity to explore them within course time.

Studying World Performance has helped me appreciate and learn from many different schools of acting and thought from around the world. I have enjoyed the work and challenges that have been presented, especially those where I have been placed out of my comfort zone. This course is a must for anyone with

an interest in travel, theatre making or learning more about acting from around the world.

After completing my training I intend on developing my own theatre company (TEASE Theatre) and becoming involved in theatrical production in all possible ways (such as producing, directing, acting & writing etc.) I already have strong links with the Prague Fringe Festival and will be performing in May 2013 with Windermere Productions for our third year running in the premiere of our improvised show An Average Day for Johnny Moon. Following this we intend to complete an extensive tour of Fringe Festivals in the 2014 season with a new piece of writing "The Black and Whites" which I am in the process of writing.

# BA Stage and Production Management

## Loughton Campus

UCAS code: W453 BA/TT

### 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 Unit Four, 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 £35 million 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).



## Caroline Sheard

**My time on the Stage Management course has been a wave of self-discovery and learning for me.**

Being able to choose not only to do Stage Management, but also subjects like Props and Construction, which I wasn't confident with in the first place has



developed me to become an independent and striving person. It has made me discover that I can do anything I want if I put my mind to it and that I should never think that I can't do it, just because I have never tried.

The tutors go far beyond just helping, and they make sure I am completely happy and will answer any question that I may have. They have become a part of a family for me, and I know that I can rely on them for anything, and they can from me.

The opportunities to get involved with not only our personal shows, but

other shows around the campus and beyond is a constant flow, and the tools and equipment give you the chance to try something new, and experiment with different ways of producing certain props.

I have become a much more rounded person, due to being able to get a little bit of knowledge in all technical areas, and this has led to me being asked to work in Soho, London as a lighting technician, which I wouldn't have even contemplated before the course.

# Certificate of Higher Education in Theatre Arts

## Loughton and Southend Campus

UCAS code: W410 CertHE/Act

### 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 intensive 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.

### Second Term

Within acting modules in the second term, heightened, poetic and classical texts and characters will be studied. Students begin to establish approaches to textual analysis and are introduced to the use of improvisation. Again 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

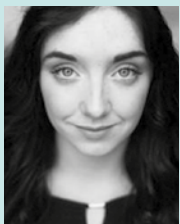
During the year, students may audition for places on one of the acting courses at East 15. Many students are also accepted at other drama schools or at university drama departments. Students will be helped to choose and prepare scenes for audition purposes.



**Nadia  
Devereux –  
Cert HE  
graduate  
now studying  
BA Acting**

**In September  
2012 I started  
the Certificate**

**of Higher National Diploma at East 15,  
Loughton campus. Over the summer  
I was a little apprehensive of what  
I could gain or get out of a one year  
course and debated looking at other  
options to spend the year doing.**



However the CertHE course was one of the best years of my life, I learnt so much in a very intensive, safe and fun environment. The course is headed by an incredible teaching staff who all have or still work in the industry, giving the best possible up to date advice and training. The range of classes is so extensive you are constantly learning new things in voice, movement, audition technique, History of Theatre and many more. You receive the same amount of contact time as other courses; the teachers strive to teach you all the basic training to help you reach your goal you set out for at the end of the year. The one year course gives you an insight

to how East 15 works. It's an excellent course for anyone wanting to gain groundwork in actor training or wanting to further their studies to a three year course at drama school. Having spent a year on the CertHE course my confidence and my performance technique have improved greatly. I received excellent advice and support when applying for drama schools and I am now thoroughly enjoying my first year on the BA Acting course here at East 15. CertHE is a course well worth applying for or accepting for anyone eager to have a future career in acting.

# Applying to East 15 as an undergraduate

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

Whilst there is no minimum age limit, it will be unusual for someone under the age of 18 to have completed the necessary level of academic study needed to meet the entry requirements. 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)** requires a successful audition plus A-levels; 160 points, including CE at A-level; BTEC National Diploma: MPP or equivalent qualification.

