

Acting 1

The Fundamentals of an HB technique: Here, you develop the ability to respond truthfully, dynamically, and vividly with fellow actors and the ability to access sensory elements. You tap into the power of imagination and the reservoir of memory. You gain a working understanding of the terms: previous circumstances, destination, inner and outer objects, intentions, obstacles, and conflicts. You develop an awareness of the power, function and dynamics of “place”, and learn to be in a state of discovery, which leads to actions. You develop tools of research and observation and you get comfortable improvising. You begin to measure yourself against professional standards and develop habits of discipline and a strong work ethic. Do understand that these practices take time to master. It takes about a year (20-30 weeks) at this level to really own the skills addressed. Further scene study or performance work will then take root in this fertile ground. PREREQUISITE: Open to all.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
BEC7W	Beckett, Michael	03/18/2020	05/27/2020	We	10	-	07:00 PM	09:30 PM	Basement Studio - 120 Bank	\$475.00
BRL2TU	Boerlin, Jim	03/17/2020	05/26/2020	Tu	10	-	02:30 PM	05:00 PM	Basement Studio - 120 Bank	\$475.00
BEC1SA	Beckett, Michael	03/21/2020	05/30/2020	Sa	10	-	01:00 PM	03:30 PM	First Floor Studio-120 Bank	\$475.00
DEB7M	Deblinger, David	03/16/2020	05/18/2020	Mo	10	-	07:00 PM	09:30 PM	Basement Studio - 120 Bank	\$475.00
AN4M	Andrade, Pablo	03/16/2020	05/18/2020	Mo	10	-	04:00 PM	06:30 PM	Basement Studio - 120 Bank	\$475.00
STE10SU	Steibl, Trudy	03/22/2020	05/31/2020	Su	10	-	10:00 AM	12:30 PM	Second Floor Studio - 120 Bank	\$475.00
JR7F	Roman, Julissa	03/20/2020	05/29/2020	Fr	10	-	07:00 PM	09:30 PM	Second Floor Studio - 120 Bank	\$475.00

Acting 2

You continue developing the techniques from Acting 1, now applied toward scene work and the demands of crafting and scoring a role. You'll use Uta Hagen's object exercises to build habits of attention and unlock your rehearsal process. You'll apply improvisation to the exploration of character and circumstances, and develop an approach to preparation. Among the skills you'll practice: discerning beats, intentions, obstacles, and conflict; choosing actions; sensing the turning points in the text; substitution/personalization; endowment of sensory conditions; working with expectations and previous circumstances; finding immediacy in the give and take. PREREQUISITE: Open to actors placed at Acting Level 2 and up. New to HB? Audition for placement.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
MRN7M	Moran, Jackson	03/16/2020	05/18/2020	Mo	10	-	07:00 PM	09:30 PM	Second Floor Studio - 120 Bank	\$475.00
STE10MO	Steibl, Trudy	03/16/2020	05/18/2020	Mo	10	-	10:00 AM	12:30 PM	Third Floor Classroom - 122 Bank	\$475.00
DEB2SA	Deblinger, David	03/21/2020	05/30/2020	Sa	10	-	02:00 PM	04:30 PM	Basement Studio - 120 Bank	\$475.00
BEC3SA	Beckett, Michael	03/21/2020	05/30/2020	Sa	10	-	03:30 PM	06:00 PM	First Floor Studio-120 Bank	\$475.00

Acting for Teens: Ages 14-17

This class for teenagers builds on the basics of the “Game of Make Believe” introduced in Acting for Young People aged 9-13, starting from improvisations and moving into work on scenes. You will discover how to use yourself, your experiences and imagination to create a character in a play or story. Your belief and whole-hearted commitment to the circumstances of the play make it real for the audience. In an atmosphere of creative play and self-discovery, you will come to understand and experience the level of preparation and discipline you will need to try for a place in the professional theater. We’ll also work on how to prepare for auditions and cold readings. PREREQUISITE: Open to all, ages 14-17.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
MNC10SA	Mancini, Marlene	03/21/2020	05/30/2020	Sa	10	-	10:00 AM	01:00 PM	First Floor Studio-120 Bank	\$495.00

Acting for Young People: Ages 9-13

When the actor believes, we believe. The child’s natural instinct for play is the foundation of the actor’s process. Using the game of make believe to get into the “shoes” of the character, we begin to play with the possibilities that game invites in us. In order to believe I am the character, I must begin to learn all I can about who “I” am in the role: what surrounds and affects me, what I know, where I have been and where I am going; what I want, and what I do to get it or to make it happen. We use improvisation to awaken and explore creative impulses. Theatre games and exercises expand imagination, awareness, concentration, expressivity, and help build skills of communication, cooperation, and collaboration. Through text work designed for the young performer, we make strong, specific, meaningful connection to the language and circumstances of the play, bringing the author’s words to life. Through acting, young people gain compassionate insight about themselves and about the world around them; gain poise and confidence; develop problem-solving skills; and engage with peers and mentors in a joyful, collaborative process. PREREQUISITE: Open to all, ages 9-13

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
TER10SA	Terry, Claudia	03/21/2020	05/30/2020	Sa	10	-	10:00 AM	12:00 PM	Second Floor Studio - 120 Bank	\$395.00
TER4F	Terry, Claudia	03/20/2020	05/29/2020	Fr	10	-	04:00 PM	06:00 PM	Second Floor Studio - 120 Bank	\$395.00

Acting Improvisation

For actors who want to improve their acting skills through improvisation, this class amplifies the technique work in Level 1 and supports the work with scenes in Levels 2 and 3. The first session will be dedicated to the choices you need to make to structure a viable improvisation, with emphasis placed on circumstances, relationships, tension and subtext. In the following sessions you will improvise scenes based on play and film summaries given a short preparation period in class. There is no work outside of class. Through this inventive process you develop immediacy, creativity and partnering skills, and hone your instincts for making productive dramatic choices. Actors of all levels are welcome. PREREQUISITE: Open to all.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
KAZ4W	Kazlas, Rasa Allan	03/18/2020	05/27/2020	We	10	-	04:00 PM	06:30 PM	Basement Studio - 120 Bank	\$495.00

