

Giles Foreman Centre for Acting

A LEADING PROFESSIONAL ACTING STUDIO, BASED IN THE HEART OF SOHO

ACTOR TRAINING | FILM & TV PRODUCTION | CORPORATE COMMUNICATION



GFCFA FOUNDATION DIPLOMA IN ACTING - ATCL

Three-Term Intensive: September to July (evening and weekend)

Two-Term Intensive: January to June (daytime+, weekday)

GFCFA's successful *ATCL Foundation Acting Diploma* course is offered in conjunction with *Trinity College London*. We are registered with TCL as an examination centre; the award provides 90 credits at Level 4 of the QCF (Qualifications Credit Framework). We are pleased that the average mark is 74% - a pass is 50% - quite a success-rate in the ATCL examinations! Over half of our students have been awarded the Distinction grade.

The course is ideal - both for young people in their gap year who are interested in developing a future in acting - and for older people seeking a change in direction - who would like to gain a thorough appreciation for what it means to train as an actor. Everyone has the opportunity to dramatically improve their skills under the guidance of top experts in acting, movement, improvisation and voice.

The course prepares students for the Trinity College ATCL examination in July [or December], and a whole lot more. It is equivalent to a foundation in Acting at one of the main conservatoire drama schools here in the UK, but with more intensive tuition; many of the students go on to train at one of those drama schools; or continue with us, opting for the studio training approach.

In the Method-based training that we offer at the Giles Foreman Centre for Acting, the acting class is of central importance. Students learn a rigorous process for opening up emotionally, learning to trust their impulses and how to analyse a script thoroughly. They learn to deconstruct characters, to discover the core motivations and to develop



clear character thought processes. They also take part in intensive movement and voice classes in order to gain a degree of mastery of their instrument from a technical perspective, as well as Meisner technique, and improvisation classes to expand and test the limits of their imagination and spontaneity.



The course includes intensively-coached sessions in Acting, Meisner Technique, Voice, Movement, Improvisation, On-Camera, ATCL preparation and Audition-skills taught by the Centre's teaching team of leading professional coaches and directors.

Most of our tutors teach or have taught at the major UK drama schools, and all continue to work professionally; some are renowned in their fields (see below for biographies). We invite a different director each term to work with the group for their rehearsal exercises and 3rd-term production.

In both modes, we expect students to make themselves available for rehearsals outside normal timetabled hours, and they are also encouraged to see as much theatre and film as possible. The analysis class provides an introduction to the history of drama from the Greeks to the present day, and most of the major philosophical and technical influences on the art form. Students constantly rehearse scenes and monologues and there are other performance opportunities during the year; there is a full-length

open production in July, as well as the **ATCL examination**. In term two we support students applying to other Drama Schools for follow-on study, and they are also invited to audition for our 16-month **Advanced Professional Intensive Acting or Actor/Director Diploma**.

www.gilesforeman.com

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Tel: 020 7437 3175

GILES FOREMAN CENTRE FOR ACTING [Caravanserai Productions Ltd t/a]

STUDIO SOHO 2a Royalty Mews [entrance next to Quo Vadis], Dean Street W1D 3AR

Registered office 2a Royalty Mews, Dean Street W1D 3AR

Company No: 05645207

Applying for the Foundation Diploma

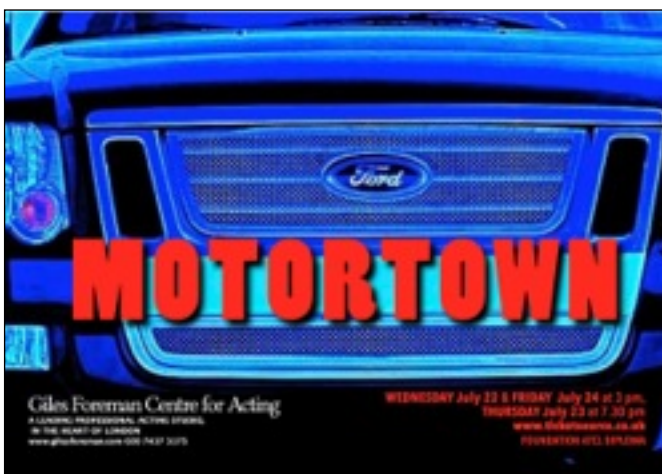
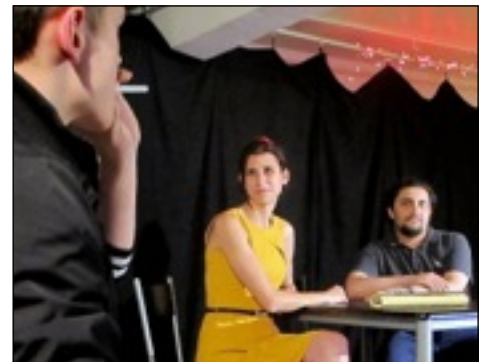
Entrance is by application (form available by download or email), and includes a personal interview; a formal audition is not required, but an advisory audition is possible if this would assist. Interviews for the courses are held mostly between March and December, but we are happy to meet outside of that framework, or to start with a Skype interview. Please contact us for further information.



