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# **COURSE CATALOGUE**

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

**12<sup>th</sup> CLASS**

**3<sup>rd</sup> year, 2020-2021**

DNSPC « Puppeteer Actor » - 3<sup>rd</sup> year semester 5

Semestre 5	Titles	ECTS	Hours
<b>UE 25</b>	<b>Original Creation projects</b>	<b>12</b>	<b>310h</b>
Module A	SOLOS	10	250h
Module B	Animated film (animation construction)	2	60h
<b>UE 26</b>	<b>The puppeteer's Instrumentarium (techniques and performance)</b>	<b>3</b>	<b>90h</b>
Module A	Object theatre: another presence of the actor: Katy Deville	1	30h
Module B	Resuming corporeal work: Claire Heggen	1	30h
Module C	Manipulation, bringing things alive: Gilbert Epron	1	30h
<b>UE 27</b>	<b>Specific technical and artistic contributions</b>	<b>3</b>	<b>80h</b>
Module A	Construction fundamentals: Jo Smith	1	30h
Module B	Vocal work, choral singing: Moun Pinz	1	20h
Module C	Improvisation, a spontaneous art: Julie Doyelle	1	30h
<b>UE 28</b>	<b>Theoretical contributions, history and aesthetics of the arts, analysis of dramatic forms</b>	<b>3</b>	<b>70h</b>
Module A	History of the arts applied to puppetry	1	25h
Module B	Time in the audience + analyse	1	30h
Module C	ESNAM Tuesday	1	15h
<b>UE 29</b>	<b>Expanding disciplinary horizons</b>	<b>3</b>	<b>80h</b>
Module A	Aikido: Developing corporeal and mental equilibrium: Jean-Luc Delaby	1	20h
Module B	Image and sound editing – film animation: Odile Bonis	1	30h
Module C	Corporeal percussion: Ludovic Prevel	1	30h

<b>UE 30</b>	<b>Transverse</b>	<b>2</b>	<b>40h</b>
Module A	Company internship	1	25h
Module B	Research in the research centre	1	15h
<b>UE 31</b>	<b>Modern Languages (to be chosen)</b>	<b>1</b>	<b>20h</b>
Module A	English: Doreen Chanonier	1	20h
Module B	Spanish: Agnès Lorrain	1	20h
Module C	French F.L.: Giovanna Duruisseau	1	20h
<b>UE 32</b>	<b>Building one's professional career</b>	<b>3</b>	<b>75h</b>
Module A	Networking, management, administration	1	15h
Module B	Solo dossier: Laurence Ackermann	1	30h
Module C	Photography, Liquid Moments: Christophe Loiseau	1	30h
	<b>TOTAL SEMESTRE 5</b>	<b>30</b>	<b>765h</b>

DNSPC « Acteur marionnettiste » - 3<sup>rd</sup> year semestre 6

Semestre 6	Titles	ECTS	Hours
<b>UE 33</b>	<b>Original creations</b>	<b>12</b>	<b>310h</b>
Module A	End of studies performances	10	250h
Module B	In the folds of a shadow (part 2): Fabrizio Montecchi	2	60h
<b>UE 34</b>	<b>The puppeteer's Instrumentarium (techniques and performance)</b>	<b>5</b>	<b>150h</b>
Module A	Ventriloquism: Philippe Bossard	1	30h
Module B	Muppet: Neville Tranter	3	90h
Module C	In the folds of a shadow (part 1): Fabrizio Montecchi	1	30h
<b>UE 35</b>	<b>Specific technical and/or artistic contributions</b>	<b>3</b>	<b>80h</b>
Module A	Vocal work, choral singing: Moun Pinz	1	20h
Module B	Species spaces/species of space: Claire Heggen	1	30h
Module C	From reading to staging: Emilie Flacher	1	30h
<b>UE 36</b>	<b>Theoretical Contributions, History and aesthetics of the arts, performance art forms analysis</b>	<b>3</b>	<b>70h</b>
Module A	History of the arts applied to puppetry	1	25h
Module B	Time in the audience and analysis	1	30h
Module C	ESNAM Tuesday	1	15h
<b>UE 37</b>	<b>Expanding disciplinary horizons</b>	<b>3</b>	<b>80h</b>
Module A	Voicing Shakespeare, from page to stage: Michael Corbidge	2	60h
Module B	Aikido – Developing physical and mental equilibrium: Jean-Luc Delaby	1	20h
<b>UE 38</b>	<b>Transverse</b>	<b>2</b>	<b>70h</b>

