

ACTING FOR THE SCREEN

6-Session Workshop

This series of six classes will demystify the art of acting on screen. Using scenes from local and international films, each week there will be a different concept to focus on such as 'getting to know the camera', relationships, intentions, scene structure and continuity. Actors will rehearse, the results will be filmed, and we will spend time analysing what works and why. The course will be particularly useful for theatre actors who want to understand how to pitch their work for the screen.

There will be an option to work with Directors doing the [**SHORT FILM WORKSHOP**](#) course on Wednesday nights in August / September.

About Katherine McRae

After Katherine graduated from Toi Whakaari she worked as an actor in theatre, television, film and radio. In the late 1990s she began to direct theatre. She won many accolades for her work, for example, her production of Henrik Ibsen's *An Enemy of the People*, set in 1880s New Zealand, won six Chapman Tripp theatre awards including Director and Production of the year in 2003.

In 2005 Katherine took a role on *Shortland Street* and later she became a Director of the show. She has also directed for television shows *Nothing Trivial*, *Go Girls* and *Filthy Rich*. Her short film *Abandon Ship* has screened at various international film festivals including Toronto's TIFF Kids Film Festival 2016 and the Los Angeles Women's International Film Festival. She stars in the Television New Zealand telefeature *Catching the Black Widow*. She is also a writer and teacher.

Schedule and Outline

Monday 30 July

- 1) GETTING TO KNOW THE CAMERA

Great screen acting is a dance between the actor and the camera – they need to work together. The hardware that actors are surrounded with on set can be intimidating. The group will be guided through a series of exercises to familiarise them with camera and sound equipment and address concerns about crew, hardware, shots, camera moves, set protocols etc.

Monday 6 August

- 2) RELATIONSHIPS

Actors are constantly working on two levels – they have a relationship with the other actors as well as relationships with other characters.

Watching two actors working well together and really sparking off each other is exciting in the way a sports match is – unpredictable and thrilling to watch. The more actors trust one another and take risks and have fun together, the more their work improves.

Monday 13 August

3) INTENTIONS

As well as knowing lines, actors need to know their character's intention in the scene. Why did the writer write this scene? How does the scene further the story? Why is your character there and what do they want?

We will work with simple, yet active intentions that can be easily remembered and internalised and explore how including the other character in your intention helps to intensify the relationship.

Monday 20 August

4) SCENE STRUCTURE

What gives a scene its structure? This session will look at the emotional arc of the scene, identify the turning points and explore how we can enhance dynamics and changes of pace. Without these, the scene can 'flat-line', that is, be dramatically dead.

Monday 27 August

5) LOCKING THINGS DOWN vs KEEPING IT FRESH

What needs to be locked down in a scene and what needs to stay fresh? We will discuss physical continuity and how we honour that while keeping emotionally spontaneous, staying open and keeping a sense of play between the actors. It is important to prepare thoroughly but it is vital that actors trust their instincts.

Monday 3 September

6) EXPLORING CONTEXT

The audience 'read' everything they see and hear. Apart from everything the actor does, other things help to tell the story. The audience are getting information from costume, makeup, design decisions, shot choices, the context of the story, the music and sound etc. Being aware of these elements reminds the actor that their job is not to 'tell the story' but to play the scene as truthfully as they can from moment to moment.

VENUE

Upper Chamber
Toi Poneke Arts Centre
61 Abel Smith St, Te Aro

TIME

Mondays 6:30pm-8:30pm
30 July – 3 September

COST

\$120 for the full six sessions (payable in advance)

REGISTER

To apply, please send

- your CV
- a photo of yourself
- a paragraph explaining how the course will benefit you and what aspect of your craft you would like to work on

to Kathy McRae kmcrae0401@gmail.com

Applications close midnight Thursday 12 July 2018.