

INTRODUCTION

Congratulations! The BADA staff and I look forward to working with you in the coming year.

By now you are probably happily excited and happily confused about what to do (and when to do it) in order to end up in the right place at the right time. This handbook has been designed to help you begin preparations for your time in London. Be sure to bring it with you!

Hopefully this will answer any immediate questions you may have. However, if it does not, please don't hesitate to contact us.

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SPRING 2009

Students Arrive	Friday, January 9, 2009
Orientation Day	Sunday, January 11
First Day of Term	Monday, January 12
Mid-Term Break	Monday, March 9 through Friday, March 13
End of Year Productions	April 15, 16 and 17
End of Term	Friday, April 17
Students Must Vacate Housing	Saturday, April 18

**STUDENTS ARE EXPECTED TO ARRIVE IN LONDON ON THE FRIDAY
STIPULATED AND CANNOT DEPART PRIOR TO THE END OF THE
PROGRAM.**

(Please note that these dates are subject to change)

PREPARATION

Because there is little space in the BADA office to hold your belongings, we ask that you not ship any items in advance of your arrival date, which is **Friday, January 9th**.

WHAT TO PACK

The weather in England is cold and damp during the late fall, winter and early spring; a snowfall is unusual, but it can occur. Program veterans suggest packing thermal underwear and rain-clothes.

You should bring loose clothing (not skirts, however) for your movement class, and wear either jazz shoes or thick socks when you take that class. For production rehearsals, women will need a long skirt and a pair of dress shoes (with heels). Men should also pack a pair of dress shoes.

Overall, pack as lightly as possible. Jeans and casual clothes are the norm, though you should bring one nice outfit for the occasional social event. Clothing costs significantly more in Britain than here.

Do not bring electrical appliances if you can possibly avoid it. Converters are costly and may damage your equipment. Plan instead to buy a hairdryer, cassette player, radio, etc., when you get to London.

For those of you who cannot live without email, you may stay 'connected' via the computers at BADA. You may also bring your laptops as we are wireless-connected. Computers you bring will not be covered by BADA's insurance however; and therefore must organize insurance of your own.

Do not bring any valuables, or any items that are not insured or replaceable.

TRAVEL AND ARRIVAL

All students are responsible for their own flight arrangements. STA Travel is a student travel service, which can often find affordable fares to which many travel agencies don't seem to have access. Information on flights, as well as the ISIC (International Student Identity Card), can be found at www.statravel.com. They can also be reached at 1-800-781-4040. Another student travel site is www.studentuniverse.com (1-800-272-9676). Using the student travel sites we have mentioned include the added benefit of usually allowing you to change your

return dates with little or no penalty. However, you should always check before booking as to any possible penalties for changing your ticket.

You must arrive in London on Friday January 9th between the hours of 9 am – 4 pm. Students should go to the Program offices located at:

BADA

14 Gloucester Gate

Regent's Park, London NW1 4HG

Tel.: 0207-487-0730 (If dialing from the USA, add the prefix 011-44 and remove the first zero)

There are different ways to get to BADA from the two airports serving London:

From Gatwick: Take the train to Victoria Station (approx £13). From there, take a licensed black taxi to Gloucester Gate. The cost is approximately £20.

From Heathrow: Take the Heathrow Express to Paddington Station (approx £14). From there take a licensed black taxi to Gloucester Gate (about £15).

On arrival at BADA on January 9th, BADA's Director, Carolyn Sands, together with BADA's Dean, Ian Wooldridge, BADA's Administrator, Lucy Barnes, and BADA's Director of Programs, Paul Costello, will be there to welcome you. If you are unavoidably delayed, call the office during those hours, so that emergency arrangements can be made to meet you later on Friday or on Saturday morning.

Since you'll be arriving on a weekend, the banks will be closed; be sure to bring enough money in pounds sterling to get you started (see "Finances"). While some exchange bureaus are open Saturdays, you will not get a very favorable rate for your dollars.

PLEASE NOTE: You do not need a visa to attend the semester-long program, although we strongly advise you bring your letter of acceptance and official forms which will be sent to you by the Sarah Lawrence office, as British Customs officials might request to see this before granting you admittance to the UK.

