

BERRIDGE PROGRAMS

BERRIDGE FRANCE CLASS SCHEDULE – ACTING PROGRAM

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
8:30 BREAKFAST	8:30 BREAKFAST	8:30 BREAKFAST	8:30 BREAKFAST	8:30 BREAKFAST	10.00 Breakfast	10.00 Breakfast
9:00-9:30 Group Meet-Up	9:00-9:30 Group Meet-Up	9:00-9:30 Group Meet-Up	9:00-9:30 Group Meet-Up	9:00-9:30 Group Meet-Up		
9:30-11:00 ACTING TECHNIQUES	9:30-11:00 SHAKESPEARE	9:30-11:00 ON CAMERA	9:30-11:00 ACTING TECHNIQUES	11:00-12:30 ON CAMERA	FIELD TRIP	
11:00-12:30 SHAKESPEARE	11:00-12:30 MOVEMENT	11:00-12:30 TEXT IN PERFORMANCE	11:00-12:30 MOVEMENT	11:00-12:30 ACTING TECHNIQUES	FIELD TRIP	
12:30-1:30 LUNCH	12:30-1:30 LUNCH	12:30-1:30 LUNCH	12:30-1:30 LUNCH	12:30-1:30 LUNCH	FIELD TRIP	12:30-1:30 LUNCH
1:30-3:00 MOVEMENT	1:30-3:00 ON CAMERA	1:30-3:00 ACTING TECHNIQUES	1:30-3:00 TEXT IN PERFORMANCE	1:30-3:00 SHAKESPEARE	FIELD TRIP	BEACH DAY
3:15-5:15 *ELECTIVE CLASS	3:15-5:15 *ELECTIVE CLASS	3:15-5:15 *ELECTIVE CLASS	3:15-5:15 *ELECTIVE CLASS	3:15-5:15 FREE	FIELD TRIP	BEACH DAY
5:45 DINNER	5:45 DINNER	5:45 DINNER	5:45 DINNER	5:45 DINNER	DINNER OUT	5:45 DINNER
7:00-9:00 Optional activities/rehearsals or coaching	7:00-9:00 Optional activities/rehearsals or coaching	7:00-9:00 Optional activities/rehearsals or coaching	7:00-9:00 Optional activities/rehearsals or coaching	7:00-9:00 Optional activities/rehearsals or coaching	Open Performance Night	

*Choose from Musical Theatre, Directing, Improvisation or Writer/Performer

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ACTING MAJOR – CLASS DESCRIPTIONS

All Acting Program students take the following five “core classes” on rotation:

ACTING TECHNIQUES: Hone techniques that help you gain truth in your acting and perfect the skill of being truthfully “in the moment” on stage. Improvisation exercises and drama games help you explore new techniques in freeing your voice, imagination and physicality. Script analysis techniques are taught as actors breakdown scripts into beats and objectives, making strong ‘action’ choices. The work of acting theorists such as Stanislavski and Brecht are explored as well as ensemble theatre making techniques such as Viewpoints and the work of Frantic Assembly.

TEXT IN PERFORMANCE: Explore both traditional and experimental forms of dramatic literature, learning how to approach blocking and staging with a view to creating professional performances from unusual and challenging material. Class discussions centre on ways of honouring the text of a playwright while, at the same time, creating truthful and visually exciting performances. Learn how to choose and polish monologues for audition settings, particularly for college theatre auditions.

SHAKESPEARE: Historical evidence shows that Shakespeare’s actors were given only their own parts: cue scripts that consist of their character’s lines, and the two or three words that cue each line. This class recreates these conditions and explores the original practice techniques championed by Patrick Tucker. The class equips students with the skills to identify clues in their text that allow them to perform scenes and plays with no group rehearsal. In class we work on blocking and the demands of thrust staging - performing cue script scenes and monologues and critiquing them as a group. Students have intensive one-to-one coaching on scenes which are then presented in a final performance.

MOVEMENT: This course develops individual physical presence, encouraging actors to better understand the relationship of the body to the performance space. The course includes chorus work, tableau, characterization, physical narratives and abstract expression as actors begin to find ease in working physically with others through ensemble dynamics. Energy work such as yoga and Tai Chi increase body awareness, flexibility and range of expression. The physical practices of Jacques Lecoq, Peter Brook, Phillippe Gaulier, Augusto Boal, Miranda Tufnell and Steve Paxton are discussed and there is a special workshop working with hand-made neutral masks which give actors heightened sense of discovery, awareness of the space, a greater presence and a profound awareness of self.

ON-CAMERA ACTING: Students are filmed performing cold readings from contemporary monologues and industry sides with a view to preparing for life as a working actor. Analyzing “before and after” footage, students learn the subtlety and specificity required to perfect the skill of acting on-camera. A special emphasis is placed on the technique of using the actor’s imagination as a means to build character and make choices quickly, particularly as it applies to an audition setting. A series of improvisational exercises teach actors how to be genuine and spontaneous, creating truthful and bold performances on film.

ELECTIVES (Choose one for the duration of the program)

DIRECTING: This course explores the tenets of directing, beginning with script analysis and basic staging techniques. Emphasis is on understanding the role of the director, approaching a text, methods of communication with actors, and understanding the elements of a scene. The class takes a special look at directing “site-specific” work, using locations outside a traditional theatre space. Students direct work from the Writer/Performer class for a special showcase.

MUSICAL THEATRE: Choosing pieces that fit their vocal range, actors work on an individual song for performance, receiving one-on-one direction alternately with a choreographer and a vocal coach. The group will work on several ensemble numbers to be performed at the Final Showcase, mastering the music and choreography, as well as how to effectively act through song.

WRITER/PERFORMER: Students discover their unique voice and how to translate their work into a dramatic performance. Daily “writing prompts” are given to get the imagination and the pen going as students work towards writing their own piece for a special performance evening. They will also have their piece cast and directed by our directing students, gaining a fuller understanding of how their words can be interpreted and staged to inspire an audience.

IMPROVISATION: Students hone their moment-to-moment reflexes onstage through a series of games and exercises. Emphasis is on building truthful, creative scenes through collaboration rather than trying to “entertain” the audience. Actors form an “Improv Troup” which performs several times during the program.