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We endeavour to answer all enquiries in as short a time as possible. The British American Drama Academy 14 Gloucester Gate Regents Park, London NW1 4HG T: +44 (0)20 7487 0730 E-mail: info@bada.org.uk "BADA has given me a new family to be a part of. It was an unforgettable experience filled with amazing faculty and friends, and I cannot wait to see what we of LTP Fall 2016 will do in the future!" SABRINA FEST (USC)LONDON THEATRE PROGRAM '16 "BADA was a place where I could be my true self. Once I got there, I realized that there are people like me around the world, and I wasn't alone. I could love the arts and Shakespeare and be embraced by my peers." CAMPBELL WATERSMIDSUMMER CONSERVATORY PROGRAM '18 "BADA's incredible faculty challenged me to constantly make discoveries about myself as an actor and a person. I'm endlessly grateful for the new perspectives, incredible experiences, and the beautiful home and connections I now have in London." LIBBY ZABIT (ILLINOIS UNIVERSITY)LONDON THEATRE PROGRAM '16 "My time at BADA was an integral part of my life as an actor, creator, and human being. I learned that it was not only normal to feel but necessary. The classroom was a place to grow and to be nurtured. To be challenged and to be celebrated. The relationships I created with faculty and fellow students are ones that I will carry with me forever." ALLEGRA DJBUS-BRANDOLINI (SARAH LAWRENCE COLLEGE)LONDON THEATRE PROGRAM '21 Opened in 1985, the London Theatre Program (LTP) is BADA's undergraduate conservatory theatre programme in London, accredited by Sarah Lawrence College. The London Theatre Program is designed for talented and dedicated students who are passionate about acting or directing, about the art of theatre, and who are seeking personal challenges and new perspectives. The LTP offers two different tracks: Acting and Directing. Students may apply to either the Acting track or the Directing track. The is open to Juniors and Senior year students at any accredited American college or university and students may enroll in either the Fall or the Spring semester. As of Fall 2024, BADA offers a Directing track on the London Theatre Program for students who aim for a career as a professional director. There are a limited number of spaces each semester for directing students. Directing and acting students will be in a number of classes together during the first eight weeks of the semester and each directing student will work as an assistant director for five weeks on one of the end-of-semester productions. This is an exciting opportunity for students who are passionate about directing to take advantage of studying in one of the world's most important theatrical centers. Directing students will have access not only to BADA's internationally-renowned faculty of teaching artists and masterclass guests, but also to working professional directors. Students will leave BADA with a unique insight into both the actor's and the director's creative process. For more information about the directing option, contact Seth Dranginis at sdranginis@bada.org.uk. Students may apply for either the Acting track or the Directing track; the specific application requirements will vary depending on the desired track. To start an application, or for information about applying to the London Theatre Program, including application deadlines, visit the London Theatre Program page at Sarah Lawrence College. Acting applicants need to prepare the following for their audition: Some words about yourself: your name, age, what school you attend; when you began studying acting; how you heard about the London Theatre Program, and why you are applying. A memorized speech by Shakespeare or one of his contemporaries (not a sonnet), in verse, no longer than 2 minutes. A memorized speech from a modern or contemporary text, no longer than 2 minutes. One speech should be delivered in close-up, the other in mid-shot (waist up). Each individual meeting will last no more than 15 minutes and will include a chat with a member of the BADA faculty. Directing applicants need to prepare the following for their application: Personal statement (approximately 500 words): Tell us about your interest in and experience directing and why you are interested in attending this program. CV detailing your directing experience Directing applicants will also have an online interview with with the Dean or Directing Tutor; each meeting will last no more than 15 minutes. If you'd like to be notified about future London Theatre Program semesters, please sign up for our mailing list. This programme runs in both the Fall and the Spring. The semester is divided into two parts: eight weeks of training, with five weeks of rehearsals after the week-long mid-term break. Students will be in class or rehearsal around 30-35 hours a week, with weekly theatre trips and an expectation of learning and preparation outside the class or rehearsal room. Acting and directing students will be in a number of classes together. Each class will number between 12-16 students, and last either two or three hours. The eight weeks of training begin with community