2014, Blood Wedding



2015, Motortown



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Biographies of members of the team of coaches

(Photos and full biographies are on the GFCa website)

LINDSAY RICHARDSON (Singing/voice, tutor) is a professional singer and actor, who trained classically at Trinity College of Music, London and later in musical theatre. She has performed as a soloist at many of Britain's major venues and festivals, recorded both on CD and DVD, toured and performed across Europe. Radio broadcasts include Radio 3's In Tune, Danish Radio, and Radio 4's Woman's Hour. She has directed opera; and devised, coached and staged modern musical drama. She provides individual vocal coaching for singers, actors and those in public life, and runs performance workshops.

Lindsay coordinates the work of **GFCa London** for Giles Foreman, leads the Foundation Diploma Course and teaches singing voice on the Advanced Intensive Programme. Recent projects include plays devised for and with final-term PG actors: *The Ascent of Woman*, *REFUGEE*, *EXIST OTHER WISE*.

Dylan Brown (Acting) has worked on many television productions as an actor, including Midsommer Murders, Vexed, Being Human, A Touch of Frost, Eastenders, Casualty and Holby. Film includes Luc Besson's Unleashed, Ken Russell's The Mystery of Dr Martinu, Sacha Bennets' Devilwood and Tuesday and Neil Marshall's Centurion. Stage; National Theatre in Thea Sharrock's Free Stage. At the Sheffield Crucible Theatre he played Puck in Michael Grandage's A Midsummer Night's Dream and Rosencrantz in Paul Miller's Hamlet. Directing credits include Romeo and Juliet (featuring Anthony Howell) at The Drama Centre London and Ayckbourn's Confusions for ACT Brighton, Accomplices by Simon Bent (featuring John Simm and Andrew Lincoln) at the Soho House London and Nevermind By Martin Sadofski. Teaching includes Diorama Arts Centre, Drama Centre London, Bodyworks and the Academy of Creative Training.

Jane Colenutt (Improvisation) trained as an actor at the Central School of Speech and Drama. She has appeared in productions with the Royal Shakespeare Company, Channel Theatre Company, Frinton Rep, Bristol New Vic and Perth Theatre Company Australia. Whilst working in Australia she discovered the joys of improvisation. She subsequently trained under Keith Johnstone, whose teachings have had a great influence on the art of improvisation and theatre. Jane performs regularly on the London impro scene and is a member of Shotgun Impro.

David Bourn (Improvisation) is a writer, director and improviser. He is the improvisation tutor at The Court Theatre Drama School and University of West London/London College of Music. He has worked extensively with character comedians including Felix Dexter, Stephen K Amos and Phil Nichol also directing the Perrier nominated show "Things I Like I Lick". Most recently he directed and collaborated with Laurence Clark on the highly praised show "Inspired" – commissioned as part of the Olympics. He still performs for fun with his impro group "SPROUT" when time allows.

Alex Israel (Analysis, scene-study) is a director, script editor and actor who has trained at LAMDA, GFCa and the Royal Scottish Conservatoire. He has studied the work of Rudolf Laban and Yat Malmgren, and also uses the techniques of Stanislavsky and Meisner. Alex has worked as a director in theatre and on radio. In 2010 he became the artistic director for 'Unfinished Business Theatre Company' and is also a member of the Young Vic Directors Programme. Alex has directed plays including One Minute, Sugar and Spice, Trojan Women, Rhinoceros and Franziska for GFCa.

Niamh McKernan (Movement) tutors actors and opera singers. Her training is in Lecoq-based physical theatre at LISPA and she has an MA in training actors in movement from Guildhall School of Music and Drama. The two trainings have given her an extensive skillset that include the teachings of Jaques Lecoq, Feldenkrais, Laban, Trish Arnold, Growtowski and Patsy Rodenburg. Teaching includes Central School of Speech and Drama, CISPA - Copenhagen International School of Performing Arts, Guildhall School of Music and Drama, Mountview Academy of Theatre Arts, LIR-Irish National Academy of Dramatic Art, Royal Academy of Music, Royal Ballet Denmark, ALRA-Academy of Live and Performing Arts & Drama Centre-University of the Arts London.

Dannie-Lu Carr (Meisner Technique) is an actor, director, writer, consultant and public speaker. She specialises in The Meisner Technique and the work of Stella Adler. Her credits for both acting and directing include roles such as Morli in the Dalek Empire series, Banquo in an all-female production of Macbeth, Livingstone in Agnes of God and Maggie in Dancing at Lughnasa. As a director she has worked on several Arthur Miller, Brecht and Tennessee Williams productions amongst others. More recently she set up a production company, Flaming Poppy, and has had her first book Brilliant Assertiveness published by Pearsons. She is currently working on her second book and her first feature film as a writer.

Directors for productions have included Laurence Mitchell, Dylan Brown, Sam Clemens and Steve North.

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