KOGAN ACADEMY of DRAMATIC ARTS
Dear Enquirer

First of all, we would like to thank you for your interest in the Kogan Academy of Dramatic Arts and secondly to tell you what the Academy is all about.

Learning to act is still mainly based on the 2,500 year old Aristotelian understanding that being an actor is training your voice to show emotions. Unfortunately, this understanding of acting requires no educational or artistic criteria, only individual opinions of tutors or directors. This means that anyone can teach acting (which is quite often the case) but also that you can never really trust your tutor or director. As there are no standards their criticism will often be the result of their personal views and mood, but because of their position it means that they are always right. This leads to students being frightened, confused and unhappy. Since the Academy started we have had students on different programmes, ranging from two-week workshops to three year courses. Many of these students had already studied acting, some for as long as three years.

The Kogan Academy, formerly known as The Academy of the Science of Acting and Directing and before this, the School of the Science of Acting, was founded by Sam Kogan (1946 - 2004) in 1991. Sam Kogan studied acting and stage directing at GITIS - the Moscow Institute of Theatre Art (now the Russian Academy of Theatre Arts) under the tutelage of Professor Maria Knebel, herself a pupil and later a close colleague of Konstantin Stanislavski. Graduating in 1971, Sam’s learning was strongly founded in what is often termed ‘The Stanislavski System’.

The First Ear-Ring by Sir David Wilkie
© Tate, London 2007

Directing Exercise
The reason for setting up the Kogan Academy was to try to discover, if possible, criteria for looking at art in general and acting in particular starting with educational standards. This means having points of reference for tutors and students so that they can compare their judgements and decisions. This led to the term the science of acting. This term comes from the English actress Ellen Terry. She, like so many others, felt the need for the knowledge which would make good actors.

As you read on you will see that we stand out because we promise to answer your questions about acting with clear answers rather than vague remarks. We believe that just as with training for any other career you need to have clear points of reference that will give you confidence in your ability as a professional. In the sixteen years since the Academy was founded ‘The Science of Acting’ has been firmly established. Sam Kogan, with the help of his students, has developed the science of acting into the most comprehensive and modern acting technique available today. The science of acting gives precise definitions for commonly used acting terminology (e.g. imagination, attention, inspiration, emotion, talent, etc.) and provides clear answers to questions like ‘What is good acting?’ ‘How do I keep my inspiration for a part I am playing for four months, or a year?’ etc.

It has been said that the name is pretentious, offensive to the artist and meaningless, because science and art do not go together. As the argument goes, art means ‘freedom to create’ whilst science holds back this freedom with laws and rules.

Yet the work of so many great artists proves that this is not true. Gordon Craig said, ‘Art arrives only by design’. The science of an art is not a new idea. Five hundred years ago Leonardo da Vinci found certain regularities in the process of painting and in the human perception of works of art. This led him to write about the science of painting. It is because of this knowledge that he is still one of the best known artists ever to have lived. The thousands who ignored this knowledge for the sake of their ‘creative freedom’, for the moment, have disappeared into oblivion.

The logo of our school, the man on the flying machine, was inspired by Leonardo’s idea. We feel this picture expresses very clearly the idea that ‘knowledge is freedom’. It is also the best image we could find to express the results of the training that we are aiming for. We also agree with Michelangelo’s words: ‘A man paints with his brains and not with his hands, and if he cannot have his brains clear he will come to grief’. This seems to suggest that an artist is only as good as his or her thinking. And judging by Michelangelo’s achievements, he knew what he was talking about. His statement goes against a commonly held idea that an actor acts with his voice and body. This is not true because an actor’s voice and body can, without ignoring the importance of their training, only be as good as the way he or she thinks.

We believe that to act and direct well you should have knowledge of how to do it. That will give you peace of mind and leave more time for perfecting your skill. The finished quality of the art will depend on what you do
with this knowledge and on your understanding of life and culture.