ORIENTATION

On arrival, each student receives an information folder before being taken to their accommodation.

Saturday is kept free to enable you to settle in to your apartments and meet the other students. Sunday, January 11th, is an orientation day, starting with a bus

tour of London in the morning, followed by a 'Welcome to BADA' party at lunchtime and finishing with a series of introductory talks in the afternoon.

CURRICULUM

The program curriculum is set forth in the brochure (online at www.sarahlawrence.edu/internationalprograms). **A detailed description of each course can be found in the back of this Handbook.** Each student will have a 1-1/2 hour tutorial every other week. All students take the following courses:

ONE SEMESTER (FALL OR SPRING)

Scene Study: Shakespeare

Scene Study: High Comedy

Scene Study: Modern Drama

Performance Techniques: Voice

Movement

Stage Fighting

Acting in Performance (the end of term productions)

Dramatic Criticism

History of Drama

(You will need to bring with you an edition of Shakespeare's complete works with line numbers)

Due to their professional commitments we are unable to announce the members of the faculty before the commencement of the program. You should plan to be in class from about 9:00 am to 6:00 pm daily. However, the timetable does allow for a certain amount of free time. You are expected to attend each class meeting; since the work you will be doing is rigorous and intense, your presence in class is vital. All courses are graded, and for most courses you will receive a written evaluation of your work. There is no Pass/Fail option available.

Each term, eight trips to the theater are scheduled for all students; the productions will be discussed in your Dramatic Criticism class. The plays are chosen from the best shows currently being staged in London, and your tuition fee covers the cost of these tickets.

The end-of-term productions are the culmination of the semester. A professional director is chosen for each play. After eight weeks of class, students audition for the directors and the dean, and are placed in one of the productions. Its director then determines the exact casting for each play, and four and a half weeks of rehearsals begin, after a week's midterm break. **Each play is simply staged in a London theatre and performed once before an audience during the final week of the semester. Your family is welcome to visit you in London to see your performance that week!**

Please note students are required to attend all BADA's productions in the final week of the program.

In addition to the regular curriculum, three to four master classes will be arranged each term. These classes have afforded students rare opportunities to work with some of the finest performers and directors in England.

When we receive your grades and evaluations from BADA we will process your transcripts as speedily as possible. Feel free to call Sarah Lawrence College with any questions, but remember that having written evaluations can add to the time it takes to finalize your transcript, and do not be concerned if you haven't heard from us prior to June 1.

For guest students, we mail an official transcript to your college (to the attention of the person you designated on your application), and a copy to you at your permanent address. There is no charge for these two transcripts.

EXCURSIONS

The Spring semester will include a trip on Saturday, January 24th, to Stratford Upon Avon to see an evening performance of Romeo & Juliet. This is an all day excursion.

BADA PERSONNEL

Director	Carolyn Sands
Artistic Dean	Ian Wooldridge
Director of Programs	Paul Costello
Administrator	Lucy Barnes

HOUSING

London is a world center of international trade, finance and tourism. Because of this, housing is expensive, especially in areas that are safe and convenient to the center of the city. You are not required to live in the housing we have available, but we feel it offers good value in a high-priced market. Be aware, too, that in London, landlords can be unreliable, and you may have some difficulty in obtaining your security deposit when your stay is over. If you rent your own flat, BADA will not be able to intercede on your behalf in such matters.

The BADA staff provides housing in furnished apartments at the Landward, Harrowby Street, London W1H 5HB.

Each apartment has two or three bedrooms, housing 4 or 5 students. **Single rooms are not available.** A set of sheets, a comforter or blankets, and a pillow are provided (**no towels**). Each apartment has a fully equipped kitchen (utensils provided). Washing machines are also provided.

The halls of accommodation has wireless access for students who bring laptops, although BADA accepts no responsibility for ensuring computer access at The Landward.

You will not be able to move into your apartment until January 9, 2009. If you are planning to arrive in London a few days early, we recommend the following hotel:

Britannia Hotel in Hampstead –Primrose Hill Road, London NW3 3NA
Tel: 020 7586 2233; Fax: 020 7722 8558. Approximately £65-75 per night. Discounts if booked on line at www.britannia-hotels.co.uk.

