

# Advanced Diploma in Acting (Full Time)

## COURSE OUTLINE

The Advanced Diploma is a one-year intensive vocational training course in acting aimed at those who are looking to enter the profession.

The course aims to provide a comprehensive and rigorous training in the core skills of acting, voice and movement, alongside increasing understanding of the acting industry, which contribute to the formation of a professional actor.

Throughout the year students can expect regular classes in acting techniques, Improvisation, textual analysis, vocal training, singing, movement and dance, acting for camera techniques among others, all taught by dynamic working professionals. In addition, there are regular performance projects that enable students to consolidate their learning and put into practice the new skills acquired in the many classes undertaken. In the final term students participate in two different public performance projects, both at professional theatre venues in Central London. As well as the techniques and skills provided, students benefit from regularly meeting working actors, directors, casting directors, agents and other industry professionals who will give practical advice and information on different aspects of the acting world.

LSDA endeavours to provide the skills and contacts needed for our graduates to begin life as a working actor. Students on this programme study full time at all three LSDA venues between the hours of approximately 9am – 6pm, Monday to Friday. The year on average consists of three 12-week terms.



## SUBJECT AREAS

### ACTING

The development of each actor's individuality is central to acting studies at LSDA. An actor is his or her own instrument and as such it is essential that each student find a way to develop and utilise his or her own resources. There is also ongoing work on the Self, the principle being that you can't truthfully play a character until you know yourself. Students will develop their acting skills by the use of exercises and techniques based on the works of some of the most renowned theatre practitioners: Strasberg, Meisner, Stanislavsky, Brecht, Hagan, amongst others.

There are several acting classes in any given week, each one covering different aspects of an actor's development.

Some of the techniques covered include the development of creative and honest transformation, the process of inhabiting the character, becoming aware of personal habits and tension points and how to find relaxation whilst being looked at. Through various exercises, the students will be encouraged to take away the pressure to create, freeing up the ability to listen and respond truthfully. They will experiment with simplicity and effectiveness. Students will also look at observing behaviour, understanding and applying given circumstances and the actor-audience relationship. As the year progresses the acting classes become more advanced and challenging, such as private moment and sense memory exercises

In term 2 in one of the acting classes students will work on a devised project called Fictional Family, where the students get to create characters in depth. It is very structured improvisational work and enables the students to work on character and believable relationships. In term 3 students work on creating an original monologue based on their character from the Fictional Family project of Term 2.

Through all the acting classes students will gain solid organic acting technique that they can apply to text, and to work on characters.

### IMPROVISATION

The art of improvisation enables the actor to act spontaneously in a scene. Even the most courageous actor has inhibitions in one form or another. Classes in improvisation allow these to be overcome in a creative and dynamic way and encourage bravery in creative work. Through a host of exercises students will open up their imagination, allowing quickness of thinking on one's feet; will become comfortable with both verbal and non-verbal improvisation, be able to work with a partner without 'blocking' and understand what it is to play different statuses. Improvisation supports the acting work by helping actors understand the framework of storytelling and how to effectively play an objective.



### TEXT ANALYSIS

During the year students will study most of the important periods of theatre from Classical Greek to 21<sup>st</sup> Century British, from Shakespeare and Restoration to the playwrights of the Spanish Golden Age. Textual analysis will address historical, political and social relevance, varying developments in styles of theatre and why writers were writing as they did.

Students will learn how to forensically examine a dramatic text to help them make active onstage choices. They will explore how this information can be actively used to develop a character's understanding of self, place, relationship and objectives.

There will be an Introduction to and exploration of the 7 basic acting questions. The students also learn the comprehensive techniques involved in breaking down a text for analysis using units and beats. They will detail the text with their objective,

obstacle, motivation, and action choices. These choices are based on knowledge of the character's timeline and/or biography and the student's characterisation decisions. We will talk about different resources actors might use to answer these questions.

The discipline of creating a script work book is encouraged as a process to undertake at the start of all rehearsals, scene study and monologue classes for LSDA. This develops the practice for their ongoing careers so that they are then able to meet the standards required of them in a professional arena.