workshops on Boundaries and Consent, and then comprise: Acting (classes and tutorials, 1 credit, memorization required): Acting classes and tutorials use both classical and modern texts to examine the fundamental principles of a contemporary post-Stanislvskyan acting methodology. Shakespeare (classes, 2 credits, memorization required): a contemporary and progressive approach to acting Shakespearean text, focusing on clarity, psychology and performance conditions, and responding to discourses around identity and ownership. Comedy (classes, 1 credit, memorization required): classes examining the acting of plays from the Restoration and comedy of manners traditions, focusing on verbal and mental dexterity, heightened performance style and comic timing. Physical Theatre (classes, 1 credit): classes in the Lecocq/Gaullier physical theatre tradition, focusing on improvisation, physical presence and ensemble performance. Voice (classes, 2 credits, memorization required): classes in the fundamentals of voice, focusing on breath, body, articulation and the connection of voice & text. Movement (classes, 2 credits): classes training the actor's body for performance, drawing on a variety of contemporary movement methodologies. Stage Combat (classes, 1 credit): classes in unarmed combat focusing on safety, control, period styles, and technical virtuosity. Dramatic Criticism (seminars, 1 credit): seminars respond to the history and practice of theatre directing with particular reference to Shakespeare and texts from the European classical canon. Students will be required to consider the application of the principles of actor training studied in other classes to the task of directing actors and collaborating on the playwright as a product of the political, social and psychological moment of its creation and of the material circumstances of performance, while simultaneously examining dramatic text as a blueprint for contemporary performance. Detailed analysis of one or more scenes from classic plays will be undertaken during the semester and an annotated scene script will be submitted for assessment. The final five weeks of the course are devoted to: Acting in Performance (rehearsals, performance, 3 credits, memorization required): Students will rehearse studio productions of British and European classical plays, culminating in performance in a small-scale professional theatre. Each production is led by a professional director, working with professional creative and technical teams. Additionally, the first eight weeks of classes include: Weekly theatre trips to see significant productions at major theatres Masterclasses and Q&As with leading UK theatre practitioners, including actors, directors and other creative specialists. Recent Masterclass instructors include Brian Cox, Bryan Cranston, Sope Dirisu, Brandon Victor Dixon (MIO '98), Julian Glover, Henry Goodman, Anna Gunn (LTP '88), Greg Hicks, Robert Icke, Adam Kantor (MIO '06), Fiona Shaw, Owen Teale and Deborah Warner. The programme runs in both the Fall and the Spring. 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Students will be required to consider the application of the principles of actor training studied in other classes to the task of directing actors and collaborating with a creative and technical team, and will be guided towards the creation of a concept pitch for a production of a classic play for their portfolio. Acting (classes and tutorials, 1 credit, memorization required): Acting classes and tutorials use both classical and modern texts to examine the fundamental principles of a contemporary post-Stanislvskyan acting methodology. Shakespeare (classes, 2 credits, memorization required): a contemporary and progressive approach to acting Shakespearean text, focusing on clarity, psychology and performance conditions, and responding to discourses around identity and ownership. Comedy (classes, 1 credit, memorization required): classes examining the acting of plays from the Restoration and comedy of manners traditions, focusing on verbal and mental dexterity, heightened performance style and comic timing. Physical Theatre (classes, 1 credit): classes in the Lecocq/Gaullier physical theatre tradition, focusing on improvisation, physical presence and ensemble performance. Voice (classes, 2 credits, memorization required): classes in the fundamentals of voice, focusing on breath, body, articulation and the connection of voice & text. Movement (classes, 2 credits): classes training the actor's body for performance, drawing on a variety of contemporary movement methodologies. Dramatic Criticism (seminars, 1 credit): seminars respond to the history and practice of theatre directing with particular reference to Shakespeare and texts from the European classical canon. Students will be required to consider the application of the principles of actor training studied in other classes to the task of directing actors and collaborating on the playwright as a product of the political, social and psychological moment of its creation and of the material circumstances of performance, while simultaneously examining dramatic text as a blueprint for contemporary performance. Detailed