

ACTING FOR FILM



NEW YORK FILM ACADEMY

www.nyfa.com

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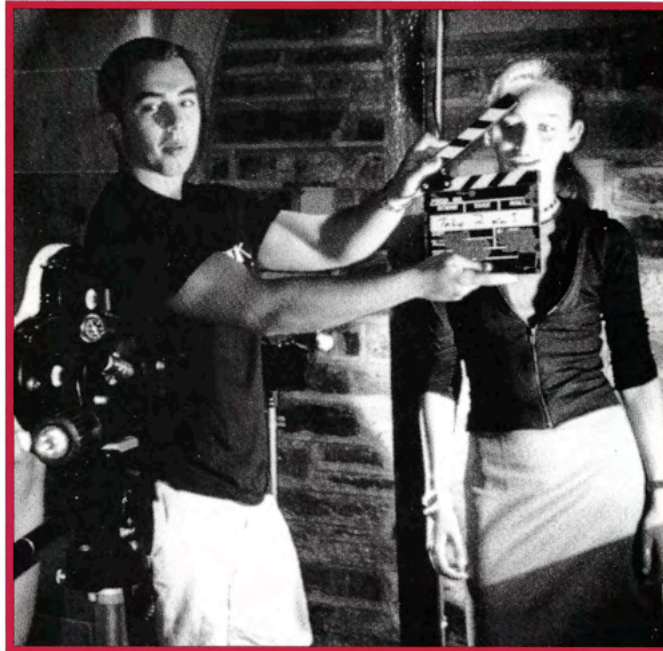
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“Our Workshops are for people who want to eat, drink, live, and breathe acting.”

PHILOSOPHY

The Academy was founded eleven years ago on a belief that a top quality education in acting and filmmaking should be accessible to anyone with drive and ambition. Originally the school opened in Robert De Niro's Tribeca Film Center. Today, we occupy its own building, centrally located in Manhattan's Union Square, as well as complete school facilities at Universal Studios, King's College London, and other locations around the world.

Each year hundreds of students of all occupations, races, ethnicities, and ages from around the world benefit from the extraordinary education offered at the New York Film Academy. Today, little more than a decade after the first students graduated, the New York Film Academy is considered one of the most prominent fixtures of film education in the world.



It is the belief of the New York Film Academy that the most significant art form of our time is the moving image. **Through the medium of film, individuals, communities, and nations express their most profound visions of humanity to the world.**

The New York Film Academy was designed for a new generation of actors and filmmakers who share a common passion and want to learn by performing immediately in a hands-on intensive program.

Both acting and filmmaking demand the integration of many kinds of knowledge. **It is this integration that**

distinguishes the New York Film Academy from many other schools.

The curriculum of the New York Film Academy is constructed around a philosophy that balances in-class instruction by award-winning instructors (See pages 34-35) with an intense exploration of the medium through practical, hands-on work. For us, students **learn their craft by doing.**

WORKSHOP LENGTH

For many students, the time and tuition required to complete a four-year university program are impractical burdens. Orson Welles once stated, "If you give me three days, I can show you the ABCs of film." The New York Film Academy gives our students a bit more time—our programs run from four weeks to one year.

Our goal is to give students essential tools

and practical hands-on experience for acting in films. This lays a solid foundation for future work. The students themselves will apply what they have learned to whichever path they take. We believe that students provide the talent; we provide the instruction and structure. It is the students' drive and creative ability that carries them forward.

At the New York Film Academy, students learn acting by doing just that—acting. Students are challenged to act truthfully moment to moment and breathe emotional life into the characters and roles they create. Those who accept this challenge will find that the rewards enrich their lives for years to come.

"Love art in yourself and not yourself in art." —Konstantin Stanislavski

ART OF ACTING

IN THE BEGINNING

We imagine a group of people around a campfire, many thousands of years ago. They are captivated by one person lit by the flickering fire whose voice, gestures, and movement express emotion, embody a character, and tell a story. For a while this prehistoric audience is mesmerized by the performance, at once transported beyond the daily struggle to survive and awakened to powerful emotions they share with each other.

Not much has changed for actors and audiences; only the storyteller has moved from the campfire into the theater, the cinema, the television, and now the computer. No matter what the medium, the actor's objective is the same: to find a way to communicate human experience and emotion.

The methods of acting have changed a great deal: from masks used in Egyptian passion plays, Greek tragedies, and Noh dramas in Japan, to improvisation in the Commedia Dell'arte of Renaissance Italy, the classical acting style of Shakespearean times, and ultimately to the emergence of the various forms of method acting of the 20th century. Ways of reaching an audience will continue to evolve.

THE BIG SCREEN

Early motion picture acting and directing was informed by the theatrical style then popular on the stage. Scenes were often shot from a fixed position, more or less viewing the entire action from the same perspective of an audience member watching a play. This, coupled with the lack of sound, encouraged early filmmakers and actors to use exaggerated expressions and gestures to convey meaning.

As filmmakers began to move closer to the action and experiment with camera movement, actors began to develop a more "naturalistic" style of performance. Initially inspired by the naturalism of Chekhov's plays, a new approach to stage acting in Russia, and then in the United States, coincided with the beginning of the sound era in the movies.

MODERN ACTING

In the 1930's a group of American actors, writers, and directors formed the Group Theater, where they developed a method of acting based on the acting "System" of Konstantin Stanislavsky, a Russian director. Several approaches to acting emerged from this group, all of them sharing the basic idea: **actors need not pretend, they can perform using their own real emotions.**



Vivien Leigh and Marlon Brando in the film, *Streetcar Named Desire*.

Using this approach the actor can experience real emotions that suit the dramatic needs of the story. Various techniques were developed to help the actor achieve this emotional truth in every scene in front of an audience, and in every take in front of a movie camera.

In England and elsewhere a more traditional approach to creating believable screen performances developed. This technical approach suggests actors inhabit their roles from the outside in, creating and mastering every gesture, vocal inflection, and physical detail of their characters. This can result in highly specific, controlled, and convincing performances that can be easily repeated once they are perfected. Today film and television actors draw from both of these traditions. The New York Film Academy invites students to contribute to this ever evolving art form.

WHAT MAKES US DIFFERENT?

The New York Film Academy believes that the correct path for screen actors is to immediately start working in their medium. Towards this end, all students work in front of the camera in the first week of all our workshops.

In the creation of our Acting For Film curriculum, we adapted the best ideas and elements from traditional acting schools and created an innovative alternative designed explicitly to train students to perform in front of the camera for film and television.

The art and craft of acting is taught through a balance of classroom instruction and hands-on workshops. Indeed, from the first day, students are learning by doing.

Learning to be an actor is not done "by the numbers." It is done by immersion in the process and by knowing the "whys" that teach the "hows." It is done by hands on experience, trial and error, feedback and correction, and questions and answers.

New York Film Academy students are not lost in large classes. As an explicit policy, the New York Film Academy maintains an average class size of twelve students, making individual attention and interaction among students and instructors not only possible but an integral part of the program. Our students are encouraged to meet faculty one-on-one for consultation throughout the workshop.

The New York Film Academy welcomes students from diverse backgrounds, from all countries and from all walks of life.

The Academy strives to create a nurturing environment which promotes personal development and learning rather than competition, this creates a positive atmosphere conducive to acting.

Acting demands the integration of many kinds of knowledge. In our courses, students not only learn the techniques of acting, they learn about what is going on behind the camera. They learn how all the aspects of acting and filmmaking relate to, interact with, and depend upon each other. By acting in a series of exercises, and by performing almost every day, students will learn by doing.



Ultimately, the quality of work at the New York Film Academy must be attributed to the talent and the vision of the students themselves.

Our Acting For Film programs provide a comprehensive experience which gives students the opportunity to develop and explore their performance skills to the fullest extent

possible. It is a rigorous, exhausting, and ultimately rewarding experience.

IN THE UNITED STATES

New York City

Universal Studios, Los Angeles, California

Princeton University, Princeton, New Jersey

OVERSEAS LOCATIONS

Paris, France: French National Film School

London, England: King's College London

Florence, Italy: SACI

Performances evolve. On film it may take several or even many attempts to get it right; you may not hit your mark until the third or fourth take. —Marlon Brando

ACTING CURRICULUM

No matter how beautiful the cinematography or impressive the special effects in a film, audiences are drawn in by the struggles of the characters on screen. On set, dozens of crew members whirl about; twelve kilowatt lights bore into the eyes; focus tape is pulled to the actor's cheek, and the actor is still expected to give a believable and moving performance.

In acknowledgment of the importance of the film actor's job, and in support of the skills required to do the job brilliantly, the Film Academy is proud to offer its Acting for Film Workshops. The one-year, four-week, and evening acting programs are offered in the U.S. and Europe.

FORMAT

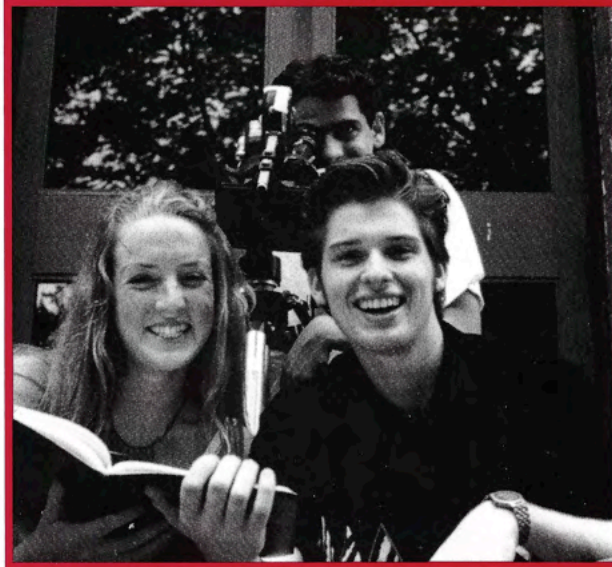
Unlike other acting workshops, our program is integrated with our film school. This has many advantages for the acting student interested in work in front of the camera.

Classes emphasize the basic elements of the the craft of acting using Stanislavsky's System, scene study, and monologue work as starting points. In conjunction with these classes, students participate in courses aimed specifically at training the actor for the technical requirements of acting on a film set.

The Acting for Film Workshop meets Monday through Friday, every day. Students should be prepared to devote 9-6 to workshops and exercises, and additional hours in the evenings and on weekends for rehearsal. Every student shares the same curriculum. Much time is spent focusing on scene study, voice, and movement. Classes encourage students to break down physical and internal inhibitions, and help each student find the most effective personal sources for the creation of truthful characters.

Students should be prepared to work in non-traditional acting classes emphasizing the construction and control of character given the unique pressures of a film or television shoot. Film or video cameras may be used during particular classes.

Another advantage to being housed within a film school is that the acting program takes full advantage of the numerous films being shot by our film students. Student films are being written and produced literally down the hallway. Though not required, many acting students get invaluable experience in front of the camera by being cast in student productions. **Students are able to compile reels of filmed scenes to use for future casting purposes.**



COURSE DESCRIPTION

• ACTING TECHNIQUE

From Stanislavsky's System to Strasberg's Method and Meisner's Approach, students will fully explore the most effective ways an actor can "live" spontaneously moment to moment and believably inhabit a role. Sense memory, emotional recall, and repetition will all be practiced extensively. Each individual will find the techniques that allow access to real emotions that can be used in performance.

• ACTING FOR FILM AND TELEVISION

Central to the workshop, this class teaches students how to overcome the technical and stylistic demands made on actors working in films and television. What do actors do when they are thrown into the maelstrom of the set? How must performances be adjusted when standing a few feet from the camera and crew, instead of a theater audience? How do

"People? I ain't people. I am a shimmering, glowing star in the cinema firmament." -Singin' in the Rain

ACTING CURRICULUM

actors move to precise marks and deliver the same line take after take and make it real each time?