**BA Acting and Community Theatre** requires a successful audition plus A-levels; 160 points, including CE at A-level; BTEC National Diploma: MPP

or equivalent qualification.

**BA Acting and Contemporary Theatre** requires a successful audition plus A-levels; 160 points, including CE at A-level; BTEC National Diploma: MPP or equivalent qualification.

**BA Acting and Stage Combat** requires completion of a successful physical workshop audition plus A-levels; 160 points, including CE at A-level; BTEC National Diploma: MPP or equivalent qualification.

**BA Physical Theatre** requires completion of a successful physical workshop audition plus A-levels; 160 points, including CE at A-level; BTEC National Diploma: MPP or equivalent qualification.

**BA World Performance** requires a successful audition, plus A-levels: 260 points, including BC at A-level; BTEC National Diploma: MMD, IB 27 points.

**BA Stage and Production Management** requires a successful interview and technical aptitude workshop plus A-levels; 160 points, including CE at A-level; BTEC National Diploma: MPP or equivalent qualification.

**The Certificate in Higher Education (CertHE)** requires a successful audition, plus A-level grade of E or equivalent qualification.

## English language

Due to the challenging nature of East 15's programmes, students are expected to have a high standard of English. This is assessed at audition and interview stage.

## Undergraduate application

All students who wish to be considered for a place on an undergraduate programme at East 15 will need to make an application through 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](http://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.

In addition, applicants need to complete an East 15 application form. This is available by writing directly to East 15 or can be downloaded from East 15's website at: [www.east15.ac.uk](http://www.east15.ac.uk)

For students applying for courses at Loughton, an audition can only be arranged once an applicant has completed and returned their East 15 application form (along with two confidential references) and provided the appropriate fee for the audition (currently £50 for an audition at East 15, £50 for an international student who completes a online interview). Audition fees are not refundable.

Students applying for BA Stage and Production Management will be interviewed, not auditioned, and therefore do not have to pay an audition fee. However, they must still complete the East 15 application form and arrange for the two references to be completed.





# Undergraduate auditions



## 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 1950) play lasting no more than two minutes

International applicants may submit a DVD or audition via the web if they cannot attend an audition in the UK. Notes are attached to the East 15 application form.

East 15 also auditions internationally in a changing selection of countries each year. Dates, venues and availability can be obtained from the admissions office during the autumn.

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 Contemporary Theatre

Please prepare a third speech that is preferably something you have created (be it a piece of writing, music or visual art). Applicants may also take part in a group workshop.

### BA Acting and Stage Combat

#### BA Physical Theatre

Applicants will 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.





# Postgraduate study at East 15



**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 with the addition of stage combat. The 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 non-performed 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.

### 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 and provides material usable in a voice reel. 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 a text-based play in a London venue, attracting an audience to include agents and industry professionals.

### Showcase

In September students return for a short intensive rehearsal preparation before the Industry Showcase, held in a Central London theatre 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.



### Nicholas Audsley

**Despite having worked as a professional actor for six years I had never trained. I always felt that I had**

**missed the experience of developing amidst other actors. The opportunity to learn and grow from observing other actors and from understanding the way they see me..**

Prior to this course I always felt that all I had to do was be true, and that that capacity for truthful acting was limited to my suitability to the role and empathy towards the character. Although proud



of the work I had done, there was always a sense of getting away with it. It felt important to do an MA in acting because I wanted to develop a richer relationship with the craft. I wanted to understand what I have to communicate and to discover new methods to give me an instinctual hold over how to use that. My agent recommended the MA at East 15 and after reading about the ethos of the course I was keen to audition.

The MA has been transformative. It would be impossible to describe the intelligent and intuitively aligned cumulative process of development that the year provides. However, I can say that it starts with you. The raw material is the individual, and great care is taken to watch and to enable the real gold within each actor to surface. It is a challenging, exciting

and liberating process. At no point in this course did it feel like actors were being instructed or shown what to do, but that what they had to give was being facilitated with the highest integrity.

