

Workshops

Teatro Pomodoro have a variety of skills which they have accumulated through experience with a selection of projects and from their different cultures and backgrounds.

Please look through our selection below, if you are interested in something specific or a mix of things, don't hesitate to contact us as we are happy to adapt our workshops, to a certain extent, for specific groups or individuals.

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About The Teachers

- **Simone Tani** graduated at Ecole Philippe Gaulier in Paris where he studied Theatre, Clown and Bouffon. Recently he founded the bouffon company "Teatro Pomodoro" and performed at Edinburgh Fringe Festival 2014 and Camden Fringe 2015, Physical Fest 2016 and Brighton Fringe 2017.

Earlier, he studied improvisation with Keith Johnstone at Loose Moose theater in Calgary, clown and physical comedy at Second City Theater in Chicago and in London with Mark Bell and Peta Lily (Dark clown), trance and full masks with Steve Jarand (Calgary), commedia dell'arte with Carlo Boso in Rome, mask making and wood carving in with Anom Ida Bagus in Bali.

He's one of the founder members of the improvisation company i Bugiardini in Rome. His workshops have been selected also by Finland International Improvisation Festival, New Zealand Impro Festival and several other international festivals.

Simone has also worked as a lecturer for Liverpool Institute for Performing Arts, University of Chester, Malaya University in Kuala Lumpur and National Taiwan University of Arts.



- Hailing from Canada, **Duncan Cameron** is an international performer and theatre maker who was convinced to follow a career on the stage after winning gold and silver medals in the national tournament of the Canadian Improv Games. He attributes his style of working to the improv games which have helped him hugely in his work with projects ranging from street theatre, childrens theatre, cabaret, mime, improv, clown and bouffon.

Duncan began creating shows in Fringe Festivals in Canada before moving to France to complete his studies at international theatre school *Ecole Philippe Gaulier*. He has also worked with such teachers as Micheal Gellman (Second City), John Wright (Why is that so Funny?) Peta Lily (Dark Clown), Ralph Herzog (Mime) and Aitor Basauri (Spymonkey).

As well as his solo shows, he is a co founder of theatre company *Teatro Pomodoro* and currently creates work with companies such as *A Ship of Fools*, *Dresden Mime Festival* and *the Invisible Circus* and is in the performers database of *Cirque du Soleil*.

Where is the audience?

Aim:

As performers we focus on storytelling. What if we create a great story but the audience is not with us? After all, there is plenty of Shakespeare shows where the audience fall asleep because of boring acting. This workshop focuses on building all the skills we need to tell an improvised story: connection with the audience, stage presence, complicity, playfulness

Workshop Program:

During the workshop we will use physical comedy and clown techniques to stay in contact with the audience, build complicity with our fellow improvisers, have stage presence and find a game in every scene. All these components are not alternatives to creating a story but they are the base on which we can create it. We will explore; how to use breathing and the space to build a solid stage presence, various muscle tensions to create on the spot different characters or different states of the same character. We will learn to make other performers lives easier by giving them good physical and vocal impulses.

Most importantly, we will embrace the flop. What is a flop? That moment on stage when everything we tried is not working. Is this a nightmare? Or a great opportunity to create something beautiful with our audience and with the other performers that share the stage with us? For the clowns and their audience a flop is just the beginning of a journey.



Theatrical Movement and the Art of Play

This workshop is a great tool for anyone who is interested in learning how to use their body more on the stage and to be less dependent on words

Aim:

Working with the body is essential training for performers.

It makes you much more aware of yourself, how you move, your timing, how you stand, these are all part of what you bring to the stage, and what makes you unique. Many times in more commercial acting this will be how you are chosen for a job, how you present yourself. Many people on the stage forget their body, and forget to use it to help them tell their story.

Relying too much on words can, in many cases, be a hindrance.

Even the most subtle of body work can add life to your words, and make people go from thinking you are a good actor to a great one!

Workshop Program:

In this workshop you will work on: body placement and awareness, musicality, mime, moving the space, character creation using elements of commedia dell' arte, clown and bouffon and spatial substance. The focus is on the non verbal aspect of performance, and will give a certain special quality to your performance that audiences will love. For longer workshops we will incorporate text with the movement, finding ways of emphasizing and bringing new life into your words.

This will help you create more interesting scenes, shapes and characters, find games easily with other performers as well as make the stage look more beautiful when you are on it! Open for all levels of performers, from beginner to pro, you will push yourself to widen your physical vocabulary on stage.



Trance Masks

Aim:

The workshop is an introduction to Keith Johnstone's Trance Masks and Full Masks. Wearing a mask is a powerful way to unlock creativity and to discover how to be expressive, releasing the pressure on us to "create" as we let the mask lead us, and giving us a new experience of our own possibilities as performers.

