

LSDA

London School of Dramatic Art



PROSPECTUS 2026-2027

WELCOME

Message from the Principal

At the London School of Dramatic Art, we offer a range of comprehensive courses designed to develop individual creative talents and to provide a thorough grounding in all aspects of performance as part of a student's preparation for a working life as an actor.

We encourage applications from people of all backgrounds and from all over the world. Diversity enriches the depth of an actor's work and enables us to preserve our supportive and tolerant learning environment. All staff and tutors at LSDA are current industry professionals. This expert authority in their own fields coupled with experience in related disciplines ensures they are uniquely qualified to guide, inspire and prime students in a relevant, forward-thinking way.

In addition to the performance skills acquired at the school, students continue on to learn the practical know-how of seeking and obtaining work and are encouraged to be artists and innovators by pro-actively creating their own.

It is essential that each student is appropriately challenged and pushed to fulfil their potential in the confidence they are in an empathetic and safe environment.

As Principal I make it my responsibility to stay in touch with each student's needs and development on a daily basis to make sure they realise their aspirations both here at LSDA and throughout their careers. I hope our website provides you with a clear understanding of what it is like to study here and I look forward to having the opportunity to meet with you in the future.

Jake Taylor





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ABOUT LSDA



Why come to LSDA?

Our tutors are industry professionals

Our teachers are working professionals who are in touch with the current scene. They know what's going on and what students need to be taught to be prepared to meet the demands in the acting world today. Our staff take a practical and pragmatic approach to teaching our students the most relevant skills to become a successful actor.

Our school is small

At LSDA we believe in an individual's personal approach to learning. We admit a limited number of students per course so that they can benefit from smaller classes. Class sizes are as small as 5 and no larger than 12. Each student receives individual tuition throughout the year.

Our fees are low

We know that studying to be an actor can be costly. That's why at LSDA we keep our fees as low as possible without compromising our high standards. We offer limited and discretionary part scholarships in special cases. We also understand that auditioning alone is expensive and so we do not charge to audition.

We are in the heart of London

We are based in South Kensington, which is a central location, close to the West End theatre district and within walking distance to the Royal Court Theatre, cinemas, museums, cafes and restaurants.

We are independent

More and more acting schools are affiliating with large Universities and losing a lot of the characters that made them unique places to train. Through our independence LSDA is able to avoid bureaucracy and remain flexible to the needs of individuals who come and train with us.

Our Philosophy

The founding principles of the London School of Dramatic Art continue to remain the essence of what makes this school a unique and refreshing place to train. At LSDA we encourage team spirit by getting our students to work as an ensemble with directors and crew. The acting profession is often a collaborative endeavour and part of the training is to prepare students for the demands of working in the theatre and film as a member of the cast.

We foster a spirit of trust and courage in our students because we believe actors need to take risks. We encourage individuality and try to draw out the special talents in each and every one of our students. They are taught that a fine performer will have a strong sense of self but is unafraid to subsume it to a dramatic role.

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

OUR COURSES



Full-Time Courses:

1-year Advanced Diploma in Acting

- 5th October 2026 – 12th July 2027

1-year Foundation Diploma in Acting

- 12th October 2026 – 17th May 2027

Part-Time Courses:

2-year part-time Acting Diploma

(2 evenings per week & alternate Saturdays)

- Year 1: 8th Oct 2026 – 11th June 2027
- Year 2: 12th Oct 2027 – 15th June 2028
-

ACT 101 - Sunday workshops

(3 hours per week for 6 weeks)

- Start dates in Jan, April & Oct each year.



Short Courses:

Introduction to Drama School (2 weeks)

This course is run twice.

- 20th July – 31st July 2026
- 10th – 21st August 2026

Screen Acting (1 week)

- 7th – 11th September 2026

Audition Techniques (1 week)

- 14th – 18th September 2026

ADVANCED DIPLOMA IN ACTING

The Advanced Diploma is an intense and practical year's training in acting. This course covers many styles and techniques of performance as well as preparation for the profession.

More and more schools are offering one year acting courses and many graduates leave feeling that students on courses of longer duration were given greater priority. This is a real concern when you invest so much time and money into training. Along with the many advantages of training at LSDA, we pride ourselves in ensuring all students receive the best training possible and that each student's individual needs are met.

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

Requirements for entry:

- you must demonstrate a talent for performance
- you must be prepared to work and be self-disciplined
- you must be imaginative and courageous
- you must show that you will benefit from the course

This course is aimed at those who are looking to enter the profession. It is for talented students with either experience and/or previous training. Occasionally a student may be offered a place without either experience and/or training, if they have displayed exceptional talent/potential for the Advanced course during the audition process.



Overview

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

Throughout the year students can expect regular classes in acting techniques, Improvisation, text analysis, vocal training, singing, movement and dance, acting for camera techniques among others, all taught by dynamic working professionals.

In addition, there are regular performance projects that enable students to consolidate their learning and put into practice the new skills acquired in the many classes undertaken. The rehearsal sessions run on one afternoon a week during the term before becoming full-time for the final 2 weeks. The play chosen to be worked on during term one is often contemporary which is performed in-house to other students and tutors and a classical piece is selected for work on during the second term which is performed in-house before being taken to local schools.

In the final term students participate in two different public performance projects, both at professional theatre venues in Central London, giving the students the opportunity to showcase their talent to industry professionals as well as family and friends. Also during the final term students are given the opportunity to work on a scene or monologue which is then professionally filmed in high resolution and edited. The final piece is available for the student to add to show-reels or to send to industry professionals whilst still a student, and after graduation. We also send the clips out to agents and casting directors on their behalf.

LSDA endeavors to provide the skills and contacts needed for our graduates to begin life as a working actor.

Students on this programme study full time at all three LSDA venues between the hours of approximately 9am – 6pm, Monday to Friday. The year on average consists of three 12-week terms.



Modules

Acting

The development of each actor's individuality is central to acting studies at LSDA. An actor is his or her own instrument and as such it is essential that each student find a way to develop and utilise his or her own resources. There is also ongoing work on the Self, the principle being that you cannot truthfully play a character before you know yourself. Students will develop their acting skills by the use of exercises and techniques based on the works of some of the most renowned theatre practitioners: Strasberg, Meisner, Stanislavsky, Brecht, Hagan, amongst others. There are several different acting classes in any given week, each one covering different aspects of an actor's development. Some of the techniques covered include development of creative and honest transformation, the process of inhabiting the character, becoming aware of personal habits and tension points and how to find relaxation whilst being looked at. Through various exercises, the students will be encouraged to take away the pressure to create, freeing up the ability to listen and respond truthfully, they will experiment with simplicity and effectiveness. Students will also look at observing behaviour, understanding and applying given circumstances and the actor-audience relationship. As the year progresses the acting classes become more advanced and challenging, such as private moment and sense memory exercises.

Comprehensive scene study, sight reading, monologues and animal work modules are also covered. Through all the acting classes students will gain solid organic acting technique that they can apply to text, and to work on characters.