Module A	Internship in a company	2	70h
<b>UE 39</b>	<b>Modern languages (to be chosen)</b>	<b>1</b>	<b>20h</b>
Module A	English: Doreen Chanonier	1	20h
Module B	Spanish: Agnès Lorrain	1	20h
Module C	French as a foreign language: Giovanna Duruisseau	1	20h
<b>UE 40</b>	<b>Building one's professional career</b>	<b>1</b>	<b>20h</b>
Module A	Networking, Management, Administration	1	20h
	<b>TOTAL SEMESTRE 6</b>	<b>30</b>	<b>800h</b>
	<b>TOTAL 3<sup>nd</sup> year DNSPC</b>	<b>60</b>	

## ESNAM, 2020-2021, semester 5

**UE 25 Original creation projects****Module A: Solos****250h 10 ECTS****Instructors and coordinators:**

Pauline Thimonier: dramaturgy

Einat Landais: construction

Nicole Mossoux: interpretation, staging coach

Alexandra Vuillet: manipulation, corporeal work.

Brice Coupey: overall project monitoring

**Dates:** from November 2 to December 19, 2020**Training objectives**

The solo is a commission given to each student for an autonomous based on an author's text.

It is the setting for a first autonomous dramatically coherent and self-sufficient creation, with the aim of being completed at the end of 6 weeks of work and presented to an audience. It is an opportunity for the students to demonstrate their ability as a performer in every sense of the word. It is the place for a personal synthesis of the skills set out in the DNSPC professional reference system (actor puppeteer) and must therefore demonstrate a knowledge of how to play and manipulate through the medium of the chosen text.

**Module B: Animated film (animation construction)****60h 2 ECTS**

**Instructors:** Jérôme Descamps, coordinator; Nadine Buss, director of photography; Eric Montchaud: construction

**Dates:** from January 11 to 22, 2021

**Training objectives**

In 2020, the 12<sup>th</sup> class students got together in four groups and wrote two-minute scenarios accompanied by a note of intent, a storyboard, graphic research and artistic references:

The two weeks devoted to the shooting of these films conclude a three-year course: History of Cinema with Puppets, Scriptwriting and Production of a short film.

This training course will include the following stages:

- Shooting, frame by frame, of the scenarios
- Building and perfecting the elements of the film adapted to cinema techniques: characters, sets, accessories
- Understanding the challenges of cinematographic dramaturgy: axis, spaces and movement of the camera, sounds and music
- Learning, through experience, to manipulate the characters, endeavouring to find the best techniques to succeed in one's project and also to save time

**UE 26 The puppeteer's Instrumentarium****Module A: Object theater: another presence of the actor****30h 1 ECTS****Instructor:** Katy Deville**Dates** from October 12 to 16, 2020

Object theatre is a writing system that produces poetic imagery. In the first module (semester 4), we visited different statuses of the object: from its concrete function to its metaphorical and symbolic dimensions and thereby questioning and exploring the presence of the actor with objects as partners. In this second module we will add the text element to our research palette: text in all its forms: novel, theatre, list, legal text, etc.

Is a text figurative? Parallel? Implicit? Voice over? In resonance? In the foreground?

What relationship does the actor have with it and the objects?

**Training objectives**

Continue acquiring the language of object theatre.

Deepen the scenographic aspect of the stage between the performer and his or her objects.

Consolidate the notion of dramatic conflict during improvisations.

Experiment with and explore the relationship between actor, text, objects.

Create a solo from a text chosen ahead of time in collaboration with a partner.

**Module B: Resuming corporeal work****30h 1 ECTS****Instructor:** Claire Heggen**Dates:** October 5 to 9, 2020

This work session will offer an opportunity to re-examine, reactivate and deepen the different concepts covered over the last two years. The objective is to allow students to move from mastery to knowledge and know-how, and be able to transform and empower themselves in preparation for creative work.

**Questions:** How to organize the body in relation to the puppet?

**Orientation**

In this work we will focus on the fundamentals of the relationship and the divide between subject-object. That is to say, systematically questioning the relationship in practice, whatever the case may be, and not considering corporeal work separate from the object or the object from the body, whatever the amplitude aimed at, even at the risk of the total disappearance of one for the sake of the other.

The general direction is to start with the anatomical body and to move progressively towards the notion of the everyday and then fictitious body, and eventually towards the relationship that two fictitious bodies can have with each other.

In preparation for the solos, different tools will be revisited according to the needs of the moment:

- **The body's "I"** oriented towards "the use we make of ourselves" and the fundamentals of the real body: An anatomical and physiological approach.

