

# **CLASSES**

2024 · 2025

---

**FEÑA ORTALLI**



# IMPROVISED DRAMATURGY

Do you want to be able to create better improvised stories? Then you have to have **strong foundations and a clear structure.**

In this class, you will learn how to create and **identify patterns** that will help you develop the story without much effort. You will also practice the **active roles** of the improviser and find out that you don't have to do everything all the time.



ONLINE & IN-PERSON



6 - 12 HOURS



6 - 15 PARTICIPANTS



# THE TINY GLASS PERSON

Can you imagine a character inspired by glass? How would it be? Which physical and psychological characteristics would it have? What would its name be? What would it do for a living?

In this class, we are going to dig deeper beyond the surface of our characters and you will discover **a new, fun, and poetic way of improvising from a different perspective**. Fire, guitar, sea, pumpkin... any element or object will serve as inspiration to become a different person with its particularities, strengths, and flaws.



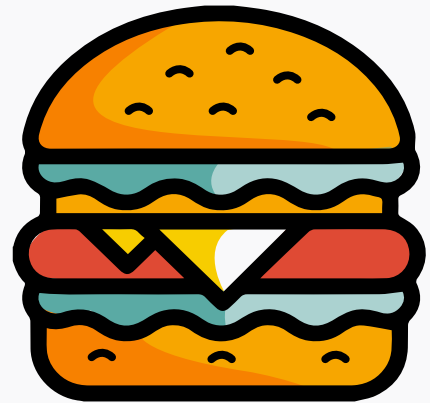
ONLINE & IN-PERSON



6 - 12 HOURS



6 - 12 PARTICIPANTS



# QUARTER POUNDER WITH CHEESE

Do you know the different **functions of dialogue**? We can evoke different specific universes and characters; play with sounds, words, and concepts; explore the subtext; argue and deepen the conflicts; make strong statements; tell stories and anecdotes. So, **why do we use them just to share information?** Let's create memorable improvised dialogues!



ONLINE & IN-PERSON



3 - 9 HOURS



6 - 15 PARTICIPANTS



# SEVEN BASIC PLOTS

We've been taught that when we improvise a story we should stay in the present. Agree. But that doesn't mean we shouldn't think about the **future**. During this class, we will work on the different possible outcomes of our stories using Christopher Booker's concepts of **meta-plot and basic plots**. You will learn how to identify the kind of story you are in and understand what it needs to land it safely.



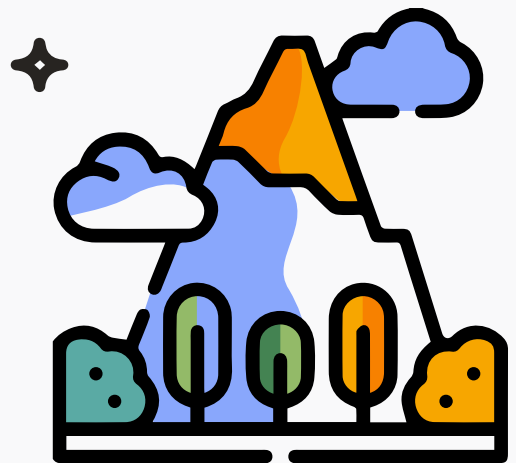
ONLINE & IN-PERSON



6 - 12 HOURS



6 - 15 PARTICIPANTS



# THE MOMENT

If we don't know where we're going... why hurry? Some people think that improv is speed, dynamic, immediacy. But it's not just that. It's also **pause, harmony and silence**. It's a play written and performed on the spot and, like every play, it has its moments. Through this workshop we will try to **find the joy of the scene through the use of music**.



IN-PERSON



3 - 12 HOURS



6 - 15 PARTICIPANTS



# NOW YOU SEE IT

A class to work on the improvised stage.

Space, objects, and characters live together in a place created before the eyes of the audience and our partners. If you see it, they will too. In this class we will work on the concepts of **use of the space, focus distribution, the balance of forces and status, and framing**, using theatre plays, movies, photos, and paintings as examples.



IN-PERSON



3 - 9 HOURS



6 - 20 PARTICIPANTS



# DIDASKALIA

(STAGE DIRECTIONS)

Didaskalia (stage direction): **an instruction in the text of a play** indicating the movement, position, or tone of an actor, or the sound effects and lighting.

Have you ever wondered how you can incorporate these directions into your improvised scenes? In this class we will work on the different types of didaskalia we can find in **universal theatre** and how to adapt this element to the improvised work.



ONLINE & IN-PERSON



3 - 9 HOURS



6 - 15 PARTICIPANTS





# ALL IMPRO IS POLITICAL

If we can tell any story. If we can create our own scenes. If we can write our dialogues. **Why not take the opportunity to talk about topics that interest us?**

Impro is an inherently political tool. It is disruptive, challenging, non-conformist... or at least it could be. During this workshop we will work around five different axes: **Class Consciousness, Gender Perspective, Historical Memory, Neocolonialism, and Antifascism.**

Through different symbolist exercises and tools, you will discover ways to put these themes on stage **without falling into pamphleteering.**



ONLINE & IN-PERSON



8 - 12 HOURS



6 - 15 PARTICIPANTS



# IT ENDS BAD

(CLASSIC & MODERN TRAGEDIES)

## Who doesn't enjoy a good tragedy?

In this workshop we're going to analyze the basic structure of a tragedy, the key elements of its narrative, the main characteristics of the tragic hero, and the role of the chorus.