After working as an actor and director in the professional theatre and emigrating to England, Sam Kogan started to teach Stanislavski’s technique in London’s drama schools. In search of a correct terminology he read the English translations of Stanislavski’s ‘An Actor Prepares’ and ‘Building a Character’. Finding that both books had been wrongly translated and edited he went back over the original Russian texts in detail while continuing to use Stanislavski’s principles in the classes he was teaching. As he went along, more and more questions came up which the system did not seem to have practical answers to. He also found that Stanislavski’s rehearsals had not been based on his system as described in his books and that he had hardly used his system’s terminology. Sam slowly realised that either some of Stanislavski’s ideas could not be used in acting or that he had a different idea of the art of acting to Stanislavski. This lead to the question: ‘Why does every actor strive to act well but so few succeed?’

He firstly looked at the meaning of talent and other words used in the profession, such as ‘character, ‘intuition’, ‘sensitivity’, ‘inspiration’, ‘spontaneity’ and so on, and it led him to some answers. Firstly, actors never questioned many of the ideas which they are taught like ‘acting cannot be taught’, or ‘acting is an innate gift’ etc. Secondly, the constant repression, very often self imposed, of the desire to understand the basics of good acting creates a way of thinking that is very different from what a good actor needs. A good actor’s way of thinking should be able to accept any other character’s way of thinking. Because of this, he or she has to be inquisitive, tolerant and understanding.

There is much harm done to Stanislavskii’s system by teachers (ranging from recent graduates to people with PhDs) whose knowledge was based on a shortened and badly translated third of his work – this is approximately how much was translated into English. This has resulted in teachers and their students misunderstanding Stanislavskii’s ideas. So that our method cannot be corrupted, the term ‘science of acting’ and its logo of the man on the flying machine have been copyrighted and have become registered trademarks. This means that the people who have been on various courses in this school can use the knowledge they have gained, in their teaching. But only students who have done at least a three-year 12-term directing course and passed the teaching practice can say that they teach the science of acting. They must also have a letter from the Academy giving them permission to do that. This letter will only be valid for 12 months before we will review it.

As far as we know we are the only drama school to video all our acting classes. Because we have clear educational and artistic standards, you can review your acting piece, checking it against the comments your tutor gave following it. The copyright for all videoed classes, exercises and so on belongs to the Academy.

We are proud of our heritage and the unique education we offer. If you would like to find out more about the Academy, you are welcome to come to one of our free seminars on Saturday mornings and Wednesday evenings. In these seminars our most experienced tutors will explain the main ideas behind the Academy. You will also be able to ask questions and we promise to give clear answers. To come to one of the seminars just phone the Academy on +44 (0)20 7272 0027 and leave your name, phone number and the date you want to come. If you come to a seminar we will give you the opportunity
to spend a day at the Academy and sit in on lessons or rehearsals. This day will be free. You also get a 50% discount on the audition fee if you come to a seminar. During the seminars, or when you come to the Academy after a seminar, please do not take notes and do not eat or drink in the studios. For dates and times of seminars see the enclosed ‘Dates & Fees’ leaflet. We are proud of our ‘open-door’ policy and we hope you can see it as a sign of the confidence we have in the quality of the education that we offer.

We hold auditions after Saturday seminars or you can make special arrangements for other dates. If you are an applicant from overseas, we accept video auditions. To audition by video, please send the tape (should be a DV tape) with the audition pieces as described on page 39. You should give a three to five minute talk about yourself before you do the audition pieces. Include your views on theatre and so on. Please use close ups, medium and long shots.

Your course at the Academy will cover the full theory and practice of acting as well as dance, singing, acrobatics, history of theatre, acting for camera, stage combat and yoga etc. (See page 18 for complete listing). You will acquire all the tools you need to create any character in any style from any period.

Since it’s inception, The Kogan Academy has been closely affiliated with the Russian Academy of Theatre Arts

The Russian Academy of Theatre Arts (GITIS)

Participation in theatre festivals and professionally produced theatre productions are a regular feature of the course.

This public performance experience together with the Academy’s syllabus, which is second to none, will thoroughly prepare you for your final showcase, which takes place at a West End theatre before agents, casting directors and other industry professionals upon graduation.

In September 1995, after 18 months of continuous visits by various inspectors who had checked everything from the fire certificate to the quality of the final productions of the directing students, we became the first drama school to be recognised as efficient by the British Accreditation Council for Independent Further and Higher Education (BAC). The BAC is a registered charity, whose members are chosen by many of the organisations concerned with maintaining educational standards in Great Britain.