I think most people who have not trained have read countless books and picked up various acting techniques that work for them. The effectiveness of these methods are usually down to how truthfully the actor can engage. I didn't expect the year to challenge, expand and diversify my capacity for engaging with that truthfulness as drastically as it has. This is not just excellent technical training, it is training the body to be more responsive and empathetic so that a beautiful voice can communicate a beautiful thing

# 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 12 months on a full-time basis and the MFA for 20 months. 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 introduce 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.

### Third Term

Students work on a written dissertation or a practical project. The year usually culminates in a full length production in a London 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.



## Geoff Kanick

**What attracted me to the East 15 International Acting program was not just the opportunity to train in a London-based program (although that is a huge plus), but the fact that the East-15 International program brings together actors from all over the world to study, collaborate, and create together.**



It is no secret that the world is getting much smaller on a social scale. There simply just are not any other programs that embrace the beauty of international and cross-cultural collaboration; East 15 is ahead of the curve. What East 15 has is rare.

I was fortunate enough during my undergrad to have studied abroad in London at the London Dramatic Academy, where I first fell in love with all that London had to offer: plays, physical theatre, galleries, etc. No shortage of inspiration.

Studying at East 15 on the postgraduate International Acting program gave me the opportunity to perform Shakespeare on the stage of the Globe Theatre, to devise, create, and perform my own work, to work with actors from all over the world, act in a fully produced production at a theatre in central London, and work with tutors who challenge you and encourage the journey of the individual.

I came out of East 15 a stronger, wholly developed, actor. Less than a few months out of school, I was hired to be part of an original production at Portland's Artists Repertory Theatre, am auditioning for Seattle Shakespeare Company, and have been named Seattle's Performing Artist of the Year.

East 15's MA/MFA International Acting program offers the tradition and prestige of the British-trained actor with the contemporary and forward-moving drive to match today's world.



# MA/MFA Theatre Directing

## Loughton Campus

### About MA/MFA Theatre Directing

**This is a unique course designed specifically for students who already are or wish to become professional theatre directors.**

MA/MFA Theatre Directing is open to students from around the world and students can also study individual modules, lasting approximately six weeks each. East 15 runs some modules overseas, most recently in Moscow, Thailand and Bali, involving specialist practical study in another cultural environment. Teaching is by a wide range of leading experienced directors and professional practitioners from the UK and overseas.

The MA runs for one year on a full-time basis and the MFA for 24 months. The MA/MFA is available part-time (maximum five years) and as short modules. This option is not available to overseas students due to visa restrictions. Full-time students either take four modules during two consecutive semesters, followed by a three-month period of independent study at the end of which they present their dissertation or Director's Workbook (MA) or take two modules a term during four consecutive semesters (MFA) followed by a written dissertation or practical project.

Students will have the opportunity to choose a selection of 4 to 6 modules, offered each academic year, from subjects including Shakespeare, Contemporary British Drama, Comedy, Musical Theatre and Opera, Commedia dell'Arte, Physical Theatre, Brecht, Techniques of Adaptation, Improvisation and Devising Techniques, Collaboration with Designers, International Workshop Exchange, Attachment (Assistant Director), The Artistic Director and Directing for Camera.

Overseas modules in Bali and Thailand include: World Theatre and Theatre



Theatre Directing workshop with Mehmet Ergen

of the East. In Moscow, at the GITIS Institute, modules include: Stanislavskian Acting Methodology, Meyerhold and Biomechanics.

### Applicant information

MA/MFA Theatre Directing is open to applicants with a background in theatre directing or related fields and is specifically tailored to students seeking professional development in this area. It allows both intensive full-time study and part-time study (for UK and EU students due to visa restrictions) with periods away for professional work.

### The Second Year

MFA students take a second year in which they undertake a further selection of four modules and produce a written

dissertation or practical directing project at one of East 15's theatre spaces or a London theatre.

### After East 15

Former students now direct professionally, function as artistic directors or teach directing in universities and conservatoires across the world.

