

la Cie Les Mille et une Vies *théâtre de marionnettes itinérant*

Project-Program and other understanding elements

Marionnette et Illettrisme

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I INTRODUCTION

*The puppet and shadows art is an art historically poor and popular Through **Punch's** (English), **Guignol's** (French), or **Polichinelle's** (Italian) words, the street finds a catalyst expressing his pains and difficulties in the performance.*

This puppet art, close to humans and the society in which he was born, tends today to disappear. Indeed, in France, culture and creation are massing in some specialized and cultivated institutions. Upper classes are more and more specialized and cultivated while popular classes are nowhere near from the art creation of contemporary contents. It's after this observation that the Association wants to react.

The Association **Les Mille et une Vies**, since its creation in 1998, has decided to be included in the Puppet Theatre History. In order to catch an adapted tool at the contemporary cultural reality, the Association **Les Mille et une Vies** takes on the puppet theatre tradition and continues to write its story. By choosing the creation of shows with hand puppets booth or shadows theater (independent, which doesn't need a devoted equipment), the Association can meet with all audiences and reach an audience which doesn't move to the institutions.

Artistic or awareness actions accompanying its work diffusion, give to the Association the possibility to forge ties with the audience but also an appropriation of the proposed tools.

Thanks to these actions, the Association reduces the human and geographical "cultural gaps". **So the Association is fully involved in Fribourg's declaration and facilitates the "cultural rights" affirmation of every one.**

Since its creation, awareness actions or « Puppets Explorations» were led for and with (not exhaustive list)

- Staffs working with persons suffering from Alzheimer's disease
- Persons in detention
- Teachers and teaching staffs
- Children and young people (at school)
- Children suffering from cognitive handicap (autism...)

With these actions, **the puppet and the shadow act in trigger of the word.** For excluded people, (because of illiteracy, handicap ...), the artistic practice allows to **exceed the difficulties** and to make **the first step towards the learnings.** With artistic practice, we put back the individual at the heart of the educational process. With artistic practice, we facilitate his **return in the system of acquisition of the basic knowledges** (reading, writing, numeracy). By associating the individual with the course which is proposed to him, we facilitate **its inscription in the social group and its environment.**

Finally, the practice allows to by-pass the normative idea of an exclusive way of access to the culture, to the learnings.

Thanks to these artistic actions aimed at disadvantaged persons, the Association has developed since more than 10 years a method and transfer skills which transforms the daily look on the puppet art and **facilitates social, school and human inclusion.**



II OBJECTIVES

With this workshop the association wishes to spread its experience, to share its practices, and to participate to renew the strategies of teaching and learning . With this workshop, the participants will be equipped with artistic and human tools which will allow them to reduce the distance and to fight more effectively against the cultural disparities and the illiteracy.

The association will proceed in step by step in order to make participants discover how an artistic practice can intervene in their processes and bring those who live illiteracy to make the step to "the letter".

UNIT 1 / Reflection on an educational process adapted to the reality of a public – Codes and symbols, how to circumvent the difficulty of acquisition? Difficult times (or how to overcome them) –

Time sharing findings about

- **the participants** : exchange to express the place where he talks, about the reality of "the illiteracy " he encounters daily in his working structure.
- **the practice of the Association** : the association will present the experiments conducted with people experiencing cultural exclusion.
- Through testimonies from representatives of structures with whom the association has worked, the specific audiences and the impact of their practice on their situations will be presented.

Unit 1 will conclude with an exchange about the general targets of the workshop: the fight against failure situations, exclusion or illiteracy, how to overcome difficulties through artistic practice.

UNIT 2 / Developing tools that will strengthen the educational process – Discovering time (handling / construction / Interpretation / restitution) to put the practice (puppet / shadow theater) in the service of inclusion.

Unit to to transfer a **functional toolbox** (construction / vocal exercises / exercises handling / objects of representation) and **artistic technique** (which can trigger human speech and desire to learn) **that can be used to serve their project and / or their educational process.**

Participants will learn about the 3 pillars of practice

- **Warm up / prepare**
 1. § The body (balance / relaxation / pulse ...)
 2. § The Voice (tone / silence / projections ...)
 3. § Being and group (steps / games / trust ...)
- **Build / Handle / Interpret**
 1. § Hand Puppet (speech and catharsis ...)
 2. § Shadow Theatre (poetic narration ...)
- **Time for educational process**
 1. § Puppet Sheath / Shadow Theatre

UNIT 3/ Exchanging at an European level/ Construct new rules / From the workshop to the "virtual home", how to initiate a laboratory exchange that reflects new pedagogical approaches integrating the arts as a tool for knowledge.

