

Dell'Arte

International School of Physical Theatre
School Catalogue

1975-2016



Effort

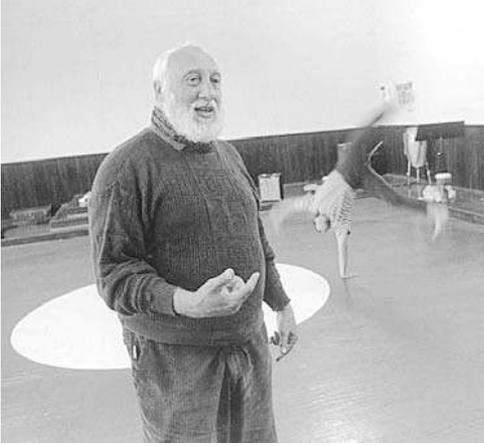
Risk

Momentum

Joy™



Meet Our Founder



Carlo Mazzone-Clementi

1920 – 2000

A native of Padua, and a contemporary of Dario Fo and Franca Rame, Carlo Mazzone-Clementi came to the United States in 1958 at the behest of Eric Bentley to conduct workshops in the art of mime, mask and commedia dell'arte. Shortly thereafter he began teaching at Carnegie-Mellon University (then Carnegie Institute of Technology), followed by engagements at universities and festivals across the country. Carlo's own training came from such twentieth century luminaries as Jean-Louis Barrault, Vittorio Gassman and Etienne Decroux. He assisted Marcel Marceau early in his career and Jacques Lecoq when Lecoq was teaching and directing in Italy. An internationally sought-after performer, director and teacher, Carlo founded the Dell'Arte School of Mime and Comedy (now Dell'Arte International School of Physical Theatre) with Jane Hill in 1974. He served as the School's Master Teacher for ten years before co-founding The Commedia School in Copenhagen with Ole Brekke. Carlo returned to California in 1994 and continued to present lectures and workshops at Dell'Arte International until his death in the fall of 2000. He is honored on his birthday every December 12, officially named 'Carlo Mazzone-Clementi Day' by the City of Blue Lake. Carlo is remembered for his inspiration, his virtuosity as a performer, his love of words and language, and his propensity for mischief.

The Actor-Creator

The foundation of Dell'Arte training—and our theatre practice—is centered in the work of the creative actor, whose imaginative command of space, gesture, dynamics, and an articulate body/voice gives expression to passions, ideas, feelings and relationships. This lineage was founded on observation and imitation of nature, the physical investigation of the body and its capacity, and an imaginative inquiry into the aesthetics of culture and theatre.

While our program expands the actor's physical range and develops the physical imagination, students are also encouraged to articulate their own vision of the theatre and their relation to contemporary theatre practice, the audience, and the community.

Dell'Arte training involves consistent creation of original work by students, through a method of instruction that demands investigation and self-discovery on the part of the student. The basis of the work is in daily training emphasizing the development of awareness through movement.

"Training must be a teaching that leads to discovery, not discussion." **Jane Hill, co-founder**

The Students

Students are selected by audition. Talent, aptitude, and point of view are primary considerations, as well as potential for development in an ensemble. Due to the strenuous physical activity involved, students are expected to be in good physical health. The demands of the training schedule do not leave room for students to accept jobs outside of the program. The school does not accept part-time students. (Summer workshops and Study Abroad opportunities are offered for students interested in short programs.)

DellArte's reputation and unique curriculum attract an international student body. Students have come from Denmark, Finland, Japan, France, Norway, Austria, Brazil, Germany, Spain, Sweden, Portugal, Switzerland, Korea, India, Iran, Australia, Greece, Canada, Mexico, Chile, the UK, Venezuela, Moldova, Zimbabwe, the Czech Republic, New Zealand and from across the US. Students from foreign countries are encouraged to apply. All students must have a working knowledge of English.

We seek students who are passionately interested in remaking the theatre for our time.

