

ROCAMORA
PRESENTA



SOLISTA

PEDAGOGIC DOSSIER

ROCAMORA TEATRE

presents

SOLOIST

CREDITS

Author and direction: Carles Cañellas
Puppet design and construction: Carles Cañellas and Col·lectiu d'Animació
Props design and construction: Rocamora and Col·lectiu d'Animació
Dressmaking marionettes: Rocamora
Actor and animation marionettes: Carles Cañellas
Actress and stage manager: Susanna Rodríguez

THE SHOW

With 37 years of career in the theatre, Cañellas, Dean of the Catalan string-puppeteers, considered by international critics as one of the most able in Europe, performs as soloist a compendium of his production for string-puppet theatre and like a story of a long journey.

With the perspective that gives us the time and experience, we wanted to recover of some of our previous shows, those scenes and ideas that worked better with our audience. Not for make a simple repetition, but with the will to play, to seek new possibilities, to deepen and keep experimenting, because, when placed in another context, they open new territories to explore. In conclusion, a trip by our previous works to recover sensations, ideas, situations and characters and compose a new puzzle with all those moments that we liked so much to share and so we thanked the audience everywhere.

- Award to the Best Animation at the "11th. World Festival of Puppet Art 2007" of Prague, Czech Republic.

DESCRIPTION

Festive show of medium format for one actor and six string-puppets.

SYNOPSIS

Seven funny, poetic, surprising stories, represented with six different marionettes, one at a time, with a common spirit: the verisimilitude of real life of the puppets. The actor and puppet animator acts, plays with them on stage. Sometimes he intervenes directly, by choice or because he is forced by the situation. In others, he "disappears" in focusing all the attention on the puppet.

CONTENDS

The marionettes ask the attention and observation of the smallest detail, the more lower movement, so that the spectator go entering in the magic of these beings who, even if they are of small tail, are full of vivacity and autonomy, so that become characters with feelings and sensations themselves.

In this show, we do not develop a single theme. It is a series of situations, short stories and evolution of the very different characters.

INTRODUCTION WITH MARIONETTE

Symbolizes the discovery of the puppet-string and the beginning of the trip. From a suitcase, the actor pulls out a chair, after a wooden device that observes without knowing what it is for. In the meantime, from inside the suitcase appears a puppet that moves "autonomously". In his performance, all actions are aimed at displaying a basic principle of the marionette theater: the *unstable equilibrium*.



JOHNNY DANCE, TAP DANCER

A classic exercise in dance where the rhythm is the absolute protagonist.



ALSO THE GRANDFATHER MANUEL WANTS TO DANCE

Reaffirming the illusion of true autonomy of the puppets, the grandfather interrupts the normal development of the show, forcing the actor to allow his entry into the scene. An impressive dialogue based on the interaction of both.



FELIX, THE FIREMAN CLOWN

This is the most circus-like moment, in which the actor becomes the ringmaster and unintended comedy partner of the puppet.



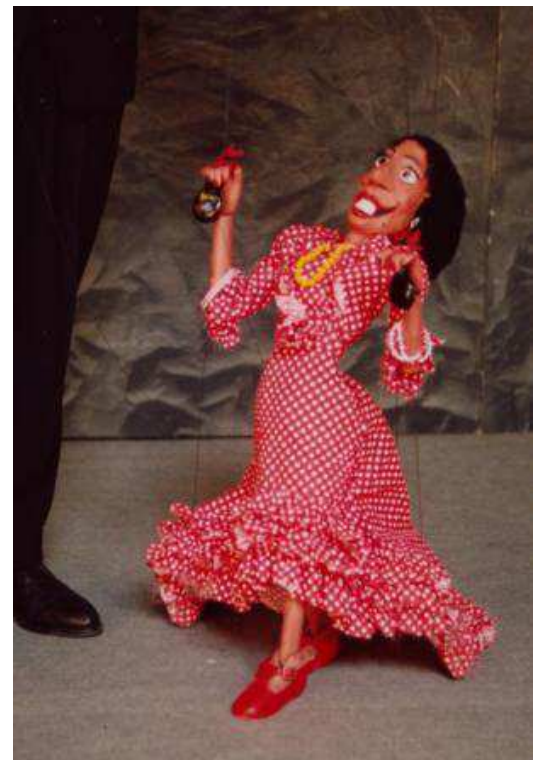
THE DREAM OF PIERROT

A pantomime inspired by classical ballet where Pierrot tries to catch the stars by all physical means available to him, until he falls asleep exhausted and dreaming achieves its purpose.



PEPITA RETUERTO "LA BAILAORA"

A flamenco professional dancer, into an unrestrained "zapateado" with castanets.