In 2009, the official text book on 'The Science of Acting' was published by Routledge and is now available globally. This book has become a valuable asset to the education we provide. The Kogan Academy is one of the very few (if not only) drama schools in the world that has published a book on the acting technique it founded and developed.

In June 2013, the Academy was validated by Kingston University and as a result we now offer a BA (Hons) degree programme in Acting. We look forward to developing future collaborations with this highly regarded university.

In April 2014, the Academy undertook a 'Review for Specific
Course Designation’ by the Quality Assurance Agency (QAA). This review resulted in the Academy being proudly awarded a full-confidence judgement across all of the reviews assessment criteria. The reviews full report gives exceptional commendations to a high number of features regarding the Academy’s management of academic standards and quality of its learning opportunities.

Smoking not only affects the sound and strength of your voice but your stamina and health as well. Smoking also slows down your progress and as a result, that of others. If your audition is successful, we only accept you if you give up smoking before you start at the Academy.

People often ask which is the best course at the Academy for a student to go on. The answer is simple. The more time you spend in classes, the better prepared you will be when you leave the Academy. With this in mind, go for the best you can afford.

We closely monitor the progress of students after graduation and ask for their advice and use new ideas in training to improve students’ development. Therefore some of what you read may change.

We would like to end our letter by saying the following. By accepting your fees we commit ourselves to doing our best to help you to gain a profession, one of a few corner stones of your future. On the other hand, by paying your fees and going to the classes you agree to do everything possible to learn as quickly as possible so you learn more within the same period of time. You should not slow down other students’ progress.

If you agree that this is a fair and reasonable contract, we look forward to hearing from you.
Main Acting Courses

Day Time
We offer three full-time acting courses held during the day:

- Three Year (12 term) - BA(Hons) Acting
- Two Year (8-term) Course - Diploma in Higher Education
- One Year (4-term) Course - Certificate in Higher Education

Each term runs for an average of 11 weeks

Each of these courses will have at least 40 hours of contact teaching hours a week. Hours of study are Monday to Friday, 8.30am to 5.30pm. You can expect some late evenings and to come in on weekends.

Evening
We also offer two full-time courses (15 hours a week or more) held in the evening:

- Three Year (12-term) Course
- Two Year (8-term) Course

Compared to day-time students, evening students study for a much shorter time. But the aim of this course is the same. We want to prepare professionally competent actors. This means we will teach subjects other than acting in a condensed syllabus.

The length of the study year is the same as for the day-time course, 44 weeks. Classes and rehearsals are on Mondays, Wednesdays & Thursdays from 7pm to 10.05pm and Saturdays from 8.30am to 5.30pm. Second & third years also have classes on Tuesdays from 7pm to 10.05pm.

We may shorten some holidays or even cancel them. If you take an evening course, we will not accept work commitments as an excuse for missing classes, rehearsals or other events, or for being late.

From these courses you will clearly understand the principles of good acting and will gain the skill to put them into practice. This is often wrongly considered to be a rare gift of God or nature given to a lucky few. We will teach you how to become as talented as you want to be. Within hours of starting the course, you will begin to see that is is designed for someone who wants to become a highly skilled professional actor and artist. Because we teach knowledge of acting rather than wishy washy opinions on it, you will be thoroughly prepared for the theatre, tv or film.

Physical Theatre Class
Syllabus

Whilst many acting tutors can tell their students what was bad or, very rarely, good about their acting, here we tell you what was right and what was wrong, and why you did not act as well as you could. To do this we have developed standards for acting and education which we believe are among the fairest you can find. We also tell you what to do to correct your mistakes.

The Science of Acting

The Science of Acting is the core acting technique taught at the Academy and it underpins the acting and directing training here. Here we would like to explain some of the main topics:

Awareness

‘Nothing human is alien to me’ (Terence 190-158 BC). So to create many different characters I have to know how ‘human’ I am, what my thoughts are and how I live. Today’s theatre can often be boring because actors act as they imagine they and others live, not as they really do live. The most important tool in understanding how we live is awareness. You can develop over the course a way of watching life, both in what you do and in others. And you will gather enough information to create many different characters.

As far as the Science of Acting is concerned there is no conscious or unconscious. All the thoughts we have ever had are divided into the ones we see and the ones we can’t. To act well you use thoughts that you are usually unaware of. (Some of these are mentioned under Mindprint).