- **The body “playing”**, or the movement, the motor functions of the actor in his relationship with the stage.
- **The body "set into motion"** or the question of service to the image
- **The puppet body** (taken as an object)
- **The body of the object:** the subject-object or accessory?
- **Reciprocal play.**
- **Writing and composition**

### Module C: Manipulation, bringing things alive

**30h 1 ECTS**

**Instructor in manipulation:** Gilbert Epron

**Dates:** from September 28 to October 2, 2020

Whatever the instrument, by making the most of the form and movement capabilities of the materials, this five-day module offers to work on the fundamentals of animation theatre. A technical and sensitive review in solo and with others, giving priority to “direct-manipulation” of puppets in full view of the audience. This course will revolve around the **ADAMA** system: It is a mnemonic formula, a first name as well as a term designating the earth, which synthesizes 5 essential concepts for puppet expression: Ground (*Appui*) - **Direction** - Call (*Appel*) - **Movement** - **Attitude.**)

## UE 27 Specific technical and artistic contributions

### Module A: Fundamentals of construction and manipulation

**30h 1 ECTS**

**Instructor:** Jo Smith

**Dates:** from September 14 to 18, 2020

#### **Educational goals:**

To understand and complete each stage of puppet construction, using clean salvaged materials in an eco-responsible approach. The puppet will be adapted to table-top manipulation techniques and body puppet performance.

To develop an eco-responsible construction manual with knowledge of materials and recipes.

To learn and develop modelling, assembly, dry brush painting and sewing techniques.

To understand and achieve control of the head and its essential relationship to the puppet’s gaze.

To learn how to listen to the materials and take advantage of what they suggest.

To deepen understanding of the fundamental rules and techniques for manipulating a puppet.

**Module B: Vocal work, Choral singing:****20h 1 ECTS****Instructor:** Moun Pinz**Dates:** 1 ½ hours per week throughout the year on Wednesday mornings from 9h00 to 10h30

"The voice is a communication tool that we do not take enough care of; indeed, we do not take care of it at all. So, Moun Pinz offers sessions based exclusively on ventral breathing and proper use of the diaphragm. Understanding these techniques is essential for the comfort and well-being of one's vocal cords. Three keywords are foreseen:

- Breathing
- Rhythm
- Delivering sounds

For the development of these three, you will concentrate on visualising the two movements of breath (inhaling, exhaling), on self-attentiveness and the feeling of vibrations. You will also evolve in expression, speech and articulation, in other words: in diction.

In the same way, you will develop your sense of hearing through sound exercises sung in tune for the coordination of "treble-bass".

Remember that self-confidence will be the driving force for your artistic form and the mastery of your voice."

**Module C: Improvisation, a spontaneous art****30h 1 ECTS****Instructor:** Julie Doyelle**Dates:** from September 21 to 26, 2020**Training objectives**

Theatrical improvisation gives us a taste of the sweet fragrance of imbalance and makes us love it.

By virtue of a journey guided by desire, pleasure and freedom, we will work on:

- attentiveness, observation, confidence in oneself and in one's partners
- letting go, not anticipating or looking for the idea
- action-reaction, the ability to propose while accepting the proposals of others, agility
- the pleasure of searching, making choices, filling the empty space and emptying what is full
- the rhythm and the tempo of performance, a taste for accident, the meaning of a scene and the ability to see it through to the end
- the complicity with the audience inherent in improvisation

Finally, the emotions that flow through us naturally on stage necessarily feed on our convictions, knowledge or ignorance, on the very foundations of our lives. Our way of performing is shaped by the uniqueness of our meetings and the fruit of our daily interactions.

As a second step it therefore seems necessary to work on the universe of each individual and assert identities and beliefs through self-questioning about what each one wants to say on stage as an artist, while becoming aware of the incredible freedom of expression that theatrical improvisation offers.

**UE 28 Theoretical contributions, History and aesthetics of the arts****Module A: History of the arts applied to puppetry: 25h 1 ECTS**

**Instructors:** Raphaëlle Fleury, Julie Doyelle, Alain Lecucq, Katy Deville, Philippe Bossard...

**Dates:** regular courses throughout the year

The history of art applied to puppetry is presented in two forms – the history of theatre arts or visual arts provided by university professors, coupled with the intervention of specialists in the puppetry field, as well as interventions by the Institut International de la Marionnette research centre.

**Module B: Time in the audience + analysis 30h 1 ECTS**

Throughout the year, students attend performances of selected shows (Théâtre de Charleville Mezières, Manège in Reims or Parisian outings) in order to develop their knowledge of the professional world and contemporary artistic trends. An analysis is made post-performance in the form of discussions with the training director.

