

WORKSHOPS

- | | | |
|-------------------------------|-------------------------------|---|
| 1. Subtext | 7. Extreme Characters | 13. All In |
| 2. Conflict In The Background | 8. The Status Kingdom | 14. The Time Is Now (Dark & Uncomfortable Scenes) |
| 3. Conflicts Without Winners | 9. The Logic Of The Illogical | 15. Characters |
| 4. Monologs | 10. Acting For Improvisers | 16. Solo Impro |
| 5. The Improwriter | 11. We Are The Content | 17. Groups Work |
| 6. The Rodsky Method | 12. Cherchez La Femme | |



EACH WORKSHOPS CAN BE A MINIMUM OF 3 HOURS AND UP TO 4-DAY INTENSIVE.

IN ALL WORKSHOPS, A SPEAKER WITH AN AUX CABLE IS REQUIRED.

1- SUBTEXT

“An underlying meaning which is implied rather than explicitly stated in a text”

This is a workshop about one of the most powerful tools of acting.

We all use subtext without realising it all the time, but when we learn how to use this theatrical tool, it becomes the improviser's superpower.

How do we say more with less?

How do we make anything mean something?

How do we find the heart of the scene and discover the story effortlessly by colouring our words with intention?

This workshop will explore how we talk, how we move, where we stand, and how we make powerful choices in the moment.

It will enhance your performance so you can follow, lead, react, and discover with commitment and curiosity.

2- CONFLICT IN THE BACKGROUND

(Part of the "Dark & Uncomfortable Scenes")

This session will focus on one element from the "Dark and uncomfortable scene" workshop.

This technique teaches us how to deal with scenes that are situated in a difficult and tragic setting, yet we meet the characters in a moment full of humor and laughter.

It will introduce the power of humor as a coping mechanism; it will show us how to move the audience by creating a gap between the situation and the character's choice to laugh. It will give us an effective tool to tackle difficult subjects with respect and sensitivity



3- CONFLICTS WITHOUT WINNERS

(Part of the "Dark & Uncomfortable Scenes")



We would play very strong and effective scenes where the good guys do not win. The underdog does not become a superhero.

The reality does not change. Those scenes will make the audience angry, reactive, thoughtful, and reflective.

They would make the audience feel more and think more. They would reflect life as it sometimes is: harsh, difficult, and painful.

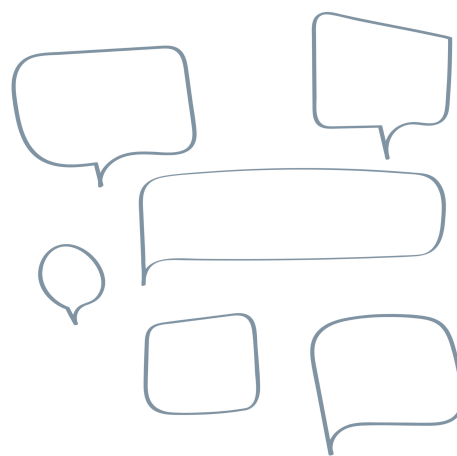
4- MONOLOGS

What's a reason for a character to burst into a monologue?

What is the character actually trying to say?

How can we talk about anything and mean everything?

We will discover the power of objective, subtext, focus, and breath. We will check out different dynamics, tones, temperatures and staging. We will make sure you leave this workshop with enough tools to create memorable monologues.



5- THE IMPROWRITER

As improvisers, whenever we are on stage, we usually wear **3** hats at the same time:

We're the **performers**, the **writers** and the **directors** of our improvised piece.

THIS MASTERCLASS
IS DESIGNED
TO PUT THE FOCUS
ON THE WRITER'S
HAT OF THE
IMPROVISER.

Talking too much, being unclear, vague, and confused are in many cases a result of improvisers not using the full potential of textual possibilities.

Creating clear, specific and economic text is not always easy when we are up there, on stage, but it is a skill we should practice and acquire.

