



mots de tête
/ cie.

PEDAGOGICAL CONTENT OF A VISUAL THEATRE TRAINING COURSE

« Consider training as a journey.
Journey requires a state of vigilance, of awareness, of perception and at the same time an openness of mind to ways of
thinking contrary to ours, to other possibilities knowing that impossibility is only a possibility among others. »
Philippe Genty.





mots de tête
/ cie.

The training we offer is for performers of all categories: dancers, actors, circus artists, mimes, puppeteers, clowns, streets performers, as well as visual artists, playwrights, choreographers, filmmakers, composers with previous experience on stage.

They must be at least 20 years old.

This training is structured around 2 modules of 11 weeks each, between January 2021 and June 2021. These three modules are both autonomous and complementary.

The training lasts for 22 weeks, 4 hours a day, from Monday to Friday.

It will take place at Studio Philippe Genty,
40 rue Sedaine, 75011, Paris.
(another space can be available nearby for researches)

The training is divided in three modules,
corresponding to the work of Philippe Genty and Mary Underwood:
Puppetry, Manipulation of materials and Movement.

The objective of the training is to teach the participants to create visual theatre art, drawn from their personal and intimate resources and experiences. The training uses the following mediums: manipulation of materials, puppets and danced movement.

There is a charge: 680 euros including tax per month, or 4 080 euros including tax for the year.

Payment can be distributed over 9 months.
we can do paperwork so you can get grants...

The training is given by a collective of artists.
All of them have worked with Philippe Genty and Mary Underwood.

Classes are given primarily in French. It is therefore preferable to understand French correctly. However, all pedagogues can give lessons in English and / or Spanish.

Priority for participation will be given to those who follow the whole course (6 months).

The number of participants is limited to 12.



THE CONTENT OF THE PROGRAM IN THREE MODULES

Visual Dramaturgy of Movement and Puppets manipulation

-220 hours-

FROM JANUARY 04 2021 TO FEBRUARY 12
AND FROM FEBRUARY 22 TO MARCH 26 2021

We will work on the fundamentals of the Puppets manipulation (different types of puppets: "bunraku style" puppets, hybrid and / or table puppets). We associate those fundamentals to a work on the actor's presence. Both will nourish the participant's personal visual stage writing.

1- PUPPET MANIPULATION TECHNIQUES (57 HOURS)

- Manipulation: table puppets and "bunraku style" puppets (tool of the Cie. Genty) (32 hours)
- Postures, points of support and position shifting in puppet manipulation, body motion center (5 hours)
- Rotation axes and fixed points (3 hours)
- Variations and shifts of direction, rhythm and play (3 hours)
- Dissociation (3 hours)
- The different kinds of impulse and their influence over the performance and the puppet manipulation (3 hours)
- Orientation of the eye's focus and look (2 hours)
- Musicality and manipulation (6 hours)

2- INTERPRETATION (53 HOURS)

- Conviction drawn upon the participant's own resources (tool of the Cie. Genty) (18 hours)
- Relationships between the puppeteer and the puppet: presence and disappearance (10 hours)
- The "distanciation": notions of interior / exterior (3 hours)
 - The architecture of the body regarding its different parts and according to space: directions, levels, gestures and postures, rhythms, topography... (10 hours)
- Awareness of one's body (12 hours)



3- VISUAL STAGE WRITING AND DRAMATIC PROGRESSION (65 HOURS)

- Theatrical chorus and choral narrative (10 hours)
- Towards visual theater (stage writing) (32 hours)
- The dramaturgical construction (13 hours)
- The different types of stage writing: playing with the scales, porosity of the inert and the alive, place and role of the narrator and of the protagonist (10 hours)

4- OCCUPATION OF THE STAGE, scene of the unconscious (17 HOURS)

- Architecture of the space and stage balance (9 hours)
- The axes and the entries (2 hours)
- Space and time rhythms (2 hours)
- Relationships to the audience (2 hours)
- The body as landscape (2 hours)