MEALS

Students are responsible for providing their own meals on this program. There is a cafeteria at BADA where you can purchase food between classes, as well as several local eateries nearby where students like to go in small groups. If you will be cooking your own food, there are many markets and the produce is of good quality. The cost of living is higher in England than in America, so be prepared to pay more for groceries there than you would at home. **Overall, you will save a considerable amount of money if you prepare your own meals on a regular basis.**

FINANCES

1) **Cost of Living.** As I write to you, the current exchange rate is US\$1.51 to UK£1. The rate of exchange exacerbates the high cost of living for Americans in London. We estimate that you will need approximately 80 pounds per week to cover your living expenses: food, transportation, laundry, etc. You will almost certainly want to take additional trips to the theater; our tuition covers one visit per week as required for your course in Dramatic Criticism.

2) **Tuition.** A tuition bill will be sent to you through our Comptroller's Office. Please address any questions or concerns about this payment directly to the Comptroller's Office at (914) 395-2553. Different payment plans are available, so feel free to talk directly with the bursar about the various options. You may not pay your tuition directly to BADA.

3) **Housing Fees.** Sarah Lawrence will charge you for your apartment, unless you choose to find housing on your own. As noted above, the housing fees are non-refundable.

4) **Housing Deposit.** Any damages you incur in apartments will be assessed at the end of the term and deducted from your deposit, with any balance returned to you. Landlords of the apartments determine the charges for students who live in apartments. Please note that students are collectively responsible for ensuring the apartments are left in a satisfactory state at the end of the program. Any unreturned or damaged Theatre History books will also be deducted from housing deposits.

Sarah Lawrence College and the British American Drama Academy are not responsible for setting damage charges.

5) **Books.** The cost of many books is included in your tuition, although you will need to budget for a few. Allow an additional 20 to 40 pounds in your budget for books and supplies.

6) **Money and Banking.** We recommend students maintain a bank account in the United States and withdraw money overseas with an ATM card. Check with your bank to see if their ATM network includes British banks. While ATM cards give the greatest convenience (and favorable exchange rates), a lost ATM card can pose delays in your ability to access your money. Be sure to have a back-up system in the event of an emergency: traveler's checks, a credit card, or information on Western Union wire transfers can help. **Please note: ATM's dispense cash in pounds, not dollars!**

BADA suggests that you obtain Visa traveler's checks, in pounds sterling, finding that they're the easiest to use and accepted in more places than American Express. You should bring a credit card with you if possible, **but be aware that since March 2006, credit card transactions in the UK can only be processed by 'chip & pin' – you will need to memorize your card's PIN number in advance of your trip.**

TELEPHONES

Mobile Phones (Cell Phones). You may purchase a mobile phone inexpensively in the U.K. **American phones do not work overseas unless you have a GSM phone.** If you plan to use a mobile (cell phone) while in England, please make sure you only get a "pay as you go" phone. If you live outside the UK and sign a 12-month contract for a phone, you are liable for that phone for the entire year, and failure to keep to the terms of the contract or paying the monthly installments will result in your being credit black-listed and may affect your re-entry into the UK in the future.

We do pass on your details to phone companies if you leave without paying your final bills.

Apartment Phones. Students living in apartments will have access to a pay phone which can also receive incoming calls. Students can purchase phone cards all over London for these phones. Students can also make international calls at national rates from the UK by dialing 0870 794 000.

Office Phones. Students may not use the BADA office phones unless in an emergency and after getting permission from a member of the BADA staff. In an emergency, you can usually be reached at the BADA office between the hours of 9:30 am – 5:00 pm British time at 011-44-207-487-0730.

HEALTH AND WELL BEING

When you travel to London for your studies, certain factors come into play that can make you susceptible to the flu and colds on arrival:

1. The flight itself can make you vulnerable physically beyond the tiredness of jet lag.
2. You will be landing in an environment that is more damp than the U.S.
3. There are also the emotional challenges of a new culture, new city, teachers and fellow students.

All these pressures and variables could make you a prime candidate for the flu and colds as you readjust to your new environment.