Improvisation

The art of improvisation enables the actor to act spontaneously in a scene. Even the most courageous actor has inhibitions in one form or another. Classes in improvisation allow these to be overcome in a creative and dynamic way. Students will use a host of exercises to open up imagination and allow quickness of thinking on one's feet.

Text Analysis

During the year students will study most of the important periods of theatre from Classical Greek to 21st Century British, from Shakespeare and Restoration to the playwrights of the Spanish Golden Age. Students will learn how to forensically examine a dramatic text to help them make active onstage choices. They will explore how this information can be actively used to develop a character's understanding of self, place, relationship and objectives.

There will be an Introduction to and exploration of the 7 basic acting questions. The students also learn the comprehensive techniques involved in breaking down a text for analysis using units and beats. They will detail the text with their objective, obstacle, motivation, and action choices. These choices are based on knowledge of the character's timeline and/or biography and the student's characterisation decisions. We will talk about different resources actors might use to answer these questions. The discipline of creating a script workbook is encouraged as a process to undertake at the start of all rehearsals, scene study and monologue classes for LSDA. This develops the practice for their ongoing careers so that they are then able to meet the standards required of them in a professional arena.

Voice

Voice is a vital component for the professional actor to be heard. Within the structure of the course, students will explore release and use of tension, breath capacity and effectiveness, development of tone and resonance, clarity and articulation, muscularity of the word, connection and credibility, use of the voice in varied texts. Voice blends with the acting and all other disciplines within the year training ensuring that students will leave the course able to analyse and use the voice whatever demands are placed on them as professional vocalists. On this course there are 3 different voice classes: Practical Voice, Accents and Voice and Text.

Movement / Dance

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

The Movement class starts in term 1 with exercises in trust and exploratory movement. This develops into exercises to increase spatial awareness and workshops in shadow work, gesture and physical characterisation leading to a Physical Theatre project in term 3.

In Dance, students will study a variety of Jazz, Latin and Ballroom styles of dance such as Waltz, Swing, Foxtrot, Cha-Cha, Rumba/Mambo, Argentine Tango, Quick Step and Tap. They will also work throughout the year on posture, basic fitness; strength & stretch, walking/posing and Eurhythmics.

Singing

The singing class is intended not only to develop the singing voice but also to improve the voice by increasing flexibility, improving pitch and experimenting with phrasing and tone. Students are taught to achieve a solid technique, the understanding of breath control and sound projection, and in such a way understand how to put it into practice – to perform and interpret a song. Singing at LSDA is not intended to produce professional singers but is focussed instead on the acting through song.

Additional Modules and Projects

Camera Techniques
Audition Technique
Weekly Life Coach Sessions
Guest Tutors
Preparation for the Profession
Rehearsal Projects, Graduation Productions and Recorded Monologue



Fees and Funding

2026/27 course fees are **£9,245** per year

The first £1,500 is to be paid on confirmation of place. The remaining amount is broken up into 3 instalments payable in advance before the start of each term.

Local authority grants are very rare. More common are contributions from charitable trusts. It is necessary to do your own research, since your eligibility for a particular charity may depend on your region, your background and your ethnic origin.

Term Dates

5th October 2026 – 12th July 2027

- Term 1: 5th Oct – 18th Dec 2026
- Term 2: 4th Jan – 19th Mar 2027
- Term 3: 5th Apr – 12th Jul 2027

FOUNDATION DIPLOMA IN ACTING

The Foundation Diploma is a full-time 1-year vocational training in acting.

This course provides basic training in acting and is for students with less experience. It is aimed at those wishing to gain experience and confidence in a drama school setting before embarking on a higher-level course at drama school or university, or for those wishing to learn more about acting and the performing arts.

The course aims to provide a comprehensive and rigorous training in the core skills of acting techniques, improvisation, textual analysis, vocal training, singing, movement and dance, among others, which contribute to the formation of a professional actor. In addition, there are regular performance projects that enable students to consolidate their learning and put into practice the new skills acquired in the many classes undertaken. All classes are taught by dynamic working professionals.

The first term is designed to set in place the necessary techniques which are the foundations of performance. Students will investigate the essential nature of performance. The second term is where students are able to explore creatively their individuality as an actor and begin to discover what professional direction you wish to take. The third and shorter term consists of full-time rehearsals towards an end of term production at a professional theatre venue in Central London. As well as the techniques and skills provided, students benefit from regularly meeting working actors, directors and other industry professionals who will give practical advice and information on different aspects of the acting world.

Those attending our Foundation Diploma course will not be treated as beginners but will be pushed and challenged to ensure the maximum amount of development.

LSDA may offer students a place on the Advanced Diploma in Acting programme after displaying exceptional talent and discipline on this course.

Students on this programme study full time at all three LSDA venues between the hours of approximately 9am – 4.30pm, Monday to Friday. The year consists of twenty-five weeks, delivered as three terms.



Modules

Acting

Students are taught exercises and techniques based on the works of Strasberg, Stanislavsky, Hagan, amongst others, that will give them the foundation of a solid acting technique. They study, and develop an understanding of, character behaviour and impulse. They begin exercises in creativity and imagination. Through our varied programme, we strive to foster each student's individuality as a beginner actor and help them find their own unique "voice".

In order to understand and have a foundation for creating characters different from themselves students will learn about themselves. They will be given many exercises based on them getting to know who they are, what makes them tick, their histories, loves, hates, beliefs, exploring themselves as a character all designed to get them to know, and appreciate their own instrument, and the tool box they will need to draw on in order to create truthful characters.

There will be acting workshops that work towards finding the actors natural place of neutral both physicality and vocally. Students will experience theatre games that will allow students to open themselves emotionally, to trust, to learn to communicate truthfully and to play, before they begin a series of exercises designed to introduce them to an organic way of working. They will explore how to find truthful emotional centre and transmit that to an audience by developing vocal and technical skills.

Students will also become familiar with different methods of creating physical characterisation. They will learn the importance of physical character choices and how that influences and conveys story. Students will be introduced to a variety of techniques that explore ways to create characters physically, these include the Stanislavkian principle of 'Characteristics', the four elements and animal studies which focus on the tempo, weight and mask of the animal and then learning to transfer the animalistic physicality to suit human characters. Throughout, the emphasis will always be on making choices that are faithful and suit the story they are telling.

During these sessions students will be guided through exercises that further encourage the actor to connect up to imaginary given circumstances in a truthful way using principles of Stanislavski's 'Magic If' and the work of Uta Hagen with regards to emotional substitution and endowment. They will hone their skills at connecting to their imagination and the emotional energy that can give. They will experience in practice the Uta Hagen exercise of being 'private in public' and then subsequently an improvisation with a partner that is detailed in given circumstances and will encourage truthful, impulsive pursuit of their objectives in action.

Theatre history is also covered, and the difference between technical versus organic acting.

Voice

Voice is a vital component for the student actor to be heard. From a foundation level, the students begin to explore release and use of tension, breath capacity and effectiveness, development of tone and resonance, clarity and articulation, muscularity of the word, connection and credibility. They begin to use the voice in varied texts. Voice blends with the acting and all other disciplines within the training ensuring that students will begin their understanding of how their voice 'works'. They begin to learn how to analyse and use the voice effectively within the performance demands that are placed on them.

