

INTERNATIONAL VOCATIONAL TRAINING

MAQUETTE(S) EN MOVEMENT Maquette(s) in motion or the contribution of scale models to the creative process

Course directed by **Philippe RODRIGUEZ JORDA**,
as part of Temps d'M.

16 to 20 September 2024

At École Nationale Supérieure des Arts de la Marionnette
16 av. Jean Jaurès, 08000 Charleville-Mézières – France



Photo credit: Anaïs Aubry

Target audience

Performing arts professionals with a puppet show project in its early stages, at the idea stage.

Accessibility for people with disabilities

We invite you to inform us of any specific requests relating to a particular situation or disability so that we can study the possibility of your participation, find a suitable solution and implement the appropriate adjustments.

Prerequisites

Professionals in the performing arts who have already performed on stage.

Minimum language level B2 (Common European framework of reference for languages) in French and English languages.

Vocational trainings offered by the Institut International de la Marionnette are aimed at professionals selected on the basis of an application file.

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 16 to Friday 20 September 2024

5 days - 35 h - Timetable: 09.15 - 13.15 / 14.30 - 17.30

Place of the training

Ecole Nationale Supérieure des Arts de la Marionnette
16 av. Jean Jaurès, 08000 Charleville-Mézières

Training languages

French, English, minimum level B2 in French and English.

Number of participants

The group is made up of a minimum of 7 participants and a maximum of 10 participants.

Cost of the training

500€ (individual funding)

900€ (AFDAS or other funding)

Deadline for applications: **14 July 2024**

Course objectives

Main objective

To support trainees in their artistic thinking and their respective skills through daily puppet practice (in the mornings), and the development of models as a basis for stage writing and dramaturgical thinking (in the afternoons).

Specific objectives

- **To discover and appropriate** several elements of "mise en corps";
- **Assess why and how** these elements of "mise en corps" are beneficial to the realisation of the ongoing project;
- **Perceive and analyse what** the constraints specific to different puppet techniques impose or contribute to personal expressive tendencies;
- **Gradually explore** the spatial differences induced by the puppetry techniques approached during the training;
- **Analyse weaknesses** (dramaturgical contradictions, scenographic impossibilities, too many performers required, etc.) instead of judging them;
- **Learn to understand** the external questions raised about a work and to take them on board in order to deepen the reflection.

Target skills

- **Acquire** a method of "making models" out from ideas to feed research and reflection, which is essential to the creative process;
- **Articulate** the different possibilities inspired by a staging model, using photos taken on smartphones as the project progresses;
- **Know how** to answer the questions posed by a performance project, for yourself and/or for others, based on a staging model;
- **Make** the most of the active and continuous presence of a group;
- **Develop** the personal vigilance needed to recognise where reference to another artist's work ends and where copy (of another artist) begins.

Training programme

We invite you to make the most of the "model" as a tool for stage writing, and to explore a number of puppet animation techniques. The main idea is to help you take a different approach to your project, its writing and its needs (artistic, dramaturgical, technical, scenographic, financial, etc.).

This training alternates between a number of practical lessons. The mornings will be devoted to practising different puppet techniques. The afternoons will focus on individual and/or group reflection using the "writing model" as a tool, which will enable the trainees to develop their narrative, dramaturgical, technical and scenographic intentions for the various projects they come up with.

Provisional schedule

(The programme is provided for information only and is not contractually binding. It may vary according to the progress made by the group and the needs linked to the teaching and your own projects).

Day 1

- Introduction to the training by Philippe Rodriguez-Jorda, presentation of the trainees and their expectations;
- Showing of the teaching video containing chapters on techniques for glove puppets, rod puppets, string puppets, table puppets and shadow puppets;
- Practical puppetry workshop: Practice of manipulation techniques "underneath" (rod and string puppets);
- With the help of short individual studies that will bring the morning to a close, we will into practice the elements of specific language set out in the morning;
- Presentation of the tool and method of "making a model" out of ideas ("mise en maquette des idées"), in particular with the help of a very short video by the Company Petites Perceptions - Amiens.

Day 2

- Practical puppetry workshop: Introduction to the family of techniques used in "above-the-self" animation (glove and rod puppets);
 - Individual/group brainstorming on the development of your writing/directing model, based on discussions with the group. Back and forth with your trainer.
 - First presentation of each project, discussions with the group.

Day 3

- Practical puppetry workshop: Focus on the family of techniques involved in "in front of you" animation (table puppets, mannequins);
- Based on the discussions with the group after your first presentation, a second presentation of each project using the sketched model, discussions with the group.

Day 4

- Practical puppetry workshop: Putting into practice the different animation techniques explored on the previous days;
- Continuation of individual and/or group brainstorming sessions to work on your narrative, dramaturgical, technical and scenographic intentions. Exchanges with your trainer.

