

# **COURSE CATALOGUE**

**ÉCOLE NATIONALE SUPÉRIEURE DES ARTS DE LA  
MARIONNETTE (ESNAM)**

**13th CLASS**

**2<sup>nd</sup> YEAR, 2022 - 2023**

## DNSPC "Puppeteer Actor" - 2nd year semester 3

Semestre 3	Titles	ECTS	
<b>UE 1</b>	<b>Creation project</b>	<b>10</b>	<b>270h</b>
EC1	First semester show creation	8	220h
EC2	<i>Précipités</i>	2	50h
<b>UE 2</b>	<b>Expanding disciplinary horizons</b>	<b>3</b>	<b>86h</b>
EC1	Acting	1	30h
EC2	Dance : space given to time	1	28h
EC3	The mask	1	28h
<b>UE 3</b>	<b>Fundamental Theories</b>	<b>5</b>	<b>129h</b>
EC1	Art history applied to puppetry	1	25h
EC2	Audience experience and critical analysis	1	30h
EC4	Research ICiMa chair	1	25h
EC5	Active dramaturgy	1	24h
EC6	Work in the Research Centre	1	25h
<b>UE 4</b>	<b>Practical Basics</b>	<b>9</b>	<b>260h</b>
EC1	Paper Theatre	1	28h
EC2	Puppets	2	58h
EC3	The puppet object as a link	1	32h
EC4	Body puppet construction	2	60h
EC5	Corporeal puppeteer	1	28h
EC6	Shadows (part 1)	1	28h
EC7	Choral singing	1	26h
<b>UE 5</b>	<b>Cross-cultural themes</b>	<b>3</b>	<b>76h</b>
EC1	Foreign language (English or Spanish)	1	26h
EC2	Technical aspects of lighting and stage	1	26h
EC4	Aïkido	1	24h
	<b>TOTAL SEMESTER 3</b>	<b>30</b>	<b>821h</b>

## DNSPC "Puppeteer Actor" - 2nd year semester 3

Semestre 4	Titles	ECTS	
<b>UE 1</b>	<b>Creations</b>	<b>13</b>	<b>330h</b>
EC1	Bambi / Kaleidoscope (1/2 group)	11,5	290h
EC1	Damu Multimedia Project (1/2 group)	11,5	290h
EC2	Open day	1,5	40h
<b>UE 2</b>	<b>Expanding disciplinary horizons</b>	<b>1</b>	<b>28h</b>
EC1	Clown	1	28h
<b>UE 3</b>	<b>Fundamental theories</b>	<b>2,5</b>	<b>67h</b>
EC1	Art history / active dramaturgy	1,5	42h
EC2	Field trips and critical analysis of shows	1	25h
<b>UE 4</b>	<b>Practical Basics</b>	<b>9,5</b>	<b>252h</b>
EC1	Shadows (part 2)	1	32h
EC2	The <i>envisaged</i> body	1	24h
EC3	Ventriloquism	1	24h
EC4	Direct cut foam construction	1	30h
EC5	Object score	2	56h
EC6	Acting : building a character	2,5	60h
EC7	Choral singing	1	26h
<b>UE 5</b>	<b>Cross-curricular themes</b>	<b>3</b>	<b>70h</b>
EC1	Foreign language	1	26h
EC2	Technical aspects of lighting and stage	1	26h
EC3	Aikido	1	18h
<b>UE 6</b>	<b>Practical training</b>	<b>1</b>	<b>30h</b>
	<b>TOTAL SEMESTRE 4</b>	<b>30</b>	<b>791h</b>
	<b>TOTAL 2<sup>nd</sup> year DNSPC</b>	<b>60</b>	<b>1618h</b>

## ESNAM, 2022-2023, semester 3, course details

### UE 1 creation projects

#### EC1 first semester show creation

220h 8 ECTS

**Instructors:** Gabriel Herman Priquet, Virginie Schell, the artistic team from the Ateuchus company

**Dates:** from November 8<sup>th</sup> to 11<sup>th</sup>, 2022, and from December 13<sup>th</sup> 2022 to February 4<sup>th</sup> 2023

**Training objectives:** The educational objective is above all to go through the creative process. To that end, we will rely on tools used in Ateuchus for our creations.

#### From Tuesday to Friday, November 8<sup>th</sup> to 11<sup>th</sup>, 2022: writing and dramaturgy

By alternating improvisation protocols and reading of texts, in a very short time we will work through what usually takes several weeks and constitutes the basis of our stage language.

#### From Tuesday to Friday, December 13<sup>th</sup> to 16<sup>th</sup>, 2022: the principle of puppeteer-puppet relationships/ construction of characters and set design

Based on the work undertaken in the course directed by Claire Heggen on the relationship between the puppeteer's body and the body puppet, for the February creation we will delve into the different types of relationships that can be developed between the puppeteer-actors and the puppets created during the construction workshop directed by Einat Landais and Arnaud Louski-Pane. During this time we will seek to elucidate the characters the puppets embody by as well as those embodied by the puppeteer actors.

#### From Tuesday to Wednesday, January 3<sup>rd</sup> to February 1<sup>st</sup>, 2023: creation and rehearsals

After working on the animation of the puppets and the construction of diverse sequences of the show, we will work on its final composition. This time will be the opportunity to consider the role of sound and light creation in the composition. We will then initiate the rehearsal period.

#### From Thursday to Saturday, February 2<sup>nd</sup> to February 4<sup>th</sup>, 2023 inclusive: performances

**Educational aim:** Exploring the creative process based on the language of puppetry and relying on instantaneous composition and improvisation protocols

#### Pedagogical objectives in relation with the DNSP reference frame

##### Analysing texts and stage language

- Developing the link between text and imagination; approaching, understanding and analysing stage language with or without text (dramaturgies based on the body, the material, the object, the figure, the puppet)
- Considering the link between text, dramaturgy, dramatic tools and their potential for performance

Taking an active part in the performance of works and in the development of shows

- Learning a role
- Conducting personal research
- Participating in collective research and rehearsals (led by a director)
- Establishing one's performance consistent with the context of the artistic project and the show
- Adapting one's performance to possible changes, particularly during a tour or the revival of a show

Acquiring and developing the basic parameters of the body in movement

- Mastering corporeal articulation - movement - space
- Mastering the link between verbal and corporeal language
- Knowing how to transpose one's proprioceptive experience to the instrument
- Being attentive to the relationship between the instrument and the body and knowing how to process the sensitive and dramatic information that the instrument provides
- Managing the time of the performance in terms of duration, rhythm, dynamics and speed

Performing

- Including one's relationship to the instrument, to one's partners and to the audience in the performance
- Combining presence and commitment, initiative and availability
- Appropriating any playing space, adapting to it
- During performances, ensuring a stage performance that is both unique and integrated into the work of the group as a whole
- Animating a dramatic instrument: the body, material, an object, a figure, a puppet
- Composing a performance outside of oneself through the body, the material, the object, the figure or the puppet and acting in a range of roles simultaneously and/or in alternation
- Being capable of variations
- Alternating between performing hidden from and visible to the audience

**EC2 Précipités****50h 2 ECTS**

**Instructors:** Camille Trouvé, Brice Berthoud, from the company *Les Anges au plafond*

**Dates:** from December 5th to 10<sup>th</sup>, 2022

**Training objectives**

The *précipités* (French for “those who hurry”) are an annual exercise to prepare the way for the creation of the 3rd year solo performance.