Relaxation methods and scene analysis will be taught as they apply to film and television acting. Scenes from film scripts will be analyzed for blocking.

The class covers how actors must maintain a consistent emotional through-line from scene to scene, even while shooting out of sequence. Other topics addressed include imaginary eye lines, the actor's business in the film world, and understanding the responsibilities and challenges of the crew on set. Exercises on video help students develop techniques for rehearsing, reading, auditioning, and creating a meaningful performance before the camera.

• FILM CRAFT

This class introduces acting students to the language and grammar of filmmaking. This includes an understanding of shot language, eye lines, screen direction, camera movement, and lighting. Film Craft aims to help the actor communicate more effectively with directors and increase their understanding of the film medium.

• SCENE AND MONOLOGUE WORK

Students work with original and published material through an application of various acting methods. Scenes are extensively rehearsed and performed. Students receive critiques and adjustments from the instructor and fellow students.

• VOICE

In Voice class students are taught a repertoire of exercises that increase mental and physical awareness, improve body alignment, and stimulate natural, reflexive breathing. Students study how to open channels in the body that control the vibrations, resonance, and range of the human voice.

• MOVEMENT

This class directs the actor's attention towards the body as an instrument of expression. Students train in uncovering and developing natural movement, and learn how to overcome inhibitory feelings.

• AUDITION TECHNIQUES

This class prepares actors for handling the often nerve-wracking experience of the audition.

Additional classes may be offered in the following topics, depending on the workshop date.

• MASTER CLASSES

Working actors and industry professionals discuss their craft with students in lectures and question and answer sessions.

• YOGA FOR ACTORS

Yoga can be used as an invaluable addition to the actor's craft, helping to develop the actor's health and physical and spiritual relaxation abilities. Yoga can clear and balance the body/mind so the actor can effectively find and be his or her character.

• COMEDY AND IMPROVISATION

Students will explore comedy through improvisation, scenes, stand-up and musical comedy. Students will come out of the class with a comic piece useful for auditions and performance.

• SHAKESPEARE

Beginning with the sonnets, students learn traditional Shakespearean scene study balanced with modern analysis and training techniques. This enables the actor to create characters that are exciting and real.

(Curriculum, assignments, and tuition are subject to change.)

IN THE UNITED STATES

New York City

Universal Studios, Los Angeles, California
Princeton University, Princeton, New Jersey

OVERSEAS LOCATIONS

Paris, France: French National Film School
London, England: King's College London
Florence, Italy: SACI

1-YEAR ACTING FOR FILM

The New York Film Academy is proud to announce its new One-Year Film Acting Program. Due to the extraordinary success of our intensive Four-Week Acting for Film Workshop and overwhelming demand from our students who want to continue studying with us, we have designed a year long deep exploration into the art and practice of acting for the screen.

The year is based on a nine-month calendar, divided into two semesters. The first semester concentrates on building a foundation in the craft of acting, and the second on applying it to screen acting.

During the first semester, students participate in a broad array of classes that introduce them to, and train them in, the leading acting techniques. This builds towards fully realized performances in a staged production. We believe that film-actors benefit immeasurably from a thorough training in acting in front of an audience. From the first week certain classes are videotaped. This begins the process of training students to perform naturally on camera.

The first semester arms students with the techniques and confidence they need to create believable performances for the camera in the second semester and beyond.

In the second semester students apply what they have learned to a series of on camera exercises designed to develop their screen acting ability. All classes contribute to their growing abilities in and knowledge of the screen acting trade. **At the end of the semester each student performs in a digitally taped production that is edited and becomes a part of his or her actor's reel.**

SEMESTER ONE, FIRST QUARTER

In the first quarter students begin to build the foundation of their craft.

Acting Technique

From Stanislavsky's System to Strasberg's Method and Meisner's Approach, students will fully explore the most effective ways an actor can "live" spontaneously moment to moment and believably inhabit a role. Sense memory, emotional recall, and repetition will all be practiced extensively. Each individual will find the techniques that allow access to real emotions that can be used in performance.

Movement

Gesture, posture, expressive and natural movement all contribute to the actor's palette. Movement class helps students create character and action through the use of their bodies.

Scene Study/Script Analysis

Students learn how to break down scenes, finding the objectives and "emotional beats," in the text that guide them in playing a part. Simple scene exercises build towards work on fully scripted scenes. These scenes, from Tennessee Williams to Sam Shepherd, will be rehearsed and performed in class for feedback and adjustment. Students will learn that a scene is completely transformed depending how the actor analyzes the text.

Voice

Vocal control, expressive and powerful, is an essential aspect of the actor's instrument. Voice class takes students through breath work, singing, relaxation, and posture exercises that expand their ability to use voice effectively as actors.

Yoga and Alexander Technique

Students will warm-up several times a week using Yoga and Alexander to help develop their physical and relaxation abilities. Clarity, alignment, and balance of the mind and body allows actors to approach their work without mental or physical inhibitions.

SEMESTER ONE, SECOND QUARTER

The fundamental classes from the first quarter continue as students explore more specialized subjects. Rehearsal for the semester performance begins.

Comedy

Students find that comedy is almost never about acting funny. On the contrary it is about fully committing to a role in hilarious, absurd, or embarrassingly human circumstances. Students will work on comic scenes, stand-up, and musical comedy as they develop a piece they can use in auditions.

Improvisation

Improvisation will help students act spontaneously in a scene with or without a script. Starting with a given circumstance and working off other people in the scene will free actors up and get them "out of their heads."

1-YEAR ACTING FOR FILM

Monologues

The key to making a monologue real is to understand to whom you are talking and why. The best monologues are really deeply felt dialogues. Students develop a monologue to perform in class and use for auditions.

Shakespeare

Beginning with the sonnets, students learn traditional Shakespearean scene study balanced with modern analysis and training technique. This enables the actor to create characters that are exciting and real.

From Theater to Film

An overview of the key players in the development of modern acting which started on stage and then revolutionized film acting. Students will understand and appreciate the legacy left to them by actors, from Marlon Brando to Edward Norton.

Semester Performance

At the end of the 1st semester, students perform in a series of scenes for an invited audience.

SEMESTER TWO, FIRST QUARTER

Roll camera! The foundation established in the first semester is now applied to screen acting.

Acting for Film

Students learn how to perform as they are being recorded. They learn how to act in scenes shot out of sequence; how to use imaginary eyelines; and how to deliver fresh performances despite multiple takes while constrained by lighting, camera blocking, and the visual needs of the director.

Acting for Television

Focusing primarily on the sitcom, students use scripts from various television shows to master the small screen (which draws on their stage work). Scenes will be taped and reviewed to improve performances.

Director's Craft

Students learn what a director needs from an actor. They learn film language which allows them to both perform and to understand their medium.

Film Production Workshop

These day-long workshops complement the Acting for Film class. They give students the genuine experience of acting in a movie. Students perform in fully produced scenes shot on 16mm film. Students will learn how to give fresh performances while hitting marks, waiting for lights, and ignoring the boom.



Auditioning

Students are exposed to a variety of situations they will experience in their careers, including screen tests, and a casting session for student films.

Show Business

No business like it. Students learn the ins and outs of The entertainment industry. Without curbing students' enthusiasm, we tell it like it is.

SEMESTER TWO, SECOND QUARTER

Classes from the previous quarter continue as students refine their final scenes for digital production.

Getting Ready for the Real World

In the fourth quarter, students begin to put together their headshots and resumés as they get advice on how to "sell themselves," and how to use industry publications and resources. Invited speakers from the industry including agents and casting directors address students' questions and concerns.

ENROLLMENT

There are no prerequisites for admission to the program. Please include a contact phone number and a current photo with the application. A New York Film Academy staff member will contact you for a telephone interview in the month preceding the program.

ONE-YEAR ACTING FOR FILM 1st Semester: \$8000; 2nd Semester: \$7000

January 6, 2003 - September 26, 2003

March 3, 2003 - November 21, 2003

July 1, 2003 - March 21, 2004

September 8, 2003 - May 28, 2004

January 5, 2004 - September 25, 2004

4-WEEK ACTING FOR FILM

This Four-Week Workshop provides students with a thorough foundation of acting for film. Many students find the one-month length fits conveniently into their yearly schedules. The workshop is a full-time program. Students must be prepared to make a serious commitment to its completion.

OFFERED YEAR-ROUND

The Four-Week program is offered starting on the first Monday of every month of the year at the New York Film Academy's central location in Manhattan and our West Coast headquarters at Universal Studios in Los Angeles. It is also offered throughout the year at King's College London.

OFFERED IN THE SUMMER

Every one of our summer programs (except Harvard) hosts the Four-Week Workshop, two or three times a summer. The programs take place in numerous sites around the world, typically housed at a top-rated institution of higher learning.

Please see pages 12-30 for a detailed description of each location and dates.

FORMAT

Classes emphasize the theory and practice of the basic elements of the acting craft, using Stanislavsky's System and scene and monologue work as starting points. In conjunction with these classes, **students participate in courses aimed specifically at training the actor for the arduous requirements of acting on a film set.**

Classes encourage students to break down physical and internal inhibitions, and help each student find the most effective personal sources for the creation of truthful characters. Students should be prepared to work in non-traditional acting classes emphasizing the construction and control of character given the unique pressures of a film or television shoot. Film or video cameras may be used during particular classes.

Throughout the Four-Week Workshop, students meet with instructors for one-on-one consultation.

Upon the successful completion of the course, students take home a master tape of all their projects and receive a New York Film Academy diploma.

CLASSES

Acting For Film and Television
Acting Technique
Audition Techniques
Film Craft
Movement
Scene Study and Monologue Work
Voice

(Curriculum is described in detail on pages 6-7)



STUDENTS

The Four-Week Workshop attracts students from all over the world. Each class is limited to an average of 12 students. The compressed length of the course and the focused level of collaboration required inevitably bring classes together. Students must rely on each other. The experience is sometimes exhausting but always rewarding.

Students who have completed our Four-Week Acting for film program may enroll in an Advanced Four-Week session of the program with other graduates. They may also apply to our new One-Year Acting Program. (See pages 8-9).

IN THE UNITED STATES

New York City
Universal Studios, Los Angeles, California
Princeton University, Princeton, New Jersey

OVERSEAS LOCATIONS

French National Film School, Paris, France
King's College London, London, England
SACI, Florence, Italy

Four-Week Tuition: \$2750

EVENING ACTING FOR FILM

The 12-Week Evening Workshop is the ideal program for individuals who must balance acting with other responsibilities. Designed for students of all levels, the course meets three or four evenings a week from 6:30 - 9:00p.m. and weekends.

The Evening Workshop is held at regular intervals in the United States in New York City, Universal Studios, Los Angeles, and overseas in London, at King's College.

FORMAT

The Evening Workshop gives students the instruction they need while allowing them to work during the day through the work week. All classes are geared towards providing the building blocks needed to act for film.



Classes emphasize the theory and practice of the basic elements of the acting craft, using Stanislavsky's System and scene and monologue work as starting points. In conjunction with these classes, students participate in courses aimed specifically at training the actor for the arduous requirements of acting on a film set.

Classes encourage students to break down physical and internal inhibitions, and help each student find the most effective personal sources for the creation of truthful characters. Students should be prepared to work in non-traditional acting classes emphasizing the construction and control of character given the unique pressures of a film or television shoot. Film or video cameras may be used during particular classes.

Throughout the Evening Workshop, students meet with instructors for one-on-one consultation. Upon the successful completion of the course, students take home a master tape of all their projects and receive a New York Film Academy diploma.

CLASSES

Acting For Film and Television
Acting Technique
Audition Techniques
Film Craft
Movement
Scene Study and Monologue Work
Voice

(Curriculum is described in detail on pages 6-7)

STUDENTS

The Evening Workshop draws an eclectic group of people, from young working professionals to international students and people well-established in busy careers. All must be highly motivated in order to balance the workshop requirements with their daytime commitments.