### ACTING FOR CAMERA

The acting industry has changed dramatically throughout the 20th and 21st Centuries. Theatre is no longer the main focus. Today, actors need to be familiar with techniques for the camera while also obtaining a solid foundation in the theatre arts. In Camera class students will consider technical aspects through exercises including frame size, hitting the mark whilst also building on their confidence by exploring various scenes and camera exercises. Scenes will be recorded, reviewed and analysed. In addition, students will take part in 'mock auditions' for television, film and commercials using professional scripts from the school resources. The main objective for students in this module is to achieve, by learning dedicated screen-acting techniques and through practice, the ability to focus their performances for the camera in a truthful and engaging way.

### END OF COURSE PROFESSIONAL RECORDING

During the final term students are given the opportunity to work on a scene or monologue which is then professionally filmed in high resolution and edited. The final piece is available for the student to add to show-reels or to send to industry professionals whilst still a student, and after graduation. We also send the clips out to the agents and casting directors on their behalf.

### MOVEMENT/DANCE

Awareness of the physical self is essential in order to be able to change, shed and gain a new physicality in the process of character building. An actor needs to be physically fit, strong and have flexibility in order to have full dramatic expression.

#### 1. MOVEMENT STUDIES

The aim of the movement class is for each student to become aware of their physical tension and habits and work towards mastering the process of finding relaxed movement. At the start of the course students work on spatial awareness, awareness of other actors and begin to explore the body as a means of creative expression for the actor. As students develop there will be workshops in shadow work, gesture and physical characterisation as well as exercises based on Anne Bogart's Viewpoints and the work of Laban.

In term 3 students will look at different interpretations and styles of physical theatre as well as looking at interpretation and choreography. Working as a group the students will then spend the remainder of the course creating their own piece of physical theatre, from a given short story, incorporating techniques and practices that they have studied over the year.

A further project in Movement is the Animal project where the study of animals is used in the development and creation of a unique physical characterisation.

#### 2. DANCE

The Advanced students are separated into two groups based on their previous experience and /or current level of ability. In Dance, students will study a variety of Jazz, Latin and Ballroom styles of dance such as Waltz, Swing, Foxtrot, Cha-Cha, Rumba/Mambo, Argentine Tango, Quick Step and Tap. They will also work throughout the year on posture, basic fitness, strength & stretch, walking/posing and Eurhythmics.

In Term 3 students will work on a Burlesque/Variety project. The project ends in a presentation of individual acts that the students have devised.

#### 3. PHYSICAL THEATRE

In this class students are introduced to the Frantic Method. Skills taught will include lifting, falling and catching which will then be taken into a variety of devising techniques. Emphasis is on physical warmup and fitness, co-ordination and awareness of the body.





### VOICE STUDIES

Voice is a vital component for the professional actor to be heard. Within the structure of the course, students will explore release and use of tension, breath capacity and effectiveness, development of tone and resonance, clarity and articulation, muscularity of the word, connection and credibility, and use of the voice in varied texts. Voice blends with the acting and all other disciplines within the year training ensuring that students will leave the course able to analyse and use the voice whatever demands are placed on them as professional vocalists. On this course there are 4 different voice classes; Practical Voice, Speech and Phonetics, Voice and Text and Creative Impulse.

#### 1. PRACTICAL VOICE

Students will learn exercises to develop the following areas of voice towards performance: breath support and capacity, resonance and range (pitch), placement, articulation, voice and text, voice and character, and vocal presence.

To this end, an introduction to the skeletal system – with particular attention to the ribs and their relationship to breath capacity - will be explored; the spine, alignment, and breath will be investigated; the relationship of the diaphragm to breath capacity and control as well as an introduction to auxiliary breath support muscles will be reviewed; the larynx and the anatomy of articulation will also be explored. Additionally, students will be introduced to resonance and range, creative articulation into text and the muscularity of language, vocal health issues, and starting pitch vs. habitual pitch. There will also be whole-body Alexander Technique practices to centre, ground, stretch, breathe, focus, collect & connect students.