THE GRANDPA SKATER

Apotheosis of the relationship between string-puppet and actor. The verisimilitude of the proposed theme in the show arrives here at their maximum quota. The friendly grandfather should learn to skate for actor's desire, becoming a real reflects of a child.



THE PUPPETS AND THE SYMBOLIC PLAY

The puppeteer, with great skill and much practice, he achieves to give the puppets movements and gestures that make them very expressive, so that children "forget" that they are objects and what prevails is their symbolic value, opening in so many educational opportunities.

Through the symbolic representation it can work issues very close to the children, so the puppets sessions are excellent opportunities to act out and resolve internal conflicts of their own age and thus, help children grow.



OBJECTIVES AND CONTENT OF THE DOSSIER

The purpose of this show is to provide a funny theatrical experience, educational and of quality for pupils and teachers, with an unusual technique, due to its complexity and the necessary skills, but of great beauty and interest.

CONTENTS

CONCEPTUAL

- Theater.
- Puppet Theater.
- Marionettes.

PROCEEDINGS

- Observation of what happens on stage.
- Observation of the animation (controls, strings and joints of the puppets).
- Understanding of situations and the topic of the characters.
- Recognition of the characters.
- Memorization of acts.

ATTITUDINAL

- Respect for the actors and the companions during the performance.
- Pay close attention and concentration.
- Interest in stories performed.
- Sense of criticism (what they think about the show).
- Sense of humor (What have laughed? Why?).

WORK PROPOSALS

BEFORE YOU WATCH THE SHOW

Comment the synopsis of the show, omitting the contents directly, not to spoil the surprise on the presentation day. Well, all contents, except one: to better understand the meaning and the mechanical of the dances that they are going to see, tell them about tap dance, ballet and flamenco.

It would be nice that you speak about theater, puppets and marionettes with your pupils.

We suggest that you speak of:

- What are the marionettes?

Articulated puppets, animated from above using a control and strings.

- What are the most popular types of puppets?

Basic technical modalities in Puppet Theater:

- Those who move from below and generally introducing a hand into the puppet:

GLOVE



MAROTTE



MUPPET and ROD



- Those are conducted from behind:

TABLE



BUNRAKU



INTERIOR



and EXTERIOR DIRECT



etc.

- Those who are animated from above by rods, strings or wires:

TOP ROD

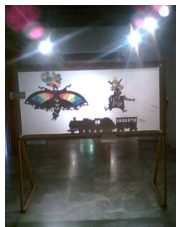


and MARIONETTE



- And those who are animated by projecting its shadow, silhouette or transparency on a screen:

SHADOW



- How is a puppet-theatre?

On Puppet Theater -according to different techniques-, are used a small theaters, where to move the puppets. Some of them hide the puppeteers and others do not. In this case, "Soloist", manipulated "at view", not need it. The marionettes are moving in the stage, as well as the actor's flesh and blood, that accompany them.

AFTER TO SEE THE SHOW

Try to make a list of all the characters that appeared in the show.

Remember how they were physically, they were wearing, how they moved...

And speaking of each, you can create a game or work:

ROBERT: The marionette that out of a suitcase.

Do you remember what first drew of the suitcase?
For what was used it?
What happened to him doing this?
How bowed out in the end?

JOHNNY DANCE: The tap-dancer.

How are his shoes?
What using in the soles the tap-dancers?
What country is Johnny from?
Tray to dance a rhythm, poking in the ground with the tip and heel.

GRANDFATHER MANUEL: Also want to dance.

What carries under his arm when he goes on stage?
What is for?
How finish the grandfather when he stops dancing?
Imitate the physical fatigue and his walk when he goes.
Work the respect for seniors.

FÉLIX: The fireman clown.

What apparatuses he needed for his performance?
What circus exercises had made?
What others exercises do you know, that are made on the circus?
Chick a straight line on the floor, and tray to walk on it without leave.

PIERROT: the ballet dancer

What he wanted to touch?
How he attempts to get first?
What things come into the stage so that he can achieve?
What emotions he expressed and what make you feel?
How finally he arrives?
Work the feeling of frustration.
Reflect with them about the value of dreams, of the utopia.

PEPITA RETUERTO “La Pata Palo”: The flamenco dancer.

What instrument play is for made the music that she danced?
What instrument she jingled in the hands?
How she did sound it?
Why is named "zapateado" the "tap" flamenco dance, she was doing?

GRANDPA MANUEL: The Skater.

What has in his hand when he comes on stage and why he needs it?
How was he doing to learn to skate?
What he goes out at the end with?
Reflect with them about if older people can also learn.



**WE HOPE YOU LIKE THE SHOW AND IN THIS DOSSIER YOU CAN
FIND IDEAS FOR TO COULD DEEPEN MORE IN ALL THAT OFFERING.**

Thank you for supporting us and warn us of spelling and grammatical errors pruning be found.

07/2013