Students are taught to identify their inherent vocal habits and how to begin to change and control their speech patterns. Voice work includes exercises to improve breath control in order to extend vocal range and flexibility.



Improvisation

The art of improvisation enables the actor to act spontaneously in a scene. Students begin to learn to access their innate spontaneity and imagination through improvisation. Even the most courageous actor has inhibitions of one form or another. Foundation Improvisation classes encourage the students to overcome these inhibitions in a fun, creative and dynamic way. The beginner exercises will help the foundation student to open up their imagination and quickness of thinking on their feet. It encourages them to play and enjoy the art of creating their own scenes and characters. The structure of a good improvisation will be explored using status, storytelling, blocking, the magic "if" and characterisation.

Devised Theatre

Students will use various exploratory devising techniques to devise and perform a piece of theatre. They begin to look at how different stimuli can contribute towards making theatre. They embark on an understanding of how non-naturalist theatre can be used and its effect; consider how space and atmosphere contribute to performance work. The foundation students work collaboratively as a group, taking joint ownership of their devised project under the guidance of their teacher/director.

Dance / Movement

Students learn the foundations of basic body conditioning and awareness. Beginner's contemporary and jazz dance techniques are practiced. Students also study movement in relation to character development which is an intrinsic part of acting. Students begin an awareness of the physical self that is essential in order for them to be able to change, shed and gain a new physicality in the process of character building. Students are encouraged to be physically fit, flexible and strong, in order for them to begin to access their full dramatic expression.

Singing

The students experience a beginner's singing course. It is intended not only to develop the singing voice but more importantly to encourage their confidence in hearing their singing voice out loud in the creative working space. The singing classes are aimed at the relevance to actors and their character work. They are encouraged to 'tell a story' with the song and treat it as an acting text expressed as a song for heightened effect.

Rehearsal Projects / Graduate Production

The students rehearse specific pieces; monologues, scenes, devised projects with a view to performance. Each performance on a foundation level is viewed as 'work in progress'. There isn't an emphasis on 'end result' so much as the individual's progress and creative development on the given project. It is an opportunity to put into practice the skills and techniques learnt during each of the individual classes. The first term and second term performances will be in-house to an audience of fellow students and tutors. It is essential they begin to experience the live audience situation. They then begin to understand their nerves and individual reactions to this experience in a safe environment which encourages their confidence in the performance arena. By the end of the third term their foundation graduate performance will take place in an established central London theatre to an invited audience of friends and family.



Fees

2026/27 course fees are **£7,995** per year

The first £1,000 is to be paid on confirmation of place. The remaining amount is broken up into 3 instalments payable in advance before the start of each term.

Term Dates

12th October 2026 – 17th May 2027

TERM 1:	12 th October – 11 th December 2026
TERM 2:	4 th January – 12 th March 2027
TERM 3:	5 th April – 17 th May 2027

PART-TIME DIPLOMA IN ACTING

The part-time Diploma in Acting is a 2-year vocational training in acting. This course provides a solid foundation in the skills of performance, enabling students to move on to further training or into the profession, depending on individual progress.

The 2 year acting course is a course designed for those who are starting off in acting, coming back to it after a break and / or cannot commit to a full-time training programme.



Students on this part-time course will be taught by the same instructors as our Diploma course and have access to the same facilities.

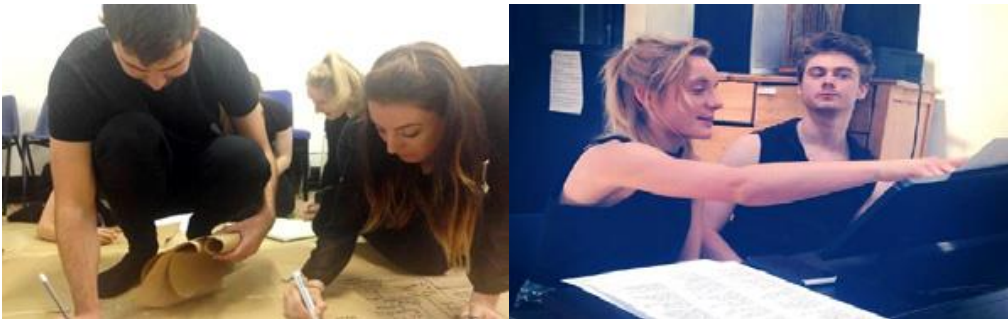
This course in acting is open to anyone over the age of eighteen who may have very little experience of acting or to those who show a natural ability in performance. Although students are not expected to have a high level of experience, they are expected to have, a good work ethic and to be dedicated.

Students on this programme study part-time at Bute Street between the hours of 7pm – 9pm, Tuesday and Thursday and for approximately 5 hours on alternate Saturdays.

Modules

Acting

Over the 2 years' students experiment with the various techniques developed by most of the leading theatre practitioners enabling each course participant to more freely access their acting potential. Finding the truth in a character is an essential aspect of any actor's approach to performance. This will be the major focus during the acting classes over the 2 years. The students are to encouraged develop their individual creativity. There will be studies of character behaviour and impulse, and animal work. Understanding the beginnings of textual analysis in some acting classes is covered. They may address related historical, political and social relevance, varying developments in styles of theatre and why writers were writing as they did. The students also learn the techniques involved in breaking down a text for analysis using units and beats. They then apply Uta Hagan's acting questions to their monologues, scenes and play studies. They detail the text with their objective, obstacle, motivation, and action choices. These choices are based on knowledge of the character's time line and/or biography and the student's characterisation decisions. They then apply this foundation knowledge of text analysis to their scene study, monologues, rehearsal projects and performances.



Voice

From a foundation level, the students begin to explore release and use of tension, breath capacity and effectiveness, development of tone and resonance, clarity and articulation, muscularity of the word, connection and credibility. They begin to use the voice in varied texts. They begin to learn how to analyse and use the voice effectively within the performance demands that are placed on them.

Students are taught to identify their inherent vocal habits and how to begin to change and control their speech patterns. Voice work includes exercises to improve breath control in order to extend vocal range and flexibility. Text work helps develop physical and imaginative control of the voice.

Movement

In movement you will cover spatial awareness, freeing the actor from habitual tensions, safe warm up techniques, finding neutral, moving as part of an ensemble, functional and expressive gesture, physical representation of inner life and using of the body as a means of expression. The students will also develop their ensemble skills and confidence in their physical ability with a view to broadening their physical vocabulary for devising work. They will also work on approaching character development with a focus on physicality. Students will also work on the Frantic Assembly Method.

Improvisation

Students begin to learn to access their innate spontaneity and imagination through improvisation. Foundation improvisation classes encourage the students to overcome these inhibitions in a fun, creative and dynamic way. The beginner exercises will help the foundation student to open up their imagination and quickness of thinking on their feet. It encourages them to play and enjoy the art of creating their own scenes and characters. The structure of a good improvisation will be explored using status, storytelling, blocking, the magic "if" and characterisation.