We would like you to bear this in mind as you prepare for your journey, and request that prior to leaving the States, and for the first 3 weeks in London, you take particular care to minimize the chances of getting sick on arrival. We would like to suggest that during the week before you leave that you get plenty of rest, so that you are fully fit when embarking on the flight. Check with your doctor to see whether taking a course of vitamin C, and possibly Echinacea (a natural plant extract), would be a good idea to help boost your immune systems for this period. We would also like to encourage you to eat foods that are going to nourish and re-enforce the body, such as fruits, vegetables and proteins.

Medical Insurance and Services. It is imperative that you be covered by medical insurance while you are abroad. Make sure that you understand the terms of your policy before you leave the United States. If you are not insured yourself or by a family policy, a plan may be purchased through Sarah Lawrence for \$1,319. The policy provides coverage from January 6, 2009 until August 31, 2009. To order that policy, simply fill out the appropriate space on the enrollment contract sent out to you by Sarah Lawrence. This plan reimburses you for doctor visits, accidents, emergency care and hospitalization. The easiest way for students to see a doctor is via the walk-in medi-centres now located throughout London. The cost for students is approximately £35 per visit. A physician can also be provided through BADA: he/she will see students as private patients and

make referrals as appropriate. Such a visit will cost approximately £90-100. Further details can be obtained from the BADA office.

All enrolling students are required to complete our medical forms. The information provided will remain confidential and will be shared with program staff, faculty, or appropriate professionals only if pertinent to your own well being. This information does not affect your admission into the program.

14 GLOUCESTER GATE

The offices and classrooms for the London Theatre Program are located at 14 and 15 Gloucester Gate, Regent's Park, near to London's West End and it's principle theatres. Gloucester Gate offers easy access to all parts of London by public transportation.

This is our sixth year in these superb and historic buildings owned by the Crown and designed by James Burton. The building has many new facilities including a canteen area, a green room with computer access, a library and rehearsal spaces. Students will be informed about the use of BADA computers on arrival in London. Lockers are available for storing students' personal belongings, on payment of a £5 deposit, refundable at the end of the term.

CONTACTING STUDENTS

This spring, approximately 35 students from more than 20 American colleges and universities will be taking part in the London Theatre Program. The list of participants will be sent to you, as it may be useful if you wish to be in touch with any students before you go, or if you would like to find someone to travel with over to London.

RECEIVING PACKAGES

Customs and Excise have recently introduced a new rule which affects all temporary visitors to the U.K. receiving packages. You are now required to pay 14% duty up front on the value of the goods you are receiving (even on things such as your own clothes which you might be having sent over), which you can then reclaim when you leave the U.K. Along with this, you must complete paperwork. **The London office, therefore, is strongly advising students not to receive packages unless absolutely necessary. In addition, BADA staff cannot sign for any packages, including Fed-Ex, on behalf of a student.**

If you do choose to receive packages, it is imperative that parcels sent from the United States to BADA have all custom duties paid to the **final destination**. Often packages are held up at Heathrow customs because the duty has only been paid as far as England and not to the final destination address, or because

the contents of the package have not been clearly marked on the outside. If a package is held up at Heathrow, it incurs daily storage charges which can cost between £50-£100, and lots of paperwork. We will not accept Federal Express packages unless all duty and taxes have been paid. If packages are not sent via express mail, they can take up to 3 weeks to arrive in the UK. Please do not post valuables such as cameras, jewelry etc.

TELEPHONE, QUESTIONS

If you or your family have any questions, please contact Prema Samuel at (800) 873-4752, or (914) 395-2305. Please let us know if you would like to have your video audition tape returned to you. We will hold them in our office until the end of the spring semester, after which time they will be discarded.

I hope you all have a wonderful experience on the London Theatre Program!

LONDON THEATRE PROGRAM **RULES AND REGULATIONS**

BADA students may use the Gloucester Gate premises from the hours of 8:30 a.m. until the premises are closed each evening. Students are not allowed on the premises outside these hours without special permission. Entry to the building is only through the main entrance. To enter the building, please use the code that will be given to you on the first day of term. Obviously do not divulge this number to non-BADA faculty, staff and students and do not let strangers enter the building.

