

INTERNATIONAL PROFESSIONAL TRAINING

**Mastery and finesse of movement
Towards hand virtuosity**

conducted by

Yeung Fai

assisted by

Yoann Pencolé



From 7 to 11 September 2026

At the Théâtre à la Coque

Centre National de la Marionnette (in Brittany, France)

Mastery and finesse of the movement Towards hand virtuosity

The hand as the driving force of puppetry
Work based on the Chinese glove puppet

Training course conducted by
Yeung Fai, a master of Chinese glove puppetry,
assisted by **Yoann Pencolé**, puppeteer and artistic director.

From 7 to 11 September 2026

AT THE THÉÂTRE À LA COQUE
CENTRE NATIONAL DE LA MARIONNETTE
3 rue de la Paix, 56700 Hennebont, France.



[Online registration](#)

deadline : 31 May 2026



The Pôle International de la Marionnette – Jacques Félix and the Théâtre à la Coque – Centre national des arts de la marionnette in Hennebont have joined forces to offer a professional training course.

Conceived and designed by the Théâtre à la Coque (TAC), this training programme benefits from the support and guidance of the Pôle for its implementation. This joint initiative illustrates a shared commitment to pooling skills, resources and expertise. By combining their approaches and resources, the TAC and the Pôle offer a demanding and stimulating training framework for professionals in the puppetry arts.

PUBLIC CONCERNED

Professionals in the art of puppetry.

PREREQUISITES

- Professional experience in the performing arts.
- Professional experience on stage.
- Minimum language level B2 (Common European Framework of Reference for Languages) in French and English.

ACCESSIBILITY FOR PEOPLE WITH DISABILITIES

We invite you to inform us of any specific requests relating to a personal circumstance or a disability. We can then study the possibility of your participation. We can also find a suitable solution and implement the appropriate adjustments.

SELECTION OF PARTICIPANTS

This professional training, organised by the Théâtre à la Coque and the Pôle International de la Marionnette – Jacques Felix, will be subject to a preliminary selection based on applications.

Trainees may be eligible for financial support by the AFDAS, based on individual application to be made when submitting their application for the training.

DATES AND DURATION OF THE TRAINING

Monday 7 to Friday 11 September 2026

5 days – 35 hours

Times: 9.00 am–1.00 pm / 2.30 pm–5.30 pm

TRAINING LOCATION

Théâtre à la Coque

3 rue de la Paix, 56700 Hennebont (France)

TRAINING LANGUAGES

English and French, minimum B2 level in both languages.

NUMBER OF PARTICIPANTS

The group is made up of a minimum of 8 participants and a maximum of 16 participants.

COST OF THE TRAINING

550€ (self-financing)

950€ (Funded by an organisation: AFDAS or other funding)

+ Registered fee of 15€.

DEADLINE FOR APPLICATIONS

31 May 2026

TRAINING OVERVIEW

Chinese glove puppetry is an art form characterised by extremely precise movement. This professional training offers in-depth work on breathing, flexibility, dexterity, dissociation, fluidity and the musicality of movement, with the aim of developing a sense of presence, precision and virtuosity in the service of puppetry.

Through intensive daily training, inspired by traditional Chinese practices and enriched by Yeung Fai's contemporary approach, participants will explore **the hand as a dramaturgical tool**, capable of generating rhythm, intention, emotion and narrative.

Through the practice of Chinese glove puppetry, participants will acquire precise skills in hand movement, coordination and finger dissociation. These gestural tools are not limited to the glove: they are directly transferable and applicable to all other puppetry techniques, thereby enhancing fluidity, precision and expressiveness across all stage practices.

MAIN OBJECTIVE

To guide participants in developing their **dexterity, precision and awareness of movement** through the specific practice of **Chinese glove puppetry**, with a view to deepening the relationship between **the hand, the body, movement and acting intent**.

This professional training offers an immersion in the fundamentals of this technique while opening up a space for exploration of **movement quality, stage presence** and the **construction of performance**, in the service of contemporary puppetry.

SPECIFIC OBJECTIVES

- Develop **flexibility, endurance and precision in the hands**, in direct connection with the body and breathing.
- Increase the fundamental principles of **Chinese glove puppet manipulation**: dissociation, coordination, impulse, rhythm and the musicality of movement.
- Learn and integrate several **traditional choreographies from the Chinese glove puppet repertoire**, in order to master their technical, rhythmic and expressive principles.
- Explore the links between **inner intention, movement and the character's expressiveness**.
- Work on the **quality of stage presence** through economy of gesture and precision of movement.
- Understand how the specific constraints of the Chinese glove puppet foster **creativity, dramaturgy and the composition of movement**.
- Develop a **keen awareness of one's partner**, the group and the space.
- Refine the ability to observe, analyse and self-correct movement.
- Explore the **poetic, rhythmic and symbolic** dimensions of puppetry movement.
- Experiment with performance in real-life situations during **public presentations**, in order to examine the relationship with the audience's gaze, the delivery and the precision of the performance.

TARGET SKILLS

By the end of the course, participants will be able to:

- Be familiar with **technical fundamentals of Chinese glove puppetry**.
- Develop **advanced dexterity** that can be applied to other disciplines.
- Create and perform a **short sequence without dialogue**.
- Develop a **precise, clear and expressive movement score**.
- Work **solo and in pairs** within a collaborative creative process.