Students who have completed our Twelve-Week Evening Acting for film program may enroll in an Advanced Four-Week session of the program with other graduates. They may also apply to our new One-Year Acting Program (See pages 8-9).

IN THE UNITED STATES

New York City
Universal Studios, Los Angeles, California

OVERSEAS LOCATION

King's College London, London, England

Start -Finish

Jan 13 - Apr 11, 2003

Mar 10 - Jun 6, 2003

Jun 9 - Sept 5, 2003

Sept 8 - Dec 12, 2003

Nov 10 - Feb 8, 2004

Tuition and Fees: \$2750

NEW YORK CITY

If I can make it there.... New York, New York is still the world's proving ground for actors. Since the 1930's, actors have flocked here to hone their craft and see if they have what it takes. The Academy's Acting for Film Workshops continue in this tradition, challenging students to eat, drink, and breathe acting.

NEW YORK CITY

New York is a city of distinct pieces: the bustling shops of Chinatown and Spanish Harlem, the stately museums, the neighborhood brownstones. New York is about neon lights and taxi horns and street music, bookstores and landscaped parks and ten million inhabitants working together, each as unique as the next.



Like many professional actors, filmmakers, novelists, playwrights, and painters, our students find that New York itself inspires them to new heights.

CENTRAL LOCATION

Overlooking Union Square Park in the historic Tammany Hall building on Park Avenue, the Academy is located in the very heart of Manhattan.

The Academy is easily accessible to the rest of the city. A short walk takes the student into the neighborhoods of Greenwich Village, SoHo, Tribeca, Little Italy or Times Square. A twenty minute train ride brings the student to the door steps of Columbia University and Harlem, or Chinatown, Coney Island, Central Park, and the Brooklyn Bridge. It provides a haven from the hustle, and at the same time gives the student a springboard straight into the thick of the city's life.

EXTRA-CURRICULAR ACTIVITIES

For film, theatre, dining, night life, shopping, and museums—the list goes on—New York ranks number one in the world. Opportunities for cultural activities are unlimited.

For the film and theater lover, New York is full of mainstream and independent theaters. Students have their pick, from opulent Broadway productions to guerrilla off-off-Broadway plays. Films often debut in the city months before they appear in the rest of the country, and many films screen in the City that never show in the rest of the country.

New York boasts many of the world's largest museums, all located a short subway ride away from the Academy. Students dine in the town of innumerable restaurants, explore the bars and clubs of the West and East Village, Tribeca, Chelsea, and SoHo, and spend hours perusing the many art

galleries and bookstores that are scattered throughout the city. The best musicians in the world, from classical to jazz to alternative, always come to play in New York.

ENROLLMENT

The New York Film Academy has an open enrollment. Serious students from all backgrounds are welcome to apply. No previous experience is required. However, all workshops are extremely intensive. Given the collaborative nature of acting, students must be willing work intensively with other students.

Classes are held throughout the year at the Academy's New York site, giving students an ample choice of workshops to fit their needs. As space is limited, we recommend early application to guarantee a place in the workshop of your choice.

CURRICULUM

Unlike other acting workshops, our program is integrated with our film school. This has many advantages for the acting student interested in work in front of the camera.

Want to see what former students have to say? Visit us online at www.nyfa.com

NEW YORK CITY

Classes emphasize the theory and practice of the basic elements of the acting craft, using Stanislavsky's System and scene and monologue work as starting points. In conjunction with these classes, **students participate in courses aimed specifically at training the actor for the technical requirements of acting on a film set.**

The Curriculum is described in detail on pages 6-7. The One-Year Program, pages 8-9; The Four-Week Workshop page 10; The Twelve-Week Evening Workshop page 11.

DAILY SCHEDULE

The Acting for Film Workshop meets Monday through Friday, every day. Students should be prepared to devote 9-6 to workshops and exercises, and additional hours in the evenings and on weekends for rehearsal. Every student shares the same curriculum. Much time is spent focusing on scene study, voice, and movement. Classes encourage students to break down physical and internal inhibitions, and help each student find the most effective personal sources for the creation of truthful characters. Students should be prepared to work in non-traditional acting classes emphasizing the construction and control of character given the unique pressures of a film or television shoot. Film or video cameras may be used during particular classes.

The Evening Workshop is the ideal program for individuals who must balance acting with other responsibilities. Designed for students of all levels, the course meets three or four evenings a week from 6:30 -9:00 p.m., and weekends.

INSTRUCTORS

In all our locales our eclectic faculty is comprised of experienced instructors and professional actors who have trained at some of the most noted studios, and hold Master of Fine Arts degrees from the most

prestigious acting programs in the United States. These include NYU, UCLA, Harvard University, Stratford University, University of Southern California, and Yale University.

The Academy recognizes that all students are unique and want to express themselves through their own vision.



PORTFOLIO

Upon the successful completion of the course, students take home a tape of all their projects and receive a New York Film Academy diploma.

Another advantage to being housed within a film school is that the acting program takes full

advantage of the numerous films being shot by our film students. Student films are being written and produced literally down the hallway. Though not required, many acting students get invaluable experience in front of the camera by being cast in student productions. **Students are able to compile reels of filmed scenes to use for future casting purposes.**

ONE-YEAR ACTING FOR FILM

January 6, 2003 - September 26, 2003

March 3, 2003 - November 21, 2003

July 1, 2003 - March 21, 2004

September 8, 2003 - May 28, 2004

4-WEEK ACTING FOR FILM

New workshops begin the first Monday of each month

12-WEEK EVENING ACTING FOR FILM

January 13, 2003 - April 11, 2003

March 10, 2003 - June 6, 2003

June 9, 2003 - September 5, 2003

September 8, 2003 - December 12, 2003

November 10, 2003 - February 8, 2004

UNIVERSAL STUDIOS

Hurray for Hollywood. The Academy is right in the thick of it at our West Coast headquarters: the famed grounds of Universal Studios.

Acting in a film on the back lot of a major Hollywood studio can represent the culmination of a lifetime of struggle. Aspiring actors have begged, snuck, or bribed their way past the gates, usually to no avail. **The New York Film Academy opens the studio's doors to the film actors to-be of the world.** Rather than being on the outside of the gates, peering in like tourists, **students will live and breathe acting within the very heart of the action.**

All workshops, including the acting for film workshops, will be held in the Studio's expansive backlot.

UNIVERSAL STUDIOS BACKLOT

Universal Studios sprawls over 415 acres of offices, alleys, interior sound stages and exterior movie sets. **Arrangements have been made with Universal Studios to shoot our in-class acting exercises on their prestigious and widely-used backlot,** a landscape literally made up of the neighborhoods of the world.



Driving around the lot, one alternately happens across a dusty Mexican villa, an imposing Roman square, a New York alley straight from the 1930s and a street whose saloons and wooden sidewalks harken back to the Wild West. New York Film Academy students will have the opportunity to act on these same sets for their in-class exercises.

LOS ANGELES

Los Angeles has perfect weather, a vibrant and culturally diverse population, and inseparable ties to the film industry. Universal Studios, whose neighborhood is commonly known as Universal City, is centrally located in L.A., a short drive away from Hollywood and the downtown areas as well as many other

notable landmarks and scenic locations. Plus, the Hollywood Freeway runs right next to the lot making the Studio very easily accessible to the rest of the city.

EXTRA-CURRICULAR ACTIVITIES

The Los Angeles area boasts a myriad of cultural and recreational activities, ranging from film openings to fine restaurants to beach volleyball. **The proximity of Universal Studios to the rest of the city makes it a perfect starting point to explore the city.** Many of the country's most beautiful beaches are located within driving distance.

ENROLLMENT

The New York Film Academy has an open enrollment. Serious students from all backgrounds are welcome to apply. No previous experience is required. However, all New York Film Academy Workshops are extremely intensive. Students who enroll should be prepared to live and breathe their work during these workshops. Given the collaborative nature of acting, students must be willing work intensively with other students.

Classes are held throughout the year at the Film Academy's Universal Studios site, giving students an ample choice of workshops to fit their needs. As space is limited, we recommend early application to guarantee a place in the workshop of your choice. Entering students are required to treat the area and the productions happening on the lot with absolute respect and professionalism.

CURRICULUM

Unlike other acting workshops, our program is integrated with our film school. This has many advantages for the acting student interested in work in front of the camera.

All workshops are solely owned and operated by the New York Film Academy, and are not affiliated with Universal Studios.

UNIVERSAL STUDIOS

Classes emphasize the theory and practice of the basic elements of the acting craft, using Stanislavsky's System and scene and monologue work as starting points. In conjunction with these classes, **students participate in courses aimed specifically at training the actor for the arduous requirements of acting on a film set.**

The Curriculum is described in detail on pages 6-7. The One-Year Program, pages 8-9; The Four-Week Workshop page 10; The Twelve-Week Evening Workshop page 11.

DAILY SCHEDULE

The Acting for Film Workshop meets Monday through Friday, every day. Students should be prepared to devote 9-6 to workshops and exercises, and additional hours in the evenings and on weekends for rehearsal. Every student shares the same curriculum. Much time is spent focusing on scene study, voice, and movement. Classes encourage students to break down physical and internal inhibitions, and help each student find the most effective personal sources for the creation of truthful characters. Students should be prepared to work in non-traditional acting classes emphasizing the construction and control of character given the unique pressures of a film or television shoot. Film or video cameras may be used during particular classes.

The Evening Workshop is the ideal program for individuals who must balance acting with other responsibilities. Designed for students of all levels, the course meets three or four evenings a week from 6:30 -9:00 p.m., and weekends.

INSTRUCTORS

In all our locales our eclectic faculty is comprised of experienced instructors and professional actors who have trained at some of the most noted studios, and hold Master of Fine Arts degrees from the most prestigious acting programs in the United States.

These include NYU, UCLA, Harvard University, Stratford University, University of Southern California, and Yale University.

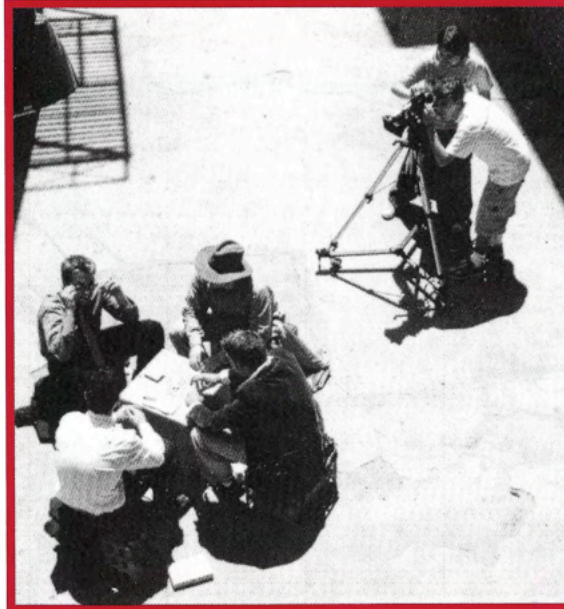
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PORTFOLIO

Upon the successful completion of the course, students take home a tape of all their projects and receive a New York Film Academy diploma.

