

CLASSES

2023 · 2024

FEÑA ORTALLI

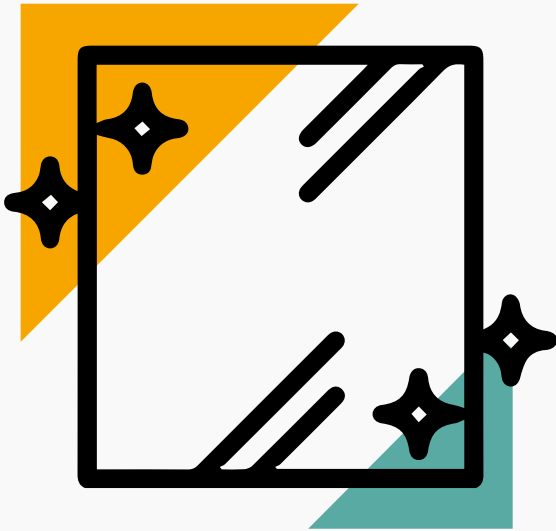


IMPROVISED DRAMATURGY

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

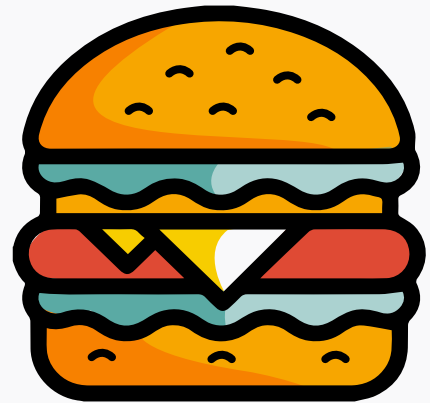


THE TINY GLASS PERSON

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  3 - 6 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.



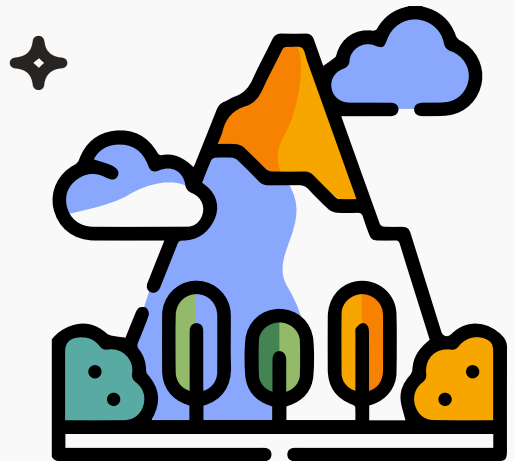
ONLINE & IN-PERSON



3 - 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.

(Feña sits on the desk and starts typing)

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.

(Feña hits "save" and leaves the stage. Blackout)



ONLINE & IN-PERSON



3 - 9 HOURS



6 - 15 PARTICIPANTS

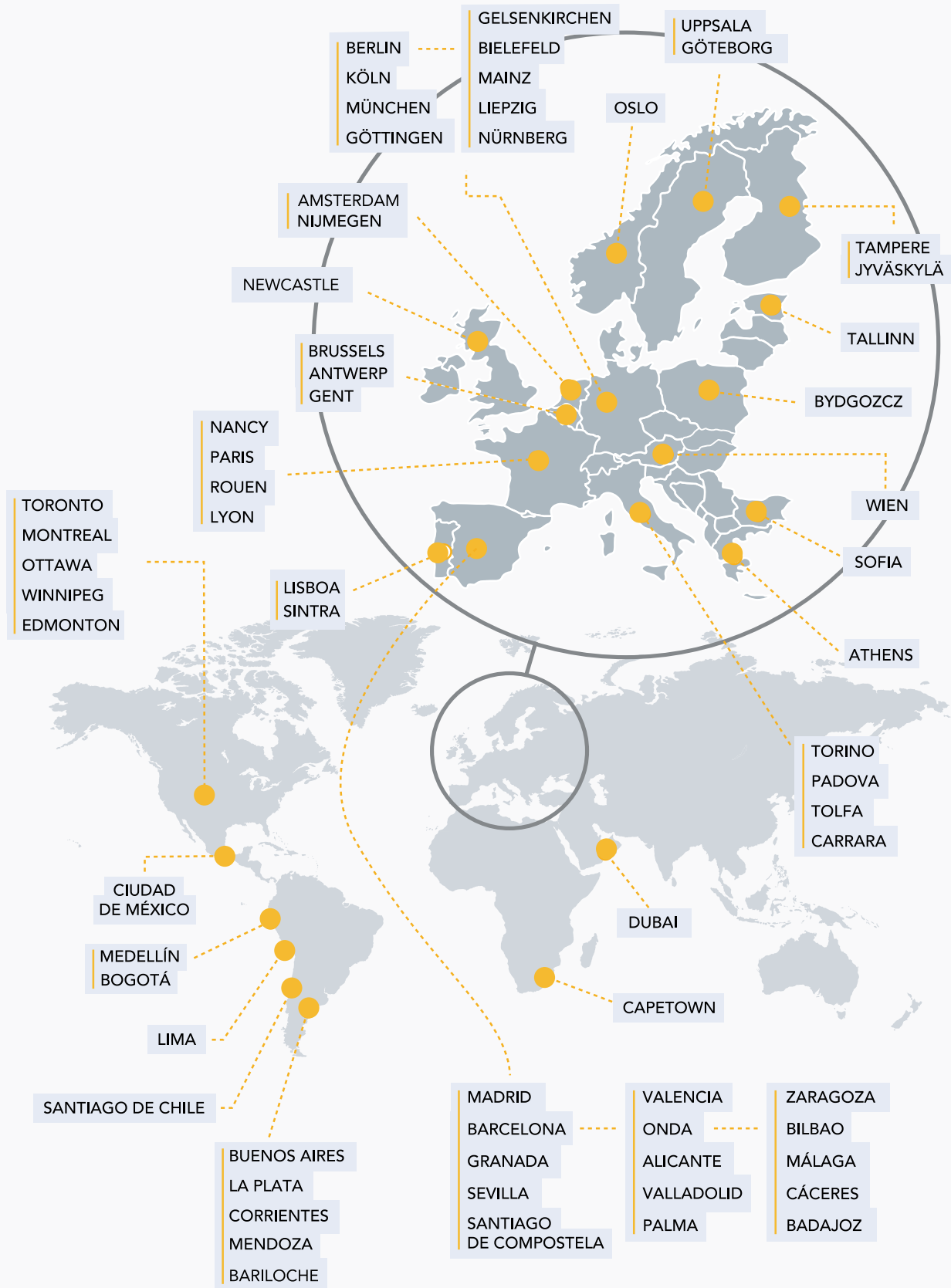




BIO

Feña Ortalli began his acting career in 2001. In 2006 he created **Global Impro**, an improv 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. He's the founder and director of **Status Impro Magazine** (2011); and the author of the book **Impro: Dynamics of the Unexpected** (2018). Since 2001 he worked in more than 70 cities.

AROUND THE WORLD





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