analysis of one or more scenes from classic plays will be undertaken during the semester and an annotated scene script will be submitted for assessment. For the final five weeks, each production is led by a professional director and creative team. Students will assist with rehearsal planning and organisation, keep detailed notes of rehearsals and run occasional calls for individual actors or small groups in breakout spaces. Throughout the process, students will work towards the creation of a portfolio to include production and rehearsal notes, an annotated script, photographic and video material from rehearsals, visual material sourced for reference and inspiration, and written feedback from the mentor director. Additionally, the first eight weeks of classes include: Weekly theatre trips to see significant productions at major theatres Masterclasses and Q&As with leading UK theatre practitioners, including actors, directors and other creative specialists. Recent Masterclass instructors include Brian Cox, Bryan Cranston, Sope Dirisu, Brandon Victor Dixon (MIO '98), Julian Glover, Henry Goodman, Anna Gunn (LTP '88), Greg Hicks, Robert Icke, Adam Kantor (MIO '06), Fiona Shaw, Owen Teale and Deborah Warner. This is a sample timetable from an average week in the teaching block (click the image to expand). Fall 2025 Students Arrive: Saturday 13th September Classes: Monday 15th September – Friday 7th November Break: Monday 10th November – Friday 14th November Rehearsal Period: Monday 17th November – Friday 12th December Production Week: Week of Monday 15th December End of Term: Friday 19th December Students Must Vacate Housing: Saturday 20th December Spring 2026 Students Arrive: Saturday 17th January Classes: Monday 19th January – Friday 13th March Break: Monday 16th March – Friday 20th March Rehearsal Period: Monday 23rd March – Friday 17th April Production Week: Week of Monday 20th April End of Term: Friday 24th April Students Must Vacate Housing: Saturday 25th April Accommodation Housing on the London Theatre Program may range from shared studios with kitchenettes to shared apartments with communal kitchens and living areas shared with other London Theatre Program students. All accommodations are conveniently located with easy access to BADA and all central London locations. Full details about the accommodation options for the semester will be available upon acceptance and also described in full detail in the pre-departure handbook. Example accommodations include: The Stay Club – Kentish Town Students live in shared studio flats with kitchenettes. The Stay Club has wireless internet access, 24 hour staffing reception, and 24 hour laundry facilities, as well as an on-site cafe, gym, and spacious common areas for studying and socializing. The Stay Club Kentish Town is located just a few blocks from the Kentish Town Underground station on the Northern Line and bus lines offering direct transportation to BADA and all central London Locations. Facilities BADA's London Theatre Program is hosted in our historic Crown Estate building in one of London's most prestigious residential areas, which is home to a number of national embassies and ambassadorial residences. The building has six teaching spaces, a library, the Academy's offices, a canteen, and a Green Room for students to relax or study in between classes. There are designated computer and printing facilities for students and wireless internet connection available throughout the building. BADA is located beside the beautiful Regent's Park, perfect for walks between classes and picnics on sunny days. BADA's location offers easy access to the theatres in London's West End and is a few minutes from Camden Town, famous for its bustling markets, coffee bars, health food stores, art house cinemas and distinctive shops. BADA is also close to Primrose Hill (home to many actors, directors, writers and other artists) with a spectacular panoramic view across London. Studying in London enables you to take advantage of the cultural and theatrical riches of one of the world's great cities, with a history that stretches back more than two thousand years; and also to travel easily around the rest of the United Kingdom and Europe during the nine-day mid-semester break. The London Theatre Program Faculty is comprised of distinguished teaching artists from a variety of theatrical backgrounds. To learn more about our current Faculty, please visit our Faculty page. The London Theatre Program fees are the equivalent of one semester of Sarah Lawrence College tuition which includes all academic expenses, trips, tickets, and masterclasses. For more information about current tuition, fees, estimated expenses, and refund policy, please visit the Sarah Lawrence College website. Financial Aid Sarah Lawrence College students who normally receive financial aid may apply their awards to any College-sponsored program abroad. Sarah Lawrence College offers limited financial assistance to guest students on this program. Students should consult their home school's financial aid office for guidance on other financial aid resources. For more information about Sarah Lawrence financial aid