

# FREEHOLD FALL 2011 CLASSES

There is a 5% discount for registering by September 2

In an effort to assist you in choosing the appropriate class for your level of learning and interest, we have organized our classes into several series: Emerging, Intermediate, Advanced, and Writing. Each series includes fundamentals; our progression of core acting classes which provide a structured learning experience in which you can begin to build your skill set as an actor. Our workshops and clinics feature a variety of disciplines and unlike our fundamental offerings may include students with a spectrum of skill. Our key designates workshops and clinics we recommend for each series. **Unless otherwise noted, workshops do not have any prerequisites.**

## Series Key

(E) = Emerging (I) = Intermediate (A) = Advanced (W) = Writing

### Emerging Series

#### STEP I: INTRO TO ACTING

Section I: Meg McLynn

Section II: George Lewis

At Freehold, we believe that acting is a process that can be learned and practiced by anyone at any age. In the Intro class, you develop fundamental acting tools: playing an action, living truthfully under imaginary circumstances, and working with a partner. No matter your experience, you learn acting in an exciting and safe environment. This is the first class in our three-step acting progression.

##### Section 1:

September 24 – November 12 \$390 Discounted  
Saturdays, 10:30 am – 2:30 p.m. \$445 Full Price

##### Section 2:

October 3 – November 21 \$390 Discounted  
Mondays, 6:00 – 10:00 p.m. \$445 Full Price

#### ACCELERATED INTRO TO ACTING

George Lewis

This class, meeting twice a week, combines Step I and Step II of the acting progression. In it, you will develop fundamental acting tools: playing an action, living truthfully in imaginary circumstances, and working with a partner. Then you will apply these tools to a two page scene, deepening your experience with given circumstances, honing your action on stage and developing a sense of play and creativity. You'll develop a practical method for approaching scene work, and get to explore the possibilities of rehearsing and staging scenes. This class offers a more intense introduction into the craft of acting for students willing to make a greater commitment.

September 25 – November 29 \$660 Discounted  
Sundays, 2:00 – 6:00 p.m. \$760 Full Price

Tuesdays, 6:00 – 10:00 pm  
**Note:** No class November 27

#### STEP II: ACTING WITH TEXT

Stefan Enriquez

The focus in STEP II is on scene work. Applying the tools from Intro I, you will deepen your experience with given circumstances, hone your action on stage, and develop a sense of play and creativity in order to bring life to a major character in a script. (*Prerequisite: Step I: Intro or equivalent*)

October 2 – December 11 \$460 Discounted  
Sundays, 6:00 – 10:00 p.m. \$525 Full Price

**Note:** No class November 27

### Intermediate Series

#### STEP III: BASIC SCENE STUDY

Sarah Harlett

You will learn to give a scene life through text analysis and improvisation. Continue to broaden and deepen your understanding of rehearsal techniques and create enough rich work with your imagination so that you are compelled to act and react. (*Prerequisite: Step II or equivalent*)

September 21 – December 7 \$460 Discounted  
Wednesdays, 6:00 – 10:00 p.m. \$525 Full Price

**Note:** No class November 23

### Advanced Series

#### MEISNER: FOUNDATION

Robin Lynn Smith

Through cumulative exercises based on the work of Sanford Meisner, the actor learns to be habitually available to and affected by life that is actually happening in the moment, and to fully release instinctive, uninhibited responses. The class culminates in a work with text.

September 18 – December 13 \$750 Discounted  
Sundays and Tuesdays, 5:30 – 10:30 pm \$860 Full Price

### Writing Series

#### PLAYWRITING I

Elizabeth Heffron

Theatre tells stories using actors, with powerful objectives, living at specific moments in time. Explore the many ways playwrights create interesting, truthful characters and dynamic stories using the language of the stage: words, movement, light, sound, and silence. This interactive class includes both sit-down writing exercises, and up-on-your-feet work, so please dress comfortably.

October 4 – November 22 \$340 Discounted  
Tuesdays, 6:30 – 9:30 p.m. \$390 Full Price

### Workshops And Clinics

#### ADVANCED SOLO PERFORMANCE (A)

Marya Sea Kaminski

Great solo performance is a combination of compelling content, skillful use of space and design, and charismatic, dynamic acting. In this advanced course, you will have the opportunity to develop your solo work on each of these fronts in the company of a strong ensemble of student artists. Each student will bring 10 minutes of existing solo material (a rehearsed solo piece or simply 10 minutes of text and/or movement) to present in the first class. Over the course of the next five weeks, we will layer in acting/target specificity, creative use of space and architecture, as well as conversations about design, marketing and producing. The class culminates in an evening tech-through and a public performance. Introduction to Solo Performance or permission from the instructor is a pre-requisite for registration.

October 27 – December 14 \$490 Discounted  
Thursdays, 6:00 – 10:00 pm \$565 Full Price

**Note:** No class November 24

**Tech:** December 15, 6:00 – 10:00 pm

**Performances:** December 16, 17

#### AUDITIONING (I) (A)

Annette Toutonghi

Demystify the audition experience. Learn how to make the best possible impression in a wide variety of audition situations. Take control of your process in auditions, gain confidence and enjoy the experience! This course will cover contemporary and/or classical monologues, cold readings, preparation and audition-specific acting technique. Great for the beginner or experienced actors wanting to hone their skills. Focus will be on auditions for stage.

