



UNION INTERNATIONALE
DE LA MARIONNETTE

ORGANISATION INTERNATIONALE NON GOUVERNEMENTALE FONDÉE EN 1929
BÉNÉFICIAIRE DU STATUT CONSULTATIF AUPRÈS DE L'UNESCO

PUPPETRY OF TOMORROW IN AFRICA

WORKSHOP CYCLE DRAMATURGIES & DIGITAL EXPERIMENTS

Led by Malina Prześluga, Janni Younge, Fedelys Kyalo et Phylemon Odhiambo

Dates: **10 to 14 February // 6 to 10 March // 9 to 13 May**

Duration: **5 days, three times**

Language: **English**

Maximum number of people in the room: **8 persons per UNIMA National Centres**

After "Spotlight on puppetry in Africa - 2020-2021", UNIMA and its Africa Commission propose the project "Tomorrow's puppetry in Africa - Digital dramaturgies and experimentations", for the period 2022-2023. It is with the National Centres of the UNIMA in Tunisia, in Kenya, in Burkina Faso, in South Africa and in Togo, and with the National Centre in prefiguration in Uganda, that is developed this project of professional training aiming to touch 12 countries of Africa. Two trainings are planned for French-speaking countries, and a cycle of three trainings aimed at the realization of small digital formats will be held for English-speaking countries. This hybrid project is made between presence and digital.

:: The workshop cycle ::

Participate to a cycle of three weeks of training, separated by a period of a few months that will allow you to work independently towards the final project goal. Between training sessions, the main practical facilitator from the previous session will hold monthly meetings with participants to review progress. The three training sessions are continuous and lead to a final product.

➤ **Training 1 - Dramaturgy and scriptwriting / 10 to 14 February 2023**

Organizer: Denis Agaba, representative of UNIMA in Uganda

Trainer: Malina Prześluga (Poland)

Schedule: 10:00 - 13:00

This workshop is the introduction to writing drama for puppetry. My method is to make the writing process a combination of intuition and the specific rules which puppetry has. I will guide the participants through the writing process, focusing step by step on each important part.

Starting from building the characters and the figures of the play - how and why we choose them and how we construct them, what to avoid when you think of puppets and what to trust.

Then other important aspects like language suitable for puppets, the plot with its main topics, the background world we create, the rhythm, dialog or songs if needed. The workshop will be divided into two parts. After some theory we will start the practice with tasks and writing exercises that are aimed mostly at discovering your own ways to trust your intuition (which is essential for any artistic process), but also at making some drama-miniatures, scenes or even short one-act plays which will serve as a starting point for further work.



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➤ **Training 2 - The Moving Language of Things: An in-depth study of metaphorical creation and manipulation techniques / 6 to 10 March 2023**

Organizer: UNIMA South Africa

Trainer: Janni Younge (South Africa)

Teaching contact: 10:00-13h30 / Self-directed construction group work: from 14:30-17:00

This workshop introduces participants to the basics of creating a puppet production.

Starting with identifying the heart of the script, participants discover what is the inspiring connection between the story and the puppet. Participants will develop an existing story of script for puppet performance, will design and build puppets for this script and learn the basics of working with breath and impulse to bring objects to life.

The course teaches accessible, fast, and effective construction techniques for puppetry. The puppet construction style taught in this course will follow a simply and clear pattern, but the skills learned will allow participants to understand the basic principles of puppet construction and equip them to build different forms of puppets.

The puppet animation training focusses on object sensitivity: 'listening' with the body senses to the object and other performers. Breath as communication: moving as one in a group.

Object dominance. Breath, impulse and eyeline: the essentials of manipulation.

By the end of the workshop participants will be clear about how and why they will use puppets to tell their story.

They will have built one of the puppets needed for the story and they will know how to use it effectively.

➤ **Training 3 - Puppetry for television and digital platforms / 9 to 13 May 2023**

Organizer: UNIMA Kenya

Trainers: Fedelys Kyalo et Phylemon Odhiambo (Kenya)

This course is designed as an overview of the art form to prepare participants to add puppets to broadcast videos.

This is a 5-day training course covering between 4 hours per day. The training is intended to benefit puppeteers who want to venture into producing puppets for film or TV. This introductory course has been developed to benefit puppeteers who want to learn filming of simple puppets on a simple stage.