options, e-mail the Office of Global Education. For questions about the application process, please contact: Sarah Lawrence College Office of Global Education 1 Mead Way Bronxville, NY 10708-5999 slcaway@sarahlawrence.edu T: 914 395 2305 For further information or any questions regarding the London Theatre Program, please contact: British American Drama Academy Seth Dranginis, Marketing & Development Manager sdranginis@bada.org.uk Recent productions from Acting in Performance: For almost 40 years, BADA has brought together actors from the United States and around the world to train with leading British and European theatre practitioners. We have developed a distinctive methodology, combining the breadth, depth and rigor of a high-end theatre academy with personal care for each student, and we think attending BADA is life changing. In addition to training, it gives students life-long connections with others as passionate about their art as they are. BADA is committed to a diverse student body and is dedicated to training talented actors regardless of their background or financial situation. We need your help to pursue this goal. Please consider making a donation (in \$ or £) towards our Scholarship Fund: US Donors UK Donors US Donors UK Donors American Friends of BADA c/o Jennifer Rockwood 900 West End Avenue, 15F New York, NY 10025 British American Drama Academy ATTN: Helen Ainsworth 14 Gloucester Gate Regents Park, London NW1 4HG "Being at BADA is a unique experience for students - it not only introduces them to the rigorous training of a British drama school through classical text, but brings them to life, either in the wonderful world of Oxford University or in London, one of the most (if not the most) exciting theatre cities in the world. BADA immerses them in a new, vibrant artistic environment and builds connections across disciplines, across cultures, across oceans." Brian Cox Patron of BADA "Over the years, BADA has welcomed thousands of phenomenally talented actors from the United States, including Chadwick Boseman (MIO '98), Anna Gunn (LTP '88), Brandon Victor Dixon (MIO '98), Paul Giamatti (MIO '89), Tarell Alvin McCraney (MIO '05), Phillipa Soo (MCP '07), and Bellamy Young (MIO '90), many of whom have only been able to train with our renowned faculty due to the support of our generous donors. Every single gift, regardless of the amount, makes a huge difference." Lydia Carlson (MIO '01) President, American Friends of BADA Donors in the United States may make tax-deductible donations to BADA via the American Friends of BADA (AFBADA). AFBADA is a not-for-profit organization as described in section 501(c)(3) of the Internal Revenue code (Federal Tax ID 94-3188993). Gifts to the American Friends of BADA are fully tax-deductible within the limits prescribed by law. Please use the "Donate in \$" link or mailing address above. Donors in the UK can GiftAid their donation to BADA using the "Donate in £" link above. Founded in 1984, the British American Drama Academy is the only drama school in Great Britain specifically created to immerse students from the United States in the traditions of the British conservatoire. More than 95% of our students study abroad at BADA from the United States to learn from leading actors and directors of the British stage and to absorb the traditions and techniques of the British theatre. Our intensive short courses and our rigorous semester long programmes not only offer training in technique but also deepen understanding and forge strong cross-cultural connections. Our current courses: Midsummer in Oxford (Actors 18+) – Our flagship programme which has run since 1984; a four-week summer intensive focuses on British acting techniques with an emphasis on Shakespeare, in association with the David Geffen School of Drama at Yale. London Theatre Program (College Juniors & Seniors) – a semester-long study abroad conservatory acting programme consisting of 8 weeks of classes followed by a 5-week production period culminating in a full performance in a London theatre; in association with Sarah Lawrence Conservatory Program (Actors ages 16 – 18) – a three-week summer session combining British drama school training with an academic exploration of the history and culture of the Elizabethan era. Greek Theatre (Participants 18+) – A four-week interdisciplinary programme in London, Athens and Oxford. Dedicated to exploring the performance and reception of ancient drama. British Theatre (Participants 18+) – provides an overview of Black British theatre by tracing the social, cultural, intellectual and political developments that have come to define the theory, practice and aesthetics of its practitioners. The course will interrogate how Black people have been represented on stage by White writers before plays by Black theatre practitioners began to gain greater visibility on the British stage. Header Photo: Midsummer in Oxford 2018 with Masterclass guest Sir Patrick Stewart. Applications are open for the BADA – British American Drama Academy 2024 summer program: Greek Theatre: From the Ancient World to the Modern, Through Theory and Performance is BADA's month-long summer program dedicated to