#### 2. SPEECH & PHONETICS

In this class students will look at the articulators and develop a sense of awareness of their own individual speech patterns. Then they will work on the Neutral Standard English accent, signature sounds and developing familiarity with the different forms of speaking. They will be introduced to phonetic symbols so students can identify all the sounds as symbols and in pronunciation of the accent. As students move into term 2 they will consolidate their learning of phonetic transcription and articulation. They will develop auditory awareness of stress patterns, intonation, pace, pitch and dynamics. They will work on 'You and the New': recognising and producing the sounds of Received Pronunciation in contrast to their own habitual speech patterns.

In term 3 work on accents and dialects begins. Students will learn to recognise the physical characteristics of an accent, its rhythm, stress and intonation patterns. There will be in-depth work on recognising and transcribing the sounds of General American accent. They will apply their newly acquired skills to a variety of characters and texts.

#### 3. VOICE & TEXT

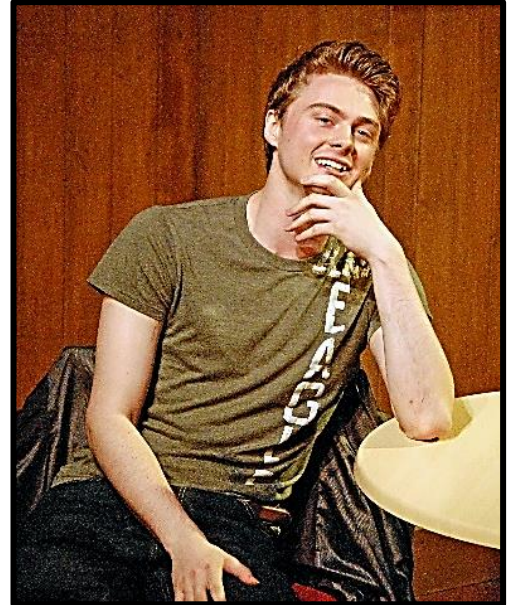
In this module students will also learn exercises to develop the following areas of voice towards performance: breath support and capacity, resonance and range (pitch), placement, articulation, voice and text, voice and character, and vocal presence. The course starts with practical voice exercises which are then extended to include text in a safe way. Various exercises are introduced to encourage the students to play with text vocally e.g. considering Laban efforts (whole body and voice) to gain variety - colour and movement into the voice, identifying vowels and consonants - sounding them to gain further information about text and to connect vocally etc.. Over the year a wide range of texts are used, each with different challenges. An example would be working on Greek Tragedy (Sophocles's Antigone) where students gain an understanding of historical context and the implications for voice, articulating tragedy, choral thinking / choral speaking, voicing the mask, acting in translation and defining vocal emphasis/meaning. Alternatively, Pinter's Caretaker, Birthday Party and his Nobel Prize acceptance speech will be used to explore achieving vocal intensity without shouting, having clear vocal direction for ambiguous characters/plot and using pace and the pause to amplify the text/vocal delivery.

#### 4. CREATIVE IMPULSE

A year-long exploration called 'Creative Impulse', these whole day workshops take place monthly. These workshops are designed to support students in becoming more creatively free, more open to artistic exploration, aid them to be courageous and assist them in letting go of fear and limiting beliefs. Through the year they work towards balancing and channelling the stronger creative impulse with the practical qualities required for professional engagement.

### SINGING

The singing class is intended not only to develop the singing voice but also to improve the voice by increasing flexibility, improving pitch and experimenting with phrasing and tone. Students are taught to achieve a solid technique, the understanding of breath control and sound projection, and in such a way understand how to put it into practice – to perform and interpret a song. Singing at LSDA is not intended to produce professional singers but is focussed instead on the acting through song. At the end of the course students can expect to be able to sing individually and in harmony as part of the group, to listen to and repeat phrases without music in a variety of styles and have an understanding of good singing technique.



