

Manual Cinema Workshops

1.) Standard Manual Cinema Workshop: This workshop includes a mini-lesson on Manual Cinema's work with video samples. Then we move into Manual Cinema's audio story techniques with exercises on sound design and music composition and a guided sound walk. Participants learn the basic of cinematic puppetry and the company's visual storytelling techniques by working directly at the screens (in silhouette) and then with hands-on instructions with the overhead projectors. For the last hour, the students devise short, narrative pieces using the company's equipment and puppets. The workshop ends with performances (by the participants) and critique. This workshop runs 2 hours, but it can also be divided up over two days or expanded it into a full day workshop.

The capacity for this workshop is based on the number of overhead projectors available. For *Ada/Ava* and *Lula del Ray* engagements, the company travels with 5 projectors - workshops can include up to 16 participants. For *Mementos Mori* engagements, the company travels with 8 projectors - workshops can include up to 24 participants. For *My Soul's Shadow* engagements, the company travels with 7 projectors - workshops can include up to 20 participants. (Greater capacity is possible when the host is able to provide more overhead projectors.)

Rooms with large white walls available for projection and ample electrical sockets are ideal.

2.) Storytelling: Visual and Aural: This workshop focuses on Manual Cinema's approach to storytelling. It includes an overview as to how the company approaches different stories across disparate projects (such as live shows, video and installation). The participants engage in storyboarding exercises and sound/composition exercises. This workshop runs 2 hours, but can be expanded or compressed.

Ideal capacity is 24. However, the company can offer this workshop for larger groups - such as lecture hall university style scenarios.

In addition, the artists of Manual Cinema are happy to devise workshops around the topics of contemporary puppetry, interdisciplinary ensemble work, and arts business/running a collective in the 21st century. They have taught very short 1-hour workshops, day-long workshops, and also full semester classes (at the University of Chicago). Co-Artistic Director Sarah Fornace is happy to be directly in contact with the professors to devise workshops that best fit their syllabus (as she did with the scenic design professor at Duke University, for example).

NOTE: As the workshops require use of the company's equipment, they cannot be held during load-in or tech hours. It is best to hold the workshops on the stage/performance space once load-in (and a certain amount of tech) has occurred.