Acting in English

For actors who have English as a second language. The question “How do I make these words my own?” is at the core of the actor’s craft. If you are speaking English as a second language, you may encounter additional stumbling blocks like getting stuck in “translator” mode, feeling emotionally disconnected from the language, and fearing being misunderstood. This course is designed to help you bridge the gap between the text and the self by unlocking the full expressive power of the language skills you already possess. The class guides you through activities to fully access your natural and learned language tools so that you can express yourself more freely, listen more intently and contribute more meaningfully in English. Voice and movement exercises will uncover the expressive musicality and physical experience of embodied language. Through text analysis, table reading, and guided rehearsal, you explore the vocabulary, grammar, subtext and context of a given script. The goal is to develop your language skills on multiple levels with a focus on improving your ability to perform in English. All of this serves the actor’s calling to make meaningful connections with others through collaborative dialogue. PREREQUISITE: Open to all.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
ECKPR4M	Eckert, Liz	03/16/2020	05/18/2020	Mo	10	-	04:00 PM	06:00 PM	Second Floor Studio - 120 Bank	\$395.00

Acting the Song

This course applies the skills developed in Acting 1 and 2 to musical performance—to the presentation and articulation of a song, as it arises from the scene and from the life of the character. You will work to balance correct vocal technique and sound production with the effort to bring truth and specificity, both to the song and to the role. Class material addressed may include solo performance, duet, or group scenes and is appropriate for both the professional and aspiring singing actor in whatever genre you may choose to focus your efforts (musical theatre, opera, concert/cabaret). Accompanist provided. Come prepared with a song (memorized and with sheet music properly prepared and in a binder for use by the accompanist). PREREQUISITE: Open to actors placed at Singing Level 2 and up. New to HB? Audition for placement.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
LS3F	Serabian, Lorraine	03/20/2020	05/29/2020	Fr	10	-	03:30 PM	06:00 PM	Basement Studio - 120 Bank	\$495.00

Acting with Partnered Exercises

For actors at all levels of experience, this class is a practice space that uses Meisner exercise work. Develop your tools and process for crafting a role, whether working on stage or on camera. Learn to be grounded and alive in the moment. Respond to your scene partner on impulse. Find and experience the full range of your voice with all its untapped possibilities. Using Larry Silverberg’s Workbook, you are introduced to Sanford Meisner’s Repetition exercises. Working in pairs, receiving and responding from your truthful point of view, in the moment-to-moment exchange of the repetition you learn to be fully available to your partner. This is essential in the process of building your score and testing actions when working on a part. How you go about fulfilling your objective rests with your partner. Does your partner bring you closer or further away from what you need? How does what you receive from your partner put you in verbal action and keep you responding on impulse instead of “thinking” or planning? How does it get you to the next thing you need to do, verbally or physically or both? Continuing with the technique, you craft exercises using your imagination and an “element of truth” -- a relationship with someone extremely meaningful to you, and for whom you are doing a physically difficult activity that serves as your objective. These are partnered improvisations. Further exploration is applied to text, realizing these techniques while working on a monologue or scene. Students are encouraged to audit before enrolling in the class. Expected rehearsal time outside of class: 3-6 hours / week PREREQUISITE: Open to all.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
OLI3TH	Oliver, Rochelle	03/19/2020	05/28/2020	Th	10	-	03:30 PM	06:00 PM	Basement Studio - 120 Bank	\$475.00

Acting with the Camera 1

This Level 1 acting class provides an introduction to the technique of living truthfully in front of the camera. You explore the fundamental elements of a grounded acting technique as they relate to the level of intimacy the camera demands. As you practice in front of the camera, you learn to stay open and work freely without hiding or acting for the lens. You develop the ability to listen and connect truthfully with a partner, letting that interaction guide your impulses. You discover the relevance of Uta Hagen's exercises for on camera work – building the 4th wall, creating place, connecting with sensory aspects of the environment – and begin to understand the level of preparation, specificity, and simplicity the camera demands. **PREREQUISITE:** Open to all. You have the option of paying a \$25 Download Fee if you wish to have your footage from class. The Download Fee must be paid for within the first four weeks of class. After the 4th week of class, the fee increases to \$50.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
COL6F	Colimon, Magaly	03/20/2020	05/29/2020	Fr	10	-	06:30 PM	09:30 PM	Basement Studio - 120 Bank	\$645.00
DEB6TH	Deblinger, David	03/19/2020	05/28/2020	Th	10	-	06:30 PM	09:30 PM	First Floor Studio-120 Bank	\$645.00
GRM10TU	Groom, Sam	03/17/2020	05/26/2020	Tu	10	-	10:00 AM	01:00 PM	First Floor Studio-120 Bank	\$645.00

Acting with the Camera 2

This advanced scene study track is geared to the particular circumstances of working with the camera on film or video, and assumes you are already well grounded in acting technique, text analysis, and contemporary scene work. The class will address the adjustment you must make to the intimacy and immediacy of film, so you become accustomed to doing your best detailed, honest, layered work under the watchful eye of the lens. You learn to manage the tough realities of the film or television job, developing strategies for applying your own technique to the demands of the set. We consider angles, lenses, distances, continuity, and your relationship to the composition of the scene. You learn to work more quickly and more intimately, and to prepare effectively for a performance situation in which there is little or no rehearsal and scenes often occur out of sequence. You learn to respect and understand the financial, technical, and time considerations that govern film production, and cultivate the absolute discipline required to meet them. **PREREQUISITE:** Open to actors placed at Acting Level 2 and up. New to HB? Audition for placement. You have the option of paying a \$25 Download Fee if you wish to have your footage from class. The Download Fee must be paid for within the first four weeks of class. After the 4th week of class, the fee increases to \$50.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
GRM6W	Groom, Sam	03/18/2020	05/27/2020	We	10	-	06:30 PM	09:30 PM	First Floor Studio-120 Bank	\$645.00