Rehearsal Exercises, Presentations and Graduate Production

During the 2 years of the course, students will be involved in several rehearsal exercise projects; this is where the students rehearse specific scenes, monologues and excerpts with a view to performance. This gives the students the opportunity to put into practice the skills and techniques they learn during each of the individual classes. It is essential they experience the live audience situation at the end of their module of work. They then begin to understand their nerves and individual reactions to this experience in a safe environment which encourages their confidence in the performance arena.

The first, second, third, fourth and fifth terms' performances will be in-house to an audience of fellow students and tutors. The pieces range from monologue work in their first term to contemporary and classic scene work in the following terms. By the end of the sixth term, a graduation performance will take place in an established central London theatre. Students have the opportunity to invite people from the industry to see them in this production, as well as their family and friends. Before the end of the course students will be advised on how best to take their career forward through individual tuition and guest lecturers from industry professionals.

Additional Modules

Additional modules may include:

Text Analysis	Professional Development	Singing
Camera Techniques	Basic Combat	Shakespeare Studies
Guest Directors / Speakers / Practitioners		



Fees

2026-28 course fees are **£4,150** for the entire 2-year programme

The first £500 is to be paid on confirmation of place. The remaining amount is broken up into 2 instalments of £1,825 to be paid in advance of the start of each academic year.

Term Dates

Year 1

8th October 2026 – 11th June 2027

TERM 1: 8th October – 3rd December 2026

Saturdays: 10th / 24th Oct, 7th / 21st Nov

TERM 2: 7th January – 11th March 2027

Saturdays: 16th / 30th Jan, 13th / 27th Feb

TERM 3: 6th April – 10th June 2027

Saturdays: 10th / 24th Apr, 8th / 22nd May and 5th June



ACCESS TO ACTING: ACT101

Do you have a secret ambition to be an actor? Or have you have been told you are a natural performer? Perhaps you want to improve your confidence and find a creative outlet to balance the stress of your work life. Would you like to try out acting to get a feel for the subject? Maybe you have some experience already but would like to refresh your skills. It is also a great opportunity to continue your learning and gain new techniques. Whatever your past experience our Sunday classes will enable you to have a weekly creative outlet without breaking the bank.

ACT101

There are 2 levels on this programme: Level 1 and Level Plus. Each level consists of 6 weekly workshops given on Sundays. Level Plus is a development from Level 1, and students need to complete this first level before moving on to Level Plus.

These classes are run by our team of professional actors and directors whose experience and energy will encourage and challenge you as you develop your talents. Students on our Sunday programme will be taught by the same instructors as our full time Diploma courses and have access to the same facilities.

All of our ACT101 courses are for all levels of experience. These courses are not talent based and so the focus is different than that of a full-time acting course. Our students are all from very different walks of life which creates a unique and inspiring creative environment.



Modules

Acting Techniques

You will begin with entertaining and lively exercises where you will be taught the basic techniques of performance. Through these exercises you will begin to explore your creativity and imagination, achieving an understanding of character behaviour and impulse. In these classes we will strive to foster your individuality and help you to find your own unique 'voice'.

Character Studies

One of the central skills a new actor needs to learn is how to get 'in character'. In these sessions, you will try out a variety of ways in which to create a character and assume a role. Through various exercises and techniques, you'll experiment with characterisation and start a journey towards creating dynamic and truthful characters.

As you go through the levels you will experiment with new ways to approach character development and apply your discoveries to exercises and scene work. You will then learn how to place these characters in relationships and bring them to life in a scene. You will also start to discover what your own habits and personal traits are – the way you walk, the way you hold yourself, the rhythm of your speech, etc.. Through this process, you will learn how to neutralise yourself in order to fully inhabit the life of another character, physically and imaginatively

Voice

The voice is a vital component for an actor. In these sessions you will begin to explore how breath capacity, clarity, articulation, connection and credibility affect the voice. You will explore the voice through the use of text, such as extracts from literature, poems and scenes from plays. You will learn how the voice works and its central place in acting and begin to master its use to shape a performance.

You will also be taught to identify your own inherent vocal habits and how to change and control speech patterns. Voice work includes exercises to improve breath control in order to extend vocal range and flexibility.

Improvisation

The art of improvisation enables the actor to act spontaneously in a scene. You will learn how to access your innate spontaneity and imagination through improvisation. Even the most courageous actor has some form of inhibition. These initial improvisation classes will encourage you to overcome your inhibitions in a fun, creative and dynamic way.

Monologues and Scene Study

In level 2 you will discover how to identify a monologue that will show off your acting strengths and be taught how to prepare the monologue for performance. You will develop confidence in addressing and engaging your audience and learn how a connection with the text can allow you a deep emotional understanding of character. Through practical application, your objective will be to sustain a character, and tell their story, for at least 2 minutes whilst remaining grounded in the context of the whole play.

Scene study is the class where you use all of your newly acquired acting techniques in actual performance. By working on scenes from different genres, you will discover your strengths and weaknesses in a safe and playful environment. You will gain performance experience while improving your craft. You will be taught the importance of personal research in understanding the historical, social and cultural themes of a play, and explore the responsibility an actor has to express the writer's ideas through storytelling to the audience.

Audition Techniques

In later levels you will work on audition techniques where you will comprehensively cover what you need to know to prepare yourself for the audition process. You will build up confidence and be encouraged to feel relaxed and empowered in an audition space. The topics covered will include: The dos and don'ts in an audition, how to prepare before an audition, what to do on the day of an audition, screen test and casting techniques, what to do at a recall audition, cold reading and what to do after an audition.

Additional Modules

Additional modules include:

Basic Stage Combat
Camera Techniques

Singing
Shakespeare Studies

Dates

Start Dates in 2026/27

- Sunday 25th January 2026
- Sunday 19th April 2026
- Sunday 25th October 2026
- Sunday 24th January 2027
- Sunday 18th April 2027
- Sunday 24th October 2027

Cost

Each ACT 101 level consists of a 20-hour workshop held on a Sunday for a period of 6 weeks. The cost of each level (6 weeks) is £125.



SHORT COURSES

Introduction to Drama School Summer School

(2 weeks)

The Summer Introduction to Drama School programme is a dynamic and exciting two-week course specifically designed for those interested in full-time actor training. It provides an excellent opportunity to experience vocational actor training at LSDA.

This programme outlines the components of our main full time acting diploma course and delivers training in all aspects of performance, including vocal work, character analysis and development, movement, improvisation, text analysis, scene study and audition techniques. There are two presentations of work at the end of each week of study. The first is a monologue showing in week one and then the course culminates in a presentation of scene work to showcase some of your newly acquired skills.

It is suitable for varying levels of experience from those who are just starting out to those with experience. Our small classes allow us to tailor the training for the individual. Students on the Summer courses will be taught by the same instructors as our full-time Diploma courses and have access to the same facilities. The LSDA has on occasion admitted a student to its full-time acting programme after displaying exceptional talent and discipline. Summer students wishing to be considered for admission to full-time courses should consult their summer tutors.

This course in Acting is open to anyone over the age of eighteen who may or may not have experience in acting or to those who show a natural ability in performance. Although students are not expected to have a high level of experience, they are expected to have, as with most of our courses, a good work ethic and to be dedicated.