In this masterclass, I am using a collection of some of my favourite exercises that combine writing and performing. Those exercises will show you the tools and skills you need to create worlds and realities with the power of your speech so you could shine on stage.

6-THE RODSKY METHOD

This workshop is a game changer. It teaches you what it really means to be "in the moment", how to bridge the gap between the "stuck improviser" and the character on stage.

"If things start happening, don't worry, don't stew. Just go right along, and you'll start happening too."

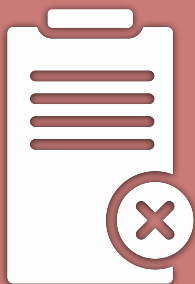
-Dr. Seuss

It shows how easy we find ourselves in an "Avatar mod" A mod in which our body/character stays abandoned on stage as our brain is somewhere else trying to "figure things out".

I invite you to explore the following goals:

- Having the improviser and character be one on stage at all times
- To never get stuck
- To feel what it means to be free on stage
- To use every difficulty, obstacle or "problem" as an opportunity to find out the next depth of the story.
- To use your breath so every moment is full of aliveness and presence.

Inspired by the work of my two wonderful friends and teacher:
Carol Fox Prescott and Rod Ben Ze'ev



DISCLAIMER

The workshop will have short intervals of meditation

If you have never tried meditation before, it is not a problem at all.

However, if for some reason you are triggered or feel extremely uncomfortable in this kind of situation, please consider not registering for this workshop

7- EXTREME CHARACTERS

Have you ever wondered why most of us play “normal” or “neutral” characters most of the time?

Do you have the urge to play characters which are bigger than life and /or are very different from you?

Are you struggling with playing this kind of character in a believable way?

From my experience, when improvisers choose to play an extreme character on stage, two main things happen:

1. They struggle between playing that character consistently and believably while keeping the scene going.
2. The scene will usually evolve around them and how “extreme” they are.

This is why in this session I would like you to develop the ability to play those characters in a believable and focused way AND use these characters to tell beautiful stories in various contexts and situations.

8- THE STATUS KINGDOM

Everything you need to know about status

Everything you can do on stage with status

Every status you can imagine playing.

We will also explore the gap between a personal and a professional status and learn to create complex characters with different statuses in different situations in life. join the status kingdom party!!

9- THE LOGIC OF THE ILLOGICAL

IMPROVISATION, LIKE ANY OTHER FORM OF STORYTELLING, DOES NOT HAVE TO STICK TO REALITY AS WE KNOW IT.

We can create different times and places and portray characters who are not from this world. **However, those places and characters are not randomly different.**

They have their own internal logic and reason.
It's just different from ours.

This class will focus on realistically creating unrealistic stories. It will help you to find order in chaos and logic in imaginary realms. We will create alternative realities and challenge ourselves to play with the alternative structures that hold them.

It will be a trip of the imagination in an act of creation.

10- ACTING FOR IMPROVISERS

This workshop will introduce you to some powerful, effective tools from different acting techniques which will boost your improvisation.

With those tools you could create wonderful, dramatic, funny, honest moments on stage and learn how to "cash" them by playing them to the full, in a believable, honest and committed way.

If you have been doing improvisation long enough and feel that now is the time to sharpen your performance and acting skills, this workshop is for you.

So you could bring to the stage powerfully played improvised moments.

The workshop will introduce tools such as:

Objective

Sub-text

Obstacle

Mizanscena

and more...

11- WE ARE THE CONTENT

If no one is writing our lines of text, if nobody directs us or chooses the interpretation for how we do what we do, it basically means **one thing**:

WE ARE THE CONTENT OF
EVERYTHING
WE IMPROVISE.

Everything we are, everything we know, love, hate, think, heard of, or experienced ourselves, could and should be legitimate material for our improvisation.

Improvising does not mean being anything different than yourself. It means being yourself in different ways. It means taking the experience of being a human being in this complex, wonderful world and pouring it into the scenes, story and character we play.