**Module C: ESNAM Tuesday 15h 1 ECTS**

Students are invited to give a presentation concerning the universe of a founding artist in their puppeteer journey before the other students and members of the IIM team.

**UE 29 Expanding disciplinary horizons****Module A: Aikido Developing corporeal and mental equilibrium 20h 1 ECTS**

**Instructor:** Jean-Luc DELABY.

**Dates:** weekly sessions

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

Construction method:

1 / Individual motor functions, 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 the strength at the centre and its priority action, then projecting the energy of it to the holds and attacks used in 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 practice are only a corporeal language for seeking non-violence and the unity of the energies of the two partners.

**Module B Image and sound editing - editing short films** **30h 1 ECTS**

**Instructors:** Jérôme Descamps, coordinator; Odile Bonis, chief film editor

**Dates:** from January 25 to 29, 2021

**Training objectives:**

In 2020, the 12<sup>th</sup> class students got together in four groups and wrote two-minute scenarios accompanied by a note of intent, a storyboard, graphic research and artistic references: They devoted 2 weeks to shooting these films (see UE25) and conclude with sound and image editing.

This training course will cover the following stages:

- Creating the soundtrack for each film from scratch
- Experiencing the contribution sound and image editing makes to the dramaturgy and dynamism of a film

**Module C: Corporeal percussions** **30h 1 ECTS**

**Instructor:** Ludovic Prevel

**Dates** from September 7 to 11, 2020

**Training course objectives:** During this week of courses on rhythm and corporeal percussions, among other things, we will work upon notions of motor coordination (right-left, up-down) using a basic repertoire of corporeal percussion taken from traditional percussion practices and adapted to corporeal percussion or created specifically for educational needs. Work will be carried out around sounds that can be produced with the body and be exploitable in the context of live performance. Then, the binary / ternary differentiation will be tackled with its notions of 3 for 2 and 3 for 4, and the polyrhythmic practices that ensue will be played by one person or by several within the group. Thus, the relationship with oneself facing the rhythm and facing the group (and within the group) will also be treated. To go further in this regard we will establish a bond of trust and work in full awareness and this according to the rhythmic creation connected to each one's particularities. Each theme will also be approached orally with the choice of a written support or memorisation work.

**UE 30 Transverse****Module 1: Company internship** **25h 1 ECTS**

This module will take the form of a 3-day internship with a company. The objective is for the student to prepare and apply for an internship from a list of supporting organisations favouring artistic and professional qualities.

It is important for the student to discover the realities of a cultural organisation and to follow up with a written observation report to be shared with the whole class...

This module is coupled with teaching on the operation of cultural institutions, their missions and challenges (See UE 32 Module A).

**Module B: Research at the Research Centre: 15h 1 ECTS**

The specialized research centre at the Institut International de la marionnette is a wealth somewhat overlooked by students. Time dedicated to research is therefore set up regularly during the year. A training period in the use of CRD resources is led by the two librarians at the beginning of the year. A bibliography is requested from each instructor in view of making reference works related to the current course of study available. A table dedicated to each instructor displaying the reference works is then made available so as to target the loan of documents in relation to the training in progress.

**EU 31 Modern languages****Modules A, B, C 20h 1 ECTS**

**Instructors:** Doreen Chanonier, Agnes Lorrain, Giovanna Duruisseau

**Dates:** Weekly classes

French as a foreign language for foreign students

English or Spanish for French students or those with a fluent level of French.

Weekly one-and-a-half-hour classes.

**UE 32 Building one's professional career****Module A: networking, management, administration 15h 1 ECTS**

**Instructors:** IIM and outside professionals

**Dates:** regular courses throughout the year provided by specialists on the subject

**Theatrical decentralization:** overview

**Resource locations** (Labels: Cdn, Sn, SC, mentoring and hands-on locations)

**International, European and national organisations** for aid in creation and programming

**Regional and cultural agencies:** Their objectives. Support for companies.

**The salaried artist:** Job centre, *intermittence\** annexes 8 and 10 (\*a French "contract status" for performing artists and technicians), fees, the labour market, employers, employment contract negotiation, collective bargaining agreement, labour laws, paid holidays in the performance arts, insurance, retirement

**Creation of a show:** project, audience, production, co-production, programming, scheduling, reverse scheduling, budget, promotion

**Production programming:** the follow-up to the creation of a show

**The company:** territorial location, artistic project, responsibilities, non-profit organisation status and other legal structures, performing arts licence, tax collection organisations and social security contributions

**Structuring:** Administrators (French administrative configurations - *emploi direct, entreprise extérieure, groupement d'employeurs, GUSO*)

**Specifics:** SACD, THEMMAA

**Artistic and cultural education / Artistic initiatives**

**Module B: Solo performance dossiers****30h 1 ECTS****Instructor/ coordinator:** Laurence Ackermann**Dates:** from October 19<sup>th</sup> to the 22<sup>nd</sup>, 2020

On the basis of a clear protocol, the students put together a creation dossier over the summer.