**“The wonderful thing about East 15 is that you are working so closely with actors. Directors working with the actors is quite marvellous.”**

**Sir Ben Kingsley CBE**



### Courtney Larkin

**I began the MFA Theatre Directing programme at East 15 after having completed my BFA in Theatre Performance at University of Concordia in Montreal, Canada.**



I felt like I needed to hone my skills specifically in directing after having spent so many years discovering myself as an actor.

I desperately wanted to take my studies abroad, and London was a perfect choice. East 15 appealed to me greatly because of its international student body, opportunities to study abroad and the variety of course modules.

Over the two years of my programme, I have been privileged to have peers coming from countries such as Singapore, South Africa, China, Thailand, Taiwan, Brazil, Hungary, Romania and a wide range of other countries. This has provided such an amazing scope of the kind of theatre is going on in the rest of the world and given me numerous contacts to cherish for the rest of my professional career.

One of the greatest opportunities of my life was afforded to me by East 15, when we went to study Meyerhold and Biomechanics in Moscow, Russia at GITIS the Russian University of Theatre Arts. The month spent there was culturally expansive as well as artistically illuminating and inspiring. I have heard from many others that this module along with the month abroad in Bali has had a lasting impression on them as theatre practitioners.

I have had the opportunity to study a wide variety of subjects ranging from Shakespeare to Musical Theatre. Each module runs for about 4-5 weeks, every day, all day. Not only is each module run by a working expert in the field of study (Theatre Directors in their own right), but a great number of guest lecturers are invited to run workshops with us, which is hugely beneficial. There are also wonderful opportunities to assist on projects around the school as well with companies around London.

I would highly recommend this course for anyone who is looking to develop their skills, knowledge and experience in the theatre. It is a very intensive and unique program that has really influenced my outlook on the theatre and my artistic career.

# 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. Whilst there is no minimum age limit, it would be highly 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.

### Postgraduate entry requirements

**MA Acting** and **MA/MFA Acting (International)** require a successful live audition or digital audition (via Skype, YouTube or DVD), 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 portfolio of work may, optionally, be submitted with the written application. Candidates may also be invited for interview but most applications will be decided on the basis of the written application.

### English language

Due to the challenging nature of East 15's programmes, students are expected to have a high standard of English. This is assessed at audition for Acting applicants and by telephone interview or Skype interview for Directing applicants.

### Your postgraduate application

All students must complete an East 15 application form. This can be obtained by writing directly to East 15 or can be downloaded from East 15's website at: [www.east15.ac.uk](http://www.east15.ac.uk)

Following receipt of the completed application form, plus two confidential references and a non-refundable £50 audition fee for all courses (or an online/ DVD audition from international students) applicants will be notified of their audition date. MA/MFA Theatre Directing applicants must include a CV and/or additional media with their application forms.



# 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) or a DVD if they can not attend an audition in the UK. Notes are attached to the East 15 application form.

East 15 also auditions internationally in a changing selection of countries each

year. Dates, venues and availability can be obtained from the admissions office during the autumn.

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 1950) 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.



# Summer and Part Time Courses

**East 15's Summer and Part-Time Courses at the Loughton and Southend Campuses are aimed at student actors (aged 17 and upwards), teachers and experienced performers wishing to extend their talents and explore new ways of approaching characterisation using the methodology of the School's full-time programmes.**

University credits are available for all Summer Courses and a good level and understanding of English language is required to fully appreciate and enjoy the course. Summer Courses normally run Monday to Friday and Part-Time Courses run weekly over a nine week term but for the most up-to-date information (including dates and a booking form) please visit the East 15 website at: [www.east15.ac.uk](http://www.east15.ac.uk)

As a guide, here are some of the Summer Courses that East 15 generally runs:

## Introduction to Acting

This week long course serves as an introduction to some of the work you would encounter at drama school. Led by full-time staff from East 15, you will be introduced to our methodology of work through sessions in movement, singing and voice and, of course, acting. It is an ideal way to understand our practice and the demands of professional actor training. As well as being an introduction to professional-level training, it will provide you with experience that can help you prepare for auditions.