Acting with the Camera 3: Skill Integration for Film

For the working actor with on-camera experience, seeking to stretch, renew and risk. Through the medium of film, practice the art of bringing it all together -- Integrate your voice, movement and acting technique to allow your detailed, layered, and most honest work to be open with the intimate eye of the camera lens. Find freedom and joy in the technical world of film. Lisa Pelikan brings her years of Film/TV/Internet acting experience together with certifications in Fitzmaurice Voicework® and Laban Movement Analysis to hold this course for fellow actors seeking deeper truth in the work, replenishment as artists, and full integration of themselves on film. Practice being in the moment with all your skills on board -- bring your breath, body, voice, and spacial awareness together in performance for the camera, the camera operator, and your fellow actors. Become familiar with the technical language; learn about both sides of the camera; study the work of master film actors; and support each other in taking risks and growing as artists. Will demand respect for the work and each other. We will incorporate self-taping as an integral component to this course. Actors will experience creating work from both sides of the camera through the practice of taking turns taping each other using our phones. **PREREQUISITE:** Open to actors placed at Acting Level 3 and up. New to HB? Audition for placement.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
LP10SA-A	Pelikan, Lisa	03/21/2020	04/18/2020	Sa	5	-	10:00 AM	01:00 PM	Basement Studio - 120 Bank	\$330.00
LP10SA-B	Pelikan, Lisa	05/02/2020	05/30/2020	Sa	5	-	10:00 AM	01:00 PM	Basement Studio - 120 Bank	\$330.00

Actuar en Español / Acting in Spanish

Esta clase, dirigida en Español, consiste en un programa dinámico de 10 semanas dividido en dos partes de 5 semanas. La clase indagará en las aplicaciones prácticas de la técnica de Uta Hagen discutidas en su libro “Un reto para el actor”. Se usarán los ejercicios de Uta Hagen como herramienta para enfrentar retos y desbloquear el proceso de ensayo; y se pondrán en práctica mediante el trabajo de escenas, monólogos o soliloquios extraídos a partir de obras hispanas contemporáneas. A través del análisis de texto, trabajo de mesa, y ensayos guiados, se trabajará en conseguir una conexión auténtica con las circunstancias del personaje, escogiendo las acciones más honestas acordes con las circunstancias y buscando la organicidad y liberación de los impulsos. Las escenas se presentarán en clase, y luego se trabajarán y presentarán de nuevo para explorar y aplicar los comentarios recibidos. Se espera, por parte de los estudiantes, investigación extensa, preparación y ensayos fuera de la clase. El curso está abierto a la comunidad hispana así como a los actores cuya segunda lengua es el español y quieran usar sus habilidades lingüísticas a varios niveles, mejorando su habilidad para actuar en español. This class, conducted in Spanish, is a vigorous 10-week program divided in two 5-week parts. The class will probe the practical applications of Uta Hagen's approach as discussed in her book, A CHALLENGE FOR THE ACTOR. You will explore Uta Hagen's object exercises to solve acting challenges and unlock your rehearsal process, applying them towards work on monologues, soliloquies, and scenes from contemporary Hispanic plays. Through text analysis, table reading, and guided rehearsal, you will work to find an authentic inner connection to the character's circumstances and to choose truthful, effective and lively actions. Scenes are presented in class for critique, then reworked to explore and apply feedback. Extensive research, preparation, and rehearsal are expected outside of class. The class is open to the Hispanic community as well as actors who have Spanish as a second language and want to use their language skills on multiple levels with a focus on improving their ability to perform in Spanish. Open to all levels / Curso para todos los niveles

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
ANFO7TU-B	Andrade, Pablo	04/28/2020	05/26/2020	Tu	5	-	07:00 PM	09:30 PM	Third Floor Classroom - 122 Bank	\$230.00
ANFO7TU-A	Andrade, Pablo	03/17/2020	04/14/2020	Tu	5	-	07:00 PM	09:30 PM	Third Floor Classroom - 122 Bank	\$230.00

Actuar en Español 2

DIRIGIDO POR PABLO ANDRADE MARIA FONTANAL Esta clase, dirigida en Español, consiste en un programa dinámico de 10 semanas dividido en dos partes de 5 semanas. La clase indagará en las aplicaciones prácticas de la técnica de Uta Hagen discutidas en su libro “Un reto para el actor”. Se usarán los ejercicios de Uta Hagen como herramienta para enfrentar retos y desbloquear el proceso de ensayo; y se pondrán en práctica mediante el trabajo de escenas, monólogos o soliloquios extraídos a partir de obras hispanas contemporáneas. A través del análisis de texto, trabajo de mesa, y ensayos guiados, se trabajará en conseguir una conexión auténtica con las circunstancias del personaje, escogiendo las acciones más honestas acordes con las circunstancias y buscando la organicidad y liberación de los impulsos. Las escenas se presentarán en clase, y luego se trabajarán y presentarán de nuevo para explorar y aplicar los comentarios recibidos. Se espera, por parte de los estudiantes, investigación extensa, preparación y ensayos fuera de la clase. El curso está abierto a la comunidad hispana así como a los actores cuya segunda lengua es el español y quieran usar sus habilidades lingüísticas a varios niveles, mejorando su habilidad para actuar en español. Esta clase está abierta a estudiantes de habla hispana que hayan tomado al menos dos trimestres de “Actuar en Español” o que hayan alcanzado el nivel 2 en adelante. Se espera, por parte de los estudiantes, investigación extensa, preparación y ensayos fuera de la clase. Tiempo de ensayo esperado fuera de la clase: de 3 a 4 horas semanales. Libro necesario para el curso esta de venta en línea y en HB Studio: Uta Hagen: UN RETO PARA EL ACTOR (Artes Escénicas) ACTING IN SPANISH 2 PRESENTED BY: PABLO ANDRADE MARIA FONTANAL This class, conducted in Spanish, is a rigorous 10-week program divided into two 5-week parts. The class will probe the practical applications of Uta Hagen's approach as discussed in her book, A CHALLENGE FOR THE ACTOR. You will explore Uta Hagen's object exercises to solve acting challenges and unlock your rehearsal process, applying them towards work on monologues, soliloquies, and scenes from contemporary Hispanic plays. Through text analysis, table reading, and guided rehearsal, you will work to find an authentic inner connection to the character's circumstances and to choose truthful, effective and lively actions. Scenes are presented in class for critique, then reworked to explore and apply feedback. Extensive research, preparation, and rehearsal are expected outside of class. The class is open to the Hispanic community as well as actors who have Spanish as a second language and want to use their language skills on multiple levels with a focus on improving their ability to perform in Spanish. The class is open to Spanish-speaking actors who have taken a least two terms of Actuar en Español or by an audition for new students or faculty placement for continuing students. Open to Level 2 and up. Extensive research, preparation, and rehearsal are expected outside of class. Expected rehearsal time outside of class: 3-4 hours / week. Required reading: Uta Hagen: UN RETO PARA EL ACTOR (Artes Escénicas) Available for purchase online via our registration system or in-person at the registration office.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
ANFO7M-B	Andrade, Pablo	04/20/2020	05/18/2020	Mo	5	-	07:00 PM	09:30 PM	Third Floor Classroom - 122 Bank	\$230.00
ANFO7M-A	Andrade, Pablo	03/16/2020	04/13/2020	Mo	5	-	07:00 PM	09:30 PM	Third Floor Classroom - 122 Bank	\$230.00

