

## MOTS DE TÊTE COMPAGNIE

### Materials and dramaturgy : Poetry in motion...

**An approach to Philippe Genty's buried worlds,**  
through the manipulation of puppets, materials,  
dance movement and their dramaturgy.

A 5-week vocational training course in Nantes  
Wednesday, September 6 to Saturday, October 7, 2023

A WORKSHOP LED BY NANCY RUSEK AND ERIC DE SARRIA

### Trainees' professional profile

Actors, dancers, mimes, clowns, puppeteers, circus artists, choreographers and stage directors, performers, visual artists, directors, authors looking to deepen, question or broaden their training.

### Prerequisites and professional experience of trainees :

At least one professional experience in acting, directing and/or choreography. Minimum 20 years of age.

### Learning objectives :

To be able to develop one's potential as an actor-creator; To be able to put one's resources as a performer to the service of a choreographer and/or director; To be able to develop a creative process from writing to stage production in visual theater.

### Dates and duration

Course duration: 162.5 hours – 25 days  
Weekly duration: 32.5 hours  
From **Wednesday 06 SEPTEMBER 2023** to **Saturday 07 OCTOBER 2023**,  
**Saturday 16 September inclusive, from 10:00 to 17:30.**

### Locations

From **Wednesday 06/09/2023** to **22/09/2023 (+Saturday 16/09):**  
**Espace 783, 50 rue Fouré, 44 000 Nantes**

**From 25/09/2023 to 29/09//2023 and From 02/10/2023 to Saturday 07/10/2023 :: Libre Usine, rue de l'Adriatique, 44 000 Nantes**

### **Additional information (methodology, etc.)**

The tools of the Compagnie Philippe Genty are passed on through preparatory warm-ups in the various facets of the Company's work, as well as through framed exercises in which you'll have to improvise and, finally, through a period of guided personal research leading to a piece of stage writing that will be presented twice to the public. This intensive training program incorporates notions acquired by Nancy Rusek as a dancer and choreographer (D.E. dance, Feldenkrais) and Éric de Sarria as an actor and director, both of whom have worked with Compagnie Philippe Genty. Occasional contributors may reinforce the teaching team from time to time.

**Maximum number of participants: 12**

### **Contents**

Each session begins with preparatory work on manipulation, movement and stage performance.

#### **1- MATERIAL AND ITS DYNAMICS AS SOURCE AND SUPPORT FOR IMAGE DRAMATURGY. (10 HOURS) (Nancy Rusek (5H00) and Éric de Sarria (5H00))**

- Exploring materials (4 hours)
- Detour of materials from their usual function (4 hours)
- Using the inert to affirm the living and vice versa (Cie. Genty tool) (2 hours)

#### **2- INTERPRETATION AS A SOURCE AND SUPPORT FOR PICTURE DRAMA (23 HOURS) (Nancy Rusek (11:30 a.m.) and Éric de Sarria (11:30 a.m.))**

- Conviction from memory (Cie. Genty tool) (3 hours)
- The interpreter's relationship to the material (2 hours)
- Fixed points, tempo breaks, dissociation and different types of impulse and their influence on performance and manipulation (4 hours)
- Distancing: notions of inside/outside (2 hours)
- Architecture and body awareness (2 hours)
- Manipulation and gaze games (2 hours)
- Acting as a manipulator in its relationship with the inert (manipulation in sight, or hidden) (5 hours)
- Musicality and manipulation (3 hours)

#### **3- DRAMATIC PROGRESSION TOWARDS A VISUAL FORM (52.5 HOURS) (Nancy Rusek (26H00) and Éric de Sarria (26H30))**

Individual and group research (35 hours)

Composition writing and practice (staging, sound, lighting): (17 hours 30)

**4- OCCUPATION OF SPACE, place of the unconscious and psychic forces (12 HOURS) (Nancy Rusek (6h.) and Éric de Sarria (6h.))**

- Architecture of space and materials (Cie. Genty tool) (4 hours)
- Axes (2 hours)
- Starters (1 hour)
- Spatial and temporal rhythms (3 hours)
- Public relations (2 hours)

**5- VOICE AND SOUND WORK (5 HOURS) (Éric de Sarria 3H00. Nancy Rusek (2H00))**

- The voice as sound matter
- The links between voice and objects, materials and acting
- Body and voice in motion.

**6- TRANSMISSION OF TECHNIQUES (22 HOURS)**

**(Nancy Rusek (11 a.m.) and Éric de Sarria (11 a.m.))**

- Manipulation: mounted and tabletop puppets / materials/objects (Cie. Genty tool)
- Handling postures and support
- Personal movements and integration of others' movements.