14 and 15 Gloucester Gate are non-smoking buildings. Smoking is not permitted in any of the classrooms, offices, green rooms and in the entrance hall or the stairs. Smoking is only permitted outside in the garden. Food, drinks and chewing gum are not permitted in the library and teaching rooms.

Students are required to attend all BADA classes and must be attended punctually at the stated times on the time-table. Students will not be excused from attending classes unless advance notice has been received and approved. In all cases of illness, students must notify the office immediately to ensure proper assistance is provided.

Students who fail to attend classes without a satisfactory explanation, or who are persistently late, may be suspended from the program and lose credit. BADA reserves the right to dismiss from the program any student who does not abide by these guidelines.

BADA, Sarah Lawrence College and the Anglo-American Group share in the attitude that recreational drug-use by any student is unacceptable. Even those drugs that are currently unclassified under British Law (e.g. Amyl Nitrate) are strictly forbidden. Anyone found in possession of, under the influence of, or who admits to haven taken such drugs will be subject to severe disciplinary action and/or instant dismissal from the course. Routine inspections of the accommodation and students' lockers will take place and if any recreational drugs are discovered, a student will be dismissed from the program with immediate effect. This applies throughout the duration of the program **and not just within the confines of Gloucester Gate.**

Where it is considered necessary to involve the police, BADA will not hesitate to take the appropriate action. The consequences of this may be deportation.

The British American Drama Academy and Sarah Lawrence College's London Theatre Program operates under English law, breaches of which will result in severe disciplinary action and/or immediate dismissal from the program.

**THE LONDON THEATRE PROGRAM
OF
SARAH LAWRENCE COLLEGE
AND THE
BRITISH AMERICAN DRAMA ACADEMY**

DETAILED COURSE DESCRIPTIONS

Acting Shakespeare (6 hours per week)

Objectives

The aim of this course is to provide a comprehensive approach so that students can tackle the intricate texts of William Shakespeare.

Method

- (1) Students are first taught form: how Shakespeare's text actually works with particular emphasis on language, punctuation, meter, the caesura, antithesis alliteration and onomatopoeia. Games, exercises and the sonnets are used to develop the work at this stage.

- (2) Students are then cast in scenes from a specific play and proceed to rehearse them to workshop performance level, after which they are free to select scenes from any of the plays and to rehearse them also. Clarity of meaning, high-energy levels and boldness of imagination are all concentrated on throughout the work. Students are encouraged to enjoy the text, to feel free and relaxed with it and make it "their own".

Creativity is harnessed to disciplined technique and students are taught to recognize that scale is not incompatible with truth.

Text

Recommended Reading: Acting Shakespeare: Janet Suzman
 Playing Shakespeare: John Barton
 Shakespeare's Woman: Various (RSC)
 Shakespeare in Performance: Peter Holland
 A Shakespeare Glossary: C.T. Onions
 The Elizabethan World Picture: E. Tillyard.

Hours of Classwork

There are three two-hour classes of Shakespeare each week for the first eight weeks of the program.

Students are expected to provide their own Complete Works of Shakespeare with line numbers. Students are provided with individual texts of plays when required and the Arden editions of Shakespeare's plays are most commonly used.

Grades

Students are graded on an A to D standard or F if the student fails the course.

Paper

No papers are required for the course.

ACTING HIGH COMEDY (6 hours per week)

Objective

The course seeks to explore the acting styles of the major periods of sophisticated comedy writing in England from the late 16th to the 20th century with particular emphasis on the plays of the Restoration and the 18th century and the progression via Wilde in the late 19th to 20th Century of Coward, Orton, Stoppard etc.

Method

Detailed attention is paid to the understanding of physical style in relation to status, manners and the importance of fashion and to verbal styles in relation to the importance of wit, intelligence and the use of brilliant language.

Particular attention is given to social background which is surveyed with reference to London life and attitudes to social position, money, sexual relations, fashions and the difference between town and country life. Considerable outside reading is required for this.

The principle focus of the course is, however, the channeling of accumulated information into the practical use of rigorous acting disciplines for the rehearsal of scenes from the plays.

Classwork

There are three two-hour classes of High Comedy each week for the first eight weeks of the program.