- 1) The *précipités* are a commission, a place for an autonomous, dramaturgically coherent creation, self-sufficient in itself, lasting no more than 3 minutes
- 2) They are an opportunity to show one's capacity as a performer in every sense of the word. It is a place for personal synthesis of the competencies laid out in the DNSPC (puppeteer actor) professional reference system and must therefore demonstrate a knowledge of acting and manipulation
- 3) They entail the support of a chosen text and a favourite material as a starting point.
- 4) The solo performance must integrate the art of animating by making visible use of acting in delegation and acting in embodiment, in connection with a dramaturgy, whatever form it may take.
- 5) The solo performance is an opportunity to experience for oneself a working process and a collaborative working arrangement under the watchful eye of one's tutors.
- 6) Limiting the availability of technical means seeks to favour the performance and the know-how of the puppeteer.
- 7) The class's tutors and the company *Les Anges au plafond* oversee the *précipités* and help to resolve the difficulties encountered.

**UE 2 Expanding disciplinary horizons****EC1 Acting****30h 1 ECTS****Instructor:** Léo Cohen-Paperman**Dates:** from October 24<sup>th</sup> to 28<sup>th</sup>, 2022**Training objectives**

For five days we will work on the text *Ça ira - fin de Louis (I)* by Joël Pommerat. The question of theatrical performance will be at the heart of the course. How to move from the book to the stage? How to make a dramaturgical approach concrete? How to bring one's body into play? How to take into account the Other in order to build one's own path? How to distance oneself from the text? Which style(s) for which performance(s)? Our aim will be, after one week, to produce a hurried (*précipité*) piece of theatre and to show it to an audience - small or large. For it is during the moment of performance or restitution that the performance - and therefore theatre - is affirmed.

**EC2 : Dance: Space given to time****28h 1 ECTS****Instructor:** Mark Tompkins**Dates:** from October 10<sup>th</sup> to 14<sup>th</sup>, 2022**Training objectives:**

When a performer improvises, s/he simultaneously watches, listens, feels, acts and reacts to sensations and perceptions. The art of *real-time composition* is not so much about alternating roles: passive-active; actor-witness; centre-support; inside-outside, as it is about remaining open to the richness of internal and external impulses, about receiving, processing and offering material in an interrupted *flow*\* of feedback. How to remain actively attentive, how to avoid overload, how to *do nothing* and yet act?

All the senses are active all the time. Micro-changes happen constantly, and at the same time, one can make the choice to *change suddenly*\*. If one *inhibits*\* or *allows*\* just one sense to predominate, it diminishes or increases the others. *Bridging*\* between two or more sensations facilitates *sudden changes*. Attention to *flow* - body, breath, space, light, people, objects - creates *potentials*\* for what can happen. *Sudden changes* keep dance alive.



**EC3 : The Mask****28h 1 ECTS****Instructor:** Serge Nicolai**Dates:** from October 17th to 21<sup>st</sup>, 2022**Training objectives**

Since 2001, Serge Nicolai has been leading research workshops based on his own actor training at the Théâtre du Soleil.

This transmission of practices takes different forms, but is based on fundamental elements of music, the body in movement and "state" (in other words, the expression of inner feelings). The means used to achieve this come from improvisation, mask and puppet work.

The masks used come from the Balinese tradition (Topeng) or from Japan (Noh theatre) but remain tools for research. It is not a question of teaching the mask in the context of its ancestral, ritual or dramatic practices.

Since his participation in the show "*Tambours sur la Digue (in the form of an ancient play for puppets performed by actors)*", directed by Ariane Mnouchkine and strongly inspired by Japanese Bunraku (puppet theatre), Serge Nicolai has been experimenting with the unique form – born during this creation's rehearsals – of a manipulated and manipulating masked puppet actor. From this theatrical tradition, he has also retained the classic and recurrent theme of the double suicide of lovers and other stories from the Noh repertoire.

This almost literary metaphor, along with the necessity of a body designed to comply with the double affiliation of this practice to the puppet and the mask, allows for the development of sensory and emotional awareness exercises and the creation of non-realistic work for two or three actors on the same character. The method thus obtained seeks to put the actor in a state that will allow him or her to welcome, in regained and controlled calm, "the news coming from within", one of the conditions for the emergence of theatre on a stage.

**UE 3 Fundamental Theories****EC1 : Art History****25h 1 ECTS****Instructors:** Evelyne Lecucq, Clément Scotto, Agathe Giraud**Dates:** October 3<sup>rd</sup> and 4<sup>th</sup>, 2022, December 12<sup>th</sup> and 13<sup>th</sup>, 2022 and February 6<sup>th</sup> and 7<sup>th</sup>, 2023**Training objectives:**

"Having discovered during the first year of study the history of theatre and that of puppetry arts, both chronologically and separately, students will be led to explore common transdisciplinary themes across the ages. For example, subjects such as performances in public spaces or the performer's body will be treated from the standpoint of comparison between the arts during short seminars, where different speakers will be brought together. By way of these themes, the students will be asked to question their own practice and its history, as well as their place as puppeteers in contemporary institutions. At the same time, their present artistic practice courses will be examined in the context of the studied themes."

**EC2 Audience experience and critical analysis****30h 1 ECTS****Instructor:** Christine Berg**Dates:** outings to performances and regular courses (more or less once a month)**ANALYSIS OF LIVE PERFORMANCES**

The analysis of shows is an integral part of the initial training course for the DNSPC puppeteer-actor. Beyond that, for anyone wishing to work in an artistic field, analysing a performance they have attended brings to the fore elements of understanding as to the creative act and the audience's reception.

The performance is alive. It involves humans performing a work of the mind in a given space, the stage, before an audience attending the presentation of this work.

The performance is a living organism. Even if the dramaturgy, acting styles, gestures, movements, position changes, words, lights, sounds, images, sets and costumes, etc., are "fixed", the show's development is nonetheless different each time. If the stage is in flux, then so is the audience. The audience's response also depends on a wide range of elements: the space in general, the reception, the auditorium, the seating, the surrounding audience members, the angle of vision in relation to the stage, the acoustics, the mood of the moment, etc. and even the physical and psychological state of the audience member.

**Objectives. What does performance analysis provide?**

During a performance, we all experience different emotions. All the feelings and points of view of each person bring about a more enriched view of the performance.

The aim here is to practise individually and collectively an objective and precise reading of a performance viewed together. Hasty judgements and stereotyped analyses are to be avoided. Accuracy and benevolence are required. This objective reading evolves into a critical concerted construction of the performance, or how to get out of the simple "I like / I don't like".