TRAINING PROGRAMME

The training alternates:

- Daily technical hand training
 - Physical and breathing exercises
 - Exploration of the fundamentals of the Chinese glove puppetry
 - Progressive composition of short sequences
 - Time for presentation and group analysis
-

PROVISIONAL SCHEDULE

DAY 1 – WARM UP THE HAND

Morning

- Introduction to the training and the participants
- General and specific warm-up exercises for the hands
- Initiation to the basics of Chinese glove puppetry
- Dissociation fingers / wrists / arms

Afternoon

- Discovering puppets
- First hands-on exercises
- Coordination, precision, stability
- Exploring rhythm and breathing

DAY 2 – BUILDING THE MOVEMENT

Morning

- Intensive Training:
 - flexibility
 - dissociation
 - coordination
 - endurance
- Putting the basics into practice

Afternoon

- Writing a **short solo piece**
- Work on:
 - entrance
 - moving
 - intention
 - exit

DAY 3 – IMPROVE ACCURACY

Morning

- Technical development
- Musicality of movement
- Action / reaction
- Work on gaze and presence

Afternoon

- Writing a **more complex sequence**
- Encounter with an object
- Feedback and adjustments

DAY 4 – COMMUNICATING WITH BOTH HANDS

Morning

- Advanced training
- Dominant hand / non-dominant hand
- Fine motor coordination work
- Performance of short skits at the market square in Hennebont

Afternoon

- Duo writing exercise:
 - meeting
 - wordless dialogue
 - gestural dramaturgy

JOUR 5 – ASSIMILATE AND SHARE

Morning

- Technical revisions
- Reinforcing what has been learned
- Developing fluency

Afternoon

- Rehearsal of the sequences and the evening's run-through
- Group analysis
- Assessment and outlook

Evening

- Public presentation during the TAC's season launch

TEACHING METHODS

- Direct teaching through demonstration and repetition of movements and choreography.
- Daily physical training: core strength, muscle strengthening and posture.
- Progressive exercises: learning through breaking down movements into smaller parts and repetition.
- Individual work – writing with one or two hands, dramaturgy.
- Collective work – writing in groups.
- Rehearsals and public performances (outdoor and indoor).
- Constructive group feedback: highlight strengths and areas for improvement in writing.

ASSESSMENT

- Continuous observation by the instructor to monitor participants' progress.
- Collective debriefing session.
- Individual self-assessment.
- Learning evaluation form.

RESOURCES PROVIDED

- Chinese glove puppets provided by Yeung Fai.
- Video materials – bibliography.
- Educational materials from PAM (Portail des Arts de la Marionnette).

YEUNG FAÏ

Puppeteer, Educator, Master of Chinese glove puppetry

Born in Hong Kong in 1964, Yeung Faï comes from a long line of Chinese puppeteers, representing the fifth generation of the family. Introduced to the art by his father at the age of four, he has inherited an ancestral craft deeply shaped by his family's history, particularly by the persecution they endured during the Cultural Revolution.



Now recognised as one of the leading contemporary masters of Chinese glove puppetry, he has spent more than thirty years developing a unique artistic approach centred on the hand as a dramatic space. His work combines technical virtuosity, contemporary expressiveness and a commitment to passing on the art form.

His productions, including *Scenes of the Beijing Opera* and *Hand Stories* (premiered in 2010), tour internationally and reflect a creative journey that is both personal and universal. In France, he has also collaborated with director Grégoire Callies on several productions, including *La neige au milieu de l'été*, *Don Quichotte* and *Odysée 1-2-3*, as a performer, director and puppet maker.

A renowned teacher, Yeung Faï shares his expertise at numerous drama schools in France and abroad. In particular, he teaches at the École Nationale Supérieure des Arts de la Marionnette (ESNAM), where he worked with the 9th class between 2011 and 2014, and again in 2025 with the 14th class. His teaching method is based on precision of gesture, the musicality of movement, verbal and physical expression, as well as the puppet's ability to become a true extension of the human body.

YOANN PENCOLÉ – Assistant

Yoann Pencilé, puppeteer, director and head of the Théâtre à la Coque, graduated from the École Nationale Supérieure des Arts de la Marionnette (ESNAM) in 2008.

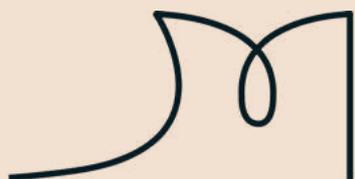
He worked alongside Yeung Faï for ten years, serving as assistant director and fellow performer on the productions *Hand Stories* and *Blue Jeans*. Working alongside him, he also took part in several training courses in France and abroad, helping to pass on the art of Chinese glove puppetry.



Starting from 2016, he worked with other companies as a performer and directed his first productions. In 2021, he founded the company La Poupée qui Brûle, where he develops work at the crossroads of contemporary puppetry, acting, clowning and dance. At the same time, he offers training courses for both amateur and professional audiences.

Since September 2025, he has been director of the Théâtre à la Coque - Centre National de la Marionnette (in Brittany, France).

Information & registration



**Pôle international
de la marionnette**
Jacques Félix

**7 place Winston Churchill
F-08000 Charleville-Mézières
contact@marionnette.com
+33 (0)3 24 33 72 50
www.marionnette.com**

Training location



**Centre National
de la Marionnette
Hennebont**

**3 rue de la Paix
F-56700 Hennebont
+33 (0)2 97 85 09 36
www.theatrealacoque.fr**



La Région
Grand Est



ARDENNE
RENNES



CHARLEVILLE-MÉZIÈRES
CITÉ DES ARTS DE
LA MARIONNETTE