### LIFE COACHING

The aim of the life coaching classes is overall to support the students in getting the most out of their course as well as providing an arena for airing challenges they face and require support to work on. The style is non-judgemental, confidential and encourages each student to take full responsibility for their learnings and progress on the course. They are required to set challenging goals.

Over the year students cover goal setting, time management, dealing with procrastination, confidence building, taking responsibility, general health, overcoming fears, risk taking, learning positive self-talk and overcoming limiting beliefs.

In every lesson the students are asked to express what they have learned, how, and what goals they want to set for the future, short term and long term. The forum is open for personal, philosophical, psychological and general explorations with a great focus on encouraging the students to be supportive of themselves and their fellow students.



### PREPARATION FOR THE PROFESSION

Before the end of the course students will be advised on how best to take their career forward through individual tuition and a preparation for the profession classes. They will receive advisory sessions from industry professionals on the 'business' side of their careers. The student also receives comprehensive information on the main casting institutions such as Spotlight and Casting Call Pro and advice on purchasing a copy of the industry 'contacts' book. A plethora of additional web-site information is given to the students to help them acquire their own auditions and castings in their pursuit of work. They are advised on creating their own websites for promotion, uploading audio and visual show reels and given advice on maintaining their photo portfolio. They are particularly encouraged to be proactive in 'creating their own work' in the industry, from play-readings to theatre and film productions.

Current students are invited by the principal to attend the monthly audition process for the following year's academic intake, to observe, assist and answer any questions the applicants have regarding courses at LSDA. This gives the current students an invaluable practical opportunity to observe auditions in preparation for their Graduation and subsequent journey to acquire employment.

#### 1. AUDITION TECHNIQUES

This unit of work prepares the students for the experience of the audition arena through mock auditions and classes in audition technique. Students will explore how castings vary across each medium; theatre, commercials, television and film. These classes comprehensively cover what the students' need to know in order to best prepare them for the audition situation. The classes encourage students to feel 'at home' and to empower themselves in the audition space. Topics covered will include how to prepare before the theatre audition, what to do on the day of the audition and do's and don'ts in an audition arena. Students will work on improving their cold reading techniques as well as understanding new auditions processes such as self-tapes.

#### 2. GUEST TALKS – INDUSTRY PROFESSIONALS

In the final term guest tutors from across the profession will be invited in to speak with the students. Students benefit from meeting working actors, directors, casting directors, agents and other industry professionals who will give practical advice and information on different aspects of the acting world. Example of speakers include agents, casting directors, successful actors, film producers, Equity (the actor's union), entertainment accountants as well as LSDA graduates.

### PERFORMANCE PROJECTS

#### 1. REHEARSAL EXERCISE PROJECTS

During the year at LSDA students will be involved in several rehearsal exercise projects; this is where the students rehearse specific scenes, monologues and whole plays with a view to performance. This gives the students the opportunity to put into practice the skills and techniques they learn during each of the individual classes. It is essential they experience the live audience situation at the end of their module of work. They then begin to understand their nerves and individual reactions to this experience in a safe environment which encourages their confidence in the performance arena.

##### a. REHEARSAL EXERCISE: MONOLOGUES

There are generally 4 monologue projects throughout the year. They are:

- Contemporary
- Transformation
- Shakespeare
- Self-Direction

Through these projects the students will be able to analyse and deconstruct a speech in order to portray a character truthfully, with full understanding of the play and supported by further research and reading. They will have an understanding of the use of the given circumstances and the technique of Actioning and learn how to apply it practically.





During the first monologue project students will gain a greater understanding of the role of the actor and explore how to prepare. The second project sees each student given a character that had opposing characteristics to their own in order for them to make as great a 'transformation' as possible. In term 2 students will start working on Shakespeare monologues. During this project they will study Shakespeare's language, plays and themes in depth and will explore how to confidently perform his work. The final monologue project in term 3 is an important test of all the work learnt over the year, gives students the freedom of full creative expression and is an important preparation for professional life.