The course is a full time course running Monday to Friday. This course runs twice so you can attend on either the dates:

- **20th July – 31st July 2026** ***OR***
- **10th – 21st August 2026**

Cost: £595.

A deposit of £100 is required to confirm your place. The remaining amount is due by the first day of the course.

Screen Acting Summer School

(1 week)

This course is a comprehensive introduction to acting for camera. It is suitable for varying levels of experience from those who are just starting out to those with theatre experience wishing to learn more about screen techniques.

On this course students will consider technical aspects of acting for the screen through exercises including frame size, hitting the mark whilst also building on their confidence by exploring various scenes and camera exercises. The skills learnt on this acting for camera course are relevant to all forms of acting. Scenes will be recorded, reviewed and analysed. Although the trainer may be able to provide a copy of some of your recorded class work, this course does not culminate in a show reel. Instead, we keep classes focused on learning techniques and confidence building. As well as learning to work effectively on script and presenting yourself advantageously on screen, students can expect to develop an understanding of character and textual interpretation. Sessions will cover areas such as sight reading, building a character, improvisation, and analysing and working with text. Students will also experience “mock” castings on camera using our scripts for commercial tests, television castings and film screen-tests. You will receive handouts of tips from casting consultants and actors on their experiences in castings.

This is a full-time course running Monday to Friday for one week.

The dates of the course are:

- **7th – 11th September 2026**

Cost: £395.

A deposit of £100 is required to confirm your place. The remaining amount is due by the first day of the course.

Audition Techniques Summer School

(1 week)

This course aims to inform and give students experience through mock auditions and classes in a variety of audition techniques. Workshops will cover all students need to know in order to best prepare themselves for the audition situation. We explore the dos and don'ts when auditioning and help students to start to feel 'at home' in the audition space. Topics covered will include:

- How to prepare before the audition
- How to brief yourself for the interview
- What to do on the day of the audition
- Cold reading
- Screen test techniques
- What to do after the audition
- What to do at a recall
- Audition dos and don'ts



This course is suitable for varying levels of experience from those who are just starting out to those with experience wishing to learn more about audition techniques.

This is a full-time course running Monday to Friday for 1 week. The dates of the course are:

- **14th – 18th September 2026**

Cost: £395. A deposit of £100 is required to confirm your place. The remaining amount is due by the first day of the course.



STAFF

Board of Directors



David Game
Chairman



Jake Taylor
Director & Founder

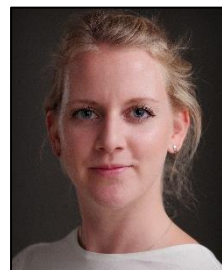


Urvashi Chand
Director & Founder

Management and Administration



Jake Taylor
Principal



**Caroline
Rupprecht**
Administrator

Teaching Staff



David Carlyle
Acting & Text



LJ Reeves
Acting (*Meisner*)



Holly De Jong
Acting



Paul Tate
Acting &
Stage Combat



Samantha Robinson
Acting &
Directing



Terry Smith
Acting
& Directing



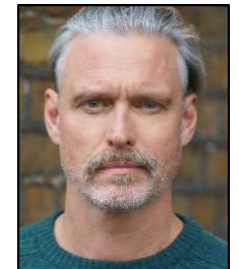
Kazeem Tosin Amore
Acting



Peter Rae
Impro



Russell Bolam
Acting &
Directing



Stephen Billington
Screen Acting



Wiebke Green
Directing



Roisin Rae
Movement &
Improvisation



Maggie Bain
Physical Theatre



Elia Alvarez
Dance



Helen Bang
Life Coach



Niall Walker
Voice



Sarah English
Voice



Suzanne West
Voice



Roel Fox
Singing



Lauren Hillier
Singing



Julian Brett
Singing



Bruce Guthrie
Directing



Jason Lawson
Acting &
Directing



Zoe Ford
Directing



Liam Reilly
Screen Acting



Alicya Eyo
Directing



Martin Derbyshire
Directing &
Resident Playwright



Ruth Carney
Directing



Scott Loader
Acting



Dionne Neish
Acting

Our teachers are professional actors, directors, performers, musicians and choreographers who are in touch with the current scene. They know what's going on and what students need to be taught to be prepared to meet the demands of the acting world today. Our staff take a practical and pragmatic approach to teaching our students the most relevant skills to become a successful actor.

Our style of teaching is not to impose methodologies but to provide the tools to enable students to become imaginative creative professionals. We encourage the individual talents in all our students and our aim is to assist them in realising their potential.

Guest Tutors and Directors:

Adam Meggido, Anna Jones, Benedict Hopper, Brigid Zengeni, Caroline Devlin, Charlotte Conquest, Dan Bernard, Dawn Murphy, Eleanor Rhode, Georgina Sowerby, Isabel Quinzaños, Juliet Prague, Lara Parmiani, Paul Robinson, Rachel Warr, Richard Neale, Salvatore Sorce, Siggilindal

Previous Tutors and Directors:

Abby Ford, Alison McKenna, Antoinette Walsh, Aoife Smyth, Becca Barrett, Ben Nealon, Bonnie Engstrom, Christopher Holt, Ciaran Dowd, Clive Perrott, Dan Coleman, Danielle Roffe, Danielle Urbas, Darren Ormandy, David Carlyle, David Newman, Dominic Hawksley, Edna-Mairi Holywell, Fiona Brown, Gemma Fairlie, Guy Michaels, Hamish Gray, Helen Dallimore, Howard Lee, Ildiko Solti, Imogen Church, Ingrid Grey, Izo FitzRoy, James Larkin, Jan Shepherd, Jane Lehrer, Janis Jaffa, Jennifer Glogan, Jessica Gerger, Jillian O'Dowd, Joanna Turner, Joao de Sousa, Jon Lee, Jonathan Slinger, Judy Browne, Kate Morrison, Kiren Virdee, Laurence Moody, Laurens Postma, Marianne Micall, Marilyn Scott, Michael Colgan, Nick DiCola, Noella Brennan, Oliver Kieran-Jones, Oliver Senton, Peter Ansoerge, Robert Emms, Roisin McBrinn, Ronnie McCann, Sam Goodchild, Sarah James, Sean Mccann, Shane Collins, Shona Harris, Stacey Jenson, Stephanie Street, Steve Watts, Steven Marcus, Teresa Churcher, Thomas Hescott, Thomas McGairl, Valdis Arnardottir, Wendy Dynan-Gleeson.

APPLICATION AND AUDITION

Application

The minimum age for courses is 18. Although there is no upper age limit, students must be of good general health and capable of undertaking the strenuous aspects of the courses. A good understanding of the English language is a crucial pre-requisite to applying to any of our courses.

Entry to our full and part-time Diploma courses is by audition. When auditions are held in person, they are held at our studios in London. There is no audition needed for the ACT101 or Summer courses.

There is no fee to apply or audition

Audition

Upon receipt of your application, we will respond within a week with confirmation of your audition time. You then normally have a few weeks until you come to audition. However, it may occasionally be a short period of time from receipt of audition date to the audition itself therefore, it is advisable that applicants should be prepared to audition at short notice.