exploring the performance and reception of ancient drama. Its interdisciplinary model means it is suitable for students and theatre practitioners at various stages of their careers. Participants will spend the first ten days of the course in London before travelling to Greece for ten full days and then returning to the UK for a final residency with the APGRD in Oxford. At the heart of the course lies the fruitful interaction between text, performance and context, paying close attention to the cultural, social and political developments in 5th-century BCE Athens. We'll combine theory and practice throughout, and there will be opportunities to perform in Greece and in Oxford. Applications for the Greek Theatre Program are open. Full details can be found here. 14 Gloucester GateLondonNW1 4 HG Share – copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt – remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. Attribution – You must give appropriate credit , provide a link to the license, and indicate if changes were made. You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use. ShareAlike – If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. No additional restrictions – You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits. You do not have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation. No warranties are given. The license may give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. Drama school in the United Kingdom This article has multiple issues. Please help improve it or discuss these issues on the talk page. (Learn how and when to remove these messages) This article needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed.Find sources: "British American Drama Academy" – news - newspapers - books - scholar - JSTOR (September 2014) (Learn how and when to remove this message) This article contains promotional content. Please help improve it by removing promotional language and inappropriate external links, and by adding encyclopedic text written from a neutral point of view. (May 2015) (Learn how and when to remove this message) This article relies excessively on references to primary sources. Please improve this article by adding secondary or tertiary sources. Find sources: "British American Drama Academy" – news - newspapers - books - scholar - JSTOR (August 2024) (Learn how and when to remove this message) (Learn how and when to remove this message) The British American Drama Academy is a drama school in London. It is affiliated with Sarah Lawrence College in Yonkers which is adjacent to The Bronx, New York and Yale University. The British American Drama Academy (BADA) was founded in 1983 by Tony Branch and Carolyn Sands, based on an idea they developed whilst living in La Jolla, California by San Diego in 1982. Its goal is to enable students from around the world to study classical theatre with leading actors and directors of the British theatre. The BADA's aim is to bring the best British directors and teachers together with young actors of great promise in North America and elsewhere. Working initially from his apartment in La Jolla, Anthony enlisted volunteers including James Pearson, Robert Zimmerman, and many others to help organize the first class for the first summer program, which was planned to be in Santa Fe, New Mexico. [1] The program moved in 1985 to Regents Park, London, in order to be better connected with the British theatre world. Since 1988, it has been affiliated with Sarah Lawrence College, which has spring and fall semesters with BADA in London for credit.[2] Running since 1984, BADA holds an intensive, month-long programme known as the 'Midsummer in Oxford' programme (MIO), in which participants study, live and work alongside BADA and its associated practitioners in Oxford. The programme is based in Magdalen College in Oxford University. It is run in association with Yale School of Drama.[3] Past students have included: Michael Arata Jacinda Barrett Byrdie Bell Orlando Bloom[4] Chris Bortz Chadwick Boseman[4] Brian Patrick Butler[5] Jack Davenport[4] Brandon Victor Dixon Chiara de Luca Jennifer Ehle[4] Melissa Errico[4] Sam Feuer[4] Paul Giamatti[4] Peri Gilpin Mammie Gummer[4] Anna Gunn Noah Harlan Da'Vine Joy Randolph Jamie Kennedy Yunjin Kim[4] Tarell Alvin McCraney[4] T.J. Miller Simone Missick Elizabeth Mitchell Ruth Negga[4] Nicole Oliver[6] Oliver Platt[4] Paul Rudd[4] Marco Sanchez David Schwimmer[4] Billy Slaughter Adam Smoluk Ryan Jamaal Swain[4] Nicole Sullivan[4] Joy Tanner Justin Theroux[4] Tracie Thoms[4] Nicolas Wright Bellamy Young ^ Founding of the BADA, Interviews by S. Washington, Masters Thesis, Yale University, 1998 ~ "BADA's History - BADA", www.bada.org.uk Retrieved 14 June 2020. ^ "British American Drama Academy (BADA): Midsummer in Oxford Program | Study Abroad | Yale University", studyabroad.yale.edu, Retrieved 14 June 2020. ~ ^ a b c d e f g h i j k l m n o p q r "BADA Alumni", British American Drama Academy, Archived from the original on 19 August 2014, Retrieved 23 August 2014. ~ ^ "The Elephant Man" (PDF), San Diego Story, 2016. ~ "Nicole Oliver Biography", Retrieved 13 April 2014. She continued her studies in London