Based on the discovery and exchanges arose during this workshop, students are encouraged to consider the construction of a "virtual home" that enables them to continue trading, reduce isolation, and disseminate their experience. In the following of the workshop, registration in a laboratory exchange allows participants to reflect new approaches to intercultural education.



III PRACTICAL ACTIVITIES

A / PLAYFUL EXCHANGE

1 – « Games of words and scissors » - A first playful exchange : **Inventory of fixtures and sharing of experiences from the reports of the participants and the practice of the Association.** Every participant presents the place where he comes from and the public with whom he works. The participants realize boards (cutting up -sticking) on which keywords and pictures reflect their practices. Every presentation aims at giving an opened vision by the difficulties that each meets in his structure. To work with populations in difficulties, can bring the training staff (teachers, educators, teacher) feeling alone. By the reading of the practices, this first exchange time aims at making discovering resemblances and differences in the approaches.

2 –Babel Europa Day – A second exchange time at mid term, open on the city, around the theme « Art in the service of citizens ». Invited speakers (teachers, researchers, French artists with whom the association worked) present their own experiences. Built around exchanges , artistic practices and friendly time, this **Babel Europa Day** has to allow the European participants and interested public to understand better the interest of the Art in closeness, the daily art. With this « opened day », we also wish to favor the meeting between the European participants and the territory inhabitants ...

B/ ARTISTIC PRACTICE for inclusion.

In this step, the participants discover the methods and specific tools of shadows and puppets theater and the educational uses which can be made.

1. Warm-up - The warm-ups are a necessity before any physical or vocal work. They are also a tool favoring the self-confidence and the cohesion of a group. By using easily reproducible exercises, we will try during the physical and vocal warm-up, to constitute "tools box" for each participant .

2. Handling technicals (puppet/shadow) - The manipulation exercises aim at transferring to the learners specific techniques of manipulation of object and shadows : the movement, the entry and the exit, the energy and the punctuation, the object voice , the word, the silence, the relationship between the characters, the relationship between the interpreters, the distances of play, the distances of lighting...

In this discovery step dedicated to the manipulation, the participants acquire a " bookcase of manipulation exercises ". **By acquiring these tools the learners will seize a practice which allows the distancing, (" it is not me who speak but the object ") and can become a cultural, social and educational tool of inclusion.** In this step dedicated to the manipulation, the trainers help the participants to find how to reuse these tools within the framework of particular educational process.

3. Building technicals – « Build, that is give a shape to its imagination ». In this step, the trainers will transfer **modèles of construction easily reproducible** (with little average material). In this step, the learners venture on the material by being accompanied by the trainers. To discover the building technicals, the participants realize two kind of construction :

- the construction of a " **silly alphabet primer** " in shadow (**The symbol and the creation; the suggestive shadow**)

- the construction of a hand puppet (**Privileged tool of the verbal reappropriation**)

In this step dedicated to the construction, the learners will acquire all the necessary techniques for the future use of these tools.



With the building, the learners discover how the object can become an object of "transfer" and which tools to use to make so that the **building of a puppet, shadow, facilitates entrances to the processes of learning**. The building process will bring each participants to discover the materials and the tools necessary for their assembly. During this « building time », time of « object birth », each will understand how these methods of creation favor the appropriation of codes and symbols. Finally, to facilitate their re-uses, the approached techniques will require only not much means to be realized.

4. From the Manipulation to Interprétation (the tools of the object's word)

- When the object speaks, the manipulator is hidden. The puppet theater allows to make reach the word those who reject it, are afraid of it. The participants will discover simple exercises of " putting alive " and " transfer of word " towards the object. Exercise of diction in which the oral character of the puppet or the shadow seize vowels to recompose the language ... Individual exercises which allow to "throw" the thought of the object and to find the good distance, the good vocal volume... Collective exercises which favor to live together, to work together, to communicate for understand himself...