Should you have any problems attending your audition on the date specified or do not receive notification within 10 days please contact us immediately on 020 7581 6100.

All applicants have the choice to send in a recorded audition. Until further notice all auditions are taking place digitally. For overseas applications, please see International Student section.

For the audition, you are asked to prepare 2 monologues, 1 classical and 1 modern. Both must be from published plays. You must learn these pieces by heart and should last around 2 minutes. Do be prepared for the possibility of being directed and performing them more than once. It is advisable to use pieces that you have worked with before. You will perform these 2 pieces to our principal, Jake Taylor, and perhaps another professional. After your performance, there will be a brief, informal chat between the audition panel and yourself. During in-person auditions, current students will be present in the school on the day of your audition to answer any questions you might have and help you get to know us as a school.

As a rule, we do not provide feedback to candidates on their audition and the decision of the audition panel is final.



International Students

Audition

At LSDA, we understand that it is not always practical to fly to the UK to audition, so we accept recorded auditions from those overseas.

You can digitally share your audition video with us via online file share websites. There are a number of free, no obligation file sharing websites, such as WeTransfer, MediaFire, Sendspace, or Yousendit. These websites often have a limit on the maximum file size that you can upload and send for free, so you may need to break your audition video into more than one file and upload each individually.

When emailing us a link to your file/s, please enter the subject or message as: 'Your Name, Course and Year of Entry, File Number', for example: 'John Smith, Advanced Diploma 2026, File 1 of 2'. Please also title the files in the same manner. Please email your links or requests for file sharing to admin@lsda-acting.com. We will respond within 10 working days with acknowledgment of receipt of your files.

When applying this way, we would like you to perform two audition pieces: one modern and one classical, each lasting around two minutes in length. Both should be from published plays. We would encourage you to choose pieces that you have previously worked on, if possible and appropriate. After you have recorded the audition pieces you will record yourself answering some pre-arranged questions about your past experiences, your reasons you are applying, your aspirations as an actor, etc...

You should only contact us with your audition recording after you have submitted your completed application form.



ABOUT US

Student Services

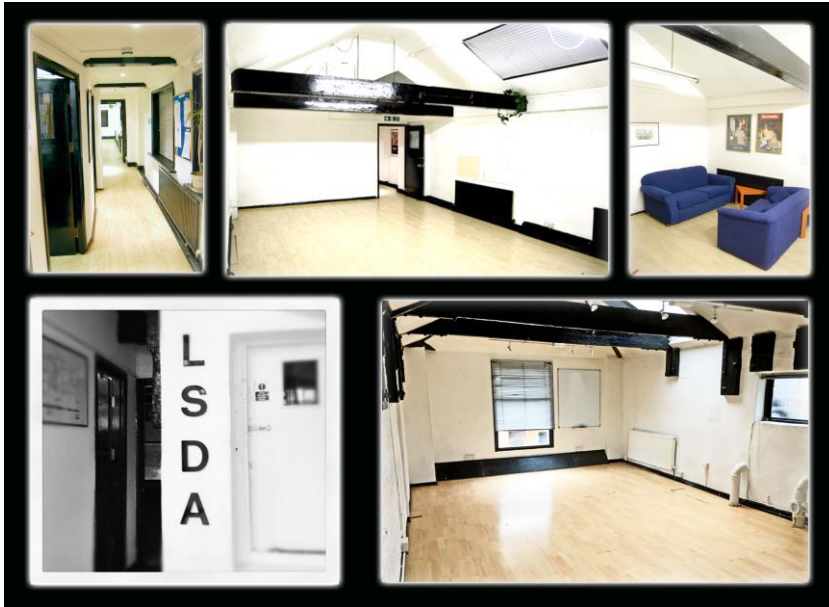
London School of Dramatic Art is a small college where each student is given individual attention. We look after our students' pastoral needs as well as their educational ones. Our staff are always available to support students and help them overcome any difficulties they may have during their training. We offer student welfare for other problems which may arise.

Before the first day of term, we organise an evening where students and staff meet informally. This social gathering is a wonderful ice-breaker and sets the tone for the year ahead, which is both personal and rigorous.

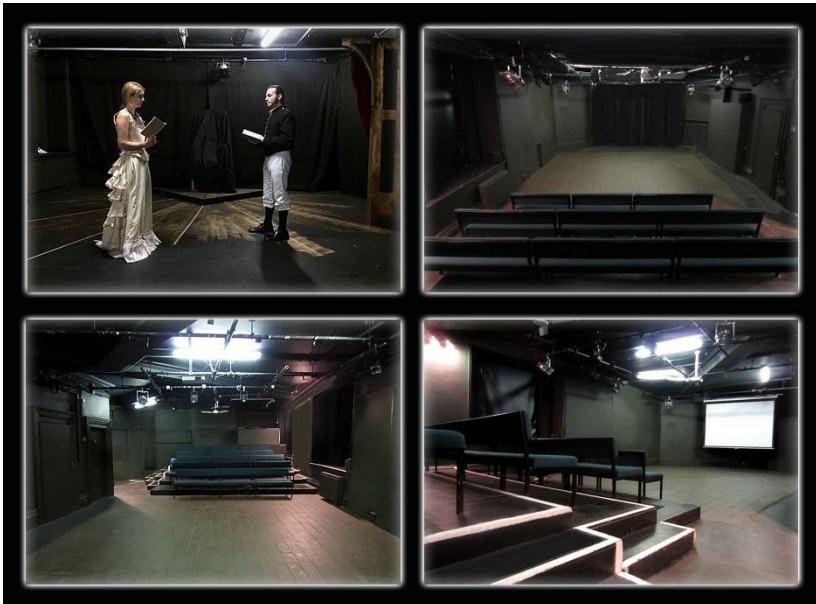
LSDA also organise various theatre visits and social events throughout the year.



Bute Street, South Kensington



Our main campus is at Bute Street in South Kensington. At Bute Street, we have a library of over 2,500 theatre, film / TV scripts, poetry, and other relative books.



Drayton Arms Theatre, South Kensington

Additional workshops/rehearsals take place at the Drayton Arms Theatre. The venue seats 50 in static, tiered seating and includes a dedicated prop room near the stage exit as well as a green room.

Resources and Facilities

The Bhavan, West Kensington



Dance and movement classes are held in the Bhavan Centre, West Kensington.

The Bhavan Cultural Centre also houses a theatre which is sometimes used for student productions. The Mountbatten Auditorium, is a 295 seat performing space set in the old church building section of the Bhavan.

Graduation Productions

For graduating productions, we use many different professional theatres.

In previous years we have used the following venues:

Trafalgar Studios, the Arcola, Theatre 503, Union Theatre, Soho Theatre, Old Red Lion Theatre, Oval House Theatre, the Battersea Arts Centre, Chelsea Theatre, Courtyard Theatre, the Lost Theatre, New Diorama, The Pleasance Theatre, The Lion and the Unicorn, Tabard Theatre and the Camden People's Theatre.