Alexander Technique

The Alexander Technique is a gentle method through which you gradually learn to free yourself from unconscious physical habits that limit your ease, versatility, and freedom. This course will inquire into and enhance your “body map” – your conception of your body, as a whole and in specific areas. As you learn to release the downward pressure of your head to your spine, become clearer about your joints and how they work, and understand the unity of your body/mind and how it functions as a whole, you will gain access to an ever-increasing sensory awareness. Bringing conscious thought and awareness to daily life will allow you to change the habitual behavior that creates unneeded tension. Posture and self-use become conscious and volitional, not habitual and rigid. This translates to a greater possibility of fully embodying characters whose physical life is different from your own while maintaining healthy use of your body. Natural free use of the breath is addressed as a result of freeing the whole self, supporting your voice work. During each class you will have individual hands-on work as well as group activities. Recommended reading for Alexander Technique: BODY LEARNING by Michael Gelb *Available for purchase online via our registration system or in-person at the registration office. PREREQUISITE: Open to ALL levels.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
MB2W	Bernard, Martha	03/18/2020	05/27/2020	We	10	-	02:00 PM	03:30 PM	Third Floor Speech - 120 Bank	\$295.00
XP4SU	Proessl, Stefanie	03/22/2020	05/31/2020	Su	10	-	04:00 PM	05:30 PM	Third Floor Speech - 120 Bank	\$295.00

Art of Transformation

PRESENTED BY: Janice Orlandi An advanced two-part movement for actors course. You are invited to sign up for either five-week part or for the full ten weeks: \$180 each or both for \$345. SPRING 2020: Viewpoints Training & Composition: Physical Technique and the Actor’s Creative Process for building Ensemble Collaboration and Performance. Viewpoints, a groundbreaking physical approach to actor training, is a technique of improvisation which grew out of the post-modern dance world. It was first articulated in the 1970s by master theater artist and choreographer Mary Overlie, who broke down the two dominant issues performers deal with - time and space - into six categories, The Six Viewpoints. Anne Bogart’s SITI Company expanded on the Viewpoints language into Nine Viewpoints. The process allows a group of actors to function together spontaneously and intuitively and to generate bold, theatrical work quickly. It develops flexibility, articulation, and strength in movement and speaking, and strengthens ensemble interaction, creativity, invention and play. In this class, we explore movement improvisation and composition through ensemble building exercises, principles of composition, the Viewpoints practice, and creative collaboration. We apply the Viewpoints for building a group of performers as an ensemble for creating new works, traveling through the process of artistic exploration in a meaningful way. Viewpoints Training acts as a medium or system for actors to employ the open practice of the original Six Viewpoints, “SSTEMS” (Shape, Space, Time, Emotion, Movement and Story), in collaboration with exercises employing vocabulary of the Nine Viewpoints, (Tempo, Duration, Kinesthetic Response, Repetition, Shape, Gesture, Architecture, Spatial Relationship and Topography,) through their application and coexistence in the creative space. Through a rigorous physical practice of the basics of Viewpoints training, we explore its application to collaborative ensemble exercises and learn specific methods for applying the Viewpoints to both the rehearsal process and devised etudes. The Viewpoints represent not only a physical technique but also an aesthetic approach to many aspects of creating new work. We study Viewpoints training to learn how to create in time and space -- how to be builders. Practitioners will have the opportunity to work alone and in groups before the class and teacher for feedback, to unlock a sense of wonder and discovery by experiencing the use of your whole, true, honest, simple self in a wide range of training and performance situations. The Ensemble Compositions and Etudes will include text from Shakespeare’s Sonnets and Prologues to create compositions and Etudes inspired by Shakespeare’s dramatic themes and poetic texts. Part A: Learn the philosophy, practice and origin of both the Six viewpoints and the Nine Viewpoints by applying rigorous exercises and ensemble building practice. We will bring awareness and presence to the acting instrument and create a vital and strong ensemble of actors. Part B: Apply Viewpoints to building ensemble work through rigorous practice, applying laws and exercises of composition and collaboration to the creation of new work and ensemble events. We will explore applications to rehearsal and investigation on a theme, as well as application to an etude, script or play. PREREQUISITE: Open to all. Movement experience recommended.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
JO6W-B	Orlandi, Janice	04/29/2020	05/27/2020	We	5	-	06:30 PM	08:30 PM	Second Floor Studio - 120 Bank	\$180.00
JO6W-A	Orlandi, Janice	03/18/2020	04/15/2020	We	5	-	06:30 PM	08:30 PM	Second Floor Studio - 120 Bank	\$180.00