An analysis of a performance provides:

- common general knowledge on performance art
- skills for analysing a work being tested on the stage
- principles for understanding the structuring of all dimensions of the performance: dramaturgy, scenography, staging, acting, costumes, sets, lights, sounds, videos...
- principles for understanding the challenges of creation in puppetry
- principles for understanding different types of audiences

**EC4 research ICiMa chair****25h 1 ECTS**

**Instructor:** Noémie Géron

**Dates:** from October 24<sup>th</sup> to 28<sup>th</sup>, 2022 and from February 13<sup>th</sup> to 17<sup>th</sup>, 2023

**Training objectives:** In the context of the study conducted on workshops by the ICiMa chair, and with the collaboration of the technical services of ESNAM and the students of the BUT-HSE of Reims, this will concern analysing the working conditions necessary for the construction of puppets, from the point of view of the technical needs of these spaces, their required safety rules, and the particular layouts specific to artists' studios.

**Research objectives:** To develop questions relating to the study of artists' studios, to distinguish personal workshops from shared workshops, to reflect on the workshops at ESNAM.

**Educational objectives:** Putting the students' creative desires into perspective with the requested technical and material needs. Initiating reflection on the future needs of students in terms of work space and the existing possibilities for layouts and space-sharing. Raising awareness of safety at work and eco-design issues.

**Week 1 Programme:** 5 sessions of 2 hours in the morning from 9:00 to 11:00.

Session 1 - **October 24th** - classroom: Presentation of the study of workshops, initial elements of analysis. Listening to the conducted interviews.

Sessions 2, 3 and 4 - **October 25th to 27th** - classroom: Sharing and analysis of each student's answers to the questionnaire handed out beforehand. Appraisal and synthesis.

Session 5 - **October 28th** - classroom: Meeting with BUT-HSE students

**Week 2 Programme:** 5 sessions of 2 hours in the morning from 9:00 to 11:00.

Session 1 - **February 13th** - classroom: Meeting with BUT-HSE students: introduction to the occupational risk prevention software.

Sessions 2 - 3 and 4 - **October 14th to 16th** - classroom and Research Centre: Exercise on safety information concerning different materials and tools: data collection, reflection on replacement methods.

Sessions 5 - **October 17th** - classroom: Sharing and Synthesis.

**EC5 Active Dramaturgy****24h 1 ECTS**

**Instructors:** Narguess Majd, Pauline Thimonnier

**Dates:** October 7<sup>th</sup> & 8<sup>th</sup>, 2022 and January 2<sup>nd</sup> & 3<sup>rd</sup>, 2023

**Training objectives**Course with Narguess Majd

What paths open up the dissimilar viewpoints of characters in a text? How is the diegesis experienced and seen by each element, whether it be human or not? The answers to these dramaturgical questions form the basis for a production's structure; the director's eye then follows.

In the first year, the students experimented with scenic suggestions based on their reading of a play. During this second year, they will enrich their individual approach with these other viewpoints, internal to the text.

Course with Pauline Thimonnier

After devoting the first year to the study of texts written for the stage and the dramaturgical questions they raise, I propose to explore other types of writing, other dramaturgical situations during the two meetings we will have together in the second year.

We will first look at dramaturgies developing in shows without words (or nearly). In this type of performance (without spoken text), we will distinguish between those that endeavour to reveal a story, to narrate, and those that, following the example of certain forms of new circus or contemporary dance, are organised outside of the fable, the plot, or even the fiction.

A second part will be devoted to the question of adapting literary writings for the stage. It will consist of testing methods of transposition and/or translation (exploiting visual elements, physical theatre, sound, etc.), of reflecting on the passage from story form to stage form. For this, we will rely on the work of two companies used to this kind of exercise: Plexus Polaire and Les Anges au plafond.

**EC6 Research Centre****25h****1 ECTS**

**Instructors:** Delphine Bois, Aurélie Oudin, Anaïs Britton

**Dates:** Thursday and Friday mornings from 9am to 11am in half groups

**Training objectives:**

The research centre was founded at the same time as the creation of the Institut International de la Marionnette in 1981.

This specialized multimedia and multilingual centre was created from the initial donation of Jean-Loup Temporal (1921-1983), made up primarily of printed materials from the 19th and 20th centuries, as well as autograph or typed manuscripts of texts for puppet shows. This collection has been supplemented over time by donations, legacies and acquisitions.

Since 2015, the research centre has had an online catalogue where most of its resources are now listed.

It is at the service of students, trainees and researchers and is open to teachers, artists and the general public.

Special opening hours have been set up during school hours on Thursday and Friday mornings to allow for in-depth and regular research and documentation.

**UE 4 Practical Basics****EC1 : Paper theatre, revival****28h 1 ECTS**

**Instructors:** Narguess Majd, Alain Lecucq

**Dates:** from September 13th to 18th

**Training objectives**

A key moment for paper theatre will take place during the *Temps d'M* festival.

This is an opportunity to revive the "Paper theatre at the service of dramaturgy" course.

The aim is to improve the students' approach to stage work so as to externalise their intentions. During the first year course, each group extracted from the text the ideas they wanted to share with the audience. During the first performances, some of these ideas made their way across the stage to the audience. The other part, the one that remained unnoticed, is the reason for this revival.

**EC2 : Puppets****58h 2 ECTS**

**Instructors :** Juan Perez, *Singe Diesel* company

**Dates:** from September 19<sup>th</sup> to 23<sup>rd</sup> and from October 4<sup>th</sup> to 7<sup>th</sup>, 2022

**Training objectives:**

To share some of the "Singe Diesel" company's techniques and knowledge with the students.

The main idea is a collective practice of techniques for making, manipulating, directing and playwriting so as to exchange with the students.

Juan is very happy and honoured to be able to teach at ESNAM and to meet the students of the 13th class. He will take his time preparing the best possible course of action and provide the students with means to come out of this workshop with new knowledge and support for their personal path.

**Programme:**

The first week we will prepare exchanges, workshops and exercises that will allow us to get to know the students and to know their needs and expectations.

In the second week, we will take time to reflect on our experience and what we can best bring to them with our knowledge.

- The first opportunity for getting to know each other will take place through a small improvised performance by Juan with his puppets and some extracts from the company. Throughout the scenes he will tell the students about his experience but also share his passion for puppetry.

This will be followed by an exchange with the students on puppetry basics.

-A first puppet-building workshop using an initial technique that Juan learned with street puppeteers in Argentina and which will favour rapid expression.

Followed by puppet performing techniques also learned in the streets of Argentina.

-An exchange on puppet manipulation, going through basic points one by one using the simple close-to-the-audience style of street puppeteers, inspired by close-up magic.

-An exchange about dramaturgy and writing puppet scenes in the style of South American magic realism (without a specific destination but every road leads somewhere...)

-A second period for construction with more advanced techniques to create puppets with multiple possibilities of expression.

- A time for working on dramaturgy on stage. For exploring the puppet in the context of its many possibilities. The students will be given contemporary texts but also literary texts that have inspired the Singe Diesel Company (South American literature, magic realism, the New York school, expressionism, contemporary comics, etc.).

-An exchange for passing on ideas for creating a performance project. Writing stories, sketching ideas, brainstorming, story-boarding, etc.



**EC3 : the puppet object as a link****32h 1 ECTS**

**Instructors:** Gabriel Herman Priquet, Virginie Schell

**Dates:** from September 26<sup>th</sup> to 30<sup>th</sup>, 2022

**Training objectives:** Workshop-encounter with the work of Ateuchus

The puppet object as a link, the relationship as a puppetry practice

At Ateuchus, our creative productions as well as our practice as puppeteers are centred on the puppet as an object of connection.

