



classworks**theatre**

THE CURRICULUM VITAE OF AURORA ORTIZ

Directed by Jenny Culank

Based on the short novel by Almudena Solana

TOURING NATIONALLY from AUTUMN 2008

“With her freshness, her innocence, her unconventional intelligence and her relative lack of commercial ambition, Aurora Ortiz is a new sort of heroine, one whose ethos and view of the world run contrary to most contemporary trends. How she comes to terms with the burdens and pressures of modern life will strike a chord with her European contemporaries. Aurora is a character who might have emerged from a film by Almodovar.”

The Harvill Press, London

Synopsis of the story

Aurora Ortiz was a teenage bride but her marriage only lasted two years. She now lives alone in a flat in Madrid and needs to find a job. Since she has no qualifications, she has no choice. But she would like to work as a caretaker in a quiet block of flats. She very much wants to ‘care’ for the tenants and to be responsible for keeping the building in good order – something she can be proud of. At the same time she will have plenty of time to read and extend her knowledge, because she is extremely curious. Aurora’s aspirations are simple and with the help of her neighbour and friend Fany, she composes what she considers a suitable curriculum vitae and sends it to an employment agency. Aurora doesn’t have a job history so she uses the CV to talk about herself and her ideas about life. In doing so she is questioning her own identity.

The book is about dreams and aspirations, about how a single piece of paper (a CV) has to represent a person. About how to identify what ambition means for you. About being a high flyer. About grief and loss and how to move on. About self-belief. About being a real person.

These themes make it an ideal piece to present to young audiences (14+)

We will be creating a performance piece which brings together dynamically rich and evocative text, physical and aerial performance and stylised forms of building a narrative thread in non-naturalistic ways.

“This debut novel is direct, charming, moving – and quietly profound”
Boyd Tonkin, The Independent

We will be working with an aerialist and two other performers. We have already explored this work in two initial R & D periods with aerialist Matilda Leyser, actors Hayley Carmichael and Eric MacLennan, dancer Isobel Cohen, sound artist Graeme Miller and writer Claire MacDonald.

Workshop Package

Alongside the performance we will be offering a residency package, whereby a member of our participatory team will work for a day each with selected groups (school/college, targeted disadvantaged groups such as the young unemployed, teenage mothers etc.). The team will work in advance of our arriving at a venue and in looking at some of the issues involved in the story will produce a 5 minute foyer piece which will serve as an introduction into the auditorium and the beginning of the play. This could mean that 2 members of our team could work with a minimum of 5 groups in your area all of whom would then come to see the performance.

“Every individual in that group has overcome a personal challenge – ranging from talking to people who are older than them, expressing their thoughts in a group, to letting their imaginations really go. It has been wonderful to watch. it will definitely be remembered for a very long time.”

Helen Green, Haydon Bridge, Hexham on “In Limbo” by Claire MacDonald.

This year we are trying to encourage venues to offer a schools’ performance at 4.30 p.m. and an evening performance for the general public and families at 8 p.m. Many teachers are not able to take older pupils out in school time and would welcome something that does not break into evening/study time.

The performance will last approx. **1 hour with no interval**

Cost:	1 performance	£750
	2 performances on one day	£1200

We have successfully obtained funding from The Hedley Foundation, The Mercers’ Company Charitable Foundation and The Old Possum’s Practical Trust. We are currently applying for further funding from Arts Council England and other sources.

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Praise for Classworks’ previous productions:

“Derrek Hines’s imagination was fired by it to create his own poem ... and the excellent Classworks Theatre has done him proud with its staging of it.”
The Times, 4 Star Review, Gilgamesh 2007

“...visually original, incisive and packed with ideas”
The Sunday Times

“...an extraordinarily impressive production – fast, stylish and stylised... sharp witty direction, the play really bites.”
The Independent

“...its strokes are bold, its characterisations forceful and its pace energetic..”
The Scotsman

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