The Professional Training Program

The Professional Training Program (PTP) is open to all performers, with or without a college degree, who are committed to acquiring the approach, education and skills needed to move forward as actor-creators. The PTP runs concurrently with the first year of our MFA in Ensemble-Based Physical Theatre; therefore, qualified students who have finished the PTP may apply for matriculation into the second year of the MFA program, which includes a summer make-up course. Come join the dialogue and make a mark.



The Professional Training Program (PTP) trains the actor-creator in FM Alexander Technique, physical training, vocal/movement improvisation, the study of mask, clown, melodrama, and commedia dell'arte, with ongoing research into the process of making theatre. Investigation of theatre dynamics, the actor and the space, character and relationship takes place through assignments presented weekly in Performance Lab. Certificate granted upon completion.

"Characterization must begin at home, in the body. Some of us are not at home in our bodies. We must discover what that means. Therefore the main emphasis of my work is physical self-discovery."

- Carlo Mazzone-Clementi, founder

The PTP class accepts up to 40 people annually.



PTP Curriculum

PTP 104/204/304	Performance Lab	80 hours
PTP 105	Mime/Poetic Dynamics	60 hours
PTP 106	Principles of Physical Acting	40 hours
PTP 107/207/307	Voice Production	60 hours
PTP 108/208/308	Warm up Principles/Techniques	60 hours
PTP 109/209/309	Yoga or Tai Chi	60 hours
PTP 110/210 /310	Dance/Acrobatics	60 hours
PTP 115	Improvisation	20 hours
PTP 118/218/318	Alexander Technique	40 hours
PTP 127/227	History of Non-Literary Theatre	20 hours
PTP 201	Mask Construction	20 hours
PTP 202	Mask Performance	20 hours
PTP 212	Commedia	60 hours
PTP 214	Melodrama	80 hours
PTP 313	Clown	80 hours
PTP 317	Rural Residency	80 hours
	Supplemental Classes	60 hours

TOTAL COURSE HOURS: 900

Supplemental Classes:

Contemporary Applications
Stage Acrobatics/Combat
Circus/Vaudeville Skills

Critical Analysis
Feldenkrais
Special Topics

All required classes are offered each year at approximately the number of the hours listed above. There will be variations due to scheduling. Each supplemental class may or may not be offered each year. Supplemental classes are offered for the hours listed in the curriculum and may be offered in substitution for some of

the hours of other required classes to a maximum of 100 hours. No single supplemental class is offered for more than 60 hours.

The courses at Dell'Arte International are holistic in nature and are based on principles that, in practice, may be covered over multiple classes in the weekly schedule.

Course Descriptions

PTP 104/204/304 Performance Lab

80 hours

Weekly the students are given assignments of independent projects inspired by or based on classroom work and other sources. These are then shown as laboratory works, not finished products, to an audience of faculty, staff and appropriate invited guests. Critique by assigning faculty, discussion and student assessment of problems and achievements follows the presentations.

PTP 105 Mime/Poetic Dynamics

60 hours

Exploring fundamentals of articulation. Articulation of the body and articulation of ideas, points of view and inherently theatrical principles. Articulation of the body is not just a gymnastic exercise but also a study of emotional and sociological expression through the body. Emphasis: Visualization, Flexibility, Rhythm. Articulation of ideas, points of view and inherently theatrical principles addresses the individual and collective imagination.

PTP 106 Principles of Physical Acting

40 hours

The basic approach to the work of the actor, including in-class scene work from existing texts plus critique. The connection between movement and voice is explored, as well as the power of the committed gesture.

PTP 107/207/307 Voice Production

60 hours

Principles of relaxation, breathing, resonance, tonal quality, projection, "freeing" the voice, and rhythm concepts.

PTP 108/208/308 Warm-up Principles/Techniques

60 hours

Exercises for relaxation, limbering, energizing, concentration, balance and strengthening. One hour begins each class day.

PTP 109/209/309 Yoga or Tai Chi

60 hours

Twice weekly classes throughout the year; a vital practice for performers in the development of awareness, flexibility, discipline and neutrality.

PTP 110/210/310 Dance/Acrobatics**60 hours**

Elements of dance forms appropriate to support the styles of Melodrama, Clowning and Commedia dell'arte. Basic vocabulary of Acrobatics/sport gymnastics leading to more complex usage in scenic contexts.