5. From the interpretation to the performance (between us) - to Interpret, that is rephrase with distance.

The words that the manipulator doesn't know how to say, doesn't want to say, the puppet seizes them and interprets them. From this moment, the object's word is underway. It is not reliable; be careful it is explosive! When the manipulator and his object are in phase, the object can say everything (almost). Take some distance and give of the soul. It is not the one who says who is. The one who says decides and makes known to the one that he manipulates the necessary instructions. With a puppet (an object, a shadow), the distance allows the manipulator to overtake the difficulties.

C / EUROPEAN EXCHANGE

By discovering the artistic tools and the methods of integration to their educational projects, the participants are in capacity to question " the factory of the inequalities". By sharing their practices and experiences, the participants become actors of a laboratory of exchanges. This laboratory has to allow to develop the look on the social and cultural exclusion, on the illiteracy and find new answers about it. From the experience lived during this workshop, the exchanges between the staffs coming diverse European countries have to allow to imagine new solutions which aim

- Put back the individual to the heart of the processes of learning
- Defend cultural diversities
- Value his " know how to be "
- Develop his desire
- accept himself, accept the others and the differences
- Change the standard
- Adapt the learnings temporality to the reality of the individual

After the workshop, the inscription in an exchanges laboratory allows the participants to think about new intercultural educational approaches. **The " virtual house " allows them to pursue the exchanges, to reduce the isolations and, to spread their expériences.**

D/ THE MEMBERS

FABRICE LEVY-HADIDA Born in 1965, He first devotes himself to the theatre and since 1989 to puppets theatre. Since 1998, he manages the Theatre Company Les Mille et une Vies. With his creations and actions he tries to animate the popular theatre tradition...

DOROTHEE SAINT-MAXENT Born in 1975, she first devotes herself to drama. She joins the Cie Les Mille et une Vies in 2005 and becomes a permanent actress of the Cie.

IV DAILY PROGRAM

Activities are planned everyday with the following schedule: from 9 to 12.30 am and from 2.30 to 6.45pm.

- tea break from 11 to 11.20 am
- tea break from 4 to 4.20 pm
- Daily debriefing from 6.15 to 6.45 pm

In order the project to be smoothly performed during practice time the amount of work will be separated among different groups. These groups will be comprised of 10 participants in the relevant working language chosen (French/ English).

Day / date	Morning activities from 9.30 am to 01 pm	Afternoon activities From 2.30 to 6.45 pm
Day 1 Tuesday 22/04/2014	Difficulties time - Opening Games Morning – round table involving personal introduction (“games on words and scissors”) who am i, difficulties met by the persons i work with, what I am expecting from the workshop...	Difficulties time - Opening Games 2.30-4 pm : Restitution of the morning activity 4.30-6 pm : Introduction of the participants / activity schedule... practical games....From the shadows to the puppets; how to inscribe the artistic technique inside a project.... Human.... Exchange and debate. Debriefing 1st day.
Day 2 Wednesday 23/04/2014	Discovering time – Hand puppets Construction - handling Group 1 Construction Group 2 Handling	Discovering time Hand puppets Construction - handling 4.30-6 pm Groupe 1 Handling Groupe 2 Construction 6 to 6.45 pm Exchange and debate. Debriefing 2nd day.
Day 3 Thursday 24/04/2014	Discovering time – Shadow Play Construction - handling Group 1 Handling Group 2 Construction	Discovering time Shadow Play Construction - handling Group 1 Construction Group 2 handling 6 to 6.45 pm Exchange and debate. Debriefing 3rd day.
Day 4 Friday 25/04/2014	Discovering time Puppets / Shadows Construction - handling Groupe 1 Handling Groupe 2 Construction	Discovering time Puppets / Shadows Construction Handling Groupe 1 Construction Groupe 2 Manipulation 6 to 6.45 pm: Exchange and debate. Debriefing 4th day.