5- VOICE (20 HOURS)

- The sound of the voice as a material (7 hours)
- The body and the voice in movement (7 hours)
- The music and the sound environment as fundamental elements of the stage visual dramaturgy (their place and role in the writing) (6 hours)

6- PRESENTATION OF THE WORKSHOP, PUBLIC RESTITUTION AND EVALUATION (8 HOURS)



**3- Dramaturgy, manipulation and danced movement:
connections to space and time -220 hours-
FROM APRIL 05 2021 TO APRIL 23
AND FROM MAY 3 TO JUNE 25 2021**

This third module is reserved for those who have followed at least one of the first two or to those who have already followed one of the long workshops of members from the Philippe Genty company.

It represents a synthesis and an in-depth study of the methodology, inspired by the work of Philippe Genty and Mary Underwood.

Each class begins by a preparation work regarding the manipulation, the movement and the dramatic and choreographic expression.

1- DYNAMICS OF THE MATERIALS AND OBJECTS (43 HOURS)

- Work on using materials differently from their day-to-day role (4 hours)
- Levels of perception of the switch between the inert and the alive and vice versa (tool of the Cie. Genty) (4 hours)
- The body as landscape (4 hours)
- Empathy and contamination (tool of the Cie. Genty) (3 hours)
- Initiation and exploration of the objects theatre (15 hours)
- The metaphorical object (tool of the Cie. Genty) (2 hours)
- Poetry and collective memory as characteristics of the objects (2 hours)
- Manipulation and mastery of the interpreter's look and focus (2 hours)
- Acting of the performer – manipulator in his relation to the inert (manipulation while being seen and present or while being hidden) (2 hours)
- Musicality and manipulation (2 hours)
- The dissociation (3 hours)

2- THE INTERPRETATION (42 HOURS)

- The conviction drawn from the memories (tool of the Cie. Genty) (5 hours)
- Relations between the actor and the material (6 hours)
- Postures and shifting positions and points of support, suspensions, stops, immobility, shifts in rhythm or attitude (5 hours)
- The different types of impulses and their influence on the acting and the manipulation (3 hours)
- The "distanciation ": notions of interior / exterior (5 hours)



- Internal perception and awareness of the participant of himself and his partners on stage (5 hours)
- The architecture of the body in its different parts and in space: directions, levels, gestures and postures, rhythms, topography... (5 hours)
- The body motion center (3 hours)
- Awareness of the body (5 hours)

3- DRAMATIC PROGRESSION INCLUDING MATERIALS, PUPPETS AND MOVEMENT/DANCE (65 HOURS)

- Developing the skills to create a visual stage writing (14 hours)
- Writing dramaturgy using games of associations, metamorphosis, metonymy, ... (tool of the Cie. Genty) (6 hours)
- form as a symptom of sense (6 hours)
- Condensation of sense (5 hours)
- The question of the different tenses in a narration (2 hours)
- The composition (21 hours)
- The differences between symbol, illustration and metaphor (tool of the Cie. Genty) (2 hours)
- The different types of visual stage writing (11 hours)

4- OCCUPYING THE STAGE, scene of the unconscious and the forces of the psyche (12 HOURS)

- Architecture of the space and stage balance (tool of the Cie. Genty) (4 hours)
- The axes (2 hours)
- The entries (1 hour)
- The space and time related to rhythms (3 hours)
- Relations to the audience (2 hours)

5- THE VOICE IN SERVICE OF THE WORK WITH MATERIALS AND/OR PUPPETS (12 HOURS)

- The sound of the voice as a material
- Relations between the voice and the objects, the materials, the acting
- The body and the voice in movement

6- EXPRESSION THROUGH DANCED MOVEMENT (34 HOURS)

- The "singing Body" or the musicality of movement
- The memory and the body emotional state that it provokes





mots de tête

/cie.