Directors New Play Lab

For directors both experienced and beginning, this Lab, lead by director Pat Golden, takes you through the director's process and culminates in a public showing of scenes from new work. You will be paired with a playwright from Julie McKee's advanced Playwriting - Studio Practice class to prep, cast, rehearse and present a scene from a new play. Initial classes focus on spacial relationships, composition, blocking and creating the atmosphere; script interpretation; the collaborative process between director and designer and working with the actor. In class you will experience working with these concepts in a practical manner. You'll have the opportunity to cast actors from HB's community and student pool. These topics are then explored and reinforced during the prep and rehearsal of the playwrights' scenes, to take place in classes leading up to the final presentation. Classes will include director's prep, casting sessions, in class rehearsals, and runs of your scenes. The work will be presented to an invited audience at the end of the term. This is an opportunity to work on a new play with a playwright, addressing the art of collaboration. Dramatist Guild Guidelines will be honored. Decisions regarding assignment and selection of the End-of-Term Projects are at the discretion of instructors, based on the merit of the work in class, and are by no means guaranteed.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
GDN2M	Golden, Pat	03/16/2020	05/18/2020	Mo	10	-	02:30 PM	05:30 PM	First Floor Studio-120 Bank	\$545.00

Hagen Teen Intensive: The Program

A THREE-TERM SUNDAY ACTING CONSERVATORY FOR TEENS (AGES 14-17)Sundays, 12:30pm – 4pm | \$650 per term Instructors: Trudy Steibl (Acting) Martha Bernard (Movement Singing) Adona Butler (Speaking Voice) For young people who are serious about the theater, this Sunday conservatory invites you to fall in love with the actor's process. Each term has a different focus and may be taken separately or in sequence. Movement, Voice, and Acting Technique are integral to the program. The full year will provide strong preparation for students seeking to continue on in college or conservatory programs. An actor has to have a different knowledge of what it is to be a human being. We begin with Herbert Berghof's definition of acting: "I am. I want. I do." Get to know yourself through exploring your senses, your body, your breath, and your voice; then begin to expand your understanding of who you are and who you could be. In a joyful and supportive atmosphere, we strive to teach you a way of working. Gain courage to be yourself, to show up fully and explore your potentials through doing. Bring the 3 P's: Patience, Passion, Persistence. (Please also bring your lunch, comfortable clothing to move in, and a yoga mat if you have one!) Schedule: •12:30-1:30pm – Voice alternates daily with Movement Singing •1:30-2:00pm – Lunch Break •2:00-4:00pm – Acting

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
HTI12SU-SP	Steibl, Trudy Butler, Adona Bernard, Martha	03/22/2020	05/31/2020	Su	10	-	12:30 PM	04:00 PM	Second Floor Studio - 120 Bank	\$650.00

Playwriting

You will have demonstrated a commitment to the art and craft of playwriting, possess a thorough grasp in practical terms of the vocabulary and technical skills presented in Playwriting Technique, and be able to engage with and support your fellow artists with lively and generous discussion. You are ready to embark on longer plays with multiple characters. These plays are guided from the creative impulse of the first draft to clarifying, exploring and shaping the second. You are ready to embrace and delve more deeply into the challenges of the revision, sacrificing favorite lines and notions to dramaturgical momentum, as mastery of the rewrite becomes a thrilling and joyful venture. A script submission is required for new students to be considered for this class. Submissions are accepted year around. There is a \$15.00 non-refundable fee for each submission. This course is open to students placed at Playwriting Level 2 and up. Apply online: [link](#). For more information on other HB Studio playwriting classes in NYC, please feel free to download our course catalog.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
MKE6W	McKee, Julie	03/18/2020	05/27/2020	We	10	-	06:30 PM	09:30 PM	Third Floor Speech - 120 Bank	\$495.00

Playwriting- Technique

Clarity, Economy and MysteryFor new students, experienced playwrights who want to go back to the basics, actors wanting to write, and highly motivated beginners. You are introduced to a variety of tools designed to offer a strong sense of craft. Assignments, written as ten-minute plays, will cover dialogue, action, conflict, motivation, plot, structure, subtext, direct address and story. Others are designed to encourage the creative process, provoke the imagination, explore language, texture, character and impulse. These elements will be introduced slowly and methodically. You will develop a portfolio of well-crafted 10-minute plays in a safe and supportive environment. We follow the Liz Lerman Critical Response Process method of critique. PLEASE NOTE: You must complete the assignments before bringing in your own projects.For more information on other HB Studio playwriting classes in NYC, please feel free to download our course catalog.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
MKE6TU	McKee, Julie	03/17/2020	05/26/2020	Tu	10	-	06:30 PM	09:30 PM	Third Floor Speech - 120 Bank	\$495.00

Scene Study - Studio Practice

For professional performers who desire to return to, or maintain an ongoing relationship with a dynamic and fertile state of learning. The goal: to use the specifics of language, action, subtext, circumstance, and relationships in order to connect with the work at the deepest most personal level. You are encouraged to push boundaries with the aim of building ever more complex characters and situations, allowing and exploring what is powerfully, unexpectedly revealed. Expected rehearsal time outside of class: 6+ hours / week. PREREQUISITE: Open to actors placed at Acting Level Studio Practice (4). Note: Actors placed at Level 3 are permitted to enroll in Laura Esterman's Scene Study - Studio Practice class. New to HB? Audition for placement.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
PEN10TU	Pendleton, Austin	03/17/2020	05/26/2020	Tu	10	-	10:00 AM	01:00 PM	Basement Studio - 120 Bank	\$545.00
PEN11M	Pendleton, Austin	03/16/2020	05/25/2020	Mo	11	-	11:00 AM	02:00 PM	First Floor Studio-120 Bank	\$545.00
LE1SU	Esterman, Laura	03/22/2020	05/31/2020	Su	10	-	01:30 PM	04:30 PM	Basement Studio - 120 Bank	\$545.00
BEC10SU	Beckett, Michael	03/22/2020	05/31/2020	Su	10	-	10:00 AM	01:00 PM	First Floor Studio-120 Bank	\$545.00
HEC10TH-B	Hecht, Jessica	04/30/2020	05/28/2020	Th	5	-	10:00 AM	01:00 PM	First Floor Studio-120 Bank	\$280.00