**7- POINTS ADDRESSED SPECIFICALLY THROUGH DANCE MOVEMENT. (30 HOURS) (Nancy Rusek 30h.))**

- Movement in the service of gesture, the landscape body, choreography and material (8 hours)
- Developing body memory and integrating feelings (2 hours)
- Relationship to emotional states through movement (4 hours)
- Improvisation and conscious recovery of "L'accident" in its choreographic (and dramaturgical) composition with materials (2 hours)
- Support points, dissociation, motor parts (2 hours)
- Different qualities of movement (2 hours)

**8- PUBLIC PRESENTATION OF THE WORKSHOP, OUTPUT AND EVALUATION: 8 HOURS (Nancy Rusek (4H.) and Éric de Sarria (4h.))**

com Registration open from April  
10, 2023 Funding  
available via Pôle-Emploi and/or Afdas  
*Not covered by CPF*  
Training open to people with disabilities (compensation  
possible)

## SEE BELOW FOR OUR TRAINING CONDITIONS

### Type of training action

Category n°1 under article L.6313-1 of the French Labor Code:  
Broadening and deepening of artistic skills, as part of  
vocational training.

This vocational training course is governed by Book III and  
IV, Part 6 of the French Labor Code.

### Level of prior knowledge required before starting training

Completion of initial training (French or foreign) or at  
least one year's artistic training or at least three years'  
professional artistic experience.  
*The course is open to people with disabilities, but for  
those with reduced mobility, we need to confirm that the  
venue has the necessary authorizations.*

### Speakers

The main speakers are : – **NANCY RUSEK, DANCER,  
CHOREOGRAPHER, MANIPULATOR**  
– **ERIC DE SARRIA, ACTOR, MANIPULATOR**

Other speakers may be invited to lead several sessions.  
CVs of key speakers can be found in the  
[www.motsdetetecompagnie.com](http://www.motsdetetecompagnie.com) CV library.

### Teaching and technical resources

Materials and puppets supplied. Depending on the exercises,  
the teaching methods employed are either expositive,  
participative, demonstrative or experiential, or they combine  
these different methods in a single learning process. These  
methods are rarely passive, but rather active. Some aspects of  
training are very similar to professional working conditions  
(time for personal and/or collective research).

### Trainee commitments

The trainee hereby undertakes to comply with the training program in Appendix 1 and the internal regulations in Appendix 3. In particular, he/she undertakes to complete and sign the documents provided by the training organization (daily attendance sheets, evaluation questionnaires) throughout the course and at the end of the course.

### **Assessment and certification procedures**

- Continuous individual pedagogical support throughout the course
- Continuous assessment process based on the criteria in Appendix 2.
- Practical work: individual and/or collective research work with a view to a public presentation
- End-of-course evaluation: 5-minute public presentation on average at the end of the course.
- Individual end-of-course assessment and career planning.

In accordance with article L. 6353-1 of the French Labor Code, a certificate stating the objectives, nature and duration of the training program, and the results of the assessment of the training acquired, will be given to the trainee at the end of the training.

**The participant acknowledges that he/she is aware that there is no possibility of reimbursement by the C.P.F.**

**He/she acknowledges that this training does not lead to a diploma or qualification.**

### **Financial provisions**

The cost of this training course is a minimum of 2,800 euros net of tax. (payable in 4 instalments)

**It may be covered by Pôle-Emploi and/or Afdas.**

**The cost of the training is then different.**

### **Abandonment or relinquishment**

In the event of cancellation by the trainee, the training organization will not claim anything from Pôle-Emploi or from the participant, except, in the latter case, if the cancellation takes place less than 10 days before the start of the course (deposit withheld, 20% of the total amount). In the event of withdrawal during the course, the organization will be paid pro rata for the trainee's attendance by the organization or by the trainee himself.

### **Image rights**

Signing this contract implies that you agree to our taking photos and videos for internal use and to promote our educational and artistic work on all current and future media

(internet, website, Facebook, video, TV broadcast, etc.).  
**However**, you may sign and initial this contract, stating your refusal ("refusal of agreement for image rights").  
Similarly, if you agree to the signing of this contract, but **change your mind during the course of the training**, a simple e-mail or written letter from you will suffice, at any time, to terminate your consent.

<b>Dispute</b>
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In the event of a dispute, and after all amicable means have been exhausted, the **Paris** Court will have sole jurisdiction to settle the dispute.

## **APPENDIX 1**

### **ORGANIZATION OF WORKING HOURS :**

10H00–11H45: Preparation/warm-up

12H00–13H30: Transmission of fundamentals and pedagogical and artistic tools from the Compagnie Philippe Genty and Philippe Genty himself.

2:30 pm – 5:30 pm: Practical application of tools through exercises, improvisations, individual and collective research.

**The professional training course will conclude with two public presentations of work in progress.**

### **Additional information (methodology, etc.)**

The methodology is strongly inspired by the pedagogy of Philippe Genty and Mary Underwood.

The fundamentals of manipulation are conveyed through warm-up exercises in preparation for actual manipulation.

Dramaturgical and choreographic composition work accompanies the writing process, including movement, manipulation and acting.