- The movement in service of the Body as a Landscape, the choreography, the puppet, the object, ...
- Improvisation and conscious awareness of "the Accident" in its choreographic and dramaturgic forms
- The music and the sound environment as fundamental elements of the visual writing (the points of support and position shifting, the relationship to the silence and their place and role in the dramatic writing)
- Mastery of a visual choreographic writing with uncontrollable materials
- Personal movements and integration of the movements of the stage partners

7- PRESENTATION(S) OF THE WORKSHOP, PUBLIC PRESENTATION AND EVALUATION (12 HOURS)

Planning of a typical day

9H30-11H30: Preparation/warm-up and learning the fundamentals and the tools of manipulation.

11H30-13H30: Practice the learned tools doing exercises, improvisations, writing and conveying individual researches.

Additional information on the pedagogical method

The methodology is highly inspired by the pedagogical method of Philippe Genty and Mary Underwood.

The fundamentals of the puppet manipulation are taught through preparative warm-ups of the real puppet manipulation itself. Practicing the tools of movement, manipulation and acting presented by the workshop, each participant writes a dramaturgical and choreographic visual composition.

These works will be presented to a small audience at the end of each module.

This training integrates also the know-hows of each artist during their respective careers of dancers or/and actors. Most of them have been performers and creators in the Philippe Genty Company.

This training allows:





- to acquire artistic tools helping the participants to develop their own theatrical language;
- to broad the participant's professional competences;
- to create their own specific art in theatre creation with autonomy

This training asserts and claims a scenic language in which "everything is charged with meaning": from the actor to the object, including light, danced movement and gesture, puppet, costume, material, scenography, space, sound environment, voice, and, if necessary, text.

"The concepts we are working on are: listening, organicity, adaptability, presence and positioning (in oneself and in space), conviction, sharing and responsibility, lucid generosity, precision of poetic intentions (with their shadow areas !), space, architecture, topography, bodies shape in space and time (perception of duration, of the repetitions, of music, etc.), kinesthesia (being permeable to the partner while maintaining one's own integrity)" Eric de Sarria



Training material provided to the participants

Different types of puppets are offered as a support for play and manipulation.

The rough and transformed materials are provided to the participants as a basis for practice.

A bibliography is also provided, as its access to Philippe Genty's shows on video.

Evaluation at the end of the workshop

A continuous evaluation and feedback is made regularly by the instructors during the exercises and improvisations.

A daily evaluation of the participant's progress is systematically done between the instructors according to objective and subjective criteria.

Finally, the public presentation at the end of the workshop allows an auto-evaluation and a moment is dedicated to talk about everyone's achievements with the instructors.

All along the workshop, at demand from the participants or the instructors, impromptu feedback discussions are organized.

At the end, each artist has the necessary time to give and receive individual feedback in order to evaluate their achievements during the course of the workshop. That way participants are invited to picture the perspectives for the future, the types of contracts they want to unlock, the way they desire their career to evolve (developing of the work they began during the workshop in a show, reorientation of the acting style, learning new skills, ...).



The instructors

The workshop is tutored and under the responsibility of
Eric de Sarria
accompanied by Nancy Rusek
Pierrick Malebranche,
Marjorie Currenti.

Invited external instructors
(who have all worked with Philippe Genty and Mary Underwood):

- Haïm Isaac
- Scott Koehler
- Simon T. Rann
- Yacine Perret
- Laurent Fraunie
- Amador Artiga
- Nikola Krizkova
- Marzia Gambardella
- Hernan Bonnet
- Harry holtzman
- Pablo Gershanik
- Tround-Eric Vassdal
- Angélique Naccache

You will find their CVs attached in the Cv library of
www.motsdetetecompagnie.com

**GENDER EXPRESSION ARE MAINLY IN THE MASCULINE GENDER. THEY
ALL GET ALONG JUST AS WELL IN THE FEMININE SENSE**