An object of connection through which those who watch it, as well as those who move it, enter into a relationship by participating in its animation. In so doing, the puppet becomes a sounding board, a meeting point for their inner selves.

The puppet is this link between worlds, this object that we put between us and that creates a playing space, a space where inner selves are shared.

How, through this puppet-object, do we enter into a relationship with these inner selves, with these private singularities, the singularities of those who are watching as well as that of those who are making it move?

How do these relationships set into motion not only the object itself but also everything resonating through it? How does this performance object open up a space resonating with the inner self? In what way does entering into a relationship with this object, whether as an audience member or as an actor, mean participating in its animation? In what way does this object, placed in this space between worlds, bring to light values, common emotions, a common ground for those who animate it?

These questions underlie our practice as puppeteers and it is through them that we will approach this workshop-encounter.

In order to bring into view a range of these relationships between performance and the inner self, we will begin by making use of the articulations of our own body, the articulations that link it to the world. Then, going over those that we can weave with other bodies, living and inert, as a group and individually, step by step, we will play with the distinction between animating and manipulating and will approach the vision of the puppet and its particular language on which Ateuchus bases its creative work.

**Educational objectives**

- acquiring foundations for formulating one's own practice as a puppeteer
- being able to evaluate – beyond the technical dimension of one's own practice as a puppeteer – the values on which it is based and to perform with them
- acquiring as much a corporal as a verbal vocabulary for working with the Puppet as an object of connection
- being able to name the puppet/puppeteer relationship from the vocabulary proposed during the workshop

**Educational objectives in relation with the DNSP reference frame**Acquiring and developing fundamental parameters of the body in movement

- Mastering articulation of body - movement - space
- Mastering the link between verbal and corporeal language
- Knowing how to transpose one's proprioceptive experience to the instrument
- Being attentive to the relationship between the instrument and the body and knowing how to process the sensitive and dramatic information that the instrument provides
- Managing the time of the performance in terms of duration, rhythm, dynamics and speed

Performing

- Including in the performance one's relationship to the instrument, to one's partners and to the audience
- Combining presence and commitment, initiative and availability
- Appropriating any playing space, adapting to it
- During performances, ensuring a stage performance that is both unique and integrated into the work of the group as a whole
- Animating a dramatic instrument: the body, material, an object, a figure, a puppet
- Composing an interpretation outside of oneself through the body, the material, the object, the figure, the puppet and to act in a range of roles simultaneously and/or in alternation
- Being capable of variations
- Alternating between performing hidden from and visible to the audience

**EC4 : Construction of a direct-manipulation body puppet****60h 2 ECTS**

**Instructors:** Einat Landais, Arnaud Louski-Pane

**Dates :** from November 14<sup>th</sup> to 18<sup>th</sup> and from November 21<sup>st</sup> to 25<sup>th</sup>, 2022

**Training objectives:** Creation, design and construction of body puppets in connection with a production.

We will make small-scale (approximately 80 cm, ½ scale), anthropomorphic body puppets with realistic silhouettes, manipulated directly by one or two manipulators.

The students will be divided into two groups, each with an instructor. They will work in groups of two on the creation of one puppet each, going through all the stages from conception to the final adjustments allowing for proper manipulation.

This module allows for a panoramic view of sculptural, manipulation, staging and ergonomic issues, globally linked to the construction of objects manipulated in performance, and here particularly to puppets.

It also allows the participants to familiarise themselves with techniques linked to each step, from drawing to sculpture, including the use of workshop tools.

**Stages and knowledge involved:**

Design in relation to the history of art and theatre, choices in staging and direction, and the development of personal aesthetics.

Modelling, simple plaster casting, pressed paper mould.

Construction of joints selected in relation to the desired type of manipulation: ball joints, axes, with or without stops, with or without restraint.

Assembly, balancing of weights in relation to the quality of manipulation.

Management of the external aspect: envelope, skin, colour and accessories.

**EC5 : Corporeal Puppeteer****28h 1 ECTS**

**Instructor:** Claire Heggen

**Dates:** from November 28th to December 2nd 2022

**Training objectives:** Subsequent to the first year's work, and in preparation for the students' work with Gabriel Herman-Priquet, Claire Heggen will offer the students an approach for live bodies and/or puppet bodies for the purposes of:

- An organized connection with the puppet objects used (grammar of the relationship, fundamentals of animation/manipulation)
- An individualized and ecological corporeal performance.
- An enlarged subjectivation of the actor (sensitive and focussed attention of one's senses, of the potential senses emerging from the body/object relationship and of the potential metaphorical performance resulting from it in the actor/object/audience member triangulation)
- An ongoing study of otherness (Listening to and serving the reciprocal relationship of the object and the body, object/subject, presence/absence in the eyes of a spectator. Playing at being absent and coming back).
- Improvisation/composition involving various modes of enunciation, from absence to presence, from the disappearance of the body to its greatest physical involvement, and to move into poetic, dramatic and puppet dimensions.

**EC6: The alphabet of shadows (part 1)****28h 1 ECTS****Instructor:** Fabrizio Montecchi**Dates:** from February 7<sup>th</sup> to 10<sup>th</sup>, 2023

**Training objectives:** Is there a particular form of dramaturgy for contemporary shadow theatre? What are the processes involved in creating a shadow performance? What is the role of staging in the creation of the shadow space and the figurative universe? To what extent can other stage languages contribute to the definition and realisation of contemporary shadow theatre?

These are the questions to be addressed in the second part of the course. Questions that get to the heart of the matter: the characteristics of shadow theatre, questions that seek to highlight the details and singularity of a form of theatre that must, at the moment it is made, take into account all aspects of the stage in an interdependent way.

This is why a process of scenic writing will be initiated during the course and will concern dramaturgy, scenography, silhouettes, the work of the actor and music and lighting, to mention only the main aspects. These subjects will naturally be dealt with not only on a theoretical but also on a practical level.

Based on the suggested texts, the students will be encouraged to explore and produce various small forms of staging. The second part of the course will end with the presentation of the "studies" resulting from the students' work.

***Programme***Tue. the 7<sup>th</sup> Preparation

1 Meeting Resuming the first workshop

2 Meeting Small attempts: introduction

Wed. the 8<sup>th</sup> 3 Meeting Writing for shadow theatre: dramaturgy

4 Meeting Small attempts: formation of groups

Thu. the 9<sup>th</sup> 5 Meeting Writing for shadow theatre: dramaturgy

6 Meeting Small attempts: development of the idea

Fri. the 10<sup>th</sup> 7 Meeting Writing for shadow theatre: dramaturgy

8 Meeting Small attempts: development of the idea

**EC7 : Choral Singing****26h 1 ECTS****Instructor:** Marcel Ebbers**Dates:** weekly class**Training objectives:** The students will learn to use their voice in many ways. The voice and song will give them a musical sense of narration. Music and song can be powerful guides for writing.

At the end of this cycle, students should be able to sing and rhythmically set up a simple melody with particular emphasis on the harmonic framework (study of the perception of harmony and the melodic-harmonic relationship).