This workshop will focus on exploring and developing your world of content, so that you could use and implement it in your performance.

In my opinion, this makes us rich, funny and inspiring improvisers.

12- CHERCHEZ LA FEMME

WHAT STORIES DO WE WANT TO
TELL AS WOMEN, ABOUT WOMEN?
WHAT KIND OF CHARACTERS DO WE WANT
TO PLAY AND BE?
WHAT IS THE FULL RANGE OF
FEMININITY WE CAN OFFER ON THE STAGE?

It is absurd and crazy to me that these are questions that we have to ask ourselves, but after years of being reduced to the mother, hooker, assistance roles, it is up to all of us to try and expand this notion and to break this paradigm.

Ugly and beautifully inspiring characters

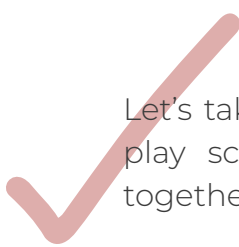
let's discover as many of them as we can, and then let's create honest, cool story lines for these women.

The workshop will allow every improviser to expand her range and find more sides, colors, and ways in women's characters, so afterwards we can go back to the world and play rich, bigger-than-life, juicy, funny women.

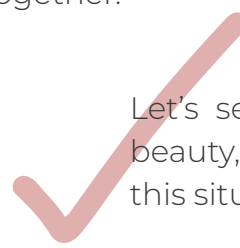
The workshop is offered to:

- groups of only women (and people who identify themselves as women)
- groups of men and women who want to explore femininity on stage together.
- groups of only men who would like to explore the possibilities of playing women.

13- ALL IN



Let's take risks, let's get up on the stage and play scenes with 4,5,6 or even 10 people together.



Let's see how we can find focus, harmony, beauty, narrative, statuses, and much more in this situation.



Let's play scenes that work and that are super fun to watch! I believe that seeing a bunch of improvisers finding the flow together is a powerful and unusual thing to see on stage.

I invite you to explore together the power of the group:

- To find the different notes in the harmony.
- To find the balance between leading and following.
- To enjoy the power of a supportive group
- To work from agreement, acknowledgment and generosity.

14- THE TIME IS NOW! DARK & UNCOMFORTABLE SCENES

The world is changing fast, and often we are not sure what we are “allowed” to do on stage and what is “inappropriate”.

We find ourselves facing questions like:



- How do we tackle political, racial, gender issues in improvisation?
- How do we play the bad guys and/or people who are different from us?
- What do we have to say and how do we avoid propaganda while saying it?
- How do we keep our improvisation playful and funny while tackling such topics?

15- CHARACTERS

The workshop will explore the joy of finding truth in characters and the ability to change believably.

We will do so by trying out different body languages, statuses, personal rhythms, and psychological states.

We will explore realistic characters alongside expressive and extreme ones.

By using impro scenes and long forms, we will search for the ways each character has to express itself while using its motivation, action, relationships, and more.

TRUTH IN CHARACTERS

EXTREME
CHARACTERS

REALISTIC
CHARACTERS

BELIEVABLY

EXPRESSIVE CHARACTERS

16- SOLO IMPRO

Whether you are planning to go solo or not, the tools of improvising by yourself are essential to all improvisers!

- Multiple-character scenes
- Taking the time
- Using who you are as an endless source of inspiration
- Ways of discovering
- Storytelling

All these tools and techniques will be explored in this workshop to allow you freedom, inspiration and confidence no matter with whom you go on stage.

17- GROUPS WORK

Wanna try something new with your group?

Wanna refresh the ways of playing together?

Wanna discover what more each one of you can do?

Wanna find a new format to play with?

If the answers are yes and yes, then this intensive workshop is great for your group! Let's close ourselves in the rehearsal room and come out inspired, alive and kicking!!

CONTACT

www.inbalori.com

Email: inbalori@gmail.com

Phone: +49 (176) 23612550