For those considering drama school applications, and who might be considering East 15 as a prospect in the next academic year, the cost of an East 15 audition fee will be refunded against this course fee.

## Audition Technique

Always a highlight of the Summer programme, this one-week course introduces students to the audition process and helps to demystify this often frightening aspect of applying to

drama school. Students will be guided in how to take full advantage of their audition slots; while the student will spend time working on specific audition speeches and songs, they will also learn how to approach different texts and prepare themselves for a range of audition scenarios. By developing skills and gaining knowledge, the students will leave the course with the confidence to make the most of any audition day.

For those considering East 15 as a prospect in the next academic year, the cost of an East 15 audition fee will be refunded against this course fee.

## Acting for Camera

This intensive practical one-week course is for those who already have some experience in acting and wish to broaden their skills in front of camera. Students will have the opportunity to develop existing skills and learn how to adapt them to film and television. The programme will also cover castings, sight-reading, what to expect on set and the opportunity to film short scenes during the week.

## Introduction to Stage Combat

In this week-long course, from the only accredited Drama School to offer a BA in Acting & Stage Combat, students will learn the basics of both unarmed combat and swordplay. This programme is aimed at those with little or no experience who are interested in gaining a foundation of skills and an introduction to the demands of acting staged violence. At the completion of the course you will have the opportunity to gain an entry-level qualification with the British Academy of Dramatic Combat.

For those considering drama school applications, and who might be considering East 15 as a prospect in the next academic year, the cost of an East 15 audition fee for BA Acting and Stage Combat will be refunded against the course fee.

## Theatre Directing

This course is designed for those with theatre experience, but not necessarily in a directing capacity. Whether you have some experience as a director or are an actor looking to move into a new field, this one-week course will teach you some of the basic skills required of a professional director and introduce you to ways of preparing for rehearsals, analysing a script and developing studio techniques.

## Physical Theatre

What is Physical Theatre? It is the increasingly popular and mainstream work that includes the physical, visual, devised and ensemble theatre traditions. This intensive one-week course is ideal for those with some previous acting experience who are interested in expanding their horizons. The training is rooted in the philosophy and training of East 15's BA in Physical Theatre. Some of the key methodologies will be introduced through fun, practical workshops; students will then have the opportunity to use the skills learnt to create a small piece of work. This course will appeal to people interested in creating physical and visually stunning shows, those who are excited about creating new work, as well as re-imagining traditional pieces.

For those considering drama school applications, and who might be considering East 15 as a prospect in the next academic year, the cost of an East 15 audition fee for BA Physical Theatre will be refunded against this course fee.

## Advanced Acting Technique and Scene Study

This intensive, two-week course is for those who already have experience in acting and are looking for an in-depth approach to character building, script analysis and rehearsal techniques. Students will examine a number of scenes, spanning different genres, and be introduced to a variety of ways to





approach a script, develop character, and connect voice, movement and thought to a given text.

### **The Producing Business**

This course provides an opportunity to examine the producer's pivotal role in the production process; from generating an initial idea and building a creative team through to formulating a business plan that both honours the art and the financial disciplines required.

Discussion is also informed by analysing some iconic productions, asking if they attained both critical acclaim and financial success and, if so, how and why?

### **Towards Acting School**

This part time course is designed to help students prepare for entry to acting school and runs weekly over a nine week term.



# Money matters

## UK and EU students

### From 2012 onwards, the UK government changed arrangements for fees and funding for all English universities.

We have set our tuition fee at £9,000 per year, for UK and EU students starting their studies in 2014. This level of fee will enable us to honour our commitment to deliver high-quality teaching and to continue to provide first-class facilities on all of our campuses.