**Programme**

- Vocal technique: knowledge of the phonatory apparatus, exercises aimed at developing the resonators (soft palate, positioning of the jaw and lips), projection of sound and awareness of the support (singing exercises increasing in difficulties adapted to the tessitura of each singer, heights of sound and amplitude of intervals...).
- Work on body posture (maintaining the spine and supporting the diaphragm).
- Work on the recognition and intonation of intervals, simple polyphony, three-tone chords (root, third, fifth), notions of tonality.
- Work on accuracy, intonation, vocalizations, warm-up.
- Learning to know one's range (registers, ambitus of a melody...).
- Work on polyphony and choirs.
- Work on chest voice, mixed and head voices.
- Work on phrasing, nuances, articulation and rhythm.
- Work on nuances and interaction with an accompaniment (acoustic, electric, sound environment).
- Rhythms, bar structures and forms: simple common measures (4/4-3/4), notions of pulsation, tempo, motor coordination, notion of harmonic cycles, rhythmic placement of words, articulation.
- Example of studied repertoire applying the elements described above:
  - "Sitting On The Dock Of The Bay" (Marvin Gaye)
  - "Baltique" (Renaud)
  - "Bojangles" (Jeff Walker)
  - "Fly Me To The Moon" (Bart Howard)

An eclectic repertoire, taken from the works of emblematic artists of the different studied styles (jazz, pop, French song...) will be recommended.

- Stress management (relaxation-oriented breathing exercises, work on feelings, exchange of experiences, personal research).

**UE 5 : Cross-curricular themes****EC1 : Foreign languages****26h 1 ECTS**

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**Instructors:** Doreen Chanonier, Agnès Lorrain,

**Dates:** weekly classes

**Training objectives:** English for French students or students with a good level of French  
Spanish for French students with a good level of French and English.

Weekly classes of one hour and forty-five minutes.

A level-placement test is taken at the beginning of the course

French as a foreign language for foreign students coming from Erasmus, instructor: Giovanna Duruisseau

**EC2 : Technical training****26h 1 ECTS****Instructor:** Thomas Rousseau**Dates:** weekly classes in half groups**Training objectives:** The first semester aims to offer a common technical base to all students around the main technical themes which are

- Light
- Sound
- Video
- The set
- Security

For this, most of the courses will take place in the theatre in half groups in order to combine practice in situ with theory.

The objectives are:

- Acquiring basic technical language
- Understanding the different staging departments
- Understanding the advantages, disadvantages and limits of technical supports
- Being able to communicate with a technical team
- Being able to express a simple technical request
- Being able to achieve a simple and functional installation
- Being able to manage simple light and sound controls



**EC3 : Aïkido****24h 1 ECTS**

**Instructor:** Jean Luc Delaby, Dominique Lenoir

**Dates:** weekly classes

**Training objectives:** Origin of Aikido

Aikido is a "martial" art of Japanese origin developed in the years 1930-1969 by Master Morihei Ueshiba, who focused his practice on non-violence and with research into the relationship of energies between partners.

Construction process:

1/Individual motor skills, seeking movement through the centre of the body, thus allowing freedom and independence of action for the upper and lower limbs.

2/Starting with the search for strength at the centre and its priority action, then projecting the energy of that to the holds and attacks used in the Aikido practice

3/Uniting the energies of the two partners, one being part of the energy of the other without disturbing it.

All techniques used in this practice are only a corporeal language for seeking non-violence and the unity of energies between two partners. The use of the *boken* (wooden sword) and the *jo* (stick) follows the same approach, and are only teaching tools.

By transference, effects of the study of this practice can be found mentally and physically in many areas of human development and in the everyday life of its practitioners. This practice allows puppeteers to work on the equilibrium of body and mind, to understand and mobilize their energies and to cultivate a corporeal language.

## ESNAM, 2022-2023, semester 4, course details

### UE 1 Supervised creative projects (choosing an EC1 project)

**EC1 : Bambi / Kaleidoscope**

**290h**

**11,5 ECTS**

**Instructors:** Katy Deville, Sophie Bartel

**Dates:** from March 27<sup>th</sup> to May 27<sup>th</sup>, 2023

**Training objectives:** FRENCH-GERMAN CREATION PROJECT WITH STUDENTS FROM ERNST-BUSH - BERLIN AND ESNAM - CHARLEVILLE MÉZIÈRES.

Performances in Charleville, Berlin

Creating a common language between French and German through Object Theatre:

Object Theatre is a theatrical language that has its own grammar and vocabulary. It will allow German and French students to work together with this common language and with objects as partners.

The use of manufactured objects recognizable by all will allow for the construction of a common poetic expression. Collaboration between French and German students will bring added richness to this language for the realization of this creative project.

Adapted from the novel **THE ORIGINAL BAMBI, THE STORY OF A LIFE IN THE FOREST** by FÉLIX SALTEN

*“The Original Bambi” recounts the first years of a fawn and, alongside his feelings of wonder, the trials he faces and which shape him: dangers, mourning, solitude, metamorphoses, challenges, and always the fear of being hunted and killed.*

*The story, oscillating between anthropomorphism (the animals speak) and naturalism (the observations of nature are magnificent), plunges us into a forest rustling with multiple emotions, intense experiences and contrasting sensations experienced by a society of animals, a mirror of our humanity, at once violent, cruel and fragile, and endowed with prodigious resilience.*

Written and published in 1923, the novel **The Original Bambi, the Story of a Life in the Forest**, recounts the story of a fawn through the four seasons of life.

While this naturalistic story is touching, it certainly relates many other things. Unlike Walt Disney's famous cartoon, Felix Salten's writing describes a changing, disturbing nature full of innuendo.

**EC1 : Damu Multimedia Project****290h 11,5 ECTS**

**Instructor:** Linda Duskova, Pierre Nouvel

**Dates:** from March 27<sup>th</sup> to May 27<sup>th</sup>, 2023

**Training objectives:** FRENCH-CZECH CREATION PROJECT WITH STUDENTS FROM DAMU - PRAGUE AND ESNAM - CHARLEVILLE

Czech and French students will work with various forms of digital imagery on stage. They will discover, among other things, the principles of photography and their relationship to theatrical creation as well as the basics of live cinema. The relationship between matter and projection will also be a subject of experimentation.

Our creative research will be built around the image, be it still or moving, as a partner on stage and as a guide in the dramaturgical structure. The focus will be on the actor-image duality and on possible communication through images within the creative team. The image as media, structure, partner.

The theme of this collective creation will be specified after the first meeting between the instructors and the students in autumn 2022.

Performances in Charleville, Prague

**EC2 : Open day****40h 1,5 ECTS**

**Instructors:** Artists from the Compagnie les Anges au plafond

**Dates:** from March 13<sup>th</sup> to 18<sup>th</sup>, 2023

**Training objectives:** THEATRICAL VISIT TO ESNAM

Support and coaching for students in the creation of *visites spectaculaires* to their school as part of the open day event on March 18<sup>th</sup>, 2023.

Under the watchful eye of the instructors from the company **tutoring** the class, students will be called upon to put to good use the instruction received during their first year-and-a-half at ESNAM (corresponding to half of their training)

Bringing into play their relationship with themselves and with others, whether the others are the audience or their partners.

