Course Aims

This ten-day intensive summer school aims to give you an introduction to Stanislavski’s principles as a set of practical skills and as a method of exploring a realist text.

Throughout the short course you will work in an immersive way to develop understanding, explore skills and apply new knowledge in a practical and professional setting.

This summer school is particularly suited to students age 17 plus who are seeking a professional training experience or are thinking about acting as a career.

The short course will also be useful to experienced actors who are keen to refresh their skills or explore new ways of working.

On completion of this short course, students should have:

• an understanding of basic Stanislavski principles and their practical application
• an understanding of the use of Textual Analysis to glean information about character and relationships
• applied the method of Active Analysis to the text of the play and in building character and relationships
• become acquainted with the stages of a traditional rehearsal process based on Stanislavski in a professional context, up to and including a presentation of scenes

Venue, Date and Cost

Royal Conservatoire of Scotland
100 Renfrew Street
Glasgow G2 3DB

18 to 29 June 2012 (10 days)
9am to 5pm daily

£850

“The course made the Stanislavski technique approachable for students new to that method as well as those with more experience. During the two weeks it guided students through the rehearsal process; using plays by Ibsen and Chekov to focus on character development and relationships.”

Summer School Student, August 2011
Course Content

Throughout your summer school you will be supported by two knowledgeable and experienced practitioners and teachers. You will work within the rehearsal facilities and experience at first hand the style of learning and teaching available at the Royal Conservatoire of Scotland.

Both course leaders, Katya Kamotskaia and Mark Stevenson are trained actors and so have a good understanding of the challenges of the industry. Katya trained in the Stanislavski system and has spent 30 years developing her understanding and practical application of the technique. Katya and Mark have worked closely together over the last few years to create a unique method of Active Analysis that is intensive, memorable and liberating.

Our work with you will be based on the Stanislavski acting system in a very practical application of his work on training actors and rehearsing text.

Throughout the summer school you will explore the particular skills required by actors such as trust, communication, focus, attention, collaboration and imagination. You will also explore senses, memory, group dynamics and emotions.

We will encourage you to use principles of Textual Analysis to uncover information about characters, relationships and circumstances. Along with research into the world of the play, we will then encourage you to use this information to build the life of actors as characters from within the play.

We use the method of Active Analysis to turn the information about the characters into something actors can use. We use exercises and improvisations to slowly explore first the given circumstances of the play and how you would behave within them and then, as you understand more, how the characters behave in those circumstances.

This involves usually silent, large group work as well as scenario-based improvisations which are performed in front of the group and discussed. As we move closer to rehearsal of scenes, we are always exploring the dynamics and potentials of the method as well as your development as an actor.

At the conclusion of the summer school we aim to share the more developed scenes on a classroom-production basis with an invited audience. To this end, you will rehearse the scenes in a professional manner, but bearing in mind that the process of deep learning is more important to us than the final product in such an intense summer school schedule. We are interested in you acting in a way that is open, honest and alive, reacting to what is happening in the here and now. This approach can be hard work but ultimately an incredibly rewarding experience.

Course Leaders

Katya Kamotskaia

Katya Kamotskaia, is a Lecturer in Acting within the Royal Conservatoire. From Moscow, Katya originally trained as an actor at the Vakhtangov Theatre School and worked across all media before re-training as a Lecturer in Acting at the All-Russian State Cinematography Institute (VGIK).

She has lived and worked in Scotland for 12 years, teaching acting based on her own development of the Stanislavski system. Katya was the Russian language consultant on Jean Benedetti’s new translation of ‘An Actor’s Work’.

Katya has also directed Realist theatre pieces in London, California and Romania.

Mark Stevenson

Mark Stevenson is a graduate of both Oxford University and the Royal Conservatoire of Scotland. He was originally trained by Katya, gaining a BA in Acting in 2002.

He has worked as an actor across Scotland, the UK and in South Africa.

He has co-directed pieces with Katya for two years, including a production of ‘Crime and Punishment’ in Moscow and ‘The Seagull’ in California.

He now teaches on both the BA and MA courses at the Royal Conservatoire and also directs a number of his own projects throughout the year.

“An absolutely excellent way to spend a summer expanding your creativity and ability.”
Summer School Student, August 2011
Student Preparation

Before you attend:

We are looking to work with students who can demonstrate an openness, generosity of spirit and playfulness that will engender a sense of ensemble, deep learning and pleasure from the development of a theatrical experience together.