PTP 115 Improvisation**20 hours**

Techniques for developing the actor's sense of play, with partners, with space, with objects. The development of availability and spontaneous response to the unfolding of the unexpected; the exploration of human comic and dramatic situations through games and ensemble play.

PTP 118/218/318 FM Alexander Technique**40 hours**

A 100 year-old method for improving a sense of ease and flexibility. An exploration of habit, the technique provides a means to change excessive tension and unconscious mannerisms into an integrated, constructive use of the whole self.

PTP 127/227 History of Non-literary Theatre**20 hours**

A lecture course on the history of masked performers, street performers, mimes, minstrels, vaudeville, music hall, silent film stars, circus actors, performance, etc. Emphasis on world populist theatre traditions and the styles of Melodrama, Clowning and Commedia dell'arte. Includes overview of the development of the professional performer, relation to performing spaces, and the social context of theatrical developments. The role of the actor/ creator from the shaman to Shakespeare, Moliere, Fo. Includes video examples.

PTP 201 Mask Construction**20 hours**

Basic mask making techniques; practical experimentation with media and scale.

PTP 202 Mask Performance**20 hours**

A corporeal study of masked character development, including size/scope of motion, focus, tempo/rhythm, space use and ensemble work.

PTP 212 Commedia**60 hours**

A study of the human comedy. Though it includes an introduction to the classic masks of historical Commedia, this study focuses on contemporary "human comedy" in approaching comic archetypes, their relationship, status play, *lazzi* and scenarios. Includes mask technique, stylized movement, rhythm and improvisation.

PTP 214 Melodrama**80 hours**

Working with the dynamic movement, gesture, sound, and non-naturalistic style of play that comprises the "popular" physical theatre form of melodrama. The form is explored from both traditional and contemporary perspectives. The work includes explorations of the thematic situations and emotional palette inherent in the genre and the historical context of the form. The question of "truth and size" is addressed in the work as well emotional expressive explorations.

PTP 313 Clown**80 hours**

Exploration of the nature of the clown and the world of the clown with emphasis on honesty, originality, and risk-taking to create characters and situations; development of the individual clown through the attitudes/opinions of the clown; spontaneity, willingness and vulnerability are required.

PTP 317 Rural Residency**80 hours**

A rural residency in northern California, interfacing with a specific community to create an original theatrical event; may include outlying areas which see no other live theatre. During the course of the 8 – 10 day residency, students will meet with community members and organizations, teach workshops, camp at a local campsite, and create a final performance event inspired by the community.



The MFA

The MFA in Ensemble-Based Physical Theatre: A three-year program designed to train the next generation of ensemble theatre artists. Year One runs concurrently with the PTP; Year Two continues acting, movement and voice studies plus devising projects in character, tragedy, storytelling, and adaptations. Year Three includes an internship/tour with the Dell'Arte Company, a month study in Bali, a community-based project, and a Thesis Project. Classes in the Business of Ensemble involve grant writing, budgeting and presentations. Research and writing assignments cultivate each student's ability to articulate a point of view.

The MFA program accepts up to 15 people annually.



MFA Curriculum

Dell'Arte International operates on a quarter credit system. Each credit is equivalent to roughly 3 hours of coursework per week for a period of 10 weeks, or 30 hours total.

Year One

MFA 403/503/603	Contemporary Applications	3 credits
MFA 404/504/604	Performance Lab	3 credits
MFA 405/505/605	Mime/Poetic Dynamics	3 credits
MFA 406	Principals of Physical Acting	2 credits
MFA 407/507/607	Voice Production	3 credits
MFA 408/508/608	Warm Up Principles/Techniques	3 credits
MFA 409/509/609	Yoga or Tai Chi	3 credit
MFA 410/510/610	Dance/Acrobatics	3 credits
MFA 415	Improvisation	1 credit
MFA 418/518/618	Alexander Technique	3 credits
MFA 427/527	History of Performer in Non-literary Theatre	2 credits
MFA 501	Mask Construction	1 credit
MFA 502	Mask Performance	1 credit
MFA 512	Commedia	3 credits
MFA 514	Melodrama	4 credits
MFA 613	Clown	4 credits
MFA 617	Rural Residency	4 credits