Thinking of themselves as members of a theatre troupe working towards a common goal (co-decision making, complementary skills, attentiveness). They must be proactive.

Developing dexterity for moving from one register of play to another; each student will, in turn, take on the role of a guide (alone or in pairs).

Researching the history of the school beforehand.

Passing on information about their school and their passion.

Stepping aside: reinventing the everyday space of the school corridors and its rooms.

Confronting the constraints of space and time.

Developing anticipation and imagination, but also the ability to let go.

**EC1 : Clown****28h 1 ECTS**

**Instructors:** Francis Albiero

**Dates:** from March 6<sup>th</sup> to 10<sup>th</sup>, 2023

**Training objectives:** introducing students to clown exercises based on connection with oneself, with another and with the audience, as well as exercises on emotions and the sensitive body. In other words, a range of tools valid for all the performing arts.

We will also discuss technique in the service of performance. This is something that I have explored in depth in the circus, and which, it seems to me, could be suitable for the world of puppetry.

I propose showing my own work one evening during the week.

**UE 3 Fundamental theories****EC1 : Art History / Active Dramaturgy****42h 1,5 ECTS**

**Instructors:** Evelyne Lecucq, Clément Scotto, Agathe Giraud / Narguess Majd, Pauline Thimonnier

**Dates Art History:** March 20<sup>th</sup> & 21<sup>st</sup>; June 19<sup>th</sup> & 20<sup>th</sup>, 2023

**Dates Active Dramaturgy:** February 27<sup>th</sup> & 28<sup>th</sup>; June 5<sup>th</sup> & 6<sup>th</sup>, 2023

**Art history**

**Training objectives:** "Having discovered during the first year of study the history of theatre and that of puppetry arts, both chronologically and separately, students will be led to explore common transdisciplinary themes across the ages. For example, subjects such as performances in public spaces or the performer's body will be treated from the standpoint of comparison between the arts during short seminars, where different speakers will be brought together. By way of these themes, the students will be asked to question their own practice and its history, as well as their place as puppeteers in contemporary institutions. At the same time, their present artistic practice courses will be examined in the context of the studied themes."

**Active Dramaturgy****Training objectives:**Course with Narguess Majd

What paths open up the dissimilar viewpoints of characters in a text? How is the diegesis experienced and seen by each element, whether it be human or not? The answers to these dramaturgical questions form the basis for a production's structure; the director's eye then follows.

In the first year, the students experimented with scenic suggestions based on their reading of a play. During this second year, they will enrich their individual approach with these other viewpoints, internal to the text.

Course with Pauline Thimonnier

After devoting the first year to the study of texts written for the stage and the dramaturgical questions they raise, I propose to explore other types of writing, other dramaturgical situations during the two meetings we will have together in the second year.

We will first look at dramaturgies developing in shows without words (or nearly). In this type of performance (without spoken text), we will distinguish between those that endeavour to reveal a story, to narrate, and those that, following the example of certain forms of new circus or contemporary dance, are organised outside of the fable, the plot, or even the fiction.

A second part will be devoted to the question of adapting literary writings for the stage. It will consist of testing methods of transposition and/or translation (exploiting visual elements, physical theatre, sound, etc.), of reflecting on the passage from story form to stage form. For this, we will rely on the work of two companies used to this kind of exercise: Plexus Polaire and Les Anges au plafond.

**EC2 Audience experience and critical analysis****25h 1 ECTS****Instructor:** Christine Berg**Dates:** outings to performances and regular courses (more or less once a month)**ANALYSIS OF LIVE PERFORMANCES**

The analysis of shows is an integral part of the initial training course for the DNSPC puppeteer-actor. Beyond that, for anyone wishing to work in an artistic field, analysing a performance they have attended brings to the fore elements of understanding as to the creative act and the audience's reception.

The performance is alive. It involves humans performing a work of the mind in a given space, the stage, before an audience attending the presentation of this work.

The performance is a living organism. Even if the dramaturgy, acting styles, gestures, movements, position changes, words, lights, sounds, images, sets and costumes, etc., are "fixed", the show's development is nonetheless different each time. If the stage is in flux, then so is the audience. The audience's response also depends on a wide range of elements: the space in general, the reception, the auditorium, the seating, the surrounding audience members, the angle of vision in relation to the stage, the acoustics, the mood of the moment, etc. and even the physical and psychological state of the audience member.

**Objectives. What does performance analysis provide?**

During a performance, we all experience different emotions. All the feelings and points of view of each person bring about a more enriched view of the performance.

The aim here is to practise individually and collectively an objective and precise reading of a performance viewed together. Hasty judgements and stereotyped analyses are to be avoided. Accuracy and benevolence are required. This objective reading evolves into a critical concerted construction of the performance, or how to get out of the simple "I like / I don't like".

An analysis of a performance provides:

- common general knowledge on performance art
- skills for analysing a work being tested on the stage
- principles for understanding the structuring of all dimensions of the performance: dramaturgy, scenography, staging, acting, costumes, sets, lights, sounds, videos...
- principles for understanding the challenges of creation in puppetry
- principles for understanding different types of audiences

**UE 4 Practical Basics****EC1: The alphabet of shadows (part 2)****32h 1 ECTS****Instructor** : Fabrizio Montecchi**Dates**: from February 13<sup>th</sup> to 17<sup>th</sup>

**Training objectives:** Is there a particular form of dramaturgy for contemporary shadow theatre? What are the processes involved in creating a shadow performance? What is the role of staging in the creation of the shadow space and the figurative universe? To what extent can other stage languages contribute to the definition and realisation of contemporary shadow theatre?

These are the questions to be addressed in the second part of the course. Questions that get to the heart of the matter: the characteristics of shadow theatre, questions that seek to highlight the details and singularity of a form of theatre that must, at the moment it is made, take into account all aspects of the stage in an interdependent way.

This is why a process of scenic writing will be initiated during the course and will concern dramaturgy, scenography, silhouettes, the work of the actor and music and lighting, to mention only the main aspects. These subjects will naturally be dealt with not only on a theoretical but also on a practical level.

Based on the suggested texts, the students will be encouraged to explore and produce various small forms of staging. The second part of the course will end with the presentation of the "studies" resulting from the students' work.

Mon. the 13 <sup>th</sup>	9 Meeting	Writing for shadow theatre: staging
	10 Meeting	Small attempts: preparation
Tue. the 14 <sup>th</sup>	11 Meeting	Small attempts: preparation
	12 Meeting	Small attempts: preparation
Wed. the 15 <sup>th</sup>	13 Meeting	Small attempts: preparation
	14 Meeting	Small attempts: preparation
Thu. the 16 <sup>th</sup>	15 Meeting	Small attempts: rehearsal
	16 Meeting	Small attempts: rehearsal
Fri. the 17 <sup>th</sup>	17 Meeting	Small attempts: rehearsal
	18 Meeting	Small attempts: rehearsal Public presentation



**EC2 : The *envisaged* body****24h 1 ECTS****Instructor:** Claire Heggen**Dates:** February 28<sup>th</sup> to March 3<sup>rd</sup>, 2023**Training objectives:** "The envisaged body", at the crossroads of the living body and the puppet body

Students will be offered a journey, by way of the incorporated mask, from the neutral mask worn on the face to the delegated mask of the puppet. It will concern the actor's bodily commitment to benefit the life of the mask

- Corporeal preparation for wearing a mask, based on an elementary grammar of the body-object-mask relationship, in the interest of an organised relationship and corporeal ecology.