This dossier is overseen up by Laurence Ackermann and the training director.

**Objectives: writing up an artistic dossier for a solo performance**

Professionals read dozens of dossiers per week. How to make them want to continue reading and meet the artist afterwards to talk about it? We will see together how to structure a clear and concise dossier reflecting the artistic and personal approach of its author. How to highlight one's personal music without falling into abstraction, sworn enemy of the artistic dossier!

Presentation of the dossier before the instructors and coordinators, the other students and the IIM staff.

**Module C: Photography, *Liquid moments*****30h 1 ECTS****Instructor:** Christophe Loiseau**Dates:** from January 4<sup>th</sup> to the 8<sup>th</sup>, 2021

In the 2000s I began transforming my work in photography, going from a relationship with the captured event to the staging of the portrait-story. It is literally about inventing an image, scripting it, producing its set, lighting it up: in short, an activity that has a lot to do with theatrical staging. How to make what is real the setting for our narrative ambitions. It comes down to building small theatres where reality capsules dissolve upon contact with our actions so as to draw out fiction, long moments when the photographer and his or her model try to become game master. For each of these portrait-stories, there is always a path that needs to be followed at different speeds. It is necessary to "invent" the image, which requires time for exchange and for researching materials for our story. Bringing objects into play is often essential in this process, which is something we will have to be aware of at the time of our first meetings. Then comes the moment for shooting. There is challenge here in terms of the understanding that each student may have of the scripting and lighting of this image, being techniques borrowed from the arts of theatre and cinema. There is also a relationship to the short production time of this image which forces one to work quickly. So it is a matter of starting a sketch, then of starting it again until a significant image is obtained. During each of my workshops, I always emphasize the different stages of this construction that make up the work of the photographer.

For the realization of these 14 portraits, I suggest that we work on portraits made underwater, imagining bodies, objects and puppets in movement in these "Liquid Moments", the title for this new series of images.

## ESNAM, 2020-2021, semester 6

**UE 33 Original creations****Module A: end of studies performances****250h 10 ECTS****Dates:** May 10<sup>th</sup> to June 25<sup>th</sup>, 2021

The graduation show is an important bridge between training and the professional world. Like the solos, it is a showcase for school work and at the same time an entrance key to professionalization through the potential exploitation and programming of this form in the post-diploma years. In order to facilitate programming, the creations are entrusted to two contemporary companies, with the aim of producing two successful creations with touring possibilities.

**1/ COMPAGNIE ARNICA****Mentors/instructors:** Emilie Flasher, Thierry Bordereau, Julie Sermon**Phase 1 see UE 35 Module C****Phase 2 see UE 38 Module A****Phase 3: Creation of the show****6 weeks**

During this period, as the set elements and puppets will be finished, it will be important to focus on the performance and staging of the show.

Initially, it will be a matter of establishing a common vocabulary for bringing the text into play:

- construction of a common vocabulary as regards the puppet performance: in the relationship between puppet and actor, in the way of phrasing the text, in the way of making the figures appear and disappear in relation with the directions taken
- text and interpretation work (without puppets): where do the words come from? Who are they for? What is their musicality? How are they phrased? What are the intentions of the moment? What are the supra-intentions?
- Appropriate / transpose / transform the actor's performance into a performance with a puppet.

Secondly, it will be a matter of creating the text's scenic writing and of constructing the staging:

- create a score for the performance with puppets in several layers: the first layer as a sketch, the following layers becoming more and more specific. Become aware of the time necessary for the layers to settle and activate the imagination for each one's performance ...
- favour manipulation of a single figure by two people, allowing for the development of attentiveness.

Then will come the time for rehearsal of the show itself:

- precision work on gesture, movement, intention, ... during the rehearsals, at the heart of rehearsal work - keeping to the performance score, improving on it all the while, making it breathe, making it present each time
- know how to rehearse one's scores, one's roles, textual and movement writing

**Phase 4: finalizing the show**

In June 2021, the show will be presented to ESNAM audiences for the first time. Following these first performances, it will be a matter of finding the rhythm and flow of the show and we think it would be good to consider a ten-day period to resume work in September 2021 before its presentation at the FMTM.