In order to benefit most from the summer school some knowledge of Stanislavski will be useful. At the very least you should have some of his concepts and terminology. If possible you should have read in advance the first half of ‘An Actor’s Work’, translated by Jean Benedetti, published by Routledge.

During the summer school the focus of some of our practical work will be Chekhov’s ‘Three Sisters. Please do purchase and have read in advance the version of ‘Three Sisters’ by Anton Chekhov, translated by Michael Frayn.

While attending you should:

For most of the workshop programme students should dress appropriately in loose and comfortable clothing that covers the body and be prepared to work without shoes if required.

We also ask all students to bring rehearsal clothes to summer school, i.e. clothes that are dark, neutral and give a suggestion of the period. For women we ask especially that you bring a long dark skirt, character shoes i.e. with a small heel, and a plain blouse as well as a shawl. For men, please bring dark trousers, character shoes i.e. traditional, plain black and a white plain shirt as well as a jacket or waistcoat.

Students should bring water as workshop activities in this short course will be physical.

Students should also bring a pad and pen to make notes during classes.

Further Training

BA Acting

This is a three year, full-time under-graduate degree programme.

The BA Acting course has, over the past few decades, transformed raw acting talent like David Tennant and Alan Cumming into quality stage and screen performers. The course is for highly motivated students whose goal is to act professionally in theatre, film, television, and all areas of the creative industries. Intensive classical and contemporary training, including voice and movement practice, is underpinned by an impressive range of professional opportunities and partnerships, along with industry showcases in Glasgow and London. Our on-campus industry-standard venues are the launch pad to the hallowed boards of such places as The Traverse and The Royal Shakespeare Company.

www.rcs.ac.uk/acting

MA Classical and Contemporary Text (Acting or Directing)

This is a one year, full-time post-graduate degree programme.

The MA CCT course is a highly practical and vocational programme for graduates and emerging artists who have professional or theatre study experience. With a focus on Shakespeare and new writing, students are enabled to develop their professional practice, identify their future aspirations, and establish a network of professional contacts. The programme is taught in collaboration with Globe Education at Shakespeare’s Globe and Playwrights’ Studio, Scotland. Our industry partners include the Tron Theatre (Glasgow), the Traverse Theatre (Edinburgh), and the National Theatre of Scotland. During the year, each MA student benefits from a professional mentor and a placement, and there are performance opportunities in London, Glasgow and Edinburgh.

www.rcs.ac.uk/cct

Further Questions

If you have any further questions about the content of this summer school then please do not hesitate to get in touch with the Short Courses team at the Royal Conservatoire on +44 (0)141 332 4101 or via shortcourses@rcs.ac.uk

“A great introduction into the Stanislavski methods and a lot of fun.”

Summer School Student, August 2011
The Royal Conservatoire of Scotland provides vocational education at the highest professional level in dance, drama, music, production and screen. We are one of very few internationally, and the only one in the UK, offering this breadth of artistic disciplines.

We have almost 800 students from around the world studying our specialist undergraduate and postgraduate degree programmes including Acting, Modern Ballet, Music, Opera, Jazz, Contemporary Performance Practice, Technical and Production Arts, Digital Film and Television, Musical Theatre and Classical and Contemporary Text.

The Royal Conservatoire offers students an extraordinary blend of: intensive tuition; all round support and care to each individual; a rigorous performance schedule; and the space to collaborate with others across the disciplines if they wish. Both students and staff are prolific in creating truly innovative work.

Alongside our undergraduate and postgraduate provision we offer an inspiring programme of evening and weekend classes, short courses, summer schools and a comprehensive programme of Professional Development.

Map of Glasgow centre showing our location

Royal Conservatoire of Scotland
100 Renfrew Street
Glasgow G2 3DB

Speirs Locks Studios
210 Garscube Road
Glasgow G4 9RR

KEY
1 Savoy Centre
2 Buchanan Galleries Shopping Centre
3 Buchanan Bus Station
4 Queen Street Station
5 Glasgow Central Station
6 Glasgow Royal Concert Hall
7 Theatre Royal
8 Glasgow Caledonian University
9 Scottish Opera
10 Cowcaddens Underground
11 Buchanan Street Underground
12 Parking (Concert Square)
13 Parking (Cambridge Street)
14 Parking (Sauchiehall Street)
15 Parking (Buchanan Galleries)
16 Parking (Mitchell Street)