From physiology to metaphor, work on bodily awareness in and through movement, maintenance and memorization of the principles of performance with a constant concern for sensitive and sensible attentiveness to their dramatic potential, and to the expression of the performance.

- Between subject and object: the neutral mask

Exploring the principles and economy of the neutral mask (planes and axes of movement, orientations, dynamics, expression, notions of progressiveness, degression, focal point, contradiction, restoration, etc.)

Discovering the ways of the neutral mask and its expressiveness (gaze, frontality, thought, intention, etc.)

- Between subject and object: the project's space

Transferring the neutral mask and its functioning to parts of the body other than the face, "en-visaging" them, as it were. Finding the origin of the mask's animated movement. Exploring the expressiveness of the different parts of the body and making chimeras or body puppets appear. This will allow us to approach more fictitious stage bodies, and to distance ourselves from a real, realistic or too global body.

By means of the mask being exiled to new places, exploring the limits between: human/animal, man/woman, young/old, normal body/monstrous body, life and death. Crossing paths with and identifying certain mythological figures.

Experiencing spaces of transformation from subject to object and from object to subject, between incorporation of the mask and separation/delegation to the puppet. An in-between space allowing the actor to make the connection between subject-body / object-body, to deepen this connection and to identify the different modes of enunciation that it offers the actor.

- Improvisation, composition:

During the course, the mask will be considered (*envisaged*) in different ways and the following subjects and activities will be proposed: studies, variations, characterisation of the neutral mask by the way it is inhabited, invention and fantasy in writing mini dramatic sequences from the materials found during explorations and improvisations, choirs of masks and their corollaries (The hero and the dissident), composition of individual and/or collective chimeras.

**EC3 : Ventriloquism****24h 1 ECTS**

**Instructor:** Philippe Bossard

**Dates:** from March 21<sup>st</sup> to 24<sup>th</sup>, 2023

**Training objectives:** This first session will allow students to understand ventriloquism in an intimate, sensitive and practical way through the transmission of directly usable techniques (mastery of breath, voice production and "ventriloquised" articulation) associated with the work of the actor and manipulator (puppet, object).

It will also allow everyone to understand the challenges of this technique through a historical approach and knowledge of the facts having marked its evolution.

It is therefore necessary to present a history of ventriloquism in order to understand its evolution, uses, challenges and possibilities of appropriation by and for the work of the puppeteer. "Ventriloquating" does not come down to the simple act of speaking without moving the lips

**EC4 : Direct Cut Foam Construction****30h****1 ECTS****Instructor:** Pascale Blaison**Dates:** from May 29<sup>th</sup> to June 2<sup>nd</sup>, 2023**Training objectives:** Learning direct cutting in a block of foam

This course is linked to that of Duda Paiva who uses puppets carved in foam

Dive into the foam!

Mattress foam offers a wide range of mechanical qualities and resistance. Although not very engaging, the raw material has an expressive potential that interests the character manipulator-animator. Easy to work with, it allows for an expressive result that can be animated without the need to add joints or control rods.

Sculpture or direct carving is an experience close to archaeology ... it is a question of freeing a form from the gangue of matter surrounding it. The advantage for the sculptor is that he knows what he is looking for!

So it is a journey within a solid space, where finding the right gesture allows you to clear your way around the object that you are gradually making appear!

**1st step: draw the character.**

In full scale, draw the character from the front and from the side, then cut it out. Like a dressmaker's pattern, this model will serve as a reference throughout the work. Materials: paper, pencil, ruler, square.

**2nd step: move on to 3D.**

After cutting a cube of the required dimensions out of the foam mattress for each person, the patterns (drawn and cut-out silhouettes) are transferred by tracing them out on the sides of the cube. It is then possible to imagine the character inside. Then the sculpting begins by cutting away all the parts of the foam that are outside the pattern. Little by little, and in successive stages, the material is removed to free up the character ("we dive into the foam"). The sculptor can find his or her bearings by constantly transferring the pattern to the increasingly sculpted volume. Markers, cutter blades and flat scissors are used for greater precision and for smoothing.

Learning the working methods linked to each tool.

**3rd step: the finishing touches.**

The finishing touches must optimise the expressive qualities of the sculpture, and are not about decoration. Shiny eyes can be added to make the eyes look more alive, a few shadows with a touch of paint, or indications of colours for costumes or hair...

In correlation with the work of Duda Paiva who animates hybrid bodies made of sculpted foam, I propose an exploration of the very soft densities of this material and to venture into anatomical studies at different scales. The supple and "elastic" qualities of foam offer very rich expressive possibilities that are exciting to explore by working with it in the studio before and during its passage to the stage. The aim of these few days of sculpture is above all to make friends with the material and the tools used to shape it, and to acquire a certain work autonomy as a complement to the practice of the Duda Paiva technique.

**EC5: Object Score****56h 2 ECTS****Instructor : Duda Paiva****Dates :** from June 6<sup>th</sup> to 9<sup>th</sup> and from June 12<sup>th</sup> to 16<sup>th</sup>, 2023

**Training objectives:** Object Score is a theatrical method. The aim is to bring to life a fictitious/poetic body; an alter ego, an extension of the self, using the body as a landscape for the puppet and vice versa, so as to explore the space and create choreographic patterns. It is a very specific form of choreography for two bodies working under the same mind.

The method is suitable for actors, dancers, puppeteers, singers and circus performers. People who master this technique are a rare breed, multi-tasking creative dreamers, physical puppeteers. As Sally A. Stewart said about the definition of the total actor: "An actor's responsibility is not just to act, but to understand the art and especially the art of storytelling." - Duda Paiva

**PREPARATION**

The total object score takes preparation. Through consistent and repetitive training, students prepare both their physical body and the inanimate body; the object/puppet that has been chosen to represent an idea.

Students must prepare their body and mind before they can transpose expression through their object/puppet, and thus create a dialogue between themselves, the object/puppet and the audience. The Object Score is a method that requires total control of the body and mind. Dancers try to be seen on stage and express themselves through corporeal language, a puppeteer usually tries not to be seen, giving space to his puppet. In the Object Score technique, we do both and move from one perspective to the other.

Duda Paiva has divided his training into four steps:

**ENVISIONING**

The actor's first task is to control his or her mind. If the puppeteer loses focus (even if only for a split second), the puppet/object dies and the illusion is lost. For the puppet to come alive, the audience must believe that the puppet thinks, that it has a will of its own. Movement should appear to come from the puppet itself, as if it were the puppet's decision to move. To achieve this, we use concentration and breathing techniques.

**BEING IN CONTROL**

To bring another entity to life and create the impression that it lives independently of you, you must first explore and control your own corporeal attributes.

Breathing, fingertip manipulation.

Therefore, the first task of O.S. Puppeteers is to acquire a high level of corporeal awareness. After that, they must learn to control their body, exploring all its muscles. To do this we use: breathing exercises, Fletcher Towel work and spinal articulation.