Day 5

- Morning: The week's technical knowledge will be revisited, with the aim of distinguishing as precisely as possible between the ways of doing things that cut across several techniques and those that are more specific to a single technique.
- Afternoon: Epilogue.
Participants are invited to tell the group how far they have got with the project they have come.
- A review of what has been achieved and a group discussion with your trainer.

Teaching method(s)

The aim will be to provide trainees with a methodological tool: the "working model", i.e. an active aid to reflection, to help participants decide on the direction to take with the set design, the number of performers, the size of the puppets, how the scenes should unfold in one direction or another, etc.

The personal projects that participants submit when they register will be studied. The aim is that, following on from the exercises explored each morning, the participants will be able to develop their respective projects by actively involving the other participants.

Some of the morning exercises will be repeated on a regular basis so that we can collectively see how daily practice is developing.

Assessment

The trainer will provide an assessment and advices sheet.

An individual self-assessment form is also completed by trainees at the end of the course and sent to the Institute. It will refer to the various points relating to the organisation of the course and their expectations.

Support and resources

Access to the Research and Documentation Centre, via an online catalogue and free access during opening hours.

Viewing of the DVD "Presentation of puppet techniques", by Philippe Rodriguez-Jorda and directed by Stéphane Nota, an educational video containing chapters on glove, rod, string, table and shadow puppet techniques.

Puppets from the École Nationale Supérieure's Instrumentarium (practice puppets: Lyon and Chinese glove puppets, rod puppets, string puppets, table puppets, etc.).

Facilities available

- Body expression rooms 1 and 2, with a large mirror;
- Plastic arts room for building models;
- Sound system, video projector and screen;
- Exercise puppets from the Instrumentarium and the educational collection.

The head of teaching and the teaching secretary will be on hand to welcome the trainees and to review the course at the end.

Disability advisors

Sarah Andrieu, Head of teaching sarah.andrieu@marionnette.com

Elodie Pigorot, Teaching secretary elodie.pigorot@marionnette.com

The teacher: Philippe Rodriguez Jorda



Philippe Rodriguez Jorda is a puppeteer who trained at the Ecole Nationale Supérieure des Arts de la Marionnette (ESNAM) in Charleville-Mézières (1st class 1987-1990).

As a puppeteer, artistic collaborator and assistant director, he has taken part in numerous productions and tours in France and around the world.

He has worked with François Lizaro (Paris) in "Entre chien et loup", "Les portes du regard", "L'effacement", "Paroles Mortes", "Le rêve de votre vie", Roman Paska (NYC, France, Austria), Sylvie Baillon (Cie Ches Panses Vertes, Picardie), the Théâtre de marionnettes à fils de Genève (1993-1994 season, "Lointemps" in 2021, professional training in June 2022), Josef Krofta (Czech Republic), Sylvain Maurice (Paris) in "La chute de la maison Usher", "Les sorcières", "Métamorphose".

In recent years, he has maintained an ongoing artistic relationship with : Bérangère Vantusso (Paris) in "Kant", "les Aveugles", "Violet", "l'Herbe folle", "le rêve d'Anna", "l'Institut Benjamenta", "Bouger les Lignes" (Avignon IN-2021), "Rhinocéros"; Basil Twist (USA) notably in "Dogugaeshi" (in NYC); Audrey Bonnefoy (Hauts de France) in "de la porte d'Orléans", "O'Yuki"; Anna Ivanova (Russia, Finland) in "Ratcatcher(s)", "Parole d'Honneur"; Martine Waniowski (Metz) in "Sous la neige", "Hippocampe"; Claire Heggen (Théâtre du Mouvement) in "l'Inventaire animé"; Johanny Bert for "La Nouvelle Ronde" ; Emilie Flacher (Cie Arnica).

He has collaborated with Anna Ivanova and the private theatre Karlsson Haus in St Petersburg (cycle of 7 solos).

He also participates as a performer and/or artistic collaborator in projects combining puppetry with other performing arts, such as the opera "Titon et l'Aurore" directed by Basil Twist at the Opéra-Comique in Paris.

For the past 25 years in Charleville-Mézières, he has worked with a team of carers from a day hospital to run a permanent puppet workshop for adults, set up by psychiatrist Daniel Frédéric and now run by Sandrine Pelissero.

Also in Charleville, at the invitation of Margareta Niculescu, he joined ESNAM (1996 to 2006) for various teaching assignments: assistant to the Movement course (human body and/or puppets), teaching co-ordination (occasionally, with certain teaching artists), assistant to guest directors, animation course teacher (all techniques). He is currently a member of the ESNAM Teaching Council.

These numerous artistic collaborations and professional encounters influence and nourish his artistic and teaching practices.

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