Another advantage to being housed within a film school is that the acting program takes full advantage of the numerous films being shot by our film students. Student films are being written and produced literally down the hallway. Though not required, many acting students get invaluable experience

in front of the camera by being cast in student productions. **Students are able to compile reels of filmed scenes to use for future casting purposes.**



ONE-YEAR ACTING FOR FILM

January 6, 2003 - September 26, 2003

March 3, 2003 - November 21, 2003

July 1, 2003 - March 21, 2004

September 8, 2003 - May 28, 2004

4-WEEK ACTING FOR FILM

New workshops begin the first

Monday of each month

12-WEEK EVENING ACTING FOR FILM

January 13, 2003 - April 11, 2003

March 10, 2003 - June 6, 2003

June 9, 2003 - September 5, 2003

September 8, 2003 - December 12, 2003

November 10, 2003 - February 8, 2004

Want to see what former students have to say? Visit us online at www.nyfa.com

SAMPLE SCHEDULE—ACTING

WEEK 1: BUILDING A FOUNDATION

Monday

- 9:00 **Orientation: Introduction & Overview of Workshop**
with Paul Warner and Shira-Lee Shalit
- 10:30-1:30 **Acting for Film#1 with Paul Warner**
Introduction to acting for the wide shot. Students apply film techniques to independent activities and short scenes.
- 2:30-5:30 **Monologues #1 with Shira Lee Shalit**
Development of dramatic and comedic monologues

Tuesday

- 10:00-1:00 **Acting For Television#1 with Robert S. Goodman**
Scenes from sitcoms are analyzed and blocked for the camera
- 2:00-5:00 **The Business of Acting#1 with Valerie Hubbard**
Introduction to the business skills necessary for an actor to pursue a professional Career. Topics include: choosing headshots/resume writing/audition techniques
- 5:45-7:00 **Movement and Voice with Margot Ebling**
Development of the actor's physical and spiritual relaxation abilities.

Wednesday

- 10:00-12:30 **The System and The Method#1-Scene Study with Richard Toth**
Introduction to the teachings and techniques of Strasberg and Stanislavsky. Techniques will be applied to classical theatre scenes as well as Acting For Film scenes.
- 1:30-5:00 **Acting for Film #2 with Paul Warner**
Introduction to the close-up. Continue shooting and viewing short scenes.

Thursday

- 10:00-1:00 **Shakespeare and Scene Study #1 with David Vando**
Scene study techniques applied through analysis and presentation of Shakespearean Sonnets and classical scenes
- 2:00-4:00 **Movement and Voice #2 with Margot Ebling**
Warm up and relaxation exercises to help in front of the camera.
Movement techniques and exercises applied to film scenes and monologues.
- 4:30-6:30 **Masterclass—Filmcraft #1—The Shot with Bryan Norton and Paul Warner**
Acting students are introduced to the language and grammar of filmmaking, including the definition and language of The Shot.

Friday

- 10:00-1:30 **Acting for Film #3 with Paul Warner**
Begin work on screenplay scenes
- 2:30-6:30 **Film Business with Tim Guinee**
Students learn the ins and outs of the entertainment industry

(Curriculum, assignments, and tuition are subject to change)

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NEW YORK

FOUR-WEEK ACTING FOR FILM
TUITION \$2750

- Jan 6-Feb 2
- Feb 3-Mar 2
- Mar 3-Mar 30
- Apr 7-May 4
- May 5-Jun 1
- Jun 2-Jun 29
- Jul 1-Jul 27
- Aug 4-Aug 31
- Sep 8-Oct 5
- Oct 6-Nov 2
- Nov 3-Nov 30

ONE-YEAR ACTING FOR FILM
1ST SEMESTER: \$8000
2ND SEMESTER: \$7000

- Jan 6-Sep 26
- Mar 3-Nov 21
- Jul 1-Mar 21, 2004
- Sep 8-May 28, 2004

EVENING ACTING FOR FILM
TUITION \$2750

- Jan 13-Apr 11
- Mar 10-Jun 6
- Jun 9-Sep 5
- Sep 8-Dec 12
- Nov 10-Feb 8

PRINCETON

FOUR-WEEK ACTING
TUITION \$2750

- Jun 23-Jul 20
- Jul 21-Aug 17



UNIVERSAL STUDIOS

FOUR-WEEK ACTING FOR FILM
TUITION \$2750

- Jan 6-Feb 2
- Feb 3-Mar 2
- Mar 3-Mar 30
- Apr 7-May 4
- May 5-Jun 1
- Jun 2-Jun 29
- Jul 1-Jul 27
- Aug 4-Aug 31
- Sep 8-Oct 5
- Oct 6-Nov 2
- Nov 3-Nov 30

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2ND SEMESTER: \$7000

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- Mar 3-Nov 21
- Jul 1-Mar 21, 2004
- Sep 8-May 28, 2004

EVENING ACTING FOR FILM
TUITION \$2750

- Jan 13-Apr 11
- Mar 10-Jun 6
- Jun 9-Sep 5
- Sep 8-Dec 12
- Nov 10-Feb 8

PARIS, FRANCE

FOUR-WEEK ACTING
TUITION \$2750

- Jun 23-Jul 20
- Jul 21-Aug 17



KING'S COLLEGE, LONDON

FOUR-WEEK ACTING FOR FILM
TUITION \$2750

- Jan 6-Feb 2
- Feb 3-Mar 2
- Mar 3-Mar 30
- Apr 7-May 4
- May 5-Jun 1
- Jun 2-Jun 29
- Jul 1-Jul 27
- Aug 4-Aug 31
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EVENING ACTING FOR FILM
TUITION \$2750

- Jan 13-Apr 11
- Mar 10-Jun 6
- Jun 9-Sep 5
- Sep 8-Dec 12
- Nov 10-Feb 8

FLORENCE, ITALY

FOUR-WEEK ACTING
TUITION \$2750

- Jun 26-Jul 23



NEW YORK FILM ACADEMY ACTING FOR FILM 2003

For 2004 dates. Visit www.nyfa.com

MALE FEMALE AGE _____

FAMILY NAME _____ FIRST NAME _____

ADDRESS _____

CITY/STATE/ZIP/COUNTRY _____ E-MAIL _____

HOME TELEPHONE _____ ALTERNATE TELEPHONE _____ FAX NUMBER _____

SOCIAL SECURITY # _____ -- -- _____ CITIZENSHIP _____ DATE OF BIRTH _____

Foreign Students:
PASSPORT # _____ COUNTRY _____ DATE ISSUED _____

EMERGENCY CONTACT _____ RELATIONSHIP _____

ADDRESS _____ TELEPHONE _____

EMERGENCY CONTACT _____ RELATIONSHIP _____

ADDRESS _____ TELEPHONE _____

EDUCATION AND TRAINING _____

INSTITUTION _____ FACULTY OR PROGRAM _____

COMPANY _____ POSITION _____

IMPORTANT: PLEASE CHECK APPROPRIATE BOXES

- Acting for Film
- One-Year
 - 4-Week
 - Evening
- Location
- New York
 - Universal Studios
 - Princeton
 - London, England
 - Paris, France
 - Florence, Italy

IMPORTANT: PLEASE INDICATE START DATE AND LOCATION

Start Date: _____

Workshop Location: _____

Please send me housing information

Please send me information on college credit

HOW DID YOU LEARN ABOUT NYFA'S WORKSHOPS?

Ads (Where?) NYFA (Where?) Brochure (Where did you receive it?)

Friend Other NYFA Students Flyer (Where?) College (Name, Department)

Poster (Where?) Other

Search Engines (Please Circle)- Altavista AskJeeves Webcrawler MSN Excite Dogpile Google Yahoo Other (please list)

Please tell us why you would like to attend the NYFA intensive workshop:

Is there any health problem that NYFA should know about?

_____ None _____ Yes (Have your physician contact us.) _____ HEALTH INSURANCE _____ Company/Policy # _____

To enroll in one of the NYFA workshops, submit a \$500 deposit which is **non-refundable** and will be applied towards the tuition. All our workshops are extremely intensive and comparable to an **Outward Bound** or **Boot Camp** experience in acting and film production. As we restrict the number of students attending our workshops, we suggest early application. The balance of the tuition must be paid no later than **one month prior** to the start of the workshop. Details regarding payment schedule will be sent with acceptance notification. For a copy of the NYFA rules and regulations, and the refund policy, please contact the admissions office. Please make your check or money order, in US dollars, payable to: **THE NEW YORK FILM ACADEMY, LTD. Your deposit will be returned in the event that there is no room available or you are not accepted. It is recommended that all applicants secure travel and tuition insurance, where applicable. All dates, locations, curriculum, and tuition are subject to change.** The New York Film Academy reserves the right to use a student's likeness or films in brochures, advertising, the web, and any other promotional or educational purpose.

The purpose of all New York Film Academy's workshops is to give participants the opportunity to expand their creative horizons through acting. **THE NEW YORK FILM ACADEMY'S WORKSHOPS ARE NOT VOCATIONAL COURSES.**

SIGNATURE

DATE

PLEASE RETURN COMPLETED COPY TO THE DIRECTOR OF ADMISSIONS:

NEW YORK FILM ACADEMY

100 East 17th Street, NYC 10003 Tel: 212-674-4300 Fax: 212-477-1414 Web: www.nyfa.com E-Mail: film@nyfa.com

HOUSING INFORMATION

LIVING COSTS (2002 PRICES)

Students should **estimate** the following costs for housing and meals. The New York Film Academy can make additional housing suggestions, and dormitory facilities are available at most summer workshops.

New York City

Dormitory style \$850/month and up
Apartment share \$800/month and up
Single Apartment \$1200/month and up
Expect to spend about \$800 and up per month on food.

Universal Studios, Los Angeles, California

There are numerous inexpensive apartments available:

Studio \$600/month and up
1-2 Bedroom \$1200/month and up

For those who prefer the convenience of living across the street from Universal Studios, the following rates apply:

Studio \$1398/month
1 Bedroom \$1917/month
2 Bedroom \$2453/month (\$1226 to share)

(includes bi-monthly maid service)

Expect to spend \$800 and up per month on food.

Princeton University (dormitory)

For Four-Week program a single room is \$750.

For Six-Week program a single room is \$1005.

Expect to spend \$800 and up per month on food.

Paris, France (student residence)

Shared Apartment \$1400/month

Expect to spend \$800 and up per month on food.

King's College London, England

Student Residence \$1200/month

Shared Flat \$1000/month

Small Studio \$1600 and up/month

Expect to spend \$800 and up per month on food.

Florence, Italy

Student Residence \$1200/month

Expect to spend \$800 and up per month on food.

All dormitory and meal rates are determined by universities. Prices are subject to change.

TRANSPORTATION

Workshops are easily reached by air, train, or car. Please contact the Admissions Office for directions. Upon request, staff will meet students at the nearest airport and arrange transfers to the campus for registration. Budget \$100/month for local transportation.

HOUSING IN NEW YORK CITY

The NYFA housing office helps students find safe, convenient, and affordable accommodations. Locations include residences within walking distance of the Academy to short rides on mass transit. Students who stay at Sussex House will enjoy their proximity to the world's most famous theaters. Those at the East Village Bed & Coffee will stay in New York's hippest neighborhood, which is within walking distance of the Academy. For example, the elegant women's only residence on Gramercy Park South is a short walk from the Academy.

Whether students choose to live in a residence or an apartment the Film Academy will help introduce students to affordable and safe living situations.

Students who need help finding suitable housing should contact us at 212-674-4300.

All students who require housing assistance should do so as early as possible to secure housing within their budget.

INSURANCE

As medical costs can be unexpectedly high, the New York Film Academy strongly advises students to have health insurance coverage for the duration of any New York Film Academy Workshop.

Students may choose to find a policy on their own, or they may contact the insurance provider below for excellent, reasonably priced short term coverage.

Please indicate that you are a New York Film Academy student, whether you will be taking a workshop in the United States or abroad, and your citizenship.

Champion Insurance

Phone: (800) 643-4675 (in the US)

(410) 879-4577

Fax: (410) 836-7441

Web: www.champion-ins.com

In addition to health insurance, the New York Film Academy strongly advises students to purchase **travel and tuition insurance**, as well.

FINANCIAL ASSISTANCE

The NYFA is a small private institution. There are currently no government funds or endowments available for financial aid. However, students have received financial loans from private educational loan companies such as The Sallie Mae Corporation.