- work on coherence, on a common rhythm, with the idea of a long-term show
- do different run-throughs to find this coherence, this common rhythm
- precision work on parts of the show with regard to the whole
- collaboration with the technical aspects of the show's production: sound and light.

**2/ TRO HEOL COMPANY**

**Mentors/instructors:** Martial Anton, Daniel Calvo Funes

**Domain**

Creation of a graduation show with the 12th ESNAM class, with tours to follow, for the purpose of professionalizing students as much as possible by enabling them to experience the creation and development of a professional project, and by offering them the essential experience of touring logistics.

**Content**

- With the contemporary text proposed for this creation, we will conduct listening and concentration work, allowing us to feel the heartbeat of the group in the same choir. (1)
- Similarly, there will be characters embodied by actors and others by puppets. The boundary can sometimes become porous. (2)
- We will also conduct group work for the transitions in the show, looking for other ways to recount, or for making connections between the scenes (3).

**Steps in the work of creation**

- Table work, author's universe, documentation of the themes addressed, aesthetic research, meeting with the author...
- Construction of puppets and accessories in parallel with the realisation of the set
- Identify the "the spoken and the unspoken", that which can be said visually or otherwise, giving oneself the means for nourishing the imagination (returning to the workshop if necessary to modify one's tool)
- Situation research in scenes and improvisations
- Rehearsals
- Integration of the control room
- Run-throughs
- Premieres
- Resumption of the show at the start of the 2021-22 school year, before the Festival Mondial des Théâtres de Marionnettes in Charleville-Mézières and the possible foreseen tours.

## Goals

- To be available for a professional project and staging, in anticipation of a tour during the 2021-22 season.
- To define the creation process from A to Z. Concretely: planning and reverse-planning, documentation, scenography, personal research, learning texts (roles)...
- To assist in the construction of puppets and accessories in line with the vision and universe of the scenographer, puppet builder and stage directors.
- To work as a team: attentiveness, stage presence, concentration...
- To comply with the light and sound engineers ... (the other partners in the performance).
- To be an integral part of an artistic performance, with respect for all partners.
- To involve one's body in the performance, in both acting and manipulation.
- To adapt to different performance spaces, different configurations.
- To master space and time in each of the configurations.
- To become familiar with professional touring logistics.
- To live the experience and meet different audiences (post-show discussions ...).
- To meet the artistic, administrative and technical teams of the supporting institutions.

## **Module B: In the folds of a shadow (part 2)**

**60h 2 ECTS**

**Instructor:** Fabrizio Montecchi

**Dates:** April 12 to April 23, 2021

In correlation with: in the folds of a shadow part 1: see UE 34 Module C

### **Stage writing in contemporary shadow theatre**

Studies in staging with Ovid's *Metamorphoses*

*Dramaturgy, scenic writing and staging, will be the three most important words in part 2 of this training course.*

Is there a particular form of dramaturgy for contemporary shadow theatre? What are the processes associated with creating a shadow show? What is the role of staging in the design of shadow space and the figurative universe? To what extent can the other stage languages contribute to the definition and the realization of a contemporary shadow theatre?

These are the questions that will be tackled during the second part of my training course. Questions that get to the heart of the matter: the characteristics of shadow theatre, questions that seek to highlight the details and the uniqueness of a form of theatre that must, when it is done, instantly and interdependently take into account all aspects of the stage.

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

From the proposed texts, from Ovid's *Metamorphoses*, students will be invited to explore and realize various forms of staging. The course will end with the presentation of a "study" – the fruit of the group's work.

**UE 34 Instrumentarium of the puppeteer****Module A: Ventriloquism****30h 1 ECTS****Instructor:** Philippe Bossard**Dates:** from February 1 to 5, 2021**Objectives:**

This proposal 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 “ventriloquized” articulation) associated with acting and manipulating (puppets, objects). Each participant will be able to integrate this technique into their work at the end of the training.

It will also allow everyone to understand the challenges of this technique through a historical approach and an awareness of the facts that have marked its evolution (cf. [www.ventriloque-creationtheatrale.com](http://www.ventriloque-creationtheatrale.com), conference – in French – on ventriloquism: *Les petites confidences, Ventrilo-Qui? Ventrilo-Quoi?*). It will therefore be necessary to expand on the history of ventriloquism so as to understand its evolution, its uses, the concerns and possibilities for appropriation by and for the work of the puppeteer. “Ventriloquating” does not boil down to the simple function of speaking without moving the lips.