September 21 – November 9 \$340 Discounted  
Wednesdays, 6:00 pm – 9:30 pm \$390 Full Price

#### IMPROVISATION (E) (I) (A)

Matt Smith

Learn spontaneous storytelling through improvised scenes via games, exercises, lecture and open scene work. Experience the art of honest connection to the moment and to your scene partner. Learn to trust your own authentic responses while you discover your spontaneous voice. No experience required.

October 10 – December 5 \$340 Discounted  
Mondays, 6:30 – 9:30 p.m. \$390 Full Price

**Note:** No class October 31

#### PERSONAL CLOWN (E) (I) (A)

George Lewis

This class is an approach to character that involves taking the part of oneself that is most private and hidden, and expanding it to the ridiculous. It is an in-depth investigation into that deeper source of comedy: the tragedy of the character's failure. This work emphasizes physical articulation and expansion of the actor's every impulse and serves as an introduction into elements of physical comedy. The process is readily applicable to any role one may play as a way of discovering whole other dimensions of character.

September 25 – November 17 \$460 Discounted  
Sundays, 10:30 a.m. – 1:30 p.m. \$525 Full Price

Thursdays, 6:00 – 9:00 p.m.

#### PUBLIC SPEAKING (E) (I) (A)

Gin Hammond

The best way to become a better public speaker is through practice! And in this class, taught by "UW 360" TV Host Gin Hammond, all students will have many opportunities to do just that in a safe and supportive atmosphere. Through games, exercises, and discussions, you'll learn a wide range of skills related to public speaking including breath and voice techniques, body language, NeuroLinguistic Programming (NLP) basics, cultural awareness issues, the value of benefit statements, and more!

November 28 – December 12 \$160 Discounted  
Mondays, 6:00 – 10:00 pm \$185 Full Price

#### STAGE COMBAT (E) (I) (A)

Geof Alm

This series offers instruction in stage combat focusing on rapier and dagger, unarmed, and broadsword techniques. The ongoing exploration of nonviolent physical conflict helps the actor create the illusion of violence in a safe but dramatically effective way. Students who take the full three quarter progression may be eligible to take the Skills Proficiency Test offered by the Society of American Fight Directors at the end of Spring Quarter.

September 24 – December 3 \$440 Discounted  
Saturdays, 10:00 a.m. – 1:00 p.m. \$510 Full Price

**Note:** No class November 26

#### VERSE AND VOICE (I) (A)

Kimberly White

"If words be made of breath, and breath of life..." learn to breathe life into your words! Come hungry and bring a soliloquy you are passionate about speaking! Make Shakespeare's exhilarating words your own through a rigorous exploration that connects language with body, voice, emotions, imagination, and intellect. This class includes group work and one-on-one coaching.

December 4 – December 11 \$160 Discounted  
Sundays, 11:00 am – 4:00 pm \$185 Full Price

#### VOICE (E) (I) (A)

Gin Hammond

Students will move through a series of voice/mind/body exercises aimed at freeing their natural voice and strengthening their connection to vocalized sound. You will develop a set of tools for vocal development that draws on an understanding of human anatomy and how to apply that knowledge of physiology to voice work. Students will acquire ease and power in their vocal skills that will enhance their vocal potential.

October 9 – November 13 \$340 Discounted  
Sundays, 10:00 a.m. – 2:00 p.m. \$390 Full Price

#### YOGA FOR ACTORS (E) (I) (A)

Joel Benjamin

Acting training and practicing yoga have a great deal in common. Both focus on the need to relax the body in order to open up to the experience at hand, whether it be on stage or in life. Both explore breathing techniques designed to encourage immediate and highly specific responses in the body and the mind. Both recognize the importance of a strong, flexible body; in acting because our body is the instrument of our craft, and in yoga because the body is viewed as the instrument of our soul. But the most important connection between acting training and yoga is the emphasis on the development of concentration of the mind. In yoga this is accomplished by anchoring the mind in the body. Even Stanislavski recognized the importance of developing the ability to focus the mind when he wrote, "The first step in the creative art of the stage is concentration of attention."

September 24 – December 17 \$240 Discounted  
Saturdays, 10:15 am – 11:30 am \$280 Full Price

**Note:** No class November 26

**The work we do at Freehold** is aimed at integrating organic, truthful roots and connections to the life around us with extraordinary physical and vocal expression. There has been the long conflict (supposedly) between inside out and outside in, as though a person must choose one over the other. We believe that you must develop both: that work can originate from a clear, extreme form, but then it must be rooted in organic truth; or that work can originate in the organic inner truth, but then it must weave out into specific, clear, extraordinary expression. Inner life does not mean vague, self-indulgent emotionality, nor does outer form mean empty, technical execution. Form and content must both be developed for any given performance and then integrated – a tall order. The training for such work is focused on developing the following in each artist: An open heart, a rigorous sense of truth, an expanded imagination, the courage to reveal the full scope of your humanity, and a body and voice that are open, resonant and fully expressive of the inner life. The voice becomes a fine and subtle instrument for the physical, visceral energy of the spoken word. The body becomes an agent of extraordinary expression of action, character and moment: a living dynamic vessel. And it is a lifelong process.

Robin Lynn Smith, Artistic Director