SLM Financial Corporation / Sallie Mae Company

Phone: 1-877-834-9851

Web: www.salliemae.com/career_loans

TAKING A GAP YEAR

What is a "Gap Year?"

The Gap Year has long history in England and Europe where young people took a year before going to Oxford or Cambridge to find themselves and broaden their horizons. It is rapidly catching on in the United States where many high school graduates are looking for intelligent alternatives to going straight to college. It is really a period of time, anything from a month to a year, during which you can focus on things that you wouldn't normally do and develop your experience of the world. It's a time to get away from the day to day, whether that's at school, at work, or at home and have the freedom to fulfill a dream.

The New York Film Academy's One-Year programs and its shorter workshops can give you a unique "gap experience" overseas or in one of our locations in the United-States. A gap year making films or studying acting will help students discover themselves and to establish a sense of their own identity.

When to take a "Gap Year?"

A Gap Year can benefit you at many stages in your life. Taking "time-off" can be an extraordinary and valuable experience after you graduate from high school, during college, after graduating college, as a break from your profession, or as part of the process of exploring a new career. Traditionally a gap year is time taken away from education either between high school and college or immediately after college, but in fact it is best taken at any crucial time in your life when you need to try something new, to refresh your creative, intellectual, and spiritual outlook.

Why take a "Gap Year?"

A Gap Year helps young people grow and develop into well-rounded people who are aware of their place in the world and who can deal with whatever life throws at them. It is an opportunity for everyone to broaden their horizons, to learn to collaborate with people, to develop resourcefulness and to appreciate other cultures and attitudes.

Many colleges value the maturity and focus of people who are more ready for university than those who go straight from high school, and who have already demonstrated a passion to pursue a dream and make it a reality. Employers value the life skills such as initiative, communication and decision-making skills, character, confidence, financial planning and achievement of goals that people who have successfully completed an intensive program like the New York Film Academy's can include on their resumé's. So "time-off" can actually turn out

to get you ahead in your life when you step back into the "real world." You will come back with a more worldly perspective on your own culture and on your own character.

Taking a break, be it a month or a year, from your routine of study or work takes courage and conviction. The New York Film Academy staff will make every effort to give you the support and encouragement that you need to have an incredibly rewarding and enriching "gap experience."



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LONDON, ENGLAND

The New York Film Academy has its European headquarters in London at King's College, where it offers the broadest array of programs overseas.

LONDON

London enters the 21st century with a reputation as the place to be. With an incredibly active theater and cinema culture, it is the ideal home for the New York Film Academy programs in England. In the midst of an exciting modern revival, the more traditional sites: Westminster Abbey, Buckingham Palace, Regent's Park, and the British Museum still awe their visitors.

Britain has produced some of the greatest screen acting talents in the history of the movies — from Charlie Chaplin, Lawrence Olivier, Charles Laughton, Vivien Leigh, Alec Guinness, Cary Grant, Peter O'Toole, Vanessa Redgrave, Michael Caine, to Judi Dench, Bob Hoskins, Ralph Fiennes, Kate Winslet, and Hugh Grant, the list goes on. In London, Acting for Film students will plunge headlong into this great tradition.



KING'S COLLEGE-THE STRAND

King's College is the home of the New York Film Academy summer and one-year programs in London. It was established by King George IV in 1829 and boasts six Nobel Prize winners among its faculty and alumni. The original Strand Campus, located on the banks of the River Thames, overlooks the National Theatre and Royal Festival Hall. Our students will enjoy the extensive library, sports and fitness facilities, and computing facilities available at King's.

The area around King's College campus is rapidly becoming the new film center of London. The National Film Theater and the Museum of the Moving Image are only a short walk away. And recently the BFI (British Film Institute) has opened a new IMAX theater next to Waterloo Station.

Workshops can be taken for 4 to 16 college credits, depending on the institution.

EXTRA-CURRICULAR ACTIVITIES

In London, the past and the future collide to result in a brilliant present filled with possibility. Students can take a location tour aboard a boat on the Thames River from campus, ending in Greenwich, experiencing the history and atmosphere of London. Strand Campus and Waterloo Campus are connected by historic Waterloo Bridge over the river Thames. These campuses house a full array of student amenities including high quality gym facilities.

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DAILY SCHEDULE

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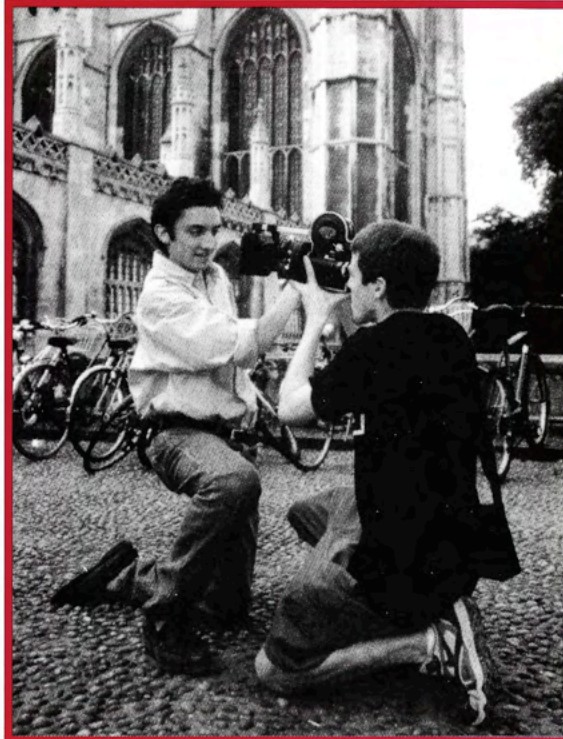
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Upon the successful completion of the course, students take home a tape of all their projects and receive a New York Film Academy diploma.



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PARIS, FRANCE

Paris is an incredibly exciting place to live in, study, and act in films. It is the birthplace of movies and the city that still loves them the most. We have found that New York Film Academy students thrive in Paris, and for many it becomes a second home.

THE FRENCH NATIONAL FILM SCHOOL - LA FÉMIS

Our host institution in Paris is La Fémis, located in the historic Pathé Studios in the 18th arrondissement (district). It provides us with spacious classrooms, meeting spaces, and most important, a student lounge with an excellent café au lait machine. La Fémis is in Montmartre, which has always been the neighborhood of choice for young actors and artists. It is within walking distance of Sacre Coeur, the glorious cathedral with a hilltop view of all of Paris. Superior fruit markets, bakeries, and brasseries and restaurants abound in the neighborhood. Students may choose to live at the Montmartre Citadine which offers comfortable furnished apartments with kitchens, cable, internet, and maid service. The other great neighborhoods, museums, and sites of Paris are easily accessible from Montmartre.

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Classes are only offered during the Summer at the Film Academy's Paris site.

EXTRA-CURRICULAR ACTIVITIES

Students should take time to explore the historical sights, great boulevards and romantic neighborhoods of Paris. They will enjoy exploring the galleries and shops of Place des Vosges in the Marais district, or take the metro out to the Ménil-Montant district; both neighborhoods shelter burgeoning communities of artists. Students should also stroll through the boutiques of the Left Bank or go shopping at the world-famous flea market.



Historic sites are scattered throughout the city's arrondissements, from the Louvre and Notre Dame, to Sainte Chapelle on the Ile de la Cité on the Seine.

For the film lover, Paris has more cinemas than any city in the world. Screenings of an incredibly wide range of work proliferate throughout the city, where classic silent films play alongside avant-garde and contemporary work. To relax, students can gather at Café Les Deux Magots where Hemingway, Cocteau, Sartre and Picasso had café au lait and croissants.

LANGUAGE

All courses are taught in English. However, students may participate in daily *Conversational French* workshops. This will enrich their understanding and enjoyment of France.

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PARIS, FRANCE

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SUMMER WORKSHOPS

4-WEEK ACTING FOR FILM

June 23, 2003 - July 20, 2003

July 21, 2003 - August 17, 2003

FLORENCE, ITALY

Florence, Italy, a city full of art, history, and culture, is an inspirational place to spend the summer and study acting for film. Often called the cradle of the Renaissance, Florence's ideas of beauty have had a worldwide impact. It has been the home of some of the greatest artists in history: Leonardo da Vinci, Michelangelo, and Raphael. For hundreds of years it has served as a center of artistic rigor and excellence. We will challenge acting for film students to approach their craft with the same diligence and desire.

In Florence, the NYFA workshops will be held at the Studio Art Centers International (SACI), just steps away from Michelangelo's Medici Chapel, the Laurentian Library, the Duomo, the church of Santa Maria Novella, and the bustling activity of Florence's central market. Students can earn college credit for our intensive Acting for Film courses in Florence.

Within the city's limits, sprawled on either side of the river Arno, the visitor can wander from the Cathedral to the famous Uffizi gallery. The city is small and remarkably beautiful, walking is the most pleasant way to visit most destinations.

Situated in northwest Italy, surrounded by the wine-growing hills of Chianti, Florence is the capital of the region of Tuscany. In Florence, The New York Film Academy workshops will provide a stimulating educational experience that draws upon the rich cultural resources of both past and present Italy.

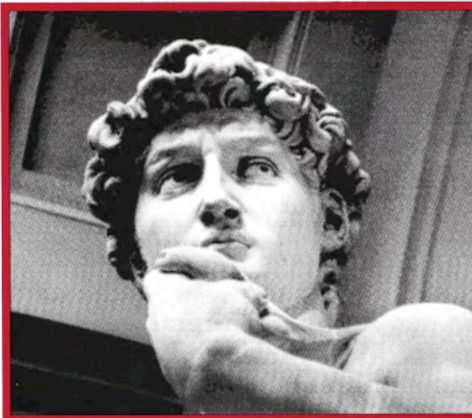
ENROLLMENT

The New York Film Academy has an open enrollment. Serious students from all backgrounds are welcome to apply. No previous experience is required. However, all New York Film Academy Workshops are extremely intensive. Students who enroll should be prepared to live and breathe their work during these workshops.

Given the collaborative nature of acting, students must be willing work intensively with other students.

EXTRA-CURRICULAR ACTIVITIES

NYFA students will have the opportunity to join the SACI weekend field trips to important sites all around Tuscany. Destinations include Fiesole; Volterra and San Gimignano; Pisa and Lucca; and Siena. These outings are conducted by the SACI art history department and are chaperoned by faculty.



In Florence, the NYFA workshops will be held just steps away from the Galleria dell' Accademia, home to Michelangelo's David, as well as other noted Renaissance works of art. The Cathedral Museum also includes in its collection some of the finest examples of Renaissance art found anywhere in the world, including work by Michelangelo, Donatello, and Leonardo da Vinci. Within five minutes walking distance of the palazzo, there are bookshops, internet cafes, coffee bars, restaurants, cinemas and a myriad of stores. The school is also near the train station, in the full bustle of the city center.

One of the most famous landmarks of Florence, the Duomo is an immense cathedral that took almost 150 years to complete and is surrounded by a central plaza. Michelangelo's Medici Chapel, the Laurentian Library, the Duomo, the church of Santa Maria Novella, and the bustling activity of Florence's central market are also located right around the palazzo.

LANGUAGE

All courses are taught in English. However, students may participate in daily *Conversational Italian* workshops. This will enrich their understanding and enjoyment of Italy.

ALL COURSES ARE TAUGHT IN ENGLISH.