From Oedipus to Walter White.



ONLINE Y PRESENCIAL



6 - 12 HORAS



6 - 15 PARTICIPANTES



# NOW YOU SEE IT

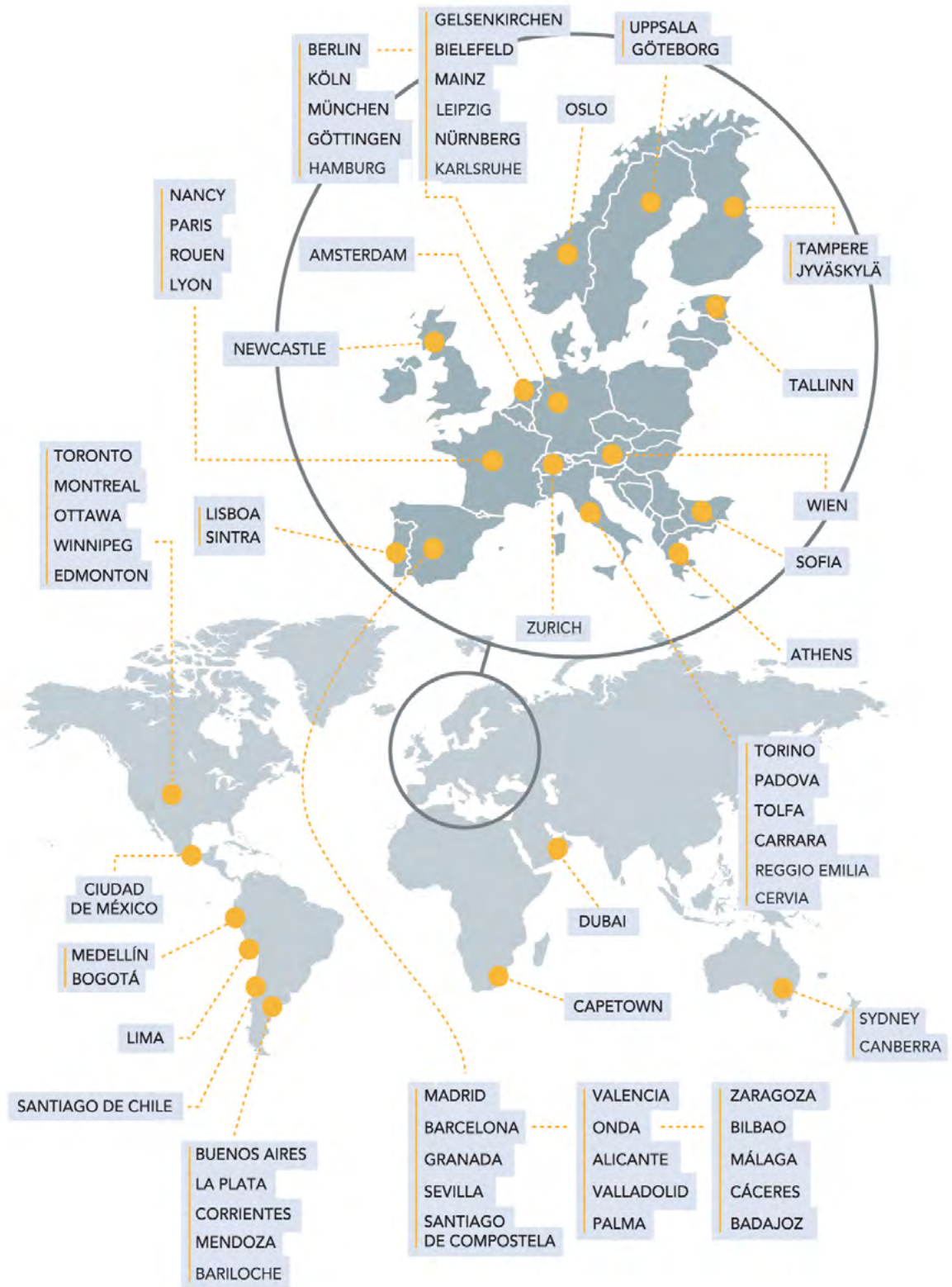
(EVEN CLEARER)

In this class, we will work on the concepts of use of the space, focus distribution, balance of forces, status, and framing.

While **Feña Ortalli** will take care of the stage directions and work with the concept of “economy of movement”; **Diego Ingold** will be in charge of teaching you object work, forces, and fixed points so you can make the audience “see” everything.

You will learn how to use the space, elements, objects, and people around you to create stronger, directed, and almost choreographed images on stage.

 IN-PERSON  3 - 9 HOURS  6 - 20 PARTICIPANTS





## BIO

**Feña Ortalli** began his acting career in 2001. In 2006 he created [Global Impro](#), an impro troupe dedicated to national and international collaboration and exchange. He's currently **based in Madrid** where he performs and teaches regularly. He also participates in several international festivals and tours with his shows and workshops all over the world. His show [King's Whim](#) (with Diego Ingold) has been selected by some of the most renowned international impro festivals. He's the founder and director of [Status Impro Magazine](#) (2011); and the author of the books [Impro: Dynamics of the Unexpected](#) (2018), and [Impro: Dynamics of the Unexpected II](#) (2024). Since 2001 he worked in over **70 cities** worldwide.



INFO@  
**GLOBAL**  
**IMPRO**  
.COM