To create unforgettable stage characters we have to see and use as many of these obvious but unnoticed thoughts as we can. It is these thoughts that create and keep creating our own and characters’ personalities. Without these thoughts, we cannot make our characters unique. Developing your ability to see your own - until now unseen - thinking is the purpose of this topic.

Purposes

Everything we do in life, whether it is soothing a child, scratching our neck, sending money to a charity or robbing a bank is to achieve a purpose - to make ourselves happy.

Objectives are a different type of purpose. An actor may say that he has an objective and may even write it down in a note pad, but that does not mean he can act it. Very often the actor will be thinking the objective in words and that is not how we live.

Purposes rule our lives and we are not aware of them, so a character’s purposes should be of the same quality. We have to have them without thinking about them. This is achieved using a simple thinking technique.

You will learn to understand how to have purposes on stage, without thinking about them, as well as to see the purposes of people (including yourself) and characters in plays, as the course unfolds.

Mindprint

Purposes and objectives are just a small part of what makes us think our thoughts and do things.

Just think of anyone you know and you will remember that all the thoughts of that person seem to come from that person’s thinking mould. This mould is the mind. All the parts of the mind when written down are called the Mind Print. It is made up of thoughts such as:

- Life events
  (e.g. life is hard/life is a joy/life is pointless...)
- People events
  (e.g. people are bastards/people don’t care...)
- Guidelines
  (e.g. special people are admired/successful people are lonely...)
- Self events
  (e.g. I am a genius/I am a fake/I am stupid...)

Today actors very often shape each and every one of their character’s thoughts according to their own mould. We will teach you how to create a different mould for each character.
depending on the playwrights or director’s wishes. Studying Mind Print is one of the most fascinating experiences of discovering yourself and others that you are ever likely to have.

**Attention**

We will explain the importance of this topic to acting. And by doing exercises it will become clear that familiar phrases such as ‘blocking out distractions’ etc. do not help you to act better.

In life, our choice of thoughts is not deliberate even when it seems to be, so characters on the stage should not have deliberate thoughts. To do this we will teach you to focus your attention where you and the director have decided it should be. You will learn to move your attention without thinking about it. You will also learn to understand what ‘I believe’ means.

**Inspiration**

Have you ever thought that playing the same part over and over again would become boring after the excitement of a few opening nights? Almost a century ago, Stanislavski realised that the answer to this problem is inspiration. He called it ‘creative feeling of self’. You can achieve this by using a simple technique.

No job is ever boring when you are inspired and the same is true of acting. By the end of the first term you will know how, through work, to become inspired before a show, rehearsal, or at any time. By the end of the course, this process will become a habit.

**Imagination**

We will look at the importance of imagination in our lives and in today’s theatre. We will prove to you that there are at least two types of imagination. The first is made up of ‘active’ and ‘passive’.

In life we normally use the active; but in acting, unfortunately, many actors use the passive. We will explain the reason for this in detail. We will teach you to tell the difference between these two types of imagination and also how to use the artistic, active part of your imagination rather than the passive.

The second type of imagination is made up of ‘forced’ and ‘free’. One of the main problems that causes wrong, forced imagination is that actors want to be right, and so they force their imagination. Forced imagination wipes out many thoughts which we would otherwise have. This leaves the thoughts we have bare and lifeless. During the course, you will discover how forced imagination takes place, how to prevent it, and how to use free imagination easily.

**Tempo-rhythm**

This is a very important part of acting technique. If you understand what it means and how to use it, you can see where your weaknesses are when you are working on a character.

You will see that everything in life – a piece of music, a picture, a thought, a smell, a taste, a room – has its own tempo-rhythm. When we judge something “by instinct”, it is tempo-rhythm that we rely on. If we doubt what someone says, it is the difference between what they say and the tempo-rhythm of how they say it that alerts us.

If you cannot use tempo-rhythm you will never be able to produce a character that is unforgettable.

**Free-body**

It is quite common in the theatre for an actor to say that what he or she is doing feels ‘awkward’. This is because the actor’s body is not used to the movement or posture he or she is being asked for. Can you create different characters using the same body language? The answer is clearly no. That is why we will teach you how you can stop your body from picking up or
holding on to habits and prepare it to accept new characters. Having learnt how to do that will help you create characters from all walks of life, all periods, and all styles.