FLORENCE, ITALY

CURRICULUM

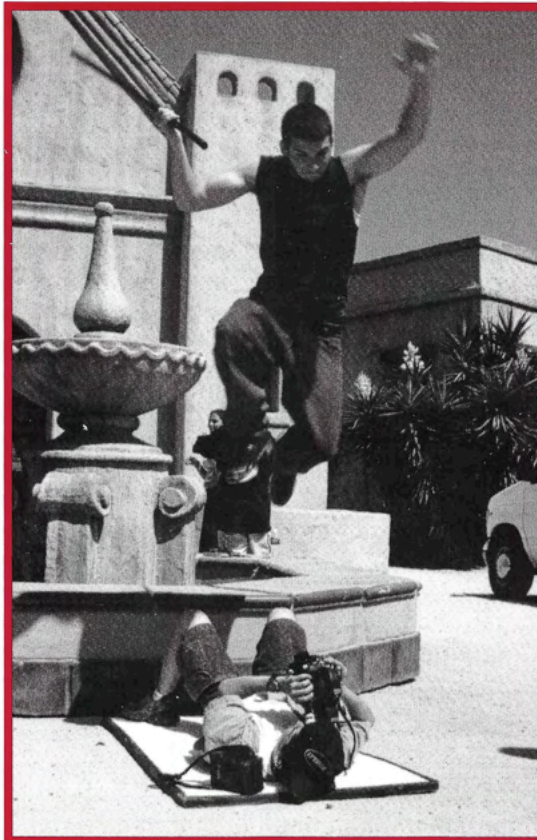
Unlike other acting workshops, our program is integrated with our film school. This has many advantages for the acting student interested in work in front of the camera.

Classes emphasize the theory and practice of the basic elements of the acting craft, using Stanislavsky's System and scene and monologue work as starting points. In conjunction with these classes, **students participate in courses aimed specifically at training the actor for the technical requirements of acting on a film set.**

The Curriculum is described in detail on pages 6-7. The Four-Week Acting for Film is described on page 10.

DAILY SCHEDULE

The Acting for Film Workshop meets Monday through Friday, every day. Students should be prepared to devote 9-6 to workshops and exercises, and additional hours in the evenings and on weekends for rehearsal. Every student shares the same curriculum. Much time is spent focusing on scene study, voice, and movement. Classes encourage students to break down physical and internal inhibitions, and help each student find the most effective personal sources for the creation of truthful characters. Students should be prepared to work in non-traditional acting classes emphasizing the construction and control of character given the unique pressures of a film or television shoot. Film or video cameras may be used during particular classes.



INSTRUCTORS

In all our locales our eclectic faculty is comprised of experienced instructors and professional actors who have trained at some of the most noted studios, and hold Master of Fine Arts degrees from the most prestigious acting programs in the United States. These include NYU, UCLA, Harvard University, Stratford University, University of Southern California, and Yale University.

The Academy recognizes that all students are unique and want to express themselves through their own vision.

PORTFOLIO

Upon the successful completion of the course, students take home a tape of all their projects and receive a New York Film Academy diploma.

Another advantage to being housed within a film school is that the acting program takes full advantage of the numerous films being shot by our film students. Student films are being written and produced literally down the hallway. Though not required, many acting students get invaluable

experience in front of the camera by being cast in student productions. **Students are able to compile reels of filmed scenes to use for future casting purposes.**

SUMMER WORKSHOPS

4-WEEK ACTING FOR FILM

June 26, 2003 - July 20, 2003

Want to see what former students have to say? Visit us online at www.nyfa.com

PRINCETON UNIVERSITY

The New York Film Academy is proud to return to Princeton University for the ninth consecutive summer. One of the most prestigious universities in the country, Princeton offers a serene small town environment for students to develop their craft.

PRINCETON

Founded in 1746, Princeton is one of the eight elite colleges in the Ivy League. The beautiful Gothic architecture and college town setting of the Princeton campus provide idyllic locations for both workshops and shooting. The campus landscape is famous for its stately, tree-lined lawns and quadrangle courts, bordered by majestic stone libraries, museums, and lecture halls.

New York Film Academy students will enjoy a traditional Ivy League setting, complete with dormitory and dining facilities. Students will be housed in dormitories on campus. Courses will be held in classroom buildings on the central campus green.

CURRICULUM

Unlike other acting workshops, our program is integrated with our film school. This has many advantages for the acting student interested in work in front of the camera.

Classes emphasize the theory and practice of the basic elements of the acting craft, using Stanislavsky's System and scene and monologue work as starting points. In conjunction with these classes, **students participate in courses aimed specifically at training the**

actor for the technical requirements of acting on a film set.

The Curriculum is described in detail on pages 6-7. The Four-Week Acting for Film is described on page 10.

EXTRA-CURRICULAR ACTIVITIES

The campus' green lawns offer the perfect place to relax, read a book, toss a frisbee or kick a soccer ball. Numerous cafés, restaurants, and boutiques can be found in the quaint shopping area next to the University. Students can debate their scripts over coffee and eggs in a local eatery, or take a break and go window-shopping down the town's main street.



The town of Princeton is located just a short drive away from New York City, allowing students to take full advantage of New

York's incredible cultural offerings. Students can shop in the East Village, wander through the hallways of the Metropolitan Museum of Art, or eat dinner at a restaurant in Chinatown.

The weather is typically beautiful at Princeton in the summer. Students on campus may take advantage of the variety of summer sports and recreational activities offered by the university, including swimming, tennis, biking, roller-blading, and basketball. Princeton University has two gymnasiums, providing hundreds of thousands of square feet of athletic space. The campus is a short drive away from New Jersey's beaches.

All workshops are solely owned and operated by the New York Film Academy and are not affiliated with Princeton University.

PRINCETON UNIVERSITY

ENROLLMENT

The New York Film Academy has an open enrollment. Serious students from all backgrounds are welcome to apply. No previous experience is required. However, all New York Film Academy Workshops are extremely intensive. Students who enroll should be prepared to live and breathe their work during these workshops. Given the collaborative nature of acting, students must be willing work intensively with other students.

Classes are only offered during the Summer at the Film Academy's Princeton University site. As space is limited, we recommend early application to guarantee a place in the workshop of your choice.

DAILY SCHEDULE

The Acting for Film Workshop meets Monday through Friday, every day. Students should be prepared to devote 9-6 to workshops and exercises, and additional hours in the evenings and on weekends for rehearsal. Every student shares the same curriculum. Much time is spent focusing on scene study, voice, and movement. Classes encourage students to break down physical and internal inhibitions, and help each student find the most effective personal sources for the creation of truthful characters. Students should be prepared to work in non-traditional acting classes emphasizing the construction and control of character given the unique pressures of a film or television shoot. Film or video cameras may be used during particular classes.



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Another advantage to being housed within a film school is that the acting program takes full advantage of the numerous films being shot by our film students. Student films are being written and produced literally down the hallway. Though not required, many acting students get invaluable experience in front of the camera by being cast in student productions. **Students are able to compile reels of filmed scenes to use for future casting purposes.**

SUMMER WORKSHOPS

4-WEEK ACTING FOR FILM

June 23, 2003 - July 20, 2003

July 21, 2003 - August 17, 2003

Want to see what former students have to say? Visit us online at www.nyfa.com

FILMMAKING WORKSHOPS

FILMMAKING WORKSHOPS

1. In the **ONE-YEAR FILM PROGRAM**, each student directs seven short films on 16mm and DV and completes intensive workshops in screenwriting, acting, digital video, 35mm cinematography, and film studies. This is the most comprehensive program offered at the New York Film Academy.

2. In the **EIGHT-WEEK WORKSHOP**, each student directs four 16mm films of increasing complexity and edits them digitally. **The fourth project is a film of up to ten minutes with multiple tracks of sound.**

3. In the **SIX-WEEK** and **EVENING WORKSHOPS**, each student directs three 16mm film projects of increasing complexity and edits them digitally. **The third project is a film of up to seven minutes with multiple tracks of sound.**

4. In the **FOUR-WEEK WORKSHOP**, each student directs three 16mm films of increasing complexity and edits them digitally. **The third project is a film of up to four minutes with a music track.**

DIGITAL WORKSHOPS

1. In the **FIVE-WEEK** and **EVENING DIGITAL FILMMAKING WORKSHOPS**, each student makes three short digital video projects of his or her own design. This program will explore narrative storytelling, as well as documentary filmmaking. The final project is a digital film of up to ten minutes.

2. In the **FOUR-WEEK** and **EVENING DIGITAL EDITING WORKSHOPS**, students progress from fundamental to advanced editing techniques and mastery of editing software using Final-Cut Pro, and uncut digitized film footage. Avid Xpress DV is available in London, New York and Los Angeles.

ONE-WEEK AMC MOVIE CAMP

AMC, the premiere 24-hour movie based cable network, and the New York Film Academy have teamed up to create a one-week intensive movie making course. As in all of the New York Film Academy Workshops, students will have the opportunity to write, direct, shoot and edit film. This program is offered in New York City, Universal Studios, Los Angeles, and Princeton University, NJ.

3-D ANIMATION WORKSHOPS

In the **FOUR-WEEK** and **EVENING ANIMATION PROGRAM**, each student makes a short 3-D computer animated film (with sound) of his or her own design. This program is offered in King's College London, New York City, and Universal Studios.

SCREENWRITING WORKSHOP

In the **8-WEEK DAYTIME** and **12-WEEK EVENING SCREENWRITING PROGRAM**, each student writes a screenplay of 90-120 pages from an original idea.

YEAR-ROUND LOCATIONS

New York City: New York Film Academy
Los Angeles, California: Universal Studios
London, England: King's College London

SUMMER LOCATIONS, USA

New York City: New York Film Academy
Los Angeles, California: Universal Studios
Cambridge, Massachusetts: Harvard University
Princeton, New Jersey: Princeton University

SUMMER LOCATIONS ABROAD

Paris, France: French National Film School
London, England: King's College London
Florence, Italy: Studio Art Centers International

HIGH SCHOOL WORKSHOPS

New York City: The Dalton School
Florida: Disney-MGM Studios
Los Angeles, California: Universal Studios
Cambridge, Massachusetts: Harvard University
Princeton, New Jersey: Princeton University
Paris, France: French National Film School
London, England: King's College London
Florence, Italy: Studio Art Centers International

LIFE AFTER THE WORKSHOP

After completing the workshop, students can make an educated decision about how they wish to pursue acting in the future. Some students decide to take their acting studies further, either at the New York Film Academy or at a longer-term program. **Many of our students have gone on to act in, direct and produce feature films.** Others have founded independent theatre and film production companies; still others have gone on to work on the other side of the camera. Acting is a competitive field: opportunities for students depend on a combination of the student's own talent and initiative, luck, perseverance, and **above all, passion.**

ONE-YEAR FILMMAKING PROGRAM

16MM, DIGITAL, 35MM

The Academy's one-year program gives students the all-around filmmaking experience necessary to make their own films. The 'year' is based on our academic calendar of nine months with a one week vacation. Students in the program receive over 1,000 hours of hands-on instruction and actual production experience. They all write, shoot, direct, and edit seven of their own short films (including a mini-thesis sync-sound film, and a digital documentary). They are introduced to 35mm cinematography, digital filmmaking and non-linear editing, and they complete an intensive film studies program, and a film acting workshop.

To create this curriculum, we have distilled the key ingredients of the most respected graduate and undergraduate film programs from around the world to provide an intensive year of learning and production. Our program is for people who have the passion to plunge into full-time filmmaking, but do not want to spend three or four years in a traditional film school. The program requires students to commit themselves to a focused and demanding curriculum for a full academic year. No previous filmmaking experience is required, however, participants must work with self-discipline, energy and mutual respect.

As in all New York Film Academy programs the one-year course emphasizes hands-on learning. Film directing classes are not theoretical explorations; they are practical workshops designed to put students in the director's chair as quickly as possible. The New York Film Academy encourages students to take creative risks and find their own voices as visual artists. Students complete the year in filmmaking with skills in all the filmmaking crafts, an enormous amount of production experience, seven films of their own and a show-reel, a one-year diploma, and an expanded awareness of themselves and others.

Students may complete a New York Film Academy intensive filmmaking workshop in any of our overseas or U.S. locations and then join the one-year program in London, New York, or Universal Studios after the first two months of the first semester.

Contact our admissions office for information on college credit and visas.