**TRANSPOSING**

After this, puppeteers learn to transpose expression to their puppet, using key techniques such as breathing, fingertip manipulation, counter-movement and split focus. Now start playing, using the tools!

**THE TOOLS**

LETTING GO Perhaps the most challenging lesson to learn.

The material - foam - is a vehicle of transport.

FLETCHER TOWEL TECHNIQUE Physical training is fundamental to handling a puppet.

ARTICULATION OF THE SPINE The art of precise coordination of the movements of the spine.

MATERIAL Foam resembles the human body and transcends it at the same time.

BREATH Breath sets your body into motion. It is also the motor that moves the puppet.

FINGERTIPS The quality of the puppeteer lies in the quality of his hand movements.

COUNTER MOTION Counter movement gives the puppeteer access to a game of to be seen or not to be seen.

SPLIT FOCUS Split focus is the experience in which the puppeteer disappears completely in favour of the puppet.

**EC6: Acting, character construction****60h****2,5 ECTS**

**Instructors:** Michael Corbidge, Christina Batman

**Dates :** from June 20th to 23rd and from June 26th to July 1st

**Training objectives :** **William's (Wo)men** - A research laboratory - Building Character, holding up the mirror to life.

In this intensive workshop with Michael Corbidge & Christina Batman the aim will be to explore the major principles of the actor's character building process.

A diversity of techniques and approaches will be explored in order for each actor to conduct a deep level of inquiry for the creation of their given character(s).

The texts and characters will be drawn from the Shakespearean Canon as well as from the writing of various modern & contemporary playwrights.

A « gender blind » policy will allow for a wide set of possible individual choices.

Actors will be required to work in both English and French, the process will be fast paced and a minimum of prior preparation before the session will be expected.

Reading material and texts will be provided in advance to the work.

A public showing of the work will give the group an opportunity to present a devised piece, « *William's (Wo)men* » a laboratory work in progress.

Some of the Aspects of Character to be explored :

Physical

Psychological

Emotional

Spiritual

Social

***“ to hold as 'twere the mirror up to nature: to show virtue her feature, scorn her own image, and the very age and body of the time his form and pressure. ”***

**Hamlet**

**Act 3, Scene 2**

**William Shakespeare**

**EC7 : Choral Singing****26h 1 ECTS****Instructor:** Marcel Ebbers**Dates:** weekly class

**Training objectives:** The students will learn to use their voice in many ways. The voice and song will give them a musical sense of narration. Music and song can be powerful guides for writing.

At the end of this cycle, students should be able to sing and rhythmically set up a simple melody with particular emphasis on the harmonic framework (study of the perception of harmony and the melodic-harmonic relationship).

**Programme**

- Vocal technique: knowledge of the phonatory apparatus, exercises aimed at developing the resonators (soft palate, positioning of the jaw and lips), projection of sound and awareness of the support (singing exercises increasing in difficulties adapted to the tessitura of each singer, heights of sound and amplitude of intervals...).
  - Work on body posture (maintaining the spine and supporting the diaphragm).
  - Work on the recognition and intonation of intervals, simple polyphony, three-tone chords (root, third, fifth), notions of tonality.
  - Work on accuracy, intonation, vocalizations, warm-up.
  - Learning to know one's range (registers, ambitus of a melody...).
  - Work on polyphony and choirs.
  - Work on chest voice, mixed and head voices.
  - Work on phrasing, nuances, articulation and rhythm.
  - Work on nuances and interaction with an accompaniment (acoustic, electric, sound environment).
  - Rhythms, bar structures and forms: simple common measures (4/4-3/4), notions of pulsation, tempo, motor coordination, notion of harmonic cycles, rhythmic placement of words, articulation.
  - Example of studied repertoire applying the elements described above:
    - "Sitting On The Dock Of The Bay" (Marvin Gaye)
    - "Baltique" (Renaud)
    - "Bojangles" (Jeff Walker)
    - "Fly Me To The Moon" (Bart Howard)
- An eclectic repertoire, taken from the works of emblematic artists of the different studied styles (jazz, pop, French song...) will be recommended.
- Stress management (relaxation-oriented breathing exercises, work on feelings, exchange of experiences, personal research).

**UE 5 Cross-curricular themes****EC1 Foreign languages****26h 1 ECTS**

**Instructors:** Doreen Chanonier, Agnès Lorrain,

**Dates:** weekly courses

**Training objectives:** English for French students or students with a good level of French  
Spanish for French students with a good level of French and English.

Weekly classes of one hour and forty-five minutes.

A level-placement test is taken at the beginning of the course

French as a foreign language for foreign students coming from Erasmus, instructor: Giovanna Duruisseau



**EC2 : Technical training****26h 1 ECTS****Instructor:** Thomas Rousseau**Dates:** weekly classes in half groups

**Training objectives:** The second semester aims to deepen the knowledge acquired to suit wishes formulated in the first semester and to increase autonomy, in particular in order to prepare the Solo performances.

To this end, most of the classes will take place in the theatre in half groups in order to combine practical work in situ with theory. Depending on the requests, there may be interventions of specialists in certain fields.

The objectives are:

- Being able to interact with a technical team
- Being able to formulate a clear technical request
- Being able to set up a functional installation
- Being able to briefly operate the console
- Being able to write a simple technical rider
- Being able to draw up a simple lighting plot
- Understanding the importance of logistics in a creation

**EC3 : Aïkido****18h 1 ECTS**

**Instructor:** Jean Luc Delaby, Dominique Lenoir

**Dates:** weekly courses

**Training objectives:** Origin of Aikido

Aikido is a "martial" art of Japanese origin developed in the years 1930-1969 by Master Morihei Ueshiba, who focused his practice on non-violence and with research into the relationship of energies between partners.

Construction process:

1/Individual motor skills, seeking movement through the centre of the body, thus allowing freedom and independence of action for the upper and lower limbs.

2/Starting with the search for strength at the centre and its priority action, then projecting the energy of that to the holds and attacks used in the Aikido practice

3/Uniting the energies of the two partners, one being part of the energy of the other without disturbing it.

All the techniques used in this practice are only a corporeal language for seeking non-violence and the unity of the energies of the two partners. The use of the *boken* (wooden sword) and the *jo* (stick) follows the same approach, and are only teaching tools.

By transference, effects of the study of this practice can be found mentally and physically in many areas of human development and in the everyday life of its practitioners. This practice allows puppeteers to work on the equilibrium of body and mind, to understand and mobilize their energies and to cultivate a corporeal language.

**UE 6 Practical training****EC1 : Practical training****30h 1 ECTS****Training objectives:**

- Maintain knowledge of the professional environment of performing arts professions.
- Broaden your artistic culture

The mission of this observation internship/practical training is to discover the functioning of a structure whose main mission is the regular programming of performing arts, focusing particularly on the following aspects:

- organizational chart and necessary positions,
- networks, partnerships, institutional relations,
- artistic action and education missions,
- information and reception of the public,
- operation of the performance hall and reception
- orientation of artistic programming
- artistic support missions (co-production, residencies, etc.)
- contracting of the chosen performances and the team (direction, administration, technical reception, etc.)