**Module B: Muppet****90h 3 ECTS****Instructor:** Neville Tranter**Dates:** March 1 to 19, 2021

I want the students to experience the whole process of creating a puppet character by building the puppet and then bringing it to life. In this workshop all the basic skills needed to design, construct and perform a puppet will be used.

We will choose some scenes from Shakespeare’s plays.

Each participant will create a muppet style puppet, representing a personage from one of these scenes.

I will show the participants how I design and make my puppets.

Each participant must find a voice, pattern of movement, psychology etcetera to represent his/her personage.

My experience is that during creating a puppet its personage comes to life step by step.

I expect inspiring interaction between the participants.

Students will work in groups to create scenes, each with their puppet. Scenes will be in English. We will present the result at the end of the workshop.

**Module C: In the folds of a shadow (part 1)****30h 1 ECTS****Instructor:** Fabrizio Montecchi**Dates:** from April 5 to April 9, 2021

In correlation with: in the folds of a shadow part 2: see UE 33 Module B

During the first part of my course (May 2019), I explained the technical and poetic basics of contemporary shadow theatre. In the second part the objective is to equip the students with a grammar that will lead them to the creation of a shadow theatre performance. In addition to theoretical

instruments of dramaturgy and staging, it will be possible for the students to experiment, in groups, with practical forms of scenic writing for shadow theatre.

New silhouette construction techniques will also be shared to integrate with those already known.

## UE 35 Specific technical and / or artistic contributions

### **Module A: Voice – choral singing**

**20h 1 ECTS**

**Instructor:** Moun Pinz

**Dates:** weekly courses

"The voice is a communication tool that we do not take enough care of; indeed, we do not take care of it at all. So, Moun Pinz offers sessions based exclusively on ventral breathing and proper use of the diaphragm. Understanding these techniques is essential for the comfort and well-being of one's vocal cords. Three keywords are foreseen:

- Breathing
- Rhythm
- Delivering sounds

For the development of these three, you will concentrate on visualising the two movements of breath (inhaling, exhaling), on self-attentiveness and the feeling of vibrations. You will also evolve in expression, speech and articulation, in other words: in diction.

In the same way, you will develop your sense of hearing through sound exercises sung in tune for the coordination of "treble-bass".

Remember that self-confidence will be the driving force for your artistic form and the mastery of your voice."

### **Module B: Species spaces / species of space**

**30h 1 ECTS**

**Instructor:** Claire Heggen

**Dates:** March 29 to April 2, 2021

*"To live is to move from one space to another, trying as hard as possible not to bump into each other"* G. Perec

This session proposes an exploration of the spatial dimension brought to bear on the stage, by traversing different spaces where the body of the actor is in play, between here and there: From the most intimate space to the audience's space on stage, passing through personal and social space. An exploration of the borders and possible passages from one space to another. Experience the relationship between these spaces and their expressiveness. (This applies to the body of the actor, the puppet object and the relation between the two):

**Intimate body space**

**Personal space**

**Social space**

**Public space.**

**Module C: From reading to performing** **30h 1 ECTS**

**Instructor:** Emilie Flasher

**Dates:** March 22-26, 2021

In connection with UE33 end of studies creation

On the basis of an active reading of the play and preliminary dramaturgical work, we will do experiments, to trials and create prototypes allowing for the development of the play's performance.

- reading of the play and preliminary dramaturgical work: contextualizing the author and the play, reading other plays by the author, gathering up theoretical, documentary, aesthetic elements, etc., in connection with this play; arousing curiosity, artistic research
- looking for strong dramaturgical threads to bring to the fore with the idea of staging this play with puppets, defining register and the relationship of the actor with the puppet, the aesthetic and technical choices for the puppets, the relationship between space and the temporality of the play.
- performance experiments based on extracts from the text with study-puppets: looking for the relationship with the audience, with other actors, with puppets, with the phrasing of the text for this dramaturgy.
- sensitive and visual research as regards the text: in the form of games and experiments each participant proposes a short form suggesting the general impression of the text, not in view of proposing different stagings but to create a common imagination linked to this play.
- combining the week's research contributing to the development of the creation.

**UE 36 Theoretical Contributions, History and aesthetics of the arts****Module A: History of the arts applied to puppetry:** **25h 1 ECTS**

Instructors: Raphaëlle Fleury, Julie Doyelle, Alain Lecucq, Katy Deville, Philippe Bossard...

**Dates:** regular courses throughout the year

The history of art applied to puppetry is presented in two forms, the history of theatre arts or visual arts provided by university professors, coupled with intervention by specialists in the puppetry field, as well as interventions by the Institut International de la Marionnette research centre.