and Oxford at the prestigious British American Drama Academy, which is affiliated with Yale University. Nicole had a dream team of instructors, including Jeremy Irons. British American Drama Academy This British theatre-related article is a stub. You can help Wikipedia by expanding it. Retrieved from " Become part of London's great theatrical tradition as you work and study with leading actors and directors from the world of British theatre. Program of Study The London Theatre program offers two different tracks: Acting and Directing. Students may apply to either the Acting track or the Directing track. Students take acting classes, master classes, and workshops with leading artists from the British stage, complemented by individual tutorials with teachers. A faculty from Britain's foremost drama schools teaches technical classes in voice, movement, and stage fighting. The program is open to Juniors and Senior year students at any accredited American college or university and students may enroll in either the Fall or the Spring semester. Students are provided with tickets to some of the best productions of the season, and the experience of performing in a professional theatre round out the program. The London theatre is the principal focal point for drama in the English-speaking world. Nowhere else is there such a diversity of plays or such a range of talent. The resources of London are therefore central to students' experience in The London Theatre Program. Housing on the London Theatre Program are shared apartments with communal kitchens and living areas shared with other London Theatre Program students. All accommodations are conveniently located with easy access to BADA and all central London locations. Full details about the accommodation options for the semester will be available upon acceptance and also described in full detail in the pre-departure handbook. Attendance at performances is an integral part of the program. Master classes and talks with guest artists from the theatre world are arranged throughout each semester. All materials are provided for all classes. BADA has its own library which includes computers for writing papers and Internet access during office hours. Please contact Jayne Napier in the Office of Global Education at jnapier@sarahlawrence.edu for an audition time or an interview for the directing track. Each appointment will be no longer than 15 minutes. Acting applicants need to prepare the following for their audition: Some words about yourself: your name, how old you are, what school you attend, when you began studying acting and why, what you know about the London Theatre Program, why you are applying to the program, and how you heard about the program. A speech from Shakespeare or one of his contemporaries, in verse, no longer than 2 minutes. A speech from a modern or contemporary text, no longer than 2 minutes. "One speech should be delivered in close-up, the other in a mid-shot (waist up) to camera. You may choose which piece to perform in close-up and which to perform in a mid-shot. Directing students should be prepared to discuss their interests and plan. At the end of your appointment, there will be time for a chat with a member of the BADA faculty. Appointment dates & times for ACTORS only for the Spring 2026 semester: September 10: 9:00 am - 1:00 pm EST September 17: 9:00 am - 1:00 pm EST September 25: 9:00 am - 1:00 pm EST September 29: 9:00 am - 1:00 pm EST Students are charged the cost of Sarah Lawrence tuition each semester. Suggested costs to cover meals, airfare and personal expenses are available here. Sarah Lawrence College students who normally receive financial aid may apply their awards to any College-sponsored program abroad. Sarah Lawrence College offers limited financial assistance to guest students on this program. Students should consult their home school's financial aid office for guidance on other financial aid resources. For more information about Sarah Lawrence financial aid options, e-mail the Office of Global Education. Download important dates below: BADA Spring 2025 BADA Fall 2025 The decision of whether or not to study abroad is a tough one. I faced this issue just last year. I weighed the options of spending the Spring semester of my junior year comfortably at USC, or halfway across the world at the British American Drama Academy—better known in the School of Dramatic Arts as BADA. There were a lot of pros and cons to consider. On one hand, I had my life at USC. Leaving for a semester meant leaving behind friends, opportunities, and the comforts of familiarity. I was finally starting to really find my place at USC, why would I want to leave? On the other hand, I knew that studying abroad was a once-in-a-lifetime opportunity. This was my chance to not only live in another country, but to receive intense, conservatory style theatre training. Classmates who had gone to BADA the previous year swore that the experience changed their lives. Inspired by their stories, I decided to swallow my fear, when offered a spot at BADA, I accepted. However, I still doubted my decision. In January, as I boarded my London-bound plane, my mind raced. "I've made a