:: Trainers ::



Malina Prześluga, Poland

Born in 1983, Malina Prześluga is author of books for children and wrote more than 60 plays for adults and youth. Her dramas are published and staged in many theatres in Poland and abroad (for example in France, Great Britain, Ukraine, Croatia, Czech Republic, Hungary). She won different prestigious prizes including the Gdynia Drama Award (twice, in 2020 and 2022) which is the most important Polish distinction for authors of dramatic texts, for the drama *The fool* (2020) and *You are still here* (2022). In the year 2020, she also received the Arts Award of the City of Poznań. In 2016 she was honored by the Minister of Culture and National Heritage for her achievements in the field of literature and drama for children. Her plays were translated to: French, English, German, Czech, Bulgarian, Ukrainian, Romanian, Belarussian, Russian, Croatian and Hungarian.



Janni Younge, South Africa

Janni Younge is a South African creator of multi-media theatre works, with a focus on puppetry. Her work is motivated by a celebration of the complexity of the human being. Poetry, innate in the expressive and finely crafted objects, is integral to the dramaturgy of the productions she creates. Janni holds an MFA in Theatre (UCT), a DMA in Puppetry (ESNAM, France) and an Honors degree in Fine Arts (UCT). She has collaborated and directed productions internationally, winning numerous awards for design and direction, including the SBYAA, 5 Fleur du Cap awards, 4 Kennedy Centre awards and several directing awards. His work has been performed in Poland and Hungary and his productions have been presented on five continents in venues such as the Hollywood Bowl.



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Fedelys Kyalo

Fedelis Kyalo is a puppetry artist, playwright, director for television, community and theater. He is the co-founder of Krystal Puppet Theatre and is the author of *Tears by the river* which toured Belgium, Austria, Poland, Spain, Germany, Indonesia, South Africa, Ecuador, Argentina, Japan and Russia. He has since written, directed and performed in short video puppetry shows, *Ask Dr. Pamoja*, *Lockdown in the Village*, *Gee-Rafee and the honey Bag*, *Hare and the Honey Pot*, *Gone fishing* and *Libendi's Backstory*. He is currently the head puppeteer of Buni media's XYZ, vice president of the UNIMA Africa Commission, advisor to UNIMA-Kenya, co-director of Puppets254, and a senior member of the Kenya Institute of Puppetry.



Phylemon Odhiambo

Phylemon Odhiambo Okoth is a puppeteer and a community education specialist skilled in Communication, Training, Puppetry, and Theatre with over 20 years of experience. He has initiated several community-based puppetry projects including Puppet Against AIDS, Eco - Puppetry School Programme, Puppet Against Corruption Project, Voters Education Programme in the informal settlements, the Deaf /Dumb Puppetry Programme, Puppet for Good Governance Project among others funded by different donors and embassies. He has consulted for national NGO's and international organizations in designing of learning materials, training in innovative cultural communication media, puppetry/folk media for social change. He has initiated puppetry programs in Nigeria, Eritrea, Southern Sudan, Somali, Uganda and Liberia supported by different donors. He has done artistic exchange programs in Denmark, Netherlands, Norway, Finland, Israel, South Africa, Uganda, and Germany.

:: Participants ::

This call is open to participants living on the African continent. Priority will be given to UNIMA members, and use the workshop to recruit new members, as long as they can pay for membership.

Participants must be professional performers or puppeteers (actors, dancers, circus performers, clowns...) or people whose aim is to become professionals in the field of puppetry and performance.

Participants must commit to being present for the duration of the workshops. They must apply to at least two workshops of the cycle.

Groups will be hosted by organisations in partnership with UNIMA International. They will be limited to 8 people who will be selected by the selection committee.

This call is open to National Centres of UNIMA of the African continent up to be partner of the project by organising the workshop and manage the group of trainees of their country.

:: How to apply ::

Artists wishing to participate should send their application **before December 21st** fulfilling the form below. Please join texts and visuals of your work in the form.

<https://framaforms.org/tomorrows-puppetry-in-africa-dramaturgies-and-digital-experiments-3-workshops-cycle-1667990698>

Questions/information: mario.puppet-africa@unima.org // www.unima.org

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