**Complexes**

There is not a loose thought in our heads. Each thought is a part of a group of thoughts (a complex). This complex is part of a larger group of thoughts - a larger complex. The biggest group is called the consciousness.

Many characters on stage today have a mixture of thoughts - the thoughts that belong to the character as well as the actor. The science of acting will give you the knowledge to use ‘complexes’, an irreplaceable part of the creative process. This is so you don’t lose the character in your own thinking. If you can use complexes, it will take the effort out of acting on stage. And, as a result, the effort of watching you act.

**Basic actions**

These are not physical actions like banging on a table, hitting someone, sitting down or drinking tea. Basic actions (I attack, I share, I ask for help and about another 150) are the ones we do without thinking.

The science if acting will teach you to develop the ability to understand your own actions and their origins and, as a result, those of others. This will pave the way to your understanding the actions of a character and how to develop them.

So whether you are playing a fly or a chair, Hamlet or Hitler, in a tragedy or comedy, in an opera or a musical, using all of the bits of knowledge mentioned will help you create unforgettable characters.

As well as this, our approach to art and beauty and their meaning will add joy to your time at the Academy and in your future career.

The second part of your course is where all the knowledge of acting comes together. There are ten steps to creating a character:

- plot
- facts
- character line
- relationships
- making blurred facts clear
- main events
- mindprint, super-purpose and main self event
- episodes and OPAE’s
- affinities and basic actions
- basic events and their modelling (as in sculpture)

Objective, purpose, action and event are the four most important thoughts that allow us to create, again and again, a character’s designed state of mind and the emotions that result from it.

‘An actor should be observant not only on stage, but also in real life. He should concentrate with all his being on whatever attracts his attention. He should look at an object, not as an absent-minded passer-by but with penetration’

- Konstantin Stanislavski
Other subjects we will teach you include the following;

**ACTING TECHNIQUE**

- Traditional acting technique
  (There are as many acting techniques or approaches to acting as there are directors and acting teachers. We will explain where these different techniques come from, giving you the practical knowledge to understand how these techniques are created)
- Classical acting
- Acting for camera
- Improvisation
- Audition technique
- Commedia dell’arte
- Stage craft
- Sight reading
- Radio technique

**VOICE**

- Voice and speech production
- Daily vocal warm-up
- Accents & dialects
- Shakespearean verse & prose
- Singing (group & tutorials)

**MOVEMENT**

- Jazz dance
- Tap dance
- Ballroom dance
- Historical dance
- Ballet
- Yoga
- Fencing and stage combat
- Acrobatics
- Circus skills
- Mime
- Physical theatre

**THEORY**

- History of theatre
- History of art
- History of music

We can add other subjects or we may replace some of these.

Every day of each daytime course (Saturday for the evening course) starts with Hatha Yoga (series of physical exercises) and ends with meditation - an exercise that will allow you to make the rest of your day more productive.

The course is structured to gradually allow you to put what you have learned into practice in public performance (see page 32). The Head of Directing will work with you on at least one of your main productions. During the second and third year you will work with professional directors and also take an increasing amount of classes in audition technique.

We also schedule regular theatre trips and visits from actors, directors, agents, casting directors and industry representatives e.g. Equity, ITC etc. Past events include talks by director Johnathan Miller, actor (and Kogan patron) Eddie Marsan and an audition workshop at the Old Vic Theatre with artistic director Kevin Spacey.

The course culminates with the Actors’ Graduation Showcase in a West End theatre (see page 35).
Short Courses

Intensive Science of Acting Course

This three-term course takes place two evenings a week and is an ideal introduction to the entire science of acting syllabus. Designed for actors with varying degrees of experience or people with no experience at all but interested in finding out more. Each year there are people on this course who do not necessarily want to become actors, but for whom the science of acting is helpful in their lives and careers. The science of acting is the only subject of the course and all topics of acting will be covered as described in the syllabus. In the last term of the course, you will work on a short play (for an internal audience only).

Classes are held on Tuesdays and Fridays from 7.15pm to 10pm.

INTERNATIONAL SUMMER SCHOOL

This two week full time course takes place annually at the end of July/beginning of August. Whether you are contemplating a career in the performing arts or just wanting to add to your life skills, the International Summer School is an ideal opportunity to find out what the Acting & Directing professions are all about.