Day 5 Saturday 26/04/2014	<p>Time of Exchange – Babel Europa Day Round table (even square) - « the art at the service of the man» Moderation Valérie de Saint-Do</p> <p>Conversation and exchange with (possible modifications) ... Fabrice Levy-Hadida - Nicolas Roméas- Marc Le Piouff- Martine Burgos – YannStenven et Brigitte Mounier...</p> <p>Tempus 1 Art and exclusions - reactions Tempus 2 Artistic model of the difference... everything is art, nothing is device... Tempus 3 from the construction of our society to the acceptance of our differences, the moderator art...</p>	<p>Time of Exchange –Babel Europa Day Workshops – « Art and men in practice...» 2.30 to 5 pm Workshop 1 / Shadow play (and visual poetry) Workshop 2 / Hand Puppets (and engaged words) Workshop 3 / Visual Arts</p> <p>5.30 to 6.30 pm : Debriefing 5th day.</p> <p>From 7 pm - Cabaret Babel Europa - Dinner and Concert with Tall Paul Grundy</p>
Day 6 Sunday 27/04/2014	<p>Hike walk Exchange and Debriefing about the day Babel Europa</p>	<p>Half-way evaluation : From the shadows to the puppets, what to do in a pedagogical approach? (1/2)</p>
Day 7 Monday 28/04/2014	<p>Practice time From the handling to the interpretation <i>Use techniques in the service of a content</i></p> <p>Group 1 Hand Puppets Group 2 Shadow Play</p>	<p>Practice time From the handling to the interpretation <i>Use techniques in the service of a content</i></p> <p>Group 2 Hand Puppets Group 1 Shadow Play</p> <p>6 to 6.45 pm Exchange and Debriefing 7th day.</p>
Day 8 Tuesday 29/04/2014	<p>Practice time From the handling to the interpretation <i>Use techniques in the service of a content</i></p> <p>Group 2 Hand Puppets Group 1 Shadow Play</p>	<p>Practice time From the handling to the interpretation <i>Use techniques in the service of a content</i></p> <p>Group 1 Hand Puppets Group 2 Shadow Play</p> <p>6 to 6.45 pm Exchange and Debriefing 8th day.</p>
Day 9 Wednesday 30/04/2014	<p>Practice time From the interpretation to the performance (between us)</p> <p>Meeting of both groups around the Shadow Play</p>	<p>Practice time From the interpretation to the performance (between us)</p> <p>Meeting of both group around the Hand Puppets</p> <p>6 to 6.45 pm Exchange and Debriefing 9th day.</p>
Day 10 Thursday 01/04/2014	<p>Time of exchange - evaluation Playful exchange – 10 days later... (“games on words and scissors”)</p> <p>Who I was, Who have I become? From the mutual experiments to the individual feelings ...</p> <p>From the shadows to the puppets, what to do in a pedagogical approach? (2/2)</p>	<p>Time of exchange - evaluation Playful exchange – 10 days later... (“games on words and scissors”)</p> <p>The Virtual House - a functional tool box, network of exchange and sharing.</p> <p>Documents delivery: presence attestation, competence attestation. Farewell dinner...</p>

V LOGISTIC

a) Place, Local, Meals, Conviviality.



The activities will take place in a multi-purpose room located in Divion named Clarence (Divion is a town of approximately 7000 habitants).

This multi-use hall is specially adjusted for the event and is attached to a collective kitchen.

The place is divided in three different spaces:

1 space relaxation / brasserie

1 space Construction

1 space Theater and Handling

In the brasserie part are installed dining-room table and relaxation spots.

The meal will get together the participants and the cooking will be realized by Raphaël Lenoir, a professional chef. Meals will be an opportunity to travel across regions and France.

During all day participants will have access to a buffet with coffee, tea, beverages and dry fruits.

Lunch time : 1 to 2.15 pm

Dinner time: 7.15 to 9 pm

b) Accommodation



The **INTER-HOTEL Liberty ***** of **Bruay-la-Buissière** is placed at 7km from the location of the activities.

Rooms are individuals and have shower, hair dry, toilets, TV and wifi.

The breakfast will be taken in the hostel before departure (from 6.30 to 9 am).

Mornings and evenings, the road from the hostel to the place of the activities will be done by bus.

VICONTACTS



If you have any questions, any doubts or any needs please let us be aware of your situation.

At the moment of your departure and two days before your travel think about being reachable for us to inform you of any news in real time.

We hope this document will answer your questions.

Looking forward to meeting you, please accept the expression of our greetings and salutations.

*Les Mille et une Vies, **Fabrice & Dorothée***

• **Fabrice Levy-Hadida** Director, Puppet Master

Mail : fabrice-lesmilleetunevies@orange.fr

Office +33 320 88 44 78

Mobile +33 648 07 03 07

• **Dorothée Saint-Maxent** Puppet Manipulator, General Secretary

Mail dorothee-lesmilleetunevies@orange.fr

Office +33 320 88 44 78

Mobile +33 675 12 02 25