Scene Study - Studio Practice: Invitational

PRESENTED BY: MERCEDES RUEHL Welcome! We're glad you're interested in taking Scene Study – Studio Practice with Mercedes Ruehl. For Spring Term 2020, Ms. Ruehl will be teaching two classes: Tuesday 10-week class and a Thursday class offered in two 5-week parts (Part A&B) Both classes are open by invitation only. We ask you to please read the below information carefully before proceeding. FOR NEW STUDENTS of Ms. Ruehl: We invite you to apply for either the Tuesday or Thursday class. If applying for the Thursday class, new students are required to sign up for the full ten weeks by enrolling in both 5-week parts (Parts A B). Submissions will be reviewed on a rolling basis and you will be contacted on the status of your application. Apply at this link. FOR RETURNING/PREVIOUSLY APPROVED STUDENTS of Ms. Ruehl: We invite you to register for either the Tuesday class or the Thursday class without submission or audition. If you have previously completed a class with Ms. Ruehl, you have the option to sign up for just a single 5-week section of the Thursday class (Part A or B). Students who have not previously completed a class with Ms. Ruehl must enroll for the full 10 weeks (both Parts A B). This course is for professional performers who desire to return to, or maintain an ongoing relationship with a dynamic and fertile state of learning. The goal: to use the specifics of language, action, subtext, circumstance, and relationships in order to connect with the work at the deepest most personal level. You are encouraged to push boundaries with the aim of building ever more complex characters and situations, allowing and exploring what is powerful, unexpectedly revealed. Expected rehearsal time outside of class: 3+ hours/week. PREREQUISITE: New students are required to apply. Upon acceptance, new students may sign up for either the Tuesday class or the full ten weeks (both Parts A & B) of the Thursday class. Returning or previously approved students of Ms. Ruehl are welcome to register without submission or audition. Returning students are welcome to take the Tuesday class or either or both parts (Part A &/or B) of the Thursday class.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
RUE6TU	Ruehl, Mercedes	03/17/2020	05/26/2020	Tu	10	-	06:30 PM	09:30 PM	Second Floor Studio - 120 Bank	\$575.00
RUE6TH-B	Ruehl, Mercedes	04/30/2020	05/28/2020	Th	5	-	06:30 PM	09:30 PM	Second Floor Studio - 120 Bank	\$295.00
RUE6TH-A	Ruehl, Mercedes	03/19/2020	04/16/2020	Th	5	-	06:30 PM	09:30 PM	Second Floor Studio - 120 Bank	\$295.00

Scene Study 1

An introduction to the process of preparing and rehearsing a scripted text. Using Uta Hagen's six steps as a guide, you will work to find authentic inner connection to the character's details and circumstances and to choose truthful, effective and lively actions. A commitment to rehearse with partners outside of class is required. Expected rehearsal time outside of class: 3-4 hours / week PREREQUISITE: Open to all.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
BRL7TU	Boerlin, Jim	03/17/2020	05/26/2020	Tu	10	-	07:00 PM	09:30 PM	Basement Studio - 120 Bank	\$495.00
LS12F	Serabian, Lorraine	03/20/2020	05/29/2020	Fr	10	-	12:30 PM	03:00 PM	Basement Studio - 120 Bank	\$495.00

Scene Study 2

You will apply the lessons of Acting 1 and 2 to the preparation, rehearsal, and presentation of scenes, focusing on contemporary realist plays (mid-20th century to present). Scenes are presented in class for critique, then reworked to explore and apply feedback. Technique exercises may be introduced diagnostically to address problems as they arise. Expected rehearsal time outside of class: 3-6 hours / week PREREQUISITE: Open to actors placed at Acting Level 2 and up. New to HB? Audition for placement.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
BEC7F	Beckett, Michael	03/20/2020	05/29/2020	Fr	10	-	07:00 PM	09:30 PM	First Floor Studio-120 Bank	\$495.00
BEC1SU	Beckett, Michael	03/22/2020	05/31/2020	Su	10	-	01:00 PM	03:30 PM	First Floor Studio-120 Bank	\$495.00

Scene Study 2-3 with Hagen Exercises

For intermediate and advanced actors, this scene study class uses Uta Hagen's acting exercises to introduce tools, reinforce technique and lay a foundation for the actor's process. Rehearsed scenes and exercises are presented in class for critique, then reworked to explore and apply feedback. Hagen's exercises are assigned diagnostically to address challenges as they arise. At the intermediate level, you explore the practical application of technique to the preparation, rehearsal, and presentation of scenes from contemporary realist plays (mid-20th century to present). Advanced actors will apply more complex lessons in technique and text analysis to scenes from a range of contemporary and classic plays. This work may incorporate Modern (19th/early 20th century) and Classical texts, as well as heightened, non-linear, and experimental material. Extensive research, preparation, and rehearsal are expected outside of class. Skills: understanding and realizing the event of the scene; layering conscious and unconscious behavior; applying technique as a tool to solve challenges outside your comfort zone; transformation of self. Through extensive examination, research, and experiment, you discover and rediscover the level of action and commitment needed to fulfill the form and idea of the play. Expected rehearsal time outside of class: 3-6+ hours/week. PREREQUISITE: Open to actors placed at Acting Level 2 and up. New to HB? Audition for placement.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
CHE12SU	Chernova, Snezhana	03/22/2020	05/31/2020	Su	10	-	12:30 PM	03:00 PM	Third Floor Classroom - 122 Bank	\$495.00
LWG1W	Ludwig, Karen	03/18/2020	05/27/2020	We	10	-	01:00 PM	03:30 PM	First Floor Studio-120 Bank	\$495.00