WHAT YOU WILL ACHIEVE

FIRST SEMESTER

Production Goals

- Write, Direct, Digitally Edit Four Short non-synchronous 16mm Films.
- Be Cinematographer, Gaffer, and Assistant Camera on your crew's films.
- Write short film script with dialogue (for 2nd semester production)
- Write, Direct, and Edit a digital documentary.

Learning Goals

- Learn art and technique of visual storytelling including directing, cinematography, editing, and post-production sound design.
- Learn fundamentals of digital video production and digital editing.
- Survey of cinema studies with focus on craft, genre, and elements of storytelling.
- Fundamental training in acting craft for director.
- Immersion in screenwriting craft.

SECOND SEMESTER

Production Goals

- Direct and edit a sync-sound narrative film of up to 15 minutes. (16mm or digital)
- Direct and edit a Music Video or Commercial. (16mm or digital)
- Participate as crew member on fellow students' films and group projects.
- Shoot and edit scenes on 35mm film using Panavision cameras.
- Create director's reel to showcase all your work from the entire program.

Learning Goals

- Advanced filmmaking craft including directing (especially directing actors), producing, sync-sound production, color cinematography, editing and sound design.
- Learn fundamentals of 35mm.
- Develop strategy for pursuing filmmaking after the end of the program.

Contact us for a detailed, 56 page brochure.
tel: 212-674-4300 or fax: 212-477-1414

FREQUENTLY ASKED QUESTIONS

Q: Why should I attend one of your workshops?

A: Whether or not you choose to pursue a career in the acting industry, the workshops are an unparalleled creative experience which will broaden your horizons and enhance your future endeavors.

Q: I have no acting experience. Is this workshop for me?

A: Yes, the Total Immersion Workshop was designed for both individuals with or without acting experience.

Q: How hands-on is the workshop?

A: Extremely. All classes in the workshop are designed to be of immediate and practical use. Students not only learn about acting in film, but are introduced to the world behind the camera.

Q: How much will I be in front of the camera?

A: Acting for Film and Television classes will record exercises and scenes. Though not required, many acting students get invaluable experience in front of the camera by being cast in student productions. Students are able to compile reels of filmed scenes to use for future casting purposes.

Q: Where will I live during the course?

A: The Film Academy can introduce you to safe, convenient, and affordable accommodations. You must book as early as possible to secure accommodations within your budget.

Q: Does the Academy provide financial aid?

A: The NYFA is a small private institution. There are currently no government funds or endowments available for financial assistance. However, students have consistently received financial assistance from private educational loan companies such as The Sallie Mae Corporation: 800-559-3220; www.salliemae.com. In addition, students have received grants from sources like the Fulbright Commission, Rotary Clubs, and UNESCO.

Q: What is the average day like?

A: Students should expect to be busy five days a week. Class days are usually 9 to 6. Additional time may be spent during some evenings and on weekends.

Q: What is the admissions policy at the NYFA?

A: There is a rolling admissions policy for all workshops. Applications are accepted throughout the year until the workshops are filled. We recommend early application to guarantee a place in your workshop of choice.

Q: Will I have a copy of my work?

A: Upon the successful completion of the course, students take home a tape of all their projects.

Q: Is college credit available?

A: On a case by case basis, colleges and universities evaluate the NYFA curriculum and determine the number of credits to award.

Q: What is the minimum age requirement?

A: While there is no age restriction, the Film Academy's courses are extraordinarily intensive, and demand maturity, commitment and dedication. Students need to be able to work with others and be responsible to them. In the summer there are special workshops for high school age students

Q: Do I get a diploma at the end of the course?

A: The NYFA grants a diploma upon successful completion of our workshops.

Q: What is the policy for overseas students?

A: The Academy welcomes students from all points on the globe. The diverse background of the Film Academy's students creates a rich multi-cultural community which promotes the exchange of ideas and viewpoints. The staff is multilingual and ready to assist overseas students wherever they attend our workshops.

Q: May I sit in on a class?

A: Yes. Our information offices are open Monday through Saturday from 10 - 6 pm. Call the office in New York at 212-674-4300 or in L.A. at 818-733-2600 and we will be happy to arrange for you to sit in on a class.

Q: Can I contact a former student?

A: We have many former students who will relate their experience at the Academy. Contact our admissions office by phone, fax or email.

ACTING AND FILM CAMPS

PRE-COLLEGE ENRICHMENT FOR HIGH SCHOOL STUDENTS AGES 14-17

UNIVERSAL STUDIOS, HOLLYWOOD, CALIFORNIA

DISNEY-MGM STUDIOS-FLORIDA

THE DALTON SCHOOL, NEW YORK CITY, NEW YORK

PRINCETON UNIVERSITY, PRINCETON, NEW JERSEY

HARVARD UNIVERSITY, CAMBRIDGE, MASSACHUSETTS

RHODE ISLAND SCHOOL OF DESIGN

KING'S COLLEGE LONDON, LONDON, ENGLAND

PARIS, FRANCE

SACI, FLORENCE, ITALY

For high school students with little or no experience, special Four-Week Total Immersion Workshops are designed to introduce students to the creative and technical demands of acting and filmmaking.

Classes, for both the Acting and Filmmaking Camps, emphasize the theory and practice of the basic elements of the craft. Students participate in courses aimed specifically at training the actor or filmmaker for the arduous requirements of working on a film set.

The safety and well-being of our high school students is of paramount concern to the New York Film Academy. Our workshops are staffed by full time instructors and supervisors. Extra-curricular activities and excursions are organized and supervised by Film Academy staff. At all the sites for the High School Workshop, dormitory space and meal plans are available.



At the end of the course, students will have a final screening open to friends and family. They will receive diplomas upon completion and tapes of their work.

For students who want to continue studying acting or filmmaking in college or university, the experience they will have at the New York Film Academy's High School Camps will serve as excellent material for their admissions portfolio. Some of our students have gone on to study at schools such as NYU, Columbia, and UCLA. Whichever path

they choose, the unique opportunity will inevitably enrich their future educational and professional endeavors.

This is an extremely comprehensive and demanding course. While it has been modified for high school students, it still requires a thorough commitment and a mature attitude.

FOR MORE DETAILED INFORMATION AND AN APPLICATION, PLEASE CALL, WRITE, OR E-MAIL THE NEW YORK FILM ACADEMY FOR OUR HIGH SCHOOL SUMMER WORKSHOP BROCHURE.

JERRY SHERLOCK

Director of the Academy
Executive Producer, *Hunt for Red October*. Independent producer: Universal, EMI, Disney, Tristar, NBC, Paramount, United Artists. Produced *Lolita* on Broadway with Donald Sutherland.

DAVID KLEIN

Deputy Director
MFA, NYU, Tisch School of Arts. BS, Tufts University, magna cum laude. Awarded Tisch Excellence in Producing Award. Winner of Warner Bros Production Award for *To Dye For*. Wrote and directed numerous other projects including the award-winning short film *Gone With the Moon*.

MICHAEL J. YOUNG

Director of Education, Curriculum
BA, Harvard University, magna cum laude; MFA, NYU, Tisch School of the Arts. Student Academy Award finalist for *McJew*, screened at festivals internationally, including Oberhausen, Cinema Du Reel, Clermont-Ferrand, Tel-Aviv, Ann Arbor, et al. NEA grant. Scorsese post-production award. Founding faculty of NYFA.

DAVID MCKENNA

Adjunct Assistant Professor, Columbia University. Stage director, story consultant and script analyst for HBO, CBS/Fox Video, 20th Century Fox. Faculty/guest artist at Yale Drama, Stella Adler Studio, New York University, Lee Strasberg Institute, American Academy of Dramatic Art.

DEVIN CROWLEY

MFA, Columbia University
Feature film "Show Me the Aliens!"

MARC-IVAN O'GORMAN

MA, Syracuse University, magna cum laude. Winner of numerous awards including MTV Short Film Award, director of feature film *Black Magic*.

LESLIE CONNELLY

MFA, UCLA
White Lotus Foundation Yoga certified. Hatha yoga teacher.

MARILYN SOKOL

Emmy and Obie award-winning actress. Acclaimed performances on film, stage, and television including *Foul Play*, *Sex in the City*, and *Conversations with My Father*.

ADRIAN WATTENMAKER

Director of Acting Program, NYC
Acting credits for film, television and stage include *Piñero*, *Saturday Night Live*, *Daring Capers*, *The Rock Garden* and many others. In addition to acting he has worked extensively behind the camera on many production teams including *Law and Order*, *Brooklyn Reprise*, and *The Butcher and the Housewife*.

PAUL WARNER

Director of Acting Program, NYC
BA, Harvard University; MFA, American Film Institute. Awarded the Statuette Award from the Princess Grace Foundation for continuing achievement in the theater. Received the Ashley Amulis Fellowship for directing. Feature film, *Fall Time*, starring Mickey Rourke, Stephen Baldwin, and David Arquette premiered at the Sundance Film Festival. Winner of the Cine Golden Eagle, the Gold Hugo from the Chicago International Film Festival, and first place at the British International Film and Video Festival for his short film, *In the Name of the Father*.

NORA STONE

Director of Acting Program, L.A.
BA, University of California at Santa Barbara. Acted for numerous film, television and theater projects, including several recurring roles on *Days of Our Lives*.

CARL CAPOTORTO

MFA, Columbia University
Screenwriting Award from Universal Studios/Amblin Entertainment. Awarded grant from NEA. Wrote for *Ally McBeal*. As an actor, he has appeared in such films as *Mac* by John Turturro and *Jungle Fever* by Spike Lee. He can be seen regularly in the hit HBO series, *The Sopranos*.

ELIZABETH GOTTLIEB

Producer and director of new plays Off-Broadway including *The Principality of Sorrows*, *Evolution*. Short film, *Why Don't You Dance?*

TIM GUINEE

Leading and featured roles in film, television, and stage including *Personal Velocity*, *Blade*, *Sudden Manhattan*, *Pompatus of Love*, *Heaven and Earth*, *Suburbia*, *Brave New World*, *Law and Order*, *The Practice*, *LA Law* and many others.

DYLAN KIDD

MFA, NYU,
Tisch School of the Arts.
Writer/Director, *Roger Dodger*, *Ian's Ghost*. Winner Bronze Award, Houston Worldfest. Finalist Award, USAfest. Artistic Achievement in Short Film Award Huntington Int'l Film Festival.

SHIRA-LEE SHALIT

MFA, Film, Columbia University
BFA, Drama, NYU
Student Academy Award finalist for short film, *Full Cycle*. Winner, Presidential Scholar of the Arts for Acting. Winner, Acting Award, National Foundation of the Arts.

KACIE STETSON

Trained at the Royal Academy of Dramatic Arts. Recommendations from the British and American Society of Fight Directors. Fight master for numerous productions including 5 versions of *Romeo and Juliet*. Film credits include *The Allegory of Baseball* and *Bedtime for Bertha*. Tae Kwon Do black belt.

BOB GOODMAN

Leading and featured roles in film and television include *Where The Boys Are... '84*, *Harry and Son*, *Beyond Revenge of the Nerds*, *Master Blaster*, *Miami Vice*, *Dead of Winter*, *Ryan's Hope*, *Guiding Light*, and many others.

MARGOT EBLING

BA, Theatre Studies, Yale University. Theatre credits include Yale Repertory Theatre, Lincoln Center, the Ontological Theatre, HERE, LaMama E.T.C., Connelly Theatre, and AXIS Theater. On screen work includes *Law and Order*, *Solistic*, *Three Lessons*, *Waiting Underground*, and the award-winning short *Shame No More*.

ELLEN BECKERMAN

BA, Princeton University
Drama League Directing Fellow, an NEA/TCG finalist, and member of the Lincoln Center Lab. Directing credits include The Public Theatre's *Joe's Pub*, Soho Rep, The Ontological Theatre and HERE, where she was an artist in residence for 2000 and 2001. Formerly the literary manager of the Steppenwolf Theatre Company, Chicago, Illinois.