### b. REHEARSAL EXERCISE: SCENES

As with the monologues there are scene study projects throughout the year - on average there will be 5 scene study projects. They are:

- 21<sup>st</sup> Century British
- Naturalism (*Ibsen, Chekhov, Strindberg*)
- 20th Century American
- New Writing

And either

- Restoration Theatre or
- European Comedy



Like the monologue projects the scene study modules provide students with the opportunity to practice and develop skills and techniques that they have learnt in their other classes. In addition, they are faced with the challenges of working with their scene partners. Students learn the importance of listening, 'reacting' rather than 'acting', and of being 'in the moment'.

In the first scene study project students will work without props and set - the focus of these scenes will be truth and connection. In term 2 the next project is Naturalism scenes where the focus is on creating a complete world for the character. Key objectives in this project include establishing a full inner life and producing huge character transformations played through absolute truth and depth of connection. The third project is a study of scenes from a single play of the English Restoration period. Alongside working through the challenges of both the text and language of this period, students will also explore the particular physicality of the period and style.

Mastering the comedy, timing and wit of this genre of theatre is also important and understanding the truth needed within those to make them work properly. In term 3 students work on scenes from 20<sup>th</sup> Century American Plays where students are able to work in American accents that they have been working on in their voice classes. The final module is scenes from new plays, some of which are unpublished or written especially for the students. Students will identify and embrace the challenges associated with new writing.

### c. REHEARSAL EXERCISE: FULL PLAY

In both term 1 and 2 students work on a full play in groups of between 7 and 10 with a professional director enabling them to further put into practice the new skills learnt in the many classes undertaken. In addition, this allows the students the opportunity to work on the whole journey of the character throughout the play. Students learn to develop, and have responsibility for, their own personal work method in order to get their work to performance standard. They also strengthen their ability to fully sustain a character throughout the play whilst honestly and simply telling their story.

The rehearsals sessions are one morning or afternoon a week for the first ten weeks of term and then full-time for the final two weeks of term. The first term is generally a modern play that is performed twice in-house; initially to the other Advanced group then followed by a performance to LSDA staff and tutors. The second term is a classical piece, often a Shakespeare play, performed twice in-house as in term one before being taken to schools / colleges in London for an additional 1 or 2 performances. As with the Shakespeare monologue project there is in-depth work on Shakespeare's language, plays and themes at the start of this rehearsal project. Taking the production to schools allows students their first opportunity to experience their first external audience prior to the public performances in Term 3.

## 2. PRODUCTIONS

In the final term there will be two **production projects**:

- Ensemble Production
- Graduate Production

Both productions will take place in an established Central London theatre. Students have the opportunity to invite people from the acting industry to see them in this production, as well as their family and friends. We officially invite industry professionals to these productions in addition to the individual invites that students send.



### d. PRODUCTION PROJECT: ENSEMBLE

This project takes place mid-way through the final term and is open to the public for two evenings at a London theatre. The main characteristic of this project is that it is an ensemble piece rather than a structured play with defined characters. The genre of play could range from a piece of Ancient Greek theatre to a contemporary play such as 'Pool (No Water)' by Mark Ravenhill. This gives every student the opportunity to showcase their talent whilst learning the skills of working as one company and mastering the ability to clearly tell the story. The actors also have their first full technical and dress rehearsal experience in a professional theatre.

### e. PRODUCTION PROJECT: GRADUATE PRODUCTION

The final project is a full-scale graduation production which takes place at the end of the final term. LSDA hires the theatre for a week and students experience a much more complicated technical rehearsal process. The project lasts for 4 full weeks; students spend 3 weeks in full-time rehearsals and the 4<sup>th</sup> week in technical rehearsal and performing. There will be between 4 and 6 public performances. This production differs from the ensemble piece in that this is a structured play with defined characters. The choice of piece is dependent on each individual year and what LSDA decides would best challenge that particular year. Previous shows have been both Modern and Classical. We have also, on numerous occasions, had new plays written especially for the students.