Year Two

MFA 701	Academic Course	1 credit
MFA 702/802/902	Theatre Dynamics/Scene Practicum	3 credits
MFA 703/803/903	Composition	6 credits
MFA 704/804	Structural Analysis	2 credits
MFA 705	Evaluation	1 credit
MFA 706	Ensemble Creation & History	1 credit
MFA 707/807/907	Voice & Text	6 credits
MFA 708/808/908	Rehearsal & Performance	9 credits
MFA 710/810/910	Theatre Dynamics/Seminar	3 credits
MFA 711/811/911	Advanced Movement	6 credits
MFA 715/815/915	Acting	6 credits
MFA 732	Ensemble & Community	2 credits

Year Three

MFA 1001	Dell'Arte Internship	14 credits
MFA 1006	Ensemble Creation & History	1 credit
MFA 1101/1201	Thesis	13 credits
MFA 1105	Evaluation	1 credit
MFA 1109	The Actor Entrepreneur	2 credits
MFA 1110/1210	Theatre Dynamics/Seminar	2 credits
MFA 1226	Portfolio	1 credit
MFA 1301	International Internship	12 credits

Total Credits: 138 credits

The courses at Dell'Arte International are holistic in nature and are based on principles that, in practice, may be covered over multiple classes in the weekly schedule.

Course Descriptions

MFA 403/503/603 Contemporary Applications

3 Credits

A study of the collaborative process, the dynamics and models of ensemble-run organizations, business tools and practices, administration as an art and "Theatre of Place" as practiced by Dell'Arte and other companies (including community development, partnerships with other agencies and defining the role of the artist in the community).

MFA 404/504/604 Performance Lab

3 Credits

Students are given weekly assignments to create short theatrical examinations inspired by or based on classroom work and other sources. These are then shown as laboratory works to an audience of faculty, staff and appropriate invited guests. Showings are followed by faculty critique and a discussion of the problems and achievements encountered through the exploration.

MFA 405/505/605 Mime/Poetic Dynamics

3 Credits

An exploration of the fundamentals of articulation. A study of emotional and sociological expression through the body. Emphasis on how movement and gesture sequence through the body. Articulation of ideas, point of view and inherently theatrical principles that address the individual and collective imagination.

MFA 406 Principles of Physical Acting

2 Credits

The basic approach to the work of the actor, including in-class scene work from existing texts plus critique. The connection between movement and voice is explored, as well as the power of the committed gesture. Explorations include close examination of the natural world.

MFA 407/507/607 Voice Production

3 Credits

Principles of relaxation, breathing, resonance, tonal quality, projection, and diction as well as ensemble singing and rhythm studies.

MFA 408/508/608 Warm Up Principles/Techniques

3 Credits

Exercises for relaxation, limbering, energizing, concentration, balance and strengthening; leading to acrobatics training. Daily.

MFA 409/509/609 Yoga or Tai Chi**3 Credits**

Twice weekly classes throughout the year; a vital practice for performers in the development of awareness, flexibility, discipline and neutrality.

MFA 410/510/610 Dance/Acrobatics**3 Credits**

Elements of dance forms appropriate to support the styles of Melodrama, Clowning and Commedia dell'arte. Basic vocabulary of acrobatics focusing on strength, endurance, flexibility, balance and dynamic coordination.

MFA 415 Improvisation**1 Credit**

Techniques for developing the actor's sense of play, with partners, with space, with objects. The development of availability and spontaneous response to the unfolding of the unexpected; the exploration of human comic and dramatic situations through games and ensemble play.

MFA 418/518/618 Alexander Technique**3 Credits**

A 100-year old method for improving the actor's sense of ease and flexibility. An exploration of habit, the Technique provides a means to change excessive tension and unconscious mannerisms into an integrated, constructive use of the whole self.