CHRIS HALL

MFA, Acting UCLA

DAVID VANDO

MFA, Playwriting, Columbia University. International playwriting prize, sponsored by Northern Michigan University, for his play *The King's Clown*, about the last years of Moliere's life. Other plays include *The Gospel According To Leonardo Da Vinci* and *Erotica*. English adaptations for the stage include *Three Penny Opera*, *Labor Lost*, and *Red Badge of Courage*. Author of the book *Shakespeare For The 21st Century*.

BRYAN NORTON

BA, Sarah Lawrence
MFA, NYU, Tisch School of the Arts

KURT BRAUNOHLER

Regularly performs at the Upright Citizens Brigade Theatre. He has appeared at the Chicago Improv Festival, Del Close Memorial Marathon, New York Improv Festival, Fringe Festival, and Toyota Comedy Festival. He recently created a sketch comedy and improv show for the kid's Network Noggin.

FRANCINE SONDELLI

BFA, Performance, University of Michigan. Director Member of the Actor's Studio.

ADAM STONER

NYU, Graduate Film
Tisch School of the Arts.

VALERIE HUBBARD

BFA, Acting, Goodman School of Drama. Numerous Broadway, Off-B'way, and Regional Theatre credits including *The Crucible* at the Roundabout Theatre. Film and T.V. credits include and *Gameday* and Hal Hartley's *Henry Fool*.

TODD WALKER

MFA, Columbia; BA, Oberlin College
Assistant Editor for *Dracula* and *Godfather III* by Francis Ford Coppola. Writer, Director of the Award-Winning short, *The Passenger* selected for Telluride, Sundance, etc.

JONATHAN STERN

BFA, NYU,
Tisch School of the Arts.
Independent film producer: *Daytrippers*; *Oxygen*; *Mexico City*; *Scotland, PA* (starring Christopher Walken, premiered at Sundance, 2001)

INSTRUCTORS

RICHARD TOTH

Acting credits for film, television, and theatre include *Law and Order*, *Sex and the City*, *Queens Supreme* Misery Loves Company, and the Orlando Shakespeare Festival.

MARWA BERNSTEIN

As a professional dancer and actor, has worked with the Metropolitan Opera, Lincoln Center, No Pants Theatre Co., Rika Oriental Ballet, Ballet Ireland, Lexington Ballet, Nashville Ballet, HERE, and the 1998 Winter Olympics in Japan.

BENJAMIN J. MORGAN

BA with honors, Stanford University; MFA, USC *Meet Joe Gay*, screened internationally.

ADAM COLLIS

MFA, USC. Director of short film, *Mad Boy, I'll Blow Your Blues Away*. Feature film, *Sunset Strip*.

MICHAEL UNGER

BA, Brown University; MFA, Columbia University. Short films screened internationally. Feature film, *Gravity*.

HENG-TATT LIM

MFA, NYU, Tisch School of the Arts Awarded Excellence in Filmmaking at NYU's First Run Festival, 1991. Wien Scholar, Brandeis University. Worked on over fifty films.

DAVID MCKENNA

Adjunct Assistant Professor, Columbia University. Stage director, story consultant and script analyst for HBO, CBS/Fox Video, 20th Century Fox. Faculty/guest artist at Yale Drama, Stella Adler Studio, New York University, Lee Strasberg Institute, American Academy of Dramatic Art.

SETH DONSKY

MFA, Columbia University. Award-winning Feature Film *Twisted* (1997). Recipient of the 2002 Hallmark Development Grant for the short film *Loopy*. Film worked showcased at the Fringe Festival and Museum of Modern Art, New York; The National Film Theatre of Great Britain; The National Gallery of Canada. Writing Fellow of Entertainment Industries Council of Hollywood.

DAN MACKLER

NYU, Graduate Film, Tisch School of the Arts. BA, Dartmouth College

MATT VENNE

MFA, USC

ELIZABETH SCHUB

MFA, NYU, Tisch School of the Arts; BFA, BA, Cornell University. Award-winning director of *Cuba 15*, winner Best Short Film at the Hamptons Film Festival, selected for Sundance Film Festival, winner Audience Award 1998, Berlin.

CAROL MAYES

MFA, AFI; BA, Princeton University. Writer/Director of award winning films including, *Commitments*, *Rituals*, and *Tendrils*. Student Oscar Finalist, CINE Golden Eagle Winner, Black Filmmakers Hall of Fame Award for Best Short Film.

SOL NEGRIN, A.S.C.

Instructor, New York University. President, New York Cinematography Union. Some of his credits include: *Robocop*, *Superman*, *Coming to America*, *The Kojak* T.V. Series

DAVID RIKER

MFA, NYU, Tisch School of the Arts. Winner of 18 awards for directing including Student Academy Award, DGA Student Film Award, and Rockefeller Foundation Grant. Directed award-winning feature film, *La Ciudad*.

KARL STAVEN

BA, Yale University, Ed. M, Harvard University, MFA, NY

PHILIPPE ROUSSELOT

Cinematographer. Films include *Big Fish*, *Planet of the Apes*, *Tailor of Panama*, *People vs. Larry Flynt*, *Reine Margot*, *Sommersby*, *River Runs Through It*, *Henry and June*, *Dangerous Liaisons*, *Hope and Glory*, *Emerald Forest*, *Diva* and many others.

JULIA SOLOMONOFF

MFA, Columbia University. Fulbright Scholar Winner, New Line Cinema Award "Most Original Film," for *Siesta*. FIPRESCI Award, among a list of international awards.

JOHN McNULTY

BA, University of Edinburgh, MFA, NYU. Wrote and directed several short films, including *Release* which was screened on the late show with David Letterman. He has worked on many feature films with directors such as Spike Lee, Hal Hartley, and Alan Rudolph.

HARLAN BOSMAJIAN

MFA, NYU, Tisch School of Arts. Award Winning Cinematographer for feature films including, *La Ciudad*, *Maryam*, *Virgil Bliss*, *Lovely And Amazing*, *Kill the Poor*, and Comedy Central's *Strangers with Candy*.

BRETT RATNER

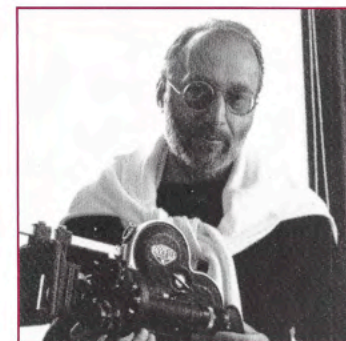
At 16 directed his first film with a post-production grant from Steven Spielberg's Amblin Entertainment. At 24, completed a documentary on Micky Rourke. At 26 completed the comedy hit, *Money Talks* for New Line Cinema. Director of the Jackie Chan and Chris Tucker mega-hit, *Rush Hour*, *Family Man*, *Rush Hour II*, and *Red Dragon*.

RICHARD SHORE, A.S.C.

Cinematographer. Winner of three Emmies M.A. in Cinema from U.S.C. His credits include: *Bang the Drum Slowly*, *In the American Grain*, *Night of the Dark Shadows*, *The Responsive Eye*, *Three Women Alone*. He has also been Director of Photography on hundreds of commercials, documentaries, educational and scientific films.

KEN KELSCH

Cinematographer. Films include, 'R XMas, *It Had To Be You*, *New Rose Hotel*, *The Funeral*, *Big Night*, *The Addiction*, *Bad Lieutenant* and many others. He has worked on many of Abel Ferrara's films.



Jerry Sherlock, Director of the Academy

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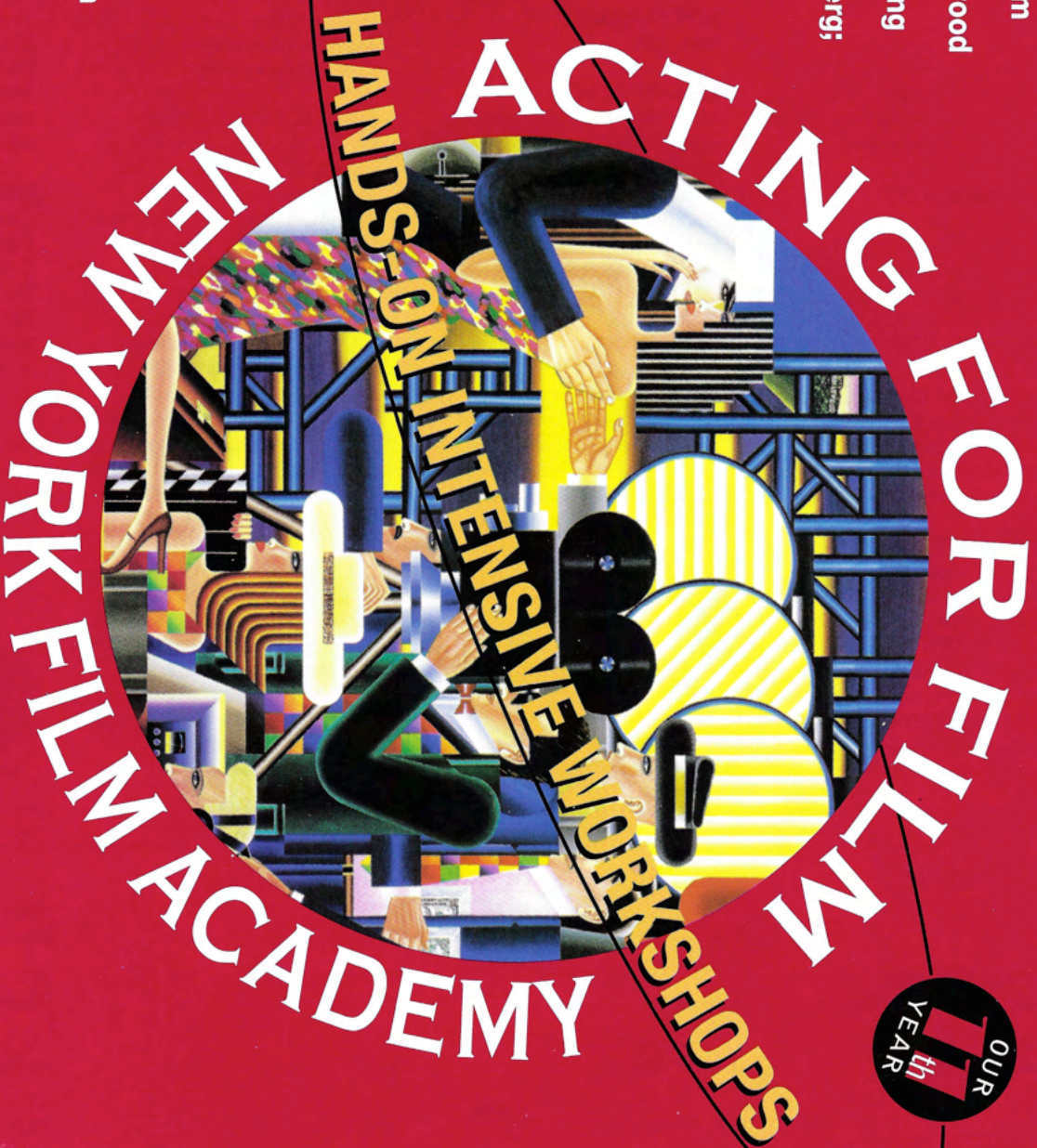
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The Academy is pleased to be the film school of choice among many Hollywood filmmakers and their families, including Max Spielberg, son of Steven Spielberg; Chris Brosnan, son of the current James Bond, Pierce Brosnan; son of Academy Award winning actor F. Murray Abraham; director Luc Besson's sister (Fifth Element, La Femme Nikita); and director Peter Bogdanovich's daughter. And yet, some of the best work to come out of the New York Film Academy are from students with no connections to the film industry.



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