Location

The London School of Dramatic Art is situated in the heart of South Kensington, in the Royal Borough of Kensington and Chelsea, an exciting location full of art and culture with a host of theatres, cinemas, museums and galleries in the vicinity. The LSDA is also an easy distance to the West End and theatre district.

Royal Court Theatre

The Royal Court theatre is situated in Sloane Square and opened in 1956 with a commitment to producing new British and international plays. Its focus is on the dramatist as the fundamental creative force in the theatre. At the Royal Court, the writing is more important than the actors, the director and designer. Today its work shapes contemporary drama in Britain and overseas. It offers special discounts to students and has a good book shop.

Chelsea Theatre

The Chelsea Theatre is based on the Kings Road and ranks as one of London's major small theatres. It is dedicated to fostering new voices, with specific attention to Live Art and the community and aims to stage thought-provoking, innovative and ground-breaking productions.

Drayton Arms Theatre

The Drayton Arms was originally built in 1860 and then rebuilt to its current design in 1891. The theatre currently shows four weeklong productions interspersed with weekend short runs which include new writing, film, comedy and cabaret. It is also used as a rehearsal and training space. The aim is to build relationships with new and emerging production companies and to provide them with a cost-effective space to stage quality theatrical productions.

Finborough Arms

Founded in 1980, the Finborough Theatre is one of London's leading new writing venues. It presents new plays, revivals, music theatre and has recently become well known for its UK premieres of foreign plays, particularly from the United States and Ireland.

The Ciné Lumiere

Opened by Catherine Deneuve in 1998, the Cine Lumiere is an independent cinema showing European and world films, a mix of new releases and classics, retrospectives and themed seasons. Its repertory features over 900 screenings a year. There is an adjoining library. *The Ciné lumière is one of the best places in London to see movies, from classic revivals to emerging new talents... (Stephen Frears, director)*

Royal Albert Hall

The Royal Albert Hall is a centre of culture in the capital, home to the annual BBC Proms, and a key venue for performances by contemporary musicians such as Lady Gaga, classical concerts, ballet, opera, talks and live music film screenings.



Museums and Galleries

There are a large number of museums and galleries within walking distance of the college. They include:

- the Natural History Museum, which is housed in a spectacular Victorian Gothic building - described as the 'Cathedral of Science',
- the Science Museum, which is an exciting tribute to man's quest for scientific understanding,
- the Victoria and Albert Museum, which houses collections of every conceivable art form including textiles, furniture and metal work *and*
- the Serpentine Gallery, in Kensington Gardens is now one of London's premier venues for the temporary exhibition of modern and contemporary art.

Most of these Museums and Galleries are free of charge.

V&A Theatre and Performance Collection

A short walk from the college, the V&A is a great resource for the actor in terms of costume and period research.

The redisplay of the Theatre Collections at the V&A provides an exciting centre for the enjoyment, understanding and study of live performance.

The new gallery displays highlights from the V&A's extensive Theatre Collections and focuses on the process of performance, from the initial concept, through the design and development stages, to audiences' reactions. Arranged in three main themes - creating performance, staging performance and experiencing performance - the displays feature highlights from the Theatre Collections which include costumes, set models, stage props, original posters and playbills, theatrical prints, paintings, and photographs.

The largest of their type in the world, the Theatre Collections show the history, development and practice of the performing arts in the UK. The collections cover all the major performing arts sectors: drama, dance, opera, musical theatre, circus, rock and pop and popular entertainment. The objects range in size from stage machinery and architecture through to theatre tickets and tokens.



SOUTH KENSINGTON

Our Students

What Our Students Say

At LSDA, there is incredible support from staff who focus on enhancing each student's individual strengths. We are pushed to our limits, and our weaknesses are challenged—all within a close-knit, positive environment where you are made to feel completely safe to explore.

Hana Kovacs

2014, 1-year Foundation Diploma

My time at LSDA has been fantastic, life-changing. I've been served one epiphany after another throughout the year. I feel I've gained invaluable skills as an actor and a deeper understanding of my own voice and body and how to use it. LSDA's best quality is that it doesn't produce acting-robots, it focuses on our inherent strengths and stretches them and builds on them; whatever makes us unique becomes our weapon. As long as students commit themselves to the course, and are prepared to try out any technique, practise any skill, dare to be ugly, dare to play, then they will grow more than they would think is possible in the short space of one year.

Highlights for me are:

- Lots of individual attention to our development, and preservation of our unique abilities and identities*
- Excellent atmosphere combining warmth and safety with support and drive to improve*
- Preparation for being part of the industry, both by teachers and by guest speakers.*

Roel Fox

2014, 1-year Advanced Diploma

I really liked the fact that at LSDA we have the possibility to grow up in a safe environment. We had so many classes, covering a huge range of skills and techniques that are essential in preparation to become an actor (for example thinking about giving us a life coaching class is just brilliant). It's great to have so many amazing teachers, all so different, who are currently working in the industry as actors or directors.

Thank you LSDA! I changed as an actor and as a person. It was amazing.

Jérémy Azoulay

2014, 1-year Advanced Diploma

The acting and voice classes at LSDA were fantastic, as were the stunning directors we got to work with, I learnt so much from them all it's crazy! Dance with Miles was amazing, I have learnt so much.

LSDA is full of great people - good for very focused people

Samantha Spurgin

2007, 1-year Advanced Diploma

Thank you for the best two years of my life. If it hadn't of been for this course I don't know where I would have ended up. I have become a better person and hopefully a better actor.

Daniel Pomerance

2014, 2-year Part-Time Acting Diploma

I loved the close-knit family atmosphere as well as the dedication and perseverance of staff members.

Preya Emerve

2014, 1-year Advanced Diploma

LSDA is unique and special in so many ways and I think it can only grow and expand in its awesomeness. I will highly recommend this training to everyone interested.

Chloe Higham-Smith

2014, 1-year Advanced Diploma

Whilst at LSDA I found the scene study classes really beneficial. I liked the individual attention that each student gets, the close relationships you build with the staff and meeting people in the industry. Thank you.

Samuel Mattioli

2014, 1-year Advanced Diploma

An excellent week-long course. All scenes were recorded which gave the opportunity to playback and analyse the performances thoroughly.

Heather Seaton

2012, Screen Acting Summer School

Studying at LSDA was wonderful! As a small school it caters specifically to each student's specific talent. The headmaster Jake Taylor really invests a lot of time and care into each of his pupils ensuring that they really do get the best training possible. The classes and teachers are excellent, with all teachers being actors currently at work in the industry, meaning their teaching is fresh and passionate. I cannot praise this school enough.