This stage writing will be presented (free of charge) to a limited audience.

This training program incorporates notions acquired by Eric de Sarria and Nancy Rusek throughout their respective careers as dancer and actor and dancer-choreographer, then as manipulator with Compagnie Philippe Genty.

### **Materials provided to trainees**

Various types of puppets are offered as a medium for play and manipulation.

In terms of resources, a book and paper and digital documents will be shown to trainees, or even distributed.

**4 to 6 trainees per workstation**

### **End-of-course assessment.**

Ongoing evaluation is carried out by the instructors with the trainees, following both exercises and improvisations (comments given by the instructors and by the trainees themselves as they listen to the instructors).

A systematic daily evaluation is carried out internally, between the two instructors, according to subjective or objective criteria.

Lastly, the public presentation of work at the end of the course allows for self-assessment, and an evaluation of each trainee, with the instructors.

During the course of the course, impromptu interviews are organized at the request of the group, participants and/or instructors. At the end of the course, each trainee spends 20 minutes listening to and discussing their progress, future prospects, types of employment and the shape of their career (development of writing, reorientation of performance style, resumption of training, etc.).

### **Additional points :**

The training is given primarily in French. It is therefore preferable that you have a good understanding of French. However, our trainers can also give courses in English and/or Spanish.

### **Please note! Reminder!**

The C.P.F. does not cover the cost of training that does not lead to a diploma or qualification.



## APPENDIX 2

### EVALUATION AND DEVELOPMENT CRITERIA

Be able to put your resources as a performer–manipulator to work for a choreographer and/or director;

#### MANIPULATIVE BODYWORK

Integration of technical concepts (dissociation, impulse, fixed point, direction, level)

Integration of stage presence (concentration, conviction, differentiation)

Integrating notions of space and gaze

Bodywork development (body awareness, support, body organization)

Integrating notions of musicality and rhythm into the manipulation of materials and puppets

Be able to develop your potential as an actor–creator–manipulator

#### GAME

Integrating the notion of different relationships with the public

Integrating notions of "distancing" from puppets and materials

Integrating the notion of active listening and awareness into action

Integrating the transition between manipulator and protagonist and vice versa

#### RESPONSIBILITY

Autonomy in research and learning

Responsibility for oneself and one's biases

Be able to develop a creative process from writing to stage production in visual theater.

#### RESPONSIBILITY

Responsibility (and respect) towards others on an artistic and human level

#### CREATIVITY

Sense of dramaturgy and articulation of different levels of intention

Mobilization of the body and personal investment in relation to others.

Sense of teamwork

Ability to use one's imagination to serve the purpose of the piece and one's writing

## APPENDIX 3

### TRAINING RULES OF PROCEDURE

Each and every one of us is asked ... :

1. To scrupulously respect the daily work start and end times. You must anticipate these times for your outfit change and for your personal warm-up if you feel the need. Failure to adhere to these times must be waived in advance by the training organization. The latter will decide whether or not to grant the waiver. The trainee will be informed as soon as possible of the conditions of this dispensation (duration of absence, measures to be taken to ensure the smooth running of the group's work).
2. Notify the training organization as far in advance as possible of any absence, whatever the cause. In the event of unforeseen absence, please call one of the instructors as soon as possible. In the event of illness or accident, a medical certificate will be required. In the event of repeated unjustified absences, the training organization reserves the right, in consultation with the trainee, to take this into account in the trainee's final assessment.
3. Strictly respect the rules and regulations of the place where the training takes place. Trainees are required to familiarize themselves with these rules. Trainees are also expressly asked to cooperate in tidying up and cleaning the work areas and coffee breaks, and to help tidy up the teaching and/or artistic materials used.
4. Respect the physical and moral integrity of everyone, without exception (see article 6).
5. **HYGIENE AND SAFETY: PREVENTION OF RISKS** of accident and illness is imperative and requires total compliance with all applicable health and safety regulations. To this end, the general and specific safety instructions in force at the place where the training takes place (cf. article 2), and failing this, those of the professional organization signing the present contract, when they exist, must be strictly respected, on pain of penalty, or even exclusion after several warnings.
6. **. COMBATING SEXUAL AND GENDER-BASED VIOLENCE AND HARASSMENT.**  
If you notice any behavior involving sexist or sexual violence and/or harassment towards yourself or the people you work

with, you must report it to the ad hoc referent, Eric Lambla de Sarria.

Similarly, you must never, under any circumstances, whether at work or not, behave in a way that is violent and/or sexist or sexually harassing towards anyone. (Article L. 1321-2 of the French Labor Code)

Any such breach will be considered a serious offence and may lead to the exclusion of the person concerned, after interview and before any legal recourse.

**"Partnership with Cie 29.27 - SEPT CENT QUATRE VINGT TROIS**

**Special thanks to La [Direction du Développement Culturel, Nantes.](#)**