

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

EDUCATIONAL NOTEBOOK

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I- OBJECTIVES

Educational Objectives

- 1- The puppet can produce some incentive and enriching exchanges
- 2- The puppet gives the opportunity to express themselves freely and spontaneously ; let speak imagination ; play with language
- 3- Produce a text, dialogue for the play but also by appropriating a role, a character
- 4- Work the play, interpretation, voice. « Get into the skin of the puppet »
- 5- Awareness of the importance of the work of handling. Fight against the voice and body modesty starting to explore his body and his voice.
- 6- Experiment with materials, see the effects and reinvest in news creation
- 7- Combine several plastic operations to achieve production in 3 dimensions.

Work Objectives

Actor training

From games and exercises using children imagination and knowledge.

The Voice

- Discovery of the vocal tool: the functioning (breathing and respiration), the possibilities (key change, register, volumes, characteristics).
- The words, the speech: diction, intonation, phrasing, meaning.

The Body

- Discovery of the body: the functioning (articulations and stability) and his possibilities (movements, expressions, immobility).
- The movement and the displacement: synchronization, relation to the space, mastery, sense.

The Relation

- To you: awareness of your individuality, of the personal characteristics of your voice and body. I don't have the same voice or the same body than my neighbor, so my possibilities are different and it's normal. There is not the one who possess the truth and the talent and the other one who is wrong and who is rubbish. Participate to the self esteem improvement by fighting against vocal and physical modesty.
- To the other: to accept and respect the other in his individuality and specificities. To trust the other. To be able to listen the other or the group during a community work. To learn to look at the other without judging him and in the same time learning how to develop your critical mind.
- To the puppet tool: transfer of the voice and movements into the puppet. To create a relation between puppeteer and puppet.

Manipulation

From games and exercises using imagination and knowledge.

Basics:

- Puppet handling.
- Displacements methods.
- Handling of the articulated mouth.

Creation of the characters :

- His name, voice, personality, movements and particularities.
- His past, his history.

Guided Impovisations :

- Personal work: interview to the meeting of the character and the handler.
- Collaborative work: meeting between characters (action – reaction), the themes approached by the polichinelle from the writes of Duranty, how to make a lively write and the themes approached in class...

Free improvisations :

- Personal work: ability to propose a framework with a beginning, a dramatic rise and an end, alone.
- Collaborative work: ability to propose a framework with a beginning, a dramatic rise and an end integrating the relation with other characters.

Sight Handling :

- Work on the actor - puppeteer
- Work on the triangular relation: actor – puppeteer, puppet and public.

Handling in puppet theater

- Discovery of the puppet theater area and appropriation of this space,
- Total transfer of the puppeteer who is hidden, to the puppet who is visible.
- Mastery of what we are wishing to show (and to hear).

Log Book

During every session, the stakeholder will propose to 2 children, with the help of an accompanying adult, to hold the role of assistants. Their mission will be to write (memo, schema, drawing...) in a notebook dedicated to this task, the work done during the session and the different observations done by the stakeholder, the adults or the children themselves. A collaborative point can be done at the end of the session (according to the time you have). These notes will be used as a link from sessions to sessions and will finally build the log book of the workshop. This log book could be proposed, after consultation with the other class and the parents, in an aim of giving information through the development of the workshop, which will add value to the work accomplished.

II- EXERCISES

Physical and vocal Awakening

Jumping, running in place, squat, stretch, warm joints (round wrist, arm, pelvis, knee, ankle, foot, head ...), wind / unwind the body, hands closed / open hands, release all , shake the body open mouth letting out sounds, massage / knead the face grimaces games (silent and sound), yawn (sound), offering mouth closed sounds, sounds propose building on the vowels (playing volume, bass tones, treble, rhythm ...), provide sound emotions (laughing, crying ...)

Warm-up in circle before handling (out of Puppet Theater)

Part 1 : Arm Games

Rise and descent of the arms, holding, wrist movement...

Part 2 : Voice

« Hello, my name is... » 3 interventions around the table with different tonalities (personal, deep, high pitched) 3 tours de cercle avec différentes tonalités (perso, grave, aiguë)

Part 3 : Puppet 1

Holding, height and movements

Part 4 : Puppet 2

Holding, height, movements and speech → **articulated mouth manipulation**

Discovery of handling in Puppet Theater

Exercise 1 : Movement – Impulsion - Rhythm

Entrance – displacement – exit of the characters

Group of 4

Rhythm given from the outside by clapping hands or letter/character

Exercise 2 : Mouvement – Impulse – Rhythm – Look - Character

Entrance – displacement – meeting – exit of the characters

The meeting of the characters will lead to a game by staring each other / action-reaction Group of 4

a/ Rhythm given from the outside by clapping hands or letter/character

b/ Rhythm in auto-management

Exercise 3 : Movement – Impulse – Rhythm – Look – Character – Voice

Entrance and exit of the characters (same as exercise 2)

Each character will be endowed of vocal characteristics (words, onomatopoeia, moods...).