This section aims to give you the most up-to-date information on student finance. The figures provided are based on amounts for students entering in 2014 and are subject to real term increases for students entering in October 2015. Please visit the university website for further information on all areas of student finance discussed in this section. [www.essex.ac.uk/studentfinance](http://www.essex.ac.uk/studentfinance)

### Will I have to pay my tuition fees at the start of my course?

As a UK or EU student, you will not need to pay tuition fees at the start of your course, as the UK government will provide you with a tuition fee loan which you only start to repay once you graduate.

### When will I start repaying my loans?

You will not make a contribution towards your tuition costs until you are earning at least £21,000 (up from the current threshold of £15,000). The repayment will be on nine per cent of income above £21,000, and all outstanding repayments will be written off after thirty years. This means that you will pay less per month than you would do under the previous system.

### Will there be extra help?

You will not have to pay your tuition fees up front as the Government will provide UK and EU students with a tuition fee loan which you only start to repay after graduation, once you are earning over £21,000.

Grants (for those from lower income families) and loans for maintenance support will also be available for UK students. If your family income is up to £25,000, you will be entitled to a more generous student maintenance grant which is non-repayable. If your family income is up to £42,000, you will be entitled to a partial grant. Maintenance loans will be available for all eligible full-time UK students. More information on the student loan rates and maintenance grants is available on the Government's website: <https://www.gov.uk/browse/education/student-finance>

### Will there be any bursaries or scholarships?

We plan to ensure that we can support you in the most appropriate way to make it possible for you to undertake your studies with us. Details of this additional support will be published alongside the tuition fees.

### Disabled Students Allowance (DSA)

DSA is a non-repayable grant to provide assistance with specialist equipment, materials and course costs to support students with disabilities. Students who have a disability should liaise with Student Support at the University of Essex in order to apply for funding, ideally in advance of completing their study at East 15. Applicants who declare their disability on their UCAS application form will be contacted by Student Support.

### Maintenance support – EU students

We would encourage you to research financial support offered in your home country. You may find that national grants or loans, provided by your government or local careers service, can be taken abroad and used to study outside your country. In addition to this, you can work part-time to support the cost of your studies (although if you are from Romania or Bulgaria, you need to gain an additional work permit after you arrive in the UK).

## Further information

For the most up-to-date information, please visit: [www.essex.ac.uk/studentfinance](http://www.essex.ac.uk/studentfinance). The University will also be happy to discuss any questions that you have. You can contact them by telephone: +44 (0)1206 873666 or by e-mail: [admit@essex.ac.uk](mailto:admit@essex.ac.uk)

## International students

**The proposed Government changes to UK and EU tuition fees will not apply to international student fees. The following information relates specifically to students from countries outside the European Union.**

### Tuition fees for international students

Fees for the academic year 2014-15 can be found on the student finance web page at [www.essex.ac.uk/studentfinance](http://www.essex.ac.uk/studentfinance)

### Living expenses for international students

As an international student, you will be asked to produce evidence of your ability to pay tuition fees and to cover living expenses during the course, either by means of a government scholarship, other award, or from private funds. At January 2014 price levels, the minimum sums required for living expenses in 2014-15 are estimated to be between approximately £6,900 and £9,100, for a 39-week course. This includes the cost of a single room in University-provided accommodation and an allowance of approximately £100 per week to cover food and other living expenses, such as travel, leisure activities and study-related books.

Please note that this estimate is for a single student without dependants. Expenses are much higher for families. If you require a student visa, it should be noted that the UK Border Agency currently requires satisfactory evidence of funds of £600 per month or £5,400 per year for living expenses, in order to process your application.



# Money matters

## UK, EU and international students

### Managing your student budget

At January 2014 price levels, we recommend that you allow between approximately £6,500 and £8,400 for living expenses. This is based on the cost of a single room for the academic year in University-provided accommodation and an allowance of approximately £100 per week to cover food and other living expenses, such as travel, leisure activities and study-related books.

### What other sources of funding and help are there?

You may be eligible for University scholarships and bursaries as well as additional funding from charities and trusts.

