

# 2024 A-Town Throw Down

## Proposed Classes:

Below is a list of some of the proposed classes and descriptions for the 2024 A-Town Throw Down. Not all of these classes will take place at the 2024 A-Town Throw Down, but will give you an idea of some of our offerings this year.

### - **Classes in all 8 SAFD weapon styles**

Unarmed, Knife, Quarterstaff, Smallsword, Single Sword, Rapier and Dagger, Sword and Shield, Broadsword/Longsword

### - **Intro to Balintawak Stick Fighting**

Basic stick fighting introduction through the lens of Balintawak. There are MANY principles of early balintawak training that directly can be applied to good stage combat or stunt work.

### - **Film Your Fights 101**

Would be a discussion about lighting and working with the sun outdoors, as well as a discussion about some free resources to handle the editing process.

### - **Intermediate Quarterstaff**

Quarterstaff class focusing on flow and solo practice drills.

### - **Fight Director Challenge Session**

Students get walked through several real life situations that I have dealt with that fall widely outside of the normal purview of a fight director. Students will then be given different scenarios and have to develop a pitch package for how they would tackle the job. More of an intellectual challenge than a physically demanding class.

### - **Intro to Indie Producing**

An open discussion class about what the first steps of producing indie theatre and film projects has been like for me personally. Topics will include LLC vs 501C-3, Insurance, Equipment, Content Distribution, Lead Generation, Funding Channels.

### - **Creating Wicked Choreography, Wicked Fast": (single sword)**

A class focused on bullet point "how to" elements necessary for creating exciting swordplay when thrust into a choreography gig when time is short but the play must go on.

**- Phone Booth Fist Fight: (unarmed)**

Exploring close quarters techniques for strikes, evasions, blocks, and counters to design sick fights in tight windows.

**- Channeling Chan: (quarterstaff)**

A creative adventure in which students will be guided through a process of developing Jackie Chan inspired choreography while in groups.

**- Bruce Lee's 5 Ways of Attack: (unarmed or rapier & dagger)**

Learning and implementing the fundamental strategies of fighting as categorized by the legendary Bruce Lee to inspire fluid and character driven choreography.

**- Intro to Dirty Boxing: (Unarmed...maybe adding knife)**

Diving into concepts and techniques inspired by Filipino Panantukan, and how we may be able to adapt them for stage and screen.

**- Raid, Pillage, Plunder!- (Open, Cutlass)**

Taking piratical choreo through the history from Hollywood to hell.

**- Play the Pain, Don't Feel It!- (Open, Unarmed)**

Using the Alexander Technique, students learn to adjust reactions and thought processes to prevent injury.

**- The Monster's Manual- (Open, any weapon)**

We'll explore non-human movement to bring to life the most vicious monsters in all of Newlandia! Based on that one play all the cool kids are doing with a bunch of monsters, D&D, and fighting.

**- Bring on the Monsters!- (Open, mixed weapons)**

Collaborate with your classmates to create larger-than-life monsters like minotaurs, cyclops, and dragons! Based on that one other play all the cool kids are doing with a bunch of monsters, fighting, and a missing lightning bolt.

**- Intro to the Alexander Technique- (Open)**

Students will learn the concepts of the Alexander Technique as a way of unlearning habits and empowering them with choice in response to stress, shock, pain, and well...life.

**- Knife vs. Knife**

Flow drills taken from Filipino Kali and translated to choreography for performance. Knife on knife choreography as well as options for disarms.

**- ...But I Do Have a Belt...**

Martial techniques adapted from belt/sash work meant to defend against a knife attack. Martial techniques adapted for performance.

### **- Kali Single Stick.**

Two specific flow drills explored for their defensive, offensive, and disarm applications. The techniques will then be adapted for performance with steel stage weapons.

### **- ...But I Do Have a Book...**

Yep, we're taking a book and using it as a weapon to defend against attack. As a found weapon, the prop offers a lot of surprising possibilities for character-specific performance.

### **- Road House.**

Well...it's Road House. We'll find a new wrinkle this year.

### **-Motion Capture**

Learn what is involved in performing combat sequences for motion (or performance) capture as used in film and video games. This class includes lecture demo and Q&A time as we explore the process of creating creature movement styles for motion capture.

### **- Skirts and Heels**

So, you've learned how to fight in your sweats and tennis shoes, but what happens when your scene requires period costuming OR modern female garb of stilettos and a mini-skirt?

### **- Domestic Violence**

Domestic violence requires more specialized grappling and struggling than traditional fight styles. But what really sets it apart is mind set. Looking at the psychology behind both the batterer and the victim in a scene of domestic violence can provide a level of realism in your performance that can really resonate with an audience and more realistically recreate the world your playwright intended for you.

### **- Staging a Group Film Fight**

We will work with the same time constraints that you might find on set, and practice performing both feature fights and core background team fights.

### **- Oh Lucy!!!**

Lucille Ball was the Queen of physical comedy. This class breaks down her comedy and looks at how to take the techniques of simulated violence to a more comedic level.

### **-Stances, Footwork, and Kicks**

Work unarmed with Wushu and specialized boxing and kick combos.

**- Fighting on Film**

Some basics to fighting on film!

**- Snap, Crackle, Pop: Breaking Bones on Stage**

Explore different ways to show an audience how to break bones on stage. Also an exploration of the sounds we can use to achieve the desired effect.

**- Choreography Problems and Fixes**

Work with a group to create your own choreography in class and receive feedback on your work. You'll be put in real life situations that require to think quickly and solve problems. Learn how to quickly and effectively edit your chores and work with all types of directors.

**- Ride the line**

What is stunt rigging? What are wires, and why are they rope? We discuss rigging to the extent of what performer's should be aware of, then give as many people a chance to ride and pull.

**- Rapier and Dagger**

Choreographing to the rhythm. (Intro or Adv level)

**- Stunt Double:How to**

unarmed/knife- Tips and tricks for stunt doubling.