MFA 427/527 History of Performer in Non-Literary Theatre **2 Credits**

A lecture course on the history of theatre-making by actor-creators, including Shakespeare, Moliere and Fo, as well as shamans, masked performers, street performers, mimes, minstrels, vaudeville, music hall, silent film stars, circus actors, performance, etc. Emphasis on world populist theatre traditions and the styles of Melodrama, Clowning and Commedia dell'arte. Includes overview of the development of the professional performer, relation to performing spaces and the social context of theatrical developments.

MFA 501 Mask Construction**1 Credit**

Basic mask making techniques; practical experimentation with media and scale.

MFA 502 Mask Performance**1 Credit**

A corporeal study of mask as used in training and performance; character development, including size/scope of motion, focus, tempo/rhythm, space use and ensemble work.

MFA 512 Melodrama**4 Credits**

Working with dynamic movement, gesture, sound, and non-naturalistic style of play, the form is explored from both traditional and contemporary perspectives. Explorations include the thematic situations inherent in the genre and the historical context of the form. The question of "truth and size" is addressed in the work, as well as emotional expressive explorations.

MFA 514 Commedia**3 Credits**

A study of the human comedy. Though it includes an introduction to the classic masks of historical Commedia, this study focuses on contemporary "human comedy" in approaching comic archetypes, their relationship, status play, *lazzi* and scenarios. Includes mask technique, stylized movement, rhythm and improvisation.

MFA 613 Clown**4 Credits**

Exploration of the nature of the clown and the world of the clown with emphasis on honesty, originality and risk-taking to create characters and situations; development of the individual clown through the attitude/opinions of the clown, requiring spontaneity, willingness and vulnerability.

MFA 617 Rural Residency**4 Credits**

A rural residency in northern California, interfacing with a specific community to create an original theatrical event; may include outlying areas which see no other live theatre. During the course of the 8 – 10 day residency, students will meet with community members and organizations, teach workshops, camp at a local campsite, and create a final performance event inspired by the community.

MFA 701 Academic Course**1 Credit**

A three-week session in which to integrate new MFA/AEP ensemble members.

MFA 702/802/902 Theatre Dynamics/Scene Practicum **3 Credits**

The study of dynamics as applied to the work of the stage. Explorations in space, time, rhythms, the study of nature, music, and visual forms; the dynamics of the theatrical experience.

MFA 703/803/903 Composition**6 Credits**

The creation of pieces; how to give structure to a work. Through a graduated series of thematic assignments the student learns to develop work for the stage. Explorations in linear, non-linear, narrative, figurative, non-figurative, visual, and aural compositions. Written assignments and journal keeping.

MFA 704/804 Structural Analysis**2 Credits**

Study of dramatic structures: Aristotelian, ritual, epic, etc. Structure in relation to character, theme, philosophy, social context. Examination of examples from dramatic literature, film, another media.

MFA 705 Evaluation**1 Credit**

How to comment on each other's work, and give critique. The study of how to understand what you see, how to help others improve their working form and content.

MFA 706 Ensemble Creation & History**1 Credit**

-History: The history of ensembles IS the history of theatre.
-Models of Ensemble Art: literary, non-literary, physical, political, etc.
-Models of Ensemble Process: collaboration, led collaborations, shared directorships, rotating directorships; research requirement through personal interviews. The primary model is the resident Dell'Arte Company, but course work includes investigation into other models of working.

MFA 707/807/907 Voice & Text**6 Credits**

Continued study of the human voice including breath, resonance, tonality, pitch, range and diction. Text work includes the use of non-theatrical text within a theatrical construct.

MFA 708/808/908 Rehearsal & Performance**9 Credits**

Students will participate in at least three productions under faculty guidance, using a variety of structures for play-making,

models for development of new work, including adaptation of existing stories or plays. Form, content, and assignment of roles and production/ artistic duties to be determined by the needs of the particular ensemble of students in a given year. Each student will also begin the process of producing a Thesis Project (see Year Three).

MFA 710/810/90 Theatre Dynamics/Seminar

3 Credits

Discussion, required reading, analysis of dynamics as applied to the work of the stage. Interdisciplinary explorations of film, music, visual art. Creation of written and graphic scores.