Scene Study 3

You apply advanced lessons in technique and text analysis to the preparation, rehearsal, and presentation of scenes from a range of contemporary and classic plays. The work may incorporate Modern (19th/early 20th century) and Classical texts, as well as heightened, non-linear, and experimental material. Scenes are presented in class for critique, then reworked to explore and apply feedback. Extensive research, preparation, and rehearsal are expected outside of class. Skills: understanding and realizing the event of the scene; layering conscious and unconscious behavior; applying technique as a tool to solve challenges outside your comfort zone; transformation of self. Through extensive examination, research, and experiment, you discover and rediscover the level of action and commitment needed to fulfill the form and idea of the play. Expected rehearsal time outside of class: 6+ hours / week. PREREQUISITE: Open to actors placed at Acting Level 3 and up. New to HB? Audition for placement.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
BEC3SU	Beckett, Michael	03/22/2020	05/31/2020	Su	10	-	03:30 PM	06:00 PM	First Floor Studio-120 Bank	\$495.00
OLI6TH	Oliver, Rochelle	03/19/2020	05/28/2020	Th	10	-	06:00 PM	08:30 PM	Basement Studio - 120 Bank	\$495.00

Singing for the Musical Theater - Studio Practice

PREREQUISITE: TEACHER PLACEMENT. Please apply accordingly from the options below: *Please apply with this form if you are looking to apply for class with Ms. Helen Gallagher: APPLY ONLINE*Please apply with this form if you are looking to apply for class with Stephen DeRosa: APPLY ONLINE(*You will be dropped from this course if you register without audition/placement). Course Description: For the individual student who already has some background and experience singing, this course is designed to help you develop your performing talents. Prepare a ballad and an "up" tune. [Accompanist provided.]

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
GAL3TU-B	Gallagher, Helen	04/28/2020	05/26/2020	Tu	5	-	03:15 PM	05:45 PM	First Floor Studio-120 Bank	\$230.00
SD2M-B	DeRosa, Stephen	04/20/2020	05/18/2020	Mo	5	-	02:30 PM	05:00 PM	Third Floor Shack - 120 Bank	\$230.00
GAL3TU-A	Gallagher, Helen	03/17/2020	04/14/2020	Tu	5	-	03:15 PM	05:45 PM	First Floor Studio-120 Bank	\$230.00
SD2M-A	DeRosa, Stephen	03/16/2020	04/13/2020	Mo	5	-	02:30 PM	05:00 PM	Third Floor Shack - 120 Bank	\$230.00

Singing Voice 1

Singing and the ability to use the voice as an expressive instrument are an essential part of your skill set as an actor. Most actors will be called upon to sing at some point, regardless of whether your interests and talents run to musical theater. The study and practice of singing enhances your sense of musical form, pitch, rhythm, and language, and brings greater freedom, range and timbre to the speaking voice. Level 1 Singing is open to all — from total beginners to those who want to reinforce basic technique or strengthen your vocal instrument. The focus is on freeing, developing and strengthening the voice. Exercises emphasize relaxation and the most effective use of breath, an even use of the voice throughout the range, and awareness of how the entire body contributes to the production of sound. Level 1 will incorporate group and individual exercises, and work on songs of different genres. Accompanist provided. PREREQUISITE: Open to all.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
MB1TU	Bernard, Martha	03/17/2020	05/26/2020	Tu	10	-	01:00 PM	03:00 PM	Third Floor Shack - 120 Bank	\$395.00
BOW7W	Bowen, John	03/18/2020	05/27/2020	We	10	-	07:00 PM	09:00 PM	Third Floor Shack - 120 Bank	\$395.00

Singing Voice 2

This Singing class is for you if you have some foundation in singing technique, having developed a connection of the voice to the breath, a practiced and heightened listening ability, a sense of phrasing and an ability to practice on your own. Class work will continue to develop singing technique and musicianship, with exercises to support the development of vocal control, flexibility and range. You will be asked to treat the song lyric as text not unlike that of a script, toward the goal of memorized presentation and interpretation of the song. Accompanist provided. PREREQUISITE: Open to those placed at Singing Level 2 and up. New to HB? Audition for placement.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
MB5TH	Bernard, Martha	03/19/2020	05/28/2020	Th	10	-	05:30 PM	07:30 PM	Third Floor Shack - 120 Bank	\$395.00

Speaking Voice 1

OPEN TO ALL. NO PREREQUISITE. This class employs the deconstructing and restructuring processes of Fitzmaurice Voicework® devised by Catherine Fitzmaurice. Training in voice work begins with the cultivation of deep physical awareness. Specific attention will be given to how the body—bones, muscles, breath, and nervous system – relates to healthy vocal production and vocal freedom. Examine how it feels to stand on your feet. Learn about how you live in your body, how you relate to your head and neck and shoulders. Discover how this affects your use of voice and influences healthy vocal spontaneity and expressiveness. Develop curiosity about these sensations and the circumstances and habits that affect them. Work through specific exercises to develop a Level 1 vocal and creative warm up sequence that will become your ongoing practice. Through your warm up become used to the process of checking in: recognizing and allowing the physical/emotional moment you are in and the circumstances that attend it, experiencing the moment, and working from it. Develop a relationship with the habitual patterns that influence how you engage with yourself—your skeletal and muscular structures, autonomic nervous system, your breath and your voice. Develop spontaneity, learning what it feels like to give in to a physical experience. With curiosity, explore and experience rigidity in the body through the release of tension, breathing, and spontaneous truthful sound. Learn the basic anatomy that supports breathing, sound making, and articulation in speech. Throughout Level 1 you are asked to discover your own process and be with others in theirs, so together the group develops a sense of what it means to be heard, seen and understood. Be advised that this Level requires time to master, and most actors will need a two- or three- term investment at Level 1 to develop awareness and become confident in these practices. All else in voice and speech work will build on this foundation.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
AB12M	Butler, Adona	03/16/2020	05/18/2020	Mo	10	-	12:30 PM	02:30 PM	Third Floor Speech - 120 Bank	\$395.00
PFI6M	Pfeifer, Ilse	03/16/2020	05/18/2020	Mo	10	-	06:30 PM	08:30 PM	Third Floor Speech - 120 Bank	\$395.00
MCW12SA	McElwee, Theresa	03/21/2020	05/30/2020	Sa	10	-	12:00 PM	02:00 PM	Third Floor Speech - 120 Bank	\$395.00