Text

Recommended Readings: A Social History of England: Asa Briggs
 Restoration Comedy in Performance: Styan
 Acting in Restoration Comedy: Simon Callow
 The Ornament of Action: Peter Holland
 Acting High Comedy: Maria Aitken.

Grades

Students are graded on an A to D standard or F if the student fails the course.

Paper

No papers are required for the course.

MODERN PHYSICAL (3 hours, 30 min. per week)

This course is taught by Members of Theatre de Complicite, Britain's most important new theatrical company that has won the Best Production of the Year Awards for *The Visit* by Durrenmatt (1990), *The Three Lives of Lucy Cabrol* (1994), and *The Chairs* by Ionesco (1998). *Mnemonic* (2000/1) also received critical acclaim both in the UK and States and won three Lucille Lortel awards and three Drama Desk Awards.

The course stresses the importance of ensemble work. While learning to play together students investigate the process of engaging the audience by means of exercise that show how it is possible to be compelling and watchable with total economy of means. Status exercises, improvisation and working in small groups fosters the discovery of physical comedy through interdependence and joint creativity. These lessons are then applied to the use of language and text using exercises developed by Jacques Le Coq, Phillippe Gaulier and Monique Pagnieux. Specific plays, such as those by Durrenmatt, Pirandello and Ionesco are explored to examine the role of the chorus in modern drama and there are classes in mask work and Commedia del Arte. Students are ultimately taught that searching for individual characteristics and traits can lead to important discoveries and that a sense of what is ridiculous and witty is a huge asset to those seeking to create totally believable characters on stage.

Texts

Recommended reading: Exercises in Mime: Jacques Le Coq
The Means to Move: Tyrone Guthrie
The Open Space: Peter Brook.

Classwork

Students will take two classes of 1 ¾ hours each week for the first eight weeks of the program.

Grades

Students are graded on an A to D standard or F if the student fails the course.

Paper

No papers are required for the course.

VOICE (3 hours per week)

Objectives

The voice classes aim to establish and to develop all the basic areas of creative and professional voice work - relaxation, posture, breathing, resonance and articulation. Student's abilities and previous training are taken into account so that the classes consolidate standards already achieved while provoking the work further.

Methods

The classes are practical and taught in a way to develop the student's techniques through experience and understanding, inspiring confidence and ease so that the voice can be used freely, fully and effectively.

Towards the end of the course there is some text drawing the links between techniques and interpretation in preparation for the end of semester productions. Students are able to end the course equipped with the ability to use their voices safely and creatively with an approach and technique that is both flexible and responsive to artistic demands.

Classwork

There are three one-hour voice classes each week for the first eight weeks.

Grades

Students are graded on an A to D standard or F if the student fails the course.

Paper

No papers are required for the course.

MOVEMENT (2 hours per week)

Objectives

The aim of the movement work is towards making the body sensitive so that it can reflect his or her thoughts, emotions and imagination and those of the playwright. The course examines how the text affects individual body mechanics and influences the physical choices that are available.

Classwork

The course involves attendance at least **two** one-hour movement classes per week for the first eight weeks of the program.

Clothes

Students are required to be properly attired in appropriate clothing. No jewelry is permitted.

Process

The work involved in this course is influenced by Sigurd Leeder, Laban Feldenkreis, Jacques Le Coq, Litz Pisk and Trish Arnold and also the Alexander technique and yoga. The movement classes work to break down the student's individual physical mould, releasing the spine and breath and inducing an understanding that the breath and voice cannot be divorced from movement, so increasing flexibility, mobility, co-ordination and relaxation.

Grades

Students are graded on an A to D standard or F if the student fails the course.

Paper

No papers are required for the course.

STAGE FIGHTING (2 hours, 45 min. per week)

Objectives

The course aims to train students in the fundamentals of realistic stage combat. Emphasis is placed in personal safety and students are made aware of the importance of adequate protection and reliable weaponry.

Method

In an opening session the teacher shows how stage combat has developed in recent years. He describes the form most usually required for stage productions and how these are adapted for use in the movies. After sessions involving man to man combat without weapons, students advance to use daggers and rapiers and the basics of fencing are explained.