The graduation play is the final opportunity for the students to challenge themselves, put into practice all that they have learnt as well as work on accurately and truthfully replicating a performance over a week long run. Agents and casting directors who came to see the Ensemble piece are able to come and watch students perform in a contrasting piece. Those who couldn't make the Ensemble piece have a second opportunity to see the students perform before they graduate.



## COURSE AIMS

By completing the Advanced Diploma course you can expect to be able to:

- develop and play a character in rehearsals and performances and sustain it before an audience or within the framework of an audio / visual production
- show evidence of the skills of characterisation
- create believable character and emotion appropriate to the demands of the text and production
- define the objectives of a character and embody and express these within the context of a production
- make full use of individuality in performance
- work sensitively with other actors in both rehearsal and performance
- show evidence within performance of creative imagination, emotion, thought, concentration and energy
- develop an effective working process and the ability to monitor and evaluate its application
- draw upon and make use of personal experience and observation to assist in the creation of a role
- prepare and sustain the quality of concentration necessary for each performance
- use make-up, costumes and props effectively to develop performance
- communicate to an audience with expression, emotion and spontaneity
- read and interpret texts with accuracy and confidence
- identify style and form of writing in order to reveal and express these elements within a performance
- use textual analysis, research and observation in the development of a role
- study text, in both prose and verse, and make full use of the structures and phrasing in order to reveal character, intention and the development of a story
- create and sustain an improvised rehearsal or performance if required with discipline and spontaneity.



### LEARNING OUTCOMES

The course endeavours to deliver to the graduating students all the skills required for their professional career. If a student successfully participates in and completes the course, making full use of the opportunities for learning that this course provides, they should know and be able to do the following:

#### VOICE

- realise individual vocal potential
- use and protect the vocal resources to the full
- create and communicate character, emotion, thought and narrative through the use of language - spoken and sung
- read and interpret texts and scores with confidence
- perform rehearsed texts and scores in prose, verse and song and be clearly heard by the audience
- express and communicate emotions and thoughts with spontaneity
- communicate the meaning of texts of various periods and style
- achieve vocal characterisation through the use of speech patterns, accents and dialects, including received pronunciation
- communicate with confidence and assurance
- read with clarity and understanding from a prepared passage and understand the needs of sight reading
- apply vocal techniques of breathing, centring and relaxation in relation to pitch, resonance, projection and articulation and sustain long passages of speech in rehearsal and performance
- understand the necessity to prepare and execute suitable warm-up exercises in order to protect the voice and ensure the optimum potential in rehearsal and performance
- respond and listen to other actors and be aware of the audience
- use music and song with confidence and to communicate an emotion
- sing harmonically and tell the character's story within the song.

#### MOVEMENT

- use the body to the full in a free, safe and flexible manner while taking care of physical resources
- realise character, emotion and narrative through the use of body and movement
- communicate physically in performance with confidence and assurance
- move with understanding and awareness of space
- move economically and expressively and use relaxation and balance as a sound basis for the efficient use of body and voice
- assimilate and commit to memory and recall simple dance patterns demonstrating musicality and rhythm in the execution of dance movements and/or sequences
- maintain stamina in specific movement tasks and demanding work over a lengthy period
- understand the necessity to prepare and execute personal warm-up exercises in order to avoid personal injury and to facilitate the fullest use of physical skills in performance



#### PROFESSIONAL SKILLS

- show a responsible and consistent attitude towards self-management
- prepare a selection of appropriate audition pieces and be able to read at sight effectively
- show competence in self-presentation in correspondence and at interview
- choose personal photographs which accurately reveal casting potential
- choose appropriate clothes for warm-ups, rehearsals, auditions and interviews
- target potential employers and prepare clear and concise CVs that provide accurate and relevant information
- understand a union's role in relation to the employment process and have the opportunity to meet representatives of Equity in order to inform themselves of the Trades Union
- understand and appreciate the professional status which will be conferred on them by their graduation from the course and their subsequent eligibility for membership of Equity
- understand the conditions of employment contracts and their implications
- understand the function and role of agents, casting directors and potential employers
- show an understanding of and a willingness to observe professional and contractual obligation
- show a knowledge and understanding of the entertainment industry and its professional organizations, services and opportunities for further training
- treat production teams with courtesy and consideration
- show punctuality at auditions, rehearsals and performances
- take accurate written notes given by directors and be able to absorb and implement them