Detailed information on scholarships and bursaries, as well as other sources of funding, budgeting and money management, including links to further resources, can be found on the student finance web pages by visiting: [www.essex.ac.uk/studentfinance](http://www.essex.ac.uk/studentfinance)

## Funding for postgraduate home students

New postgraduate students who have accepted a place at East 15 will automatically be sent details of the following scholarships and bursaries with their application form:

- **University of Essex Postgraduate Scholarships**
- **The Howard Lloyd Lewis Scholarship** (£500 to £1,000 per year)
- **East 15 Acting School Annual Prizes** (£500 to £1,000 per year)

Access to Learning Fund – Student Support at the University of Essex administers the Access to Learning Fund for students in financial hardship.

## Funding for postgraduate overseas students

East 15 students are members of the University of Essex and so may be eligible for support from their national government. The University's programmes at East 15 are recognised by the US

Department of Education. Students applying for Federal loans should use the code of 00868700 on the loan application form.

## Immigration and applying for a visa

If you require a visa to study in the UK, you will need to apply under the Tier 4 of the UK Government's Points Based Immigration System (PBIS). Tier 4 of the PBIS applies to applicants from outside the European Economic Area who wish to study in the UK.

Under this system, you must demonstrate that you can achieve 40 points to obtain a visa; these are made up by 30 points awarded for a Certificate of Acceptance for Studies (CAS), which is issued by the University as your educational sponsor, and the academic certificates used to obtain the CAS, and 10 points awarded for satisfactory evidence that you have sufficient funds to cover the tuition fees and living expenses for the first year of your course.

We will issue a CAS to each applicant who firmly accepts their unconditional offer. You should note that a tuition fee deposit may be payable before your CAS is issued. Tier 4 of the PBIS is under review by the UK Government and some arrangements may be subject to amendment before entry to the University in October 2014. Please refer to our webpage on immigration advice, which will be updated with any new developments. Please also refer to the UK Border Agency's website for further information.

[www.essex.ac.uk/immigration](http://www.essex.ac.uk/immigration)  
[www.ukba.homeoffice.gov.uk](http://www.ukba.homeoffice.gov.uk)

The United Kingdom Council for International Student Affairs (UKCISA) also provides some detailed guidance on immigration matters and visa application. [www.ukcisa.org.uk/student/index.php](http://www.ukcisa.org.uk/student/index.php)





# 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 celebrates 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

are also ranked in the top 20 mainstream English universities for student satisfaction. 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](mailto:admit@essex.ac.uk)

**Website:** [www.essex.ac.uk](http://www.essex.ac.uk)



# Further information



## At Loughton

East 15 Acting School  
Hatfields Campus  
Rectory Lane  
Loughton IG10 3RY  
UK

**Telephone:** +44 (0)20 8508 5983  
**Fax:** +44 (0)20 8508 7521



## At Southend

East 15 Acting School  
Southend Campus  
Elmer Approach  
Southend-on-Sea SS1 1LW  
UK

**Telephone:** +44 (0)1702 328200  
**Fax:** +44 (0)1702 328201

**E-mail:** [east15@essex.ac.uk](mailto:east15@essex.ac.uk)  
**Website:** [www.east15.ac.uk](http://www.east15.ac.uk)



East 15 Acting School is part of the University of Essex, is accredited by Drama UK and is a member of the University/Resident Theatre Association (USA)

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## East 15 Partners

Greenwich and Lewisham  
Young People's Theatre

London Bubble

National Theatre Studio

National Trust

Regents Park Open Air Theatre

Royal Armouries

Shakespeare's Globe

Unicorn Theatre

Escuela Superior de Comunicacion,  
Imagen y Sonido (CEV), Madrid, Spain

The Russian University of Theatre Arts  
(GITIS), Moscow, Russia

Indonesian Arts Institute (ISI), Bali

Music Academy 2000, Bologna, Italy

Nanyang Academy of Fine Arts (NAFA),  
Singapore

Shanghai Theatre Academy, China



East 15 Acting School is part of the University of Essex and a member of Drama UK.

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### Southend Campus

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