Zoe Ford

2010, 1-year Advanced Diploma

Alumni

LSDA's graduates continue to have a successful career in the industry, both in the UK and internationally. They have achieved success as actors, directors and arts professionals, in film and theatre. Here is a small sample of what they have done:

Melia Kreiling - 2010 Graduate

Soon after graduating Melia landed her first role in the Neil Jordan-created TV series *The Borgias* (Showtime) as Bianca Gonzaga, playing alongside Jeremy Irons. She went on to work on television hits such as *The Bible* (History) and blockbuster *Guardians of the Galaxy* (Marvel), as well as art-house films *Committed* (S.Kliris) and *Suspension of Disbelief* (M.Figgis). Following these, Melia relocated to Los Angeles, CA. More recently Melia worked as a series regular on the hit TV show *Tyrant* (FX Networks), appeared in 2016 in the films *DXM* (A.Goth) and *Healer* (J.Erskine). She is currently playing Alycia Vrettou, one of the lead characters, in *Salvation* (CBS).

Susanna Cappellaro - 2008 Graduate

Susanna has featured in the award-winning feature film 'Berberian Sound Studio' as Veronica and as Naomi Collins in Tim Burton's 'Dark Shadows'. Other credits include the film 'L'Assenza' by Jonathan Romney, a BFI funded short inspired by old Antonioni movies, a Journalist in Matteo Pellegrini debut feature 'Notte Finisce con Gallo' filmed in Turin, leading role Gabrielle in 'Avenue to Nowhere' and her own company Perennial Theatre Company.

Jennifer Monk - 2008 Graduate

Jennifer's Devising Theatre Workshop was selected to be 2012's International Youth Arts Festival of the year and Jennifer herself won Star Central's Most Promising Actress of the month for February 2014. She is also the Theatre Manager of Club Voltaire, a theatre in North Melbourne for established and emerging artists. She is an acting coach at the Australian Theatre for Young People in Sydney & coordinates acting workshops in rural areas. Jennifer is currently in Melbourne Australia where she is acting, producing and directing theatre, film and digital media. Her latest credits are 'The Association' which premiered this year and is now in development with some companies who want to turn it into a feature. Her latest project she acted and produced is called 'Last Breath', a web series inspired by the stories of real Australian women executed or imprisoned for life for murder. She founded Girls Act Good in 2013 and would love your support to help us continuing to create work by women.

Dominique Tipper - 2012 Graduate

Dominique appeared in the film *Fast Girls* as Sarah, *Vampire Academy* as Gabriela and in the sci-fi thriller *DxM* as Maddie, alongside another LSDA Graduate Melia Kreiling. In television, Tipper was cast in a main role in the 2015 SyFy science fiction series *The Expanse* playing engineer Naomi Nagata.

Waj Ali - 2012 Graduate

Waj is currently touring with the National Theatre Production a new play called "Love". He recently played Baz in the TV Series *Witless and Constable Berwick*, a series regular, in *Carnival Row* alongside Orlando Bloom and Cara Delevigne. Other credits include – for TV: Stan Lee's *Luck Man*, *The Attack*, *Strike: The Silkworm*, *America's War on Drugs*, *The State*, *Da Vinci's Demons*, *Tyrant*, *For Film: 90 Minutes*, *Good People*, *Hyena*, *Red 2* and for *theatre: Occupational Hazards*, *Change Cloths*, *Theatre Party*, *The Rest of Your Life*, *Nahda*, *Fear*, *King Lear*, *Man and Boy*, *The Boyband*, *Suffering in Sirens*.

Josefine Reich - 2010 Graduate

Josefine recently performed in *Julie* by Polly Stenham at the National Theatre

Jaime Adalid - 2010 Graduate

Jaime Adalid is a successful actor and producer in his native Spain, some of his most well-known films are *Faraday*, *Buenas noches, dijo la Señorita Pájaro & Fuego*.

Jake Graf - 2011 Graduate

Jake recently played *Gaston De Caillavet* in *Colette* directed by Wash Westmoreland starring Keira Knightley, Denise Gough, Dominic West, Fiona Shaw and Eleanor Tomlinson. Jake is an actor and writer, known for *Chance*, *The Danish Girl* and *Brace*.

David Z Miller - 2015 Graduate

David is currently filming *Anxiety* (TV Mini-Series) where he plays Justin. Among his many credits are the film *Red Sparrow* and the TV shows *The Alienist* starring Dakota Fanning, *Ransom* and *Mars*.

Carla Harrison-Hodge - 2012 Graduate

Carla's theatre credits include *Amadeus* (National Theatre), *The Fruit Trilogy* (Southbank Centre / West Yorkshire Playhouse), *Sweatin' it Out* (Stratford East), *Boyband* (Pleasance) and *Can't Stand Up For Falling Down* (Lantern Theatre). Her TV and Film credits include *Rose in Fresh Meat* (Channel 4), *Colette* (Tiger Aspect/BBC), *I Want My Wife Back* (BBC), *Abdullah* (Ne'er Do Well Films), *Nina* in *Bad Dates* (Channel 4), *Florence* in *The Owl* and *the Pussycat* and the female lead in the film *Tokophobia*.

Zuzana Spacey - 2018 Graduate

Recent graduate Zuzana performed *Joy Division* at The London Theatre upon graduation and went straight into *Twelfth Night* at the Young Vic.

Mathilde Auneveux - 2015 Graduate

Mathilde recently played *Josephine Besson* in *Jusqu' à la garde* (Custody) directed by Xavier Legrand. This film won Best Screenplay in Miami Film Festival, was officially selected for the Toronto Film Festival, winner of the Silver Lion, *Lion of the Future* at the Venice Film Festival and winner of the Audience Award for European Film at the San Sebastian Film Festival.

Harry Anton - 2011 Graduate

Harry performed at The Southwark Playhouse in 'Through The Mill' playing the role of Judy Garland's ex-husband Sidney Luft. Harry has also toured the UK as Macbeth and as Tybalt in *Romeo and Juliet* with Immersion Theatre Company. Among his numerous other credits are *Titus Andronicus* (The Cambridge Shakespeare Festival), *The Picture of Dorian Gray* (White Bear Theatre), *King Lear* (Guildford Shakespeare Company) and *The Vikings* at Helgeland (Firstborn).

Zoé Ford - 2010 Graduate

Zoe is currently the assistant director for *The Lehman Trilogy* by Stefano Massini at the National Theatre directed by Sam Mendes with Simon Russell Beale, Adam Godley & Ben Miles. The *Lehman Trilogy* will transfer to New York for a limited run in March 2019 before returning to London at the Piccadilly Theatre from May 2019.

Mariana Guedes - 2014 Graduate

Upon graduation Mariana landed herself the part of Mel, one of the lead roles, in *Água de Mar*, a long running Portuguese TV show.



CONTACT

How to get in touch



ADDRESS

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email: admin@lsda-acting.com

Web: www.lsda-acting.com

To download an application form, booking form or a factsheet for any of our courses go to the Applications and Prospectus page of our website. Alternatively, you can request a copy by calling us or dropping us an email.

TRAVEL DETAILS

Underground

LSDA is a couple of minutes' walk from South Kensington underground station, which is serviced by the District, Circle and Piccadilly Lines. From the tube walk up Old Brompton Road and take the second right onto Bute Street.

Buses

The following bus routes stop near LSDA:
14, 49, 70, 74, 345, 360, 414, 430, C1

Car

You are not advised to drive as there is no free parking near LSDA on weekdays. For current parking options, you can check the local council website for Kensington and Chelsea.

