Cambridge

Training College Britain

Media and Cinema

OVERVIEW

The best way to learn Acting for Film is to experience the process of acting on film. Our students begin acting in front of the camera from the start of the program. Every week, students practice techniques and skills in a range of disciplines that include exercises and scenes shot and reviewed by entertainment professionals.

The One-Year Acting for Film Program is a full-time intensive conservatory program in which students gain hands-on experience in acting for the camera while studying under our faculty of working actors who have appeared in projects ranging from Hollywood and independent films, to Broadway and Off-Broadway productions, television, and web series.

From the first day of class, students are immersed in a hands-on educational environment that focuses on the fundamental creative and technical skills needed to act in motion pictures and television.

Students complete the program with shot and edited materials from class exercises, as well as live performance and multi camera shoot experience. As the year progresses, students continue to develop and advance in their acting work by increasing their experience level and skill set. Instruction and film exercises are geared towards helping students complete individual projects and production goals that combine to increase the quality of their on-camera work.

WHAT YOU WILL LEARN

Students enrolled in the One-Year Acting for Film Program who successfully complete the program will achieve the following production goals and demonstrate the below skill sets:

- On-camera skills and techniques used by industry professionals.
- Story structure as it applies to the actor.
- Single and multi-camera requirements and set protocol.
- Directing, Cinematography, and Editing fundamentals for the actor.
- Physical and vocal awareness and engagement.
- Professional film, commercial, and television audition skills.

WHAT YOU WILL ACHIEVE

- Shoot, edit, and act in on-location and studio footage.
- Audition live in front of NYFA filmmakers.
- Perform Meisner Technique, Scene Study, and Improvisation before a live audience.
- On-camera performance of a film scene shot and edited by a team of professionals.
- Choreograph and shoot a professionally edited combat scene.
- Shoot multi-camera scenes with a live edit.
- Exposure to agency, casting, and management professionals.

Please Note: curriculum and projects are subject to change and may vary depending on location.
Students should consult the most recently published campus catalog for the most up to date course information.

COURSE DESCRIPTIONS

> *One of the things about acting is it allows you to live other people's lives without having to pay the price.*
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> *- Robert De Niro*

ACTING TECHNIQUE
The primary elements of the actor's practice and essential tools are the focus of this class, particularly those required on shoots where a scene partner is not present. Students will work on monologues from theatre and film sources that will help them learn how to command attention at auditions and professional performances.

ACTING FOR FILM I
Students are introduced to set protocol, vocabulary, and provided with an environment built to build confidence and experience on camera acting. The primary emphasis of this class centers around the technical requirements and practice of film acting, including lessons on how to adjust the performance for specific shot sizes, finding the arc of the character, and learning to maintain the integrity of the script while shooting out of sequence.

MEISNER 1
A study of the approach to acting formulated by the late Sanford Meisner. Largely based on listening and observation, the Meisner technique helps actors to act and react truthfully by being grounded in the reality of the moment.

VOICE AND MOVEMENT I
Students learn to access the natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension while increasing access and involvement with their body while acting, and becoming physically "present" in their work and resulting in a greater awareness of the primary tools of the actor.

SPEECH I
In this introductory class, students work with basic elements of speech, such as anatomical awareness, use of the articulators, and operative words in text according to the principles of Skinner and Knight-Thompson speech work.

FILM CRAFT
An exploration of filmmaking that includes classes in Directing, Cinematography, and Editing with additional instruction on the process of screenwriters and producers. Learning the roles of all the players on a film set dramatically increases the actor's ability to collaborate with filmmakers in developing dynamic performances. Students will participate in an in-class shoot, utilizing skills gained in the course.

IMPROVISATION I
Students learn how to skillfully nurture their instincts and freely release their creative impulses. Through a variety of exercises designed to help cast off inhibitions, actors experiment with group dynamics and individual expression vital to vibrant and truthful performance and leading to greater access to imagination, the skill to develop a scene from a single suggestion, and an innate understanding of the development and structure of improvised scenes.

INTRO TO AUDITION TECHNIQUE
Students learn about the etiquette, practice and procedure of audition structure along with techniques to effectively deliver successful performances in the high pressure landscape of casting.

SHAKESPEARE
Students are exposed to the breadth and range of Shakespeare's work and his requirements of the actor to expand the range and depth of their characterization and performances and to gain deeper insight into text, image, action and the use of rhetorical devices in the work of the actor.

TEXT IN ACTION
This course teaches core skills necessary for maintaining the integrity of character and performance when shooting out of sequence. Students examine contemporary playwrights and screenwriters through a modern analysis of plot structure and the extraction of given circumstances to create rich dimensional performances using textual resources.

DIALECT TRAINING (YEAR-ROUND)

In year-round optional work sessions, actors can study a General American Dialect, practice IPA work, and delve into the art of dialects.

PERFORMANCE ANALYSIS I

Students will view and participate in discussion of pivotal film performances to develop an appreciation and technical understanding of the methods, choices, and effects of various styles of acting. This course develops students' ability to assess and draw key lessons from viewing the work of master actors in key film performances.

SCENE STUDY I

Students learn to develop the arc of a scenes, and develop awareness of the evolution of scenes from moment to moment, including the ability to break scenes down into units or "beats." Students incorporate the various disciplines covered throughout the course into their work for a live presentation at the end of the year.

ACTING FOR FILM II

Students apply training learned in Acting for Film I to in-class exercises and script preparation for studio and location shoots. Scenes will be screened for critique in class before students prepare for their final four-day shoot on location with a five-member production team.

SCENE STUDY II

This course advances lessons learned in Scene Study I by incorporating work on text, including scene structure and the arc of dramatic action in scenes while utilizing the actor's imagination to develop a world based on given circumstances of the script or screenplay. Key lessons involve the evolution of beat development and its contribution to rising action as well as the collaborative relationship necessary for effective scene work between partners. Students learn the value of rehearsal and the role of improvisation in work on scripted scenes as well as how to diversify their creative choices and develop fully fleshed characters. Students also gain experience presenting their work in front of a live audience.

VOICE AND MOVEMENT II

Students focus on utilizing the physical and vocal awareness and techniques learned in Voice and Movement I and continue with ever more demanding physical work designed to heighten performances and dealing specifically with the development of character.

IMPROVISATION II

Improvisation II continues to encourage students to skillfully nurture their instincts and release creative impulses using a variety of individual and group exercises. Students progress through the evolution of short form improvisational exercises into long form scenes. The class culminates in a public performance at the end of the year.

COMBAT FOR FILM

Students learn how to safely portray choreographed fights for the screen. Communication, sequence, and signaling are explored and practiced in the development of fight sequences and exercises that are filmed and critiqued in class.

PERFORMANCE ANALYSIS II

Students develop and evolve their perception and analysis of film acting. Pivotal modern film performances are investigated as students hone their ability to transform a traditional audience perspective into a working professional's perspective that utilizes film performance as a master class for the actor.

THE BUSINESS OF ACTING

Instructors assist students to understand current trends in headshots, résumés, representation, reels, and casting. Students are exposed to marketing skills, tools necessary for securing interviews with casting directors and agents, and proper etiquette for dealing with industry professionals during the audition and interview process.

ACTING FOR TV

This course introduces students to skills and techniques necessary for translating performances from single-camera production to multi-camera production. Students focus on performing two basic three-camera television genres. They learn the pre-production process including individual preparation, rehearsal, and last minute script or blocking changes and experience the speed that is part of television production. Each student will perform in scenes from each genre, supplement the technical crew in production duties, and act as background extras or under-fives.