**Module B: Time in the audience + analysis** **30h 1 ECTS**

Throughout the year, students attend performances of selected shows (Théâtre de Charleville-Mezières, Manège in Reims or Parisian outings) in order to develop their knowledge of the professional world and contemporary artistic trends.

An analysis is made post-performance in the form of discussions with the training director.

**Module C: ESNAM Tuesday** **15h 1 ECTS**

Before the other students and members of the IIM team, students are invited to prepare and present the universe of an artist that was fundamental to their puppeteer journey.

**UE 37 Expanding disciplinary horizons****Module A: Voicing Shakespeare, from page to stage****60h 2 ECTS****Instructor:** Michael Corbidge, The Royal Shakespeare Company**Dates:** From February 8 to 19, 2021

Outline:

This is an opportunity to experience a visceral connection to text. A chance to let the words live in space un-hindered by previous expectations. Getting out of the head and into the body. A world of gorgeous sounds awaits. A tool box opens of tried and tested exercises that slowly build freeing sounds and words without looking for sense or emotional logic. These exercises build and remain a way into text before we approach in a more academic way. A chance to also explore 'Actioning' and 'Rhetoric'. The environment is safe and unthreatening and great fun! No prior knowledge or experience with Shakespeare is necessary!

So, a unique opportunity to examine and put into practice, the art of performing Shakespeare, which will have you quoting the bard with ease.

Whether you are an experienced Shakespeare buff, want to discover the joys of text and character for the first time, or are a Director, Actor, Teacher or Puppeteer looking to delve deeper, the course will have plenty to offer you.

- The course will be inclusive and practical from day one you will be embracing new skills, gaining confidence with text, voice, physicality and character, and working creatively and interactively with your facilitator
- You will work through a 'rehearsal process' to create a unique version of one of Shakespeare's most famous soliloquies / scenes / play (s).
- The course will help you develop a toolbox of skills that will allow you break down the mystique of tackling Shakespeare plays in performance

**Module B: Aikido - Developing physical and mental equilibrium****20h 1 ECTS****Instructor:** Jean-Luc DELABY.**Dates:** Weekly sessions

Origin of Aikido

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

Construction method:

- 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 the strength at the centre and its priority action, then projecting the energy of it to the holds and attacks used in 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 practice are only a corporeal language for seeking non-violence and the unity of the energies of the two partners

This practice allows puppeteers to work on the equilibrium of body and mind, to understand and mobilize its energies and to cultivate corporeal language.

### UE 38 Transverse

#### **Module A: Company internship**

**70h 2 ECTS**

**Dates:** April & May holidays

The objective is to live an experience with an artistic team in some phase of creation, whether it be construction, assistantship in writing, staging or scenography. Students are given a list of recognized companies keen to receive younger generations.

The students will start looking for an artistic team as of September 2020, the beginning of the academic year. An internship report will be written and presented by the students.

### UE 39 Modern languages

#### **Modules A, B, C**

**20h 1 ECTS**

**Instructors:** Doreen Chanonier, Agnes Lorrain, Giovanna Duruisseau

**Dates:** weekly courses

French as a foreign language for foreign students

English or Spanish for French students or those with a fluent level of French.

1.5 hour weekly lessons.

### UE 40 Building one's professional career

#### **Module A: Network Management Administration**

**20h 1 ECTS**

**Instructors:** IIM and outside professionals.

**Dates:** regular courses throughout the year provided by specialists in the field.

**Theatrical decentralization:** overview

**Resource locations** (Labels: Cdn, Sn, SC, mentoring and hands-on locations)

**National, European and international aid organizations** for creation and programming

**Regional cultural agencies:** Their objectives. Support for companies

**The salaried artist:** Job centre, *intermittence* annexes 8 and 10 (a French "contract status" for performing artists and technicians), fees, the labour market, employers, employment contract negotiation, collective bargaining agreement, labour laws, paid holidays in the performance arts, insurance, retirement

**Creation of a show:** project, audience, production, co-production, programming, scheduling, reverse scheduling, budget, promotion

**Production programming:** the follow-up to the creation of a show

**The company:** territorial location, artistic project, responsibilities, non-profit organisation status and other legal structures, performing arts licence, tax collection organisations and social security contributions

**Structuring:** Administrators (French administrative configurations - *emploi direct, entreprise extérieure, groupement d'employeurs, GUSO*)

**Specifics:** SACD, THEMAA,

**Artistic and cultural education / Artistic initiatives**