- understand the importance of systems for the communication of rehearsal calls and changes
- plan work within a specified professional time scale
- take care with props, costumes, wigs and equipment
- understand the basics of the current taxation system and how to run their personal tax accounts
- develop an attitude to work which fosters professionalism based on a personal code of practice

### COURSE DATES

**2025/26 ACADEMIC YEAR - 6<sup>th</sup> October 2025 – 13<sup>th</sup> July 2026**

**TERM 1 - 6<sup>th</sup> October – 19<sup>th</sup> December 2025**  
**TERM 2 - 8<sup>th</sup> January – 27<sup>th</sup> March 2026**  
**TERM 3 - 13<sup>th</sup> April – 13<sup>th</sup> July 2026**



### COURSE FEES

The total tuition fee for the course is £9,245.

This fee is inclusive of the required £1,500 confirmation payment (due on acceptance of place). The remainder is to be paid in three instalments of £2,585 (before the start of term 1), £2,585 (before the start of term 2) and £2,575 (before the start of term 3). A discount rate of £8,745 applies if full tuition fees are paid prior to course commencement.

### FUNDING

Local authority grants are very rare. More common are contributions from charitable trusts. It is necessary to do your own research, since your eligibility for a particular charity may depend on your region, your background and your ethnic origin. In addition, there is a publication: The Guide to Grants for Individuals in Need, available at most Citizens' Advice Bureaux. For more information, follow this link: [www.gov.uk/browse/education/student-finance](http://www.gov.uk/browse/education/student-finance)

You might find the following publications helpful:

- Educational Grants Directory (Directory of Social Change)
- Grants Register (Macmillan Press)
- Directory of Grant Making Trusts (Charities Aid Foundation)
- Charities Digest (Waterlow Information Services)

Useful websites:

- [www.scholarship-search.org.uk](http://www.scholarship-search.org.uk)
- [www.britishcouncil.org/study-work-create/practicalities/funding-studies](http://www.britishcouncil.org/study-work-create/practicalities/funding-studies)
- [www.nus.org.uk/en/advice/money-and-funding/alternative-sources-of-student-funding-overview/](http://www.nus.org.uk/en/advice/money-and-funding/alternative-sources-of-student-funding-overview/)
- [www.ukcisa.org.uk/](http://www.ukcisa.org.uk/)



# LSDA

## LONDON SCHOOL OF DRAMATIC ART



### ABOUT LSDA

London School of Dramatic Art (LSDA) was set up to provide a comprehensive and professionally relevant vocational training that was both accessible and centred around the individuality of the students attending. The management, staff and tutors at LSDA are all working professionals: a fact that ensures relevant training methodology and approach, along with a clear focus on current industry requirements and practices, are always at the heart of the training experience.

Graduates of LSDA's courses have been successful in obtaining professional acting work within all performance mediums; stage, TV, film, and voiceover, as well as gaining representation by reputable agents. In addition to this they have established relationships with industry casting consultants and directors.

Our style of teaching is not to impose methodologies but to provide the tools to enable students to become imaginative creative professionals. We foster the individual talents in all our students. We encourage them to take responsibility for creating specific character choices whilst studying at LSDA and throughout their ongoing career. LSDA aims to assist each student in reaching their full potential.

LSDA admits only a limited number of students each year because we want to maintain a high creative standard of student in a close-knit learning environment. We believe this sets the right scene for growth and development for an actor.

The founding principles of the London School of Dramatic Art continue to remain the essence of what makes this school a unique and refreshing place to train.

LSDA is a partnership with David Game, Chairman of the David Game College Group, Drama Centre London trained Jake Taylor (current Principal) and Casting Director Urvashi Chand.

### CONTACT INFORMATION

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