As well as having a lot of fun on the course, you will be taught the key subjects of a drama school education including: acting technique, stage-combat, dance, history of theatre & singing to name a few.

There will also be specially arranged trips to the theatre as well as the opportunity to gain valuable insights from actors, directors and casting agents all currently working in the profession.

The course culminates in a short performance to an invited audience.

Classes are held Mondays to Fridays from 10.00am to 5.30pm

Students performing a physical theatre piece at Archways Festival of Fun
Spring and August Workshops

The Kogan Academy holds two, 60 hour daytime workshops each year. The first is usually held at the end of March/beginning of April and the second in July/August. Each day will start with yoga, with the remainder of the day spent focusing on the main topics of the science of acting. Because the course is relatively short, you should expect it to be an intensive overview rather than a quick substitute course in acting. If you are serious about finding out more about the science of acting this is a very good place to start.

Classes are held Mondays to Fridays from 8.45am to 5.30pm

Spring Evening Workshop

A two-week evening workshop, which is held at the end of March/beginning of April. This course is especially for people whose work/study commitments mean they are not able to attend the daytime Spring course.

Classes are held Mondays to Fridays from 7.15 pm to 10pm

Private Tuition

We offer classes on a one-to-one basis, which can be arranged throughout the year, covering the following subjects:

- **The Science of Acting** - Theory of Acting
- **Play Analysis for Actors** - Assisting professional actors with creating a character using ‘The Ten Steps’.
- **Play Analysis for Directors** - Assisting professional directors with analysis of a play.
- **Audition preparation** - Assisting professional actors with preparation for auditions.

Directing

Directing is the most complicated and fascinating of all the arts. To learn how to direct requires dedication but is also very rewarding.

At the Kogan Academy we start by giving you a thorough grounding in the most important aspects of directing i.e. plot, character analysis, relationships and story development. These elements are the cornerstone of any successful production and an understanding of them, the cornerstone of any successful career in directing.

The director must also take responsibility for most if not all aspects of a production. These include its social value, artistic image, lighting, costumes, music and, above all, the quality of acting.

We will assess how the director’s artistic talent develops by looking at how he or she copes with all aspects of producing an increasingly complex set of exercises.
Unfortunately, we have seen that just about anybody can call themselves a director. But can the result of their work be called art? Books, brochures or crash courses on directing won’t make good directors. Even the most dedicated directors will not be able to create any work of art on stage without having knowledge, teaching and organisational skills. Of course, knowledge of acting is the basis of the directing profession.

One of the founders of the profession, V.I. Nemirovitch-Danchenko, said:

‘The stage director is made up of three parts.

• The director-interpreter of the play; he is also the one who shows you how to act and thus you can call him the director-actor or the director-teacher
• The director-mirror, reflecting the individual qualities of an actor
• The director-organiser of the whole production…’

This is to say that the main proof of good directing is the quality of the acting and of the overall production.

Every good director must understand the actor’s creative process. We believe that if you can’t act, you can’t direct. That is why all students on the directing course study acting to a professional public performance level. It is also the reason why the first classes in directing do not take place before the first term of your second year.

Today’s main understanding of directing is that a director is someone who has power over the actors and can create a sensation on stage. Humanism – the desire to help others rather than show off oneself – seems to have left directing for good.

Main Directing Courses

You can only join these courses by auditioning for an acting course.

Day Time

• Three Year, 12-term Directing Course

You will study directing, in formal terms, on a directing module which may take place only alongside an acting course.

This directing course has at least 43 study weeks in each year. During your first year here you will see that directing puts much higher demands on you than only acting, as a director needs so much dedication and has so much responsibility. That is why, even if we accept you onto the directing course, you will need to confirm after the first year that you still want to study directing. If you do and you have achieved satisfactory progress, we will allow you to join the directing module.

Evening

• Three Year, 12-term Directing Course, followed by 1 year, 4-term day Course

In the second and third years of this course, we will teach you directing subjects on Tuesday evenings.