Grades

Students are graded on an A to D standard or F if the student fails the course.

Classwork

One class of an hour and a quarter per week for the first eight weeks of term.

DRAMATIC CRITICISM (2 hours per week)

Objectives

- (1) To make students aware of the factors that comprise good drama criticism and to show how it has developed in the last 150 years.
- (2) To test student's ability to write good reviews by requiring them to write a review of each production that they see during the first eight weeks of the London Theatre Program.
- (3) To assess student's ability to discuss and evaluate productions that they see in London.

Method

At each weekly session students are chosen to read their reviews and to discuss them with a leading London theatre critic.

Papers

Either weekly reviews are submitted for assessment by the teacher or specific essays are set. The exact nature of the written work will be determined by the individual teacher.

Grades

Students are graded on an A to D standard or F if the student fails the course. Non submission of papers will result in a fail.

Classwork

Students will take one two-hour class per week for the first eight weeks of the program.

THEATRE HISTORY (2 hours per week)

In the fall semester student's study plays from the classical periods of European Drama – spanning from the Middle Ages to the 18th Century. The social and political context of individual landmark works is considered, in addition to their artistic significance in furthering the development of theatrical form.

As with all other courses at BADA, attendance at these classes is compulsory, and students are divided up into groups of no more than 30 for Theatre History, which means there is plenty of opportunity for discussion and group work.

In the spring semester, student's study plays from the last 19th Century and 20th Century.

Texts

Recent reading lists are attached.

Classwork

Students take one two-hour classes per week for the first eight weeks of the program.

Papers

Students are required to write two written papers for this course. The exact nature of the written work will be determined by the individual teacher.

Grades

Students are graded on an A to D standard or F if the student fails the course. No submission of papers will result in a fail.

ACTING IN PERFORMANCE

Objective

Through performances of British and European classical plays and through rehearsals for these, students are able to display in practice what they have learnt and absorbed in class. The rehearsals and performances not only give students a chance to show how far they have advanced during the semester but also help them to become aware of their strengths and weaknesses and their likely potential should they decide to enter the professional theatre or decide to go on to graduate school.

Method

Plays are chosen to exploit the talents of students and while not all students can have leading parts, directors are instructed to ensure that every student has an adequate opportunity to show off his or her expertise.

Plays are chosen for their ability to challenge the students and to make use of their new awareness of what is involved in portraying characters in major classical drama. Directors are chosen for their ability to work with and extract the best from the students and are selected in the belief that by working with the very best directors chosen from the foremost of the British theatrical profession students can rise to heights they have never believed they could attain and discover new strengths and talents that may hitherto have lain dormant.

Classwork

Classes take the form of rehearsals for performances which are given in a London theatre at the end of each semester. These productions are given with a high standard of production values, properly dressed and costumed and designed by well-known theatre designers.

Rehearsals may be supplemented by classes in voice, movement, music or stage-fighting should the play require it.

Most plays are drawn from the range of British classical theatre from Shakespeare to the present. Inevitably students are required to devote considerable amounts of time researching the backgrounds to the plays and to the character they portray.

Grades

Students are graded on an A to D standard or F if the student fails the course.

Paper

No papers are required for the course.

YEAR LONG PROGRAM - SECOND SEMESTER

The second semester gives students studying for the whole year a chance to expand the range of their work while also consolidating their proficiency in the basic subjects on which they have worked during the first semester.

Continuing work

Classes continue at an advanced level in the following subjects:

Acting Shakespeare
Voice
Movement
Stage Fighting
Theatre History
Dramatic Criticism
Acting in performance.

New Subjects

Classical acting for stage and screen

During the first four weeks of the second semester, year-long students take two three-hour classes per week in classical acting for stage and screen exploring the differences in technique required for acting on screen and stage. The final week will involve on camera classes.

Students rehearse individual scenes from a one-act play. At the end of the month the complete piece is filmed and then shown and discussed.

Modern Workshop production

Students taking part in the Advanced Program rehearse and perform a workshop production of a 20th Century play. Rehearsals will take place within the existing timetable and the production will be presented in a venue appropriate to the work in week eight of the course.