Speaking Voice 2

This class employs the deconstructing and restructuring processes of Fitzmaurice Voicework® devised by Catherine Fitzmaurice. An ongoing practice class for performers who have gained an embodied understanding of the fundamental principles of Fitzmaurice Voicework addressed in Level 1, and are seeking to develop a personal practice, apply these practices more deeply, and explore applications to rehearsal and performance. This class functions as a workout, giving you the opportunity to build synthesis with the different aspects of your acting work, and also to address specific individual problems and challenges arising from your efforts in performance and rehearsal, further exploring skills and incorporating speech, text, and movement. Working from your growing visceral and kinesthetic bodily awareness, you will continue working through your vocal and creative warm up, taking greater ownership of your practice. You are guided to work with greater ease, spontaneity, and intention, and with a deeper sense of truth. You will work with imagery, directed sound, and movement to communicate with intention. You will examine how intention relates to release and to the support of your voice, as you bring your vocal work to the effort to communicate and the desire to be heard. Learn what intention includes vocally, in terms of inner life and moment-to-moment work. Discover greater resonance and vibrancy, as you become aware of the space around you and consider the need to be heard in any circumstance, with any piece of text. Deepen your release of the jaw and neck and the body overall. Incorporate the expressive powers of articulation, sound, and resonance. You are guided to develop your own vocal practice and challenged to keep venturing beyond your comfort zone. You will explore texts and circumstances with an ever more complex sense of the layering of language, sound, form, and meaning. Participants are encouraged to bring to class a specific play or text, or specific aspects of your work that require integration, that you are working on. This includes body-based needs such as vocal alignment, physical variations to a character's circumstances, and other needs that can be addressed through voice and movement work. You are encouraged to bring in all of your actor's background preparatory work such as: text analysis, objectives, and circumstances of the character and of the play over-all. You are also asked to bring in specific questions and observations, relating to healthy vocal and physical expressivity, that arise as you practice and work. **PREREQUISITE:** This course requires an audition for new students or faculty placement for continuing students. Open to students placed at Speaking Voice Level 2 and up.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
PFI6TU	Pfeifer, Ilse	03/17/2020	05/26/2020	Tu	10	-	06:30 PM	08:30 PM	First Floor Studio-120 Bank	\$395.00
AB10M	Butler, Adona	03/16/2020	05/18/2020	Mo	10	-	10:00 AM	12:00 PM	Third Floor Speech - 120 Bank	\$395.00

Speech 1

Drawing upon Knight Thompson Speechwork, Level 1 Speech is designed to develop your awareness of the physiological components and physical actions of speech. You will learn speech anatomy, with exploration and play through the vocal tract. The class will make a careful study of all the possible consonant actions and experiment with oral postures. You will begin to explore an international range of possible speech sounds, developing the ability to perceive and experience shades of difference. These fundamental practices will be useful to both native and non-native American speakers. **PREREQUISITE:** Open to all.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
COR1TU	Coronel, Joy	03/17/2020	05/26/2020	Tu	10	-	01:00 PM	02:30 PM	Third Floor Speech - 120 Bank	\$395.00
DOL10SA	Dolezel, Craig	03/21/2020	05/30/2020	Sa	10	-	10:00 AM	11:30 AM	Third Floor Speech - 120 Bank	\$395.00

Speech 2

Continuing with the foundation laid in Speech 1, you are introduced to the International Phonetic Alphabet (IPA), and over time (and in subsequent levels), will develop a deep, physical working knowledge of this system, which provides a basis for analyzing, practicing, and acquiring a gamut of different accents and patterns of speaking. Through practice, you will work to develop flexibility, muscularity, and specificity in producing speech sounds. The goal is to increase intelligibility as well as flexibility in handling the specific demands of any given language, text or scene. These fundamental practices will be useful to both native and non-native American speakers. **PREREQUISITE:** Open to actors placed at Speech Level 2 and up. New to HB? Audition for placement.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
MCW10W	McElwee, Theresa	03/18/2020	05/27/2020	We	10	-	10:00 AM	11:30 AM	Third Floor Speech - 120 Bank	\$395.00

Speech 3

General American Continuing with the foundation laid in Speech 1 and Speech 2, you will continue to develop and deepen your working knowledge of the International Phonetic Alphabet (IPA) as an essential and practical actor's tool in service to clarity of communication. Concepts such as deep listening, the skills of intelligibility, and J.C. Wells' Lexical Sets will be employed and added to the your ever expanding tool kit. In addition to working with a wide array of texts, a focus of the class will center upon the study of and subsequent embodiment of a General American Accent. The goal is to expand and deepen speech skills, acquiring greater specificity of articulatory action. These practices and skills will be useful to both native and non-native American speakers. Speaking with Skill by Dudley Knight, is the required text. PREREQUISITE: Open to actors placed at Acting Level 2 and up. New to HB? Audition for placement.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
MCW12W	McElwee, Theresa	03/18/2020	05/27/2020	We	10	-	12:00 PM	01:30 PM	Third Floor Speech - 120 Bank	\$395.00

Stage Combat

This class applies the definition of acting as "behaving truthfully under imaginary circumstances" to the stage combat world. You must have the skills to tell the physical story with as much accuracy and commitment as you bring to the spoken word. You must be able to meld truthful emotional life with a performance that remains collaborative, repeatable and safe. You will learn advanced hand to hand and grappling techniques, and should time allow, knife and sword work for the stage. With the instructor's guidance you will learn the process of crafting your own staged fights.

EventCd	Teacher	StartDate	EndDate	Days	Mtgs	Ages	StartTime	EndTime	Room	Fee*
SOR4TU-B	Kelly-Sordelet, Christian	04/28/2020	05/26/2020	Tu	5	-	04:00 PM	06:00 PM	Second Floor Studio - 120 Bank	\$180.00
SOR4TU-A	Kelly-Sordelet, Christian	03/17/2020	04/14/2020	Tu	5	-	04:00 PM	06:00 PM	Second Floor Studio - 120 Bank	\$180.00