Workshop Program:

During the workshop, participants will move constantly between exercises without masks, with full masks and with trance masks. In this way of working, the creative flow of the group is maximized.

Full Masks

The full mask completely covers the face, and therefore does not allow the actor to speak. This limitation results in an amplification of the nonverbal communication of the performer's body. During the workshop students will discover how, by minimizing their gestures, they are able to communicate the emotions of the character more clearly, even those emotions that seem to contrast with the fixed expression of the mask.

Trance Masks

The Trance Mask (half mask) technique was developed by Keith Johnstone at the Royal Court Theatre in London and later perfected at Loose Moose Theatre in Calgary, Canada.

This technique used observation of shamanic ceremonies in Africa as a starting point. This use of the mask in a magic context was then combined with modern theater's most well-known mask techniques.

The Trance Mask covers only the top part of the face leaving the mouth free, since sound is one of the central tools used to activate the mask.

There are no fixed characters. Whatever emerges from the encounter between an actor and a mask, if powerful and pure enough, is the start point from which a character can be developed. This process may bring to mind the development of a little child as he discovers how to speak and relate with the world and different experiences.



Bouffon

Aim:

Exploring bouffon style, can we tell a story to the audience while also suggesting something else, more disturbing, truthful and biting with the grotesque images that we create? Can we have the audience simultaneously laughing while thinking "should I be laughing?"

What is bouffon:

A bouffon is an outcast. Banned from society for being considered ugly or wrong, heretic, a mistake of nature, the child of the devil. Due to this condition the bouffon comes from the shadows with the freedom to challenge what society regards as good or taboo. The bouffons have a special pleasure to parody the powerful people and the beliefs that they inculcate upon the people. They have to master how to walk on a fine line, because their life is worth nothing and they can be easily killed for what they say and what they do. If they play with charm and lightness they can go very far provoking the audience with what they say and what they do, like the court jester who was the only one allowed to tell the truth to the king.

Workshop Program:

During the workshop we will use physical comedy and clown techniques to develop the contact with the audience and build complicity with our fellow performers. We will work with costumes and make-up to create extremely grotesque characters. We will explore the world of parody. We will play with "bad taste", "below the belt", "too far" and "insincere apologies" as tools to provoke the audience and destroy every target that we choose (racism, homophobia, elderly maltreatment etc.). We will then combine these elements with text, playing with the contrast between the story and the images that are created by the bouffons.

Materials:

Participants will need to bring bits of costumes: hats, wigs, long sleeved t-shirts, dresses. You don't need to bring a full costume, we will share every bit of costume, so bring things that you don't mind being used by others, and combine them. We will provide face paint and black for the teeth, but feel free to bring your own.



Clown

Our focus as a company is contemporary clown. This means the clown does not necessarily have to wear a red nose, and can be applied to circus, street or theatre performance.

About the Clown:

The clown is an idiot with the best intentions.

They have been told the very minimal amount of information for them to complete any task, but believe they are very well equipped to handle anything that comes their way.

Their logic is that of a child, and they are very susceptible to accidents or problems. The real difficulty of clown work is that it can be very difficult to repeat the same joke twice and still be funny.

Aim:

In this workshop we explore the performers spirit and pleasure to be on the stage, their inability to understand their failures and how to find the game on the stage. We will use costumes to help explore the spirit of the performer, and the dream of the clown. Audience awareness and sensitivity will be a big focus, and is a very useful tool to have for comic performers as well as "straight" acting. For longer workshops we can work on writing routines for solo, duo or group scenes.

Clown taining is becoming increasingly popular and many non performers are taking classes. The overall philosophy of clown is that we learn from our failures, find play in every moment, and live life to the fullest.



Characters

Character work is an excellent tool to make bigger or even more subtle choices and is invaluable experience for performers to begin the building blocks to an exceptional performance

Aim:

Committing to characters can allow a lot of freedom for performers on the stage, and can inform every choice you make as an actor. These can be large, over the top characters, or subtle additions to your personality to play real people. Whatever your goal, the small details you add to your performance will add a world of imagination for the audience. This work will help with any sort of style from Commedia Del'Arte to Childrens Theatre to Classical Theatre

Workshop Program:

Using costumes, wigs and makeup we will search for a disguise that will transform us to be completely unrecognizable. We will then explore many different rhythms, elements, animals and objects that can inform our playing style or help us find colloquialisms special to your character. With these tools you will have thousands of options to bring to the table when finding how to play physically, emotionally and what suits your characters rhythm.