We believe that the one of the main purposes of a director is to help people become free from fear. In our experience, this allows people to enjoy their lives much more. As a result, directors help to create a better society. The course is based on this belief and we aim to use it as the measure for all decisions made in the Academy.
Learning Film/TV skills

As well as the subjects of the Acting course, student directors will learn about the following:

- Principles of directing
- Directing (beginning with a 10-second exercise and ending in a full-length play by the end of the course, see page 29)
- Technical drawing
- Sound
- Lighting
- Stage management
- Administration
- Health and safety
- Introduction to TV and film directing (including directing a short film)
- Introduction to opera and musical directing
- History of costume and stage design

We can add other subjects or we may replace some of these.

Developing Directors’ skills

During the first four terms at the Academy you will study acting only. Following that, your skill will develop by working on public-show-quality directing exercises (listed below), which are evenly spread out over the length of the module.

Directing exercises:
- Director’s still
- Director’s picture
- Silence
- Fairy tale
- Picture play
- Song-play
- Impressive modelling
- Short story adaptation
- Director’s pause
- Scene from Chekhov
- Scene from Shakespeare
- Scene from a modern play
- Scene from an opera
- Scene from a musical
- Supervised teaching of the Science of Acting
- Directing a full length play

Stage Combat
You will have to carry out most of the rehearsals for your directing exercises in your own time. You have to be fit enough to attend at least 99% of the time in your first year. If you miss anything more, you won’t be able to catch up. On the directing course you will have to spend five to ten times more time on homework.

Another feature of the directing course is being, in your final year, trainee vice-principal of the Academy on a rota with other students on the course. We will teach you computing and IT skills as well as basic administration and accounting.

Throughout the second and third years of the directing module you will develop the skills of back stage work, stage management, lighting, sound, assistant directing and stage design. You will also learn the importance of Health & Safety in your profession.

Directing and organising a full-scale production is the ultimate directing exercise at the Academy. It includes choosing a play, designing, casting, budgeting, publicity, lighting, applying for a license, supervising public performances, taking and giving notes, and so on.

As no more than three plays can be worked on at the same time, the last term is longer than usual. Also, for graduates of the Academy to have the highest standards of professionalism students have to act in each other’s productions. Because of this we usually extend the 12th term. The length of the extension depends on the number of students on the course.

During your final year, in preparation for graduation, the Head of Directing will assist you in choosing a suitable work experience placement within the industry.

Directing Exercise: 
Little Red Riding Hood

Teaching

As part of the directing course you will also train to teach the Science of Acting.

During the first couple of years after you graduate, the best of you will be offered some kind of work at the Academy, either directing or teaching. This will depend on your achievements at the Academy and after. This job could be anything from short-term part-time work upwards.

‘Directing is a precise science, not vague thoughts and fantasy’
- Konstantin Stanislavski
Play Performances

From the third term of your course you will work on plays directed by tutors and other professional directors. During the fourth term of every year all classes are replaced with rehearsals for end of year plays.

Directors’ Development Assessment Days

At the end of each term there is a public showing of the best directing pieces of the term. Members of the Academy, friends of the Academy, members of the profession and family are all invited to attend an afternoon of performances with a short critique by the Head of Directing.

Theatre Productions

During the fourth (summer) term of the academic year, students will rehearse and perform within full length theatre productions. During this term the Academy may also take productions to theatre festivals and professional theatres - in the past we have taken productions to the Edinburgh Festival, The Moscow Podium Theatre Festival, the Crouch End Festival, Archway Festival of Fun and professional theatres in London. More recently, it has produced very successful children’s theatre shows.

These productions are student led, and the decision on the choice of production is usually made during the middle of the academic year. The performances provide excellent opportunities for every student to perform in an extended run to a paying audience. They also provide opportunities for students to practice and develop other skills they have learned at the Academy (producing, marketing, stage management, and so on) within a professional environment.

Previous productions have attracted critical acclaim and awards for directing.

The Crucible by Arthur Miller
Public Performance

Directing Course Graduation Plays

All acting students have the opportunity to be cast in the graduating directors’ productions. These are open to the public.

West End Graduation Showcase

Graduating acting students all take part in a West End showcase before an audience of agents, casting directors and industry professionals. Students prepare speeches and scenes and have the opportunity to meet industry representatives afterwards. Students need to have professional photographs and resumés prepared.

Students rehearsing for a production of *Caucasian Chalk Circle* by Bertolt Brecht

Rehearsing for *The Barber of Seville* – a graduate production involving students of The Kogan Academy, at The Royal Opera House, Linbury Studio.