horrible mistake." I thought. "I don't want to do this anymore." I couldn't shake thoughts of all that could go wrong. Would I hate it? Would I make friends? Would it be worth it? Honestly, it was the most incredible four months of my life. LondonFor starters, the location of the school cannot be beat. BADA sits in Camden, down the street from the world famous Camden Market. Many lunch breaks were spent sampling the different cuisines in that food-lover's heaven. I quickly became a regular at one little Russian pie shop in the area, Stoller's, which I visited every Tuesday after working up an appetite at stage combat class. ClassesBADA students spend the first 8 weeks in classes. Intense classes. The school day generally lasts from 9am-6pm, and the curriculum is made up of movement, voice, stage combat, theatre history, theatre critique, Shakespeare, and High Comedy classes. Because the class sizes are generally smaller than they are at USC, students are up and performing everyday. Accomplished artists—many of whom call the West End or the Royal Shakespeare Company (RSC) their home—led these rigorous classes. Their intelligence matched their intensity, and the respect I hold for each of them only grows as I continue to recognize the impressions they left on me. The final 5 weeks of the program are spent in rehearsals for a production. All of the hard work in classes and rehearsals culminates in a final performance in a London theatre. TheatreLondon's love affair with the theatre meant that I could find a performance any night of the week, anywhere. Literally. I attended shows in big theatres, in pubs, and even in an abandoned tube station. During my time in London I attended 26 productions. My secret for affording this? Finding cheap tickets: I entered lotteries, sat in the back row, and scouted out smaller theatres. Luckily, I was there the same time the annual Vault Festival was going up. Held in the former—now abandoned—Waterloo Station, this festival offers innovative, original theatre for very low prices. Many of us in the program would make a night out of it by attending multiple shows! TravelFor me, one of the best things about being in Europe was the ability to travel to countries I had only ever dreamed of seeing. All of Europe was at my feet. I took a weekend trip to Paris. Eager to explore on a Saturday, I hopped on a bus to Wales. After 8 weeks of classes, I spent a well-deserved spring break in Spain and Portugal, and traveled for a couple of weeks following the program. By the time I returned to the states, I had visited 8 countries. I learned to navigate airports, train and bus stations—even loading docks for water taxis! Photograph copyright 2017 Marc Brenner But don't just take it from me, read what my—and your—fellow classmates have to say about the experience. What do you think BADA offers that students can't get at USC? Sophie Thomason: Rigor. With nonstop classes everyday stemming from 9am to 6pm taught by world-class professors (seriously, these guys are masters of their craft, ranging from RSC company members to West End-quoted theatre critics to Royal voice coaches) students learn what it truly means to be immersed in the craft. The professors require 150% of you constantly, and not participating each and every day is not an option. You must be willing to give your all, always. It is physical. It encompasses your entire day. At night, you're either seeing a play with the Academy, rehearsing in your flat, or talking over the day with your cohort-mates, whom you also live with. It builds stamina. It teaches you what it means to be a technically trained actor in every sense of the word. And most importantly, it equips you with the tools to carry that training with you throughout your acting career—a simply liberating feeling. What was your favorite class? Why? Ezie Nguyen: BADA was the most incredibly rewarding 15 weeks of my life. With a conservatory style program and some of the best drama teachers you can find in London, I grew exponentially as an actor. My favorite class was Voice with the brilliant John Tucker. I left with plenty of novel tools for my acting toolbox in regards to approaching, dissecting, and performing text. I couldn't have asked for a better experience. How do you think you grew as an actress? As a person? Caitlin Kilgore: I think that BADA had a huge influence on me as an actress. I left with a solid foundation in technique and a wider knowledge of theatre. Also, seeing so many productions in the city definitely influenced me as well because when I wasn't actively working on my acting, I was watching how other people act in professional settings. The study abroad experience in general made me so much more confident in myself and who I am as a person. It pushed me out of my comfort zone. I never thought I'd be the person who traveled around Europe by myself, but I did. And I think BADA gave me the confidence to be bold. I fell in love with London and much of Europe during the semester, and my most cherished memories are actually from when I was exploring alone, even though that's what I was initially afraid of.

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