Group of 4

a/ Rhythm given from the outside by clapping hands or letter/character

b/ Rhythm in auto-management

Game of improvisations...

We will remind in the first exercises the rules of entrance and exit in the context of the theater arts or screen and the term of backstage.

The tools we own to give life to a character are his breathing, his way of moving and his voice. During the session, we will work on clarify these rules by using simple exercises:

- Around the breathing ⇒ static location, movement
- Around the displacement ⇒ how to represent the walk, the run
- Around the voice ⇒ key change, rhythm, particularity

To generate improvisations, the exercises and other propositions of handling we will choose the playful way of draw lots (like during the improvisation contest). By drawing lots we will also be able to create groups of handlers, allowing them to rise above the traditional work in pair.

Exercise 1 / 1 to 3 handlers

Some words are written on pieces of paper. They will be drawn by lots in a hat and must be incorporated in the improvisations...

Exercise 2 / 1 to 4 handlers

The personality (exulting, laughing, tiring, angry, afraid, wrathful...) and the play (in movement (fast or slow) or stopped) are drawn by lots... we have to express them.

Exercise 3 / one man show...

Each handler will have to create a character. Hello, my name is, I do, I am... Creation of characters mumbling, exulting, laughing, hurried, tiring...

Exercise 4 / Pair of letters

Meeting of 2 characters from exercise 3. The handlers must integrate to their speech words beginning with the first letter of their first name.

Vocal Research

- Diction, phrasing
- Key words, registers,
- Intonation, characteristic
- Volume, sound
- Rhythm

Little sentences to practice...

Short phrases that play with the sounds of vowels and / or consonants

French example

Un chasseur sachant chasser sans son chien est un bon chasseur.

Que lit Lily sous les lilas ? Lily lit *L'Iliade*.

Ta Cathy t'a quitté ? Ta tactique était toc !

Une petite truite cuite est meilleure qu'une grosse truite crue !

Papa peint quand il peut mais papa ne peint pas quand il pleut, papa ne peint pas quand il veut.

A sentence / 2 opposites sides

A player say the sentence on two registers, the rest of the group have to guess which emotion is acted...

- **Calm / Anger**

Come closer, I have something important to tell you.

- **Honesty / Hypocrisy**

Oh ! My friends ! I am so glad to see you coming back to us!

- **Bravery / Fear**

The bandits were more than a thousand and me, I was alone.

- **Happiness / Sadness**

The singing of the nightingale is a great beauty.

- **Love / Hate**

During all day i'm thinking only about you.

- **Seriousness / Teasing**

Madam, your hat is marvelous..

- **Admiration / Disgust**

This ugly man is married to the prettiest girl of the town.

- **Pride / Simplicity**

I am an actor who knows how to do his job.

Game of trust, listening and group cohesion.

Game of close up circle (listening and focus)

Players are in a circle close to each other. The leader counts to 3 and the group advance one leg inside the circle in a dynamic movement. After repeated several times, the game can be done without the account leader.

The movement may be accompanied by a sound.

Game of close up circle (listening and focus)

The players are in a circle, close to each other, eyes closed. The leader is in the center, he chose a person in the circle. The selected person has a contact movement on its neighbor. The second person must reproduce the movement as he felt his neighbor and so on. The game ends when the action returns to the first. The leader is responsible for watching the evolution of the movement in order to then recreate the rest of the group.

Game of close up circle - small group (trust and focus)

The players are placed in a circle, close to each other. One player is in the center of the circle, his body is straight and will let himself tip over in the direction of the others. The players in the circle will catch him and will impulse him a new tip over.

Advance in line (listening of the group – focusing – sound intensity)

Silently: players are placed in line. They have to go forward together in a same tempo. As a unique line = movement from a point to another / 2 lines will be face to face and will go forward one after the other successively.

With a voice ascent: A simple sentence is chosen. The sentence is said in the same time by the totality of the players of the same line. The sound volume will ascent at every advance.

Mirror Game

Pair: face to face, 1 player will propose movements, the other will copy them simultaneously and in mirror (there will be progressiveness in the complexity of the movements and rhythm)
As a group: 1 player propose movements and the group copy them...

Pair of blind and guide (trust and listening between participants).

1 of the players is blinded (eyes banded or closed).

The guide place himself behind the blind person, close enough to be able to touch him.

The guide doesn't speak, he will lead the blind person in his movements and displacements with signals:

Hand on the head = move forward

Hand on the back = move back

Hand on the right shoulder = to turn right

Hand on the left shoulder = to turn left

No contact = stop

Once stopped, the guide will give body movements by impulse to the blind person.