Students promoting *Caucasian Chalk Circle* at Edinburgh Festival
General

What you can add to the courses

Once you are in the second year of a full time course, we will ask your opinion in choosing some of the subjects on your course. And you will have regular discussion with the Principal about the quality of your education. Tutors have to write reports on students, and we think it fair that the students write reports on their tutors. Your report will cover the quality of the teaching you receive.

Main Regulations

1. You must pay your fees within a week before the start of a part-time course or workshop and at least four weeks before the start of each term on full-time day or evening courses, or when you receive the invoice, whichever is the latest. Once paid, fees (and deposits) are non-refundable.

2. We will not be responsible for loss of, or damage to, any of your personal belongings.

3. While at the Academy, you may not take classes, workshops or lectures at any other establishment without our permission.

4. If the Principal believes a student is slowing the progress of others, he can end their course at any time and at short notice. We will not give you any explanation for the dismissal.

5. The Principal has the final say in the choice of subjects, tutors and directors.

6. During each of the first three terms of each year, students on the evening course must be prepared to take one day off work, usually a Friday of the second to last week of term. This is to allow you to prepare for and run the termly acting and directing assessment days.

We have included these and other Rules & Regulations in the student manual. We will give you a copy of this within a week or two of the start of the year. These rules may change.

Equal opportunities

The Kogan Academy is an equal opportunities educator and we have a policy which covers every stage of a student’s application and training.

Health and Safety

As part of preparing you for the professional theatre, you will receive training in health and safety, for example electrical and lighting equipment, front of house and so on. We have high health and safety standards throughout the premises.

Complaints Procedure

We have a comprehensive complaints procedure, details of which can be found in our student manual.

A student preparing for a showing of her musical directing exercise: Sweeney Todd

Directing Exercise: Sweeney Todd, in action
Free Seminars

If you would like to find out more about the Academy and the science of acting, you are welcome to come to our free seminars on Saturday mornings and Wednesday evenings (see the enclosed Dates and Fees leaflet for details). Here a tutor from the Academy will explain the origins of the science of acting and the main ideas behind the Academy. You will also be able to ask questions and we promise to give clear answers.

If you come to a seminar you will be eligible for a 50% discount on your audition fee. During the seminars please do not take notes and do not eat or drink in the studios.

If you still want to find out more, you are welcome to spend a day at the Academy free of charge. You can arrange this at short notice.

Open Days

The Academy holds open days throughout the year to give prospective students the chance to find out more about the Academy. The open day includes an introductory seminar on the science of acting, covering the origins and aims of the Academy. You may also have the opportunity to see some of the current acting and directing work and to ask tutors and students any questions you may have.

For the dates of forthcoming seminars and open days and to book your place please contact the administrator on +44 (0)20 7272 0027 or send an email to info@scienceofacting.com

Auditions

You will need to audition for the 1, 2, and 3 Year Day or Evening courses.

The question often asked at seminars by people hoping to apply is “What are you looking for in the audition? If you believe everyone can be taught to act, why audition?” The answer to the question is, “To find out how much work a particular student will need from the tutors to become a good professional actor.” We accept students who we expect to reach the target standards within the period of the course.

After we receive your application form we will send you our ‘Your Audition’ leaflet, which explains the audition procedure in detail.

In brief, if you want to audition for any of the acting courses above, please prepare a:

- speech from Shakespeare;
- fable;
- piece of modern poetry or prose; and
- song or dance.

Make sure that none of your audition pieces lasts for more than two minutes.

If what you’ve read so far seems to be serious business, you’ve understood it pretty well. But you can’t do it without a good sense of humour. Jokes and laughter are some of the tools of our methodology and a sense of humour is a measure of progress.
Our address is:
The Kogan Academy of Dramatic Arts
9-15 Elthorne Road
Archway
London
N19 4AJ

The entrance to the Academy is on Elthorne Road.

- Nearest tube (5 minutes walk):
  Archway (High Barnet branch of the Northern Line)
- Nearest Train (10 minutes walk):
  Upper Holloway
- Buses: 4, 17, 41, 43, 134, 143, 210, 263, 271, 390, C1 and W5

All these buses stop outside on nearby Holloway Road. At the time of this prospectus going to print, they were as shown above.