MFA 711/811/931 Advanced Movement

6 Credits

Advanced study of use of the performative body, the essential core of the curriculum. The goal is an actor whose presence demonstrates an ability to command the time and space of the stage. The study of movement as observed in the human being, in nature, and in objects created by humans. The study of ensemble movement. The generation of theatre pieces through a movement base, including the use of technique and improvisation.

MFA 715/815/915 Acting

6 Credits

In the second year the acting course work focuses on identifying personal technique and craft by refining the actor's ability to use their imagination, instincts and impulses, empathic response, observational skills, and their ability to embody those principles in a believable and compelling character.

MFA 732 Ensemble & Community

2 Credits

--Community development: Course involves the production of a theatre project to be performed off-campus in collaboration with a community group chosen by students. Using devising techniques, the groups will develop proposals for projects, conduct workshops, and oversee production, targeting specific audiences. Past projects have included seniors, addiction-recovering teens, and health awareness groups.

--The Business of Ensemble: Fundraising, grant writing, publicity deadlines, communication skills, group process.

--Communication Skills: the ability to write coherently, to conduct interviews for the purpose of research, to develop partnerships within the community.

MFA 1001 Dell'Arte Internship/ Holiday Show **14 Credits**

Under the guidance of a director, the MFA students will create and perform in the Dell'Arte Holiday show. This touring show has been a local tradition for over twenty years, bringing free theatre to rural communities in Humboldt and Del Norte Counties. It is given full Dell'Arte Company technical and artistic support.

MFA 1006 Ensemble Creation & History **1 Credits**

-History: The history of ensembles IS the history of theatre.
-Models of Ensemble Art: literary, non-literary, physical, political, etc.
-Models of Ensemble Process: collaboration, led collaborations, shared directorships, rotating directorships; research requirement through personal interviews. The primary model is the resident Dell'Arte Company, but course work includes investigation into other models of working.

MFA 1101/1201 Thesis Project **13 Credits**

The Thesis Project is a culminating artistic project utilizing the methods learned by students over the course of their training in generating original material. It is presented to the public in the Carlo Theatre and given technical support in light, sound, and stage management. Students will be required to present and defend written proposals prior to the beginning of the rehearsal process.

MFA 1105 Evaluation **1 Credit**

How to comment on each other's work and give critique. The study of how to understand what you see, how to help others improve their work; the form and the content.

MFA 1109 The Actor-Entrepreneur **2 Credits**

Continued examination of strategies for starting a company; from business plan to press relations to building a board, as well as investigation of both non-profit and commercial models.

MFA 1110/1210 Theatre Dynamics/Seminar **2 Credit**

Discussion, required reading, analysis of dynamics as applied to the work of the stage. Interdisciplinary explorations of film, music, visual art. Creation of written and graphic scores.

MFA 1226 Portfolio **1 Credit**

Throughout their studies, each MFA student is expected to keep a Portfolio, maintaining a record of their studies, projects, and assessments of their own progress. Portfolios are reviewed periodically by faculty.

MFA 1301 International Theatre Internship**12 Credits**

The international internship currently takes place in Bali, Indonesia as a four-week immersion in the arts and crafts of this vibrant culture. In addition to daily warm ups and classes in Balinese dance, students choose a core area of study – either shadow puppetry or mask carving. With lectures and seminars.



Kate Braidwood MFA Thesis Project, 2007

The AEP

The Advanced Ensemble Program (AEP) is a two-year, non-degree program of advanced study for talented students who do not yet possess an undergraduate degree but have completed our Professional Training Program and are otherwise qualified for training at the level of our 2nd and 3rd year MFA students in terms of aptitude, rigor, maturity and perspective. The AEP is distinguishable from the MFA only in its enrollment agreement, assignment of course numbers, and awarding of a certificate on completion. Students enrolling in the AEP are required to take all classes and meet all requirements of the 2nd and 3rd year MFA training, including research papers, readings, internships and thesis projects.

The AEP accepts up to 4 people annually.



AEP Curriculum

Dell'Arte International operates on a quarter credit system. Each credit is equivalent to roughly 3 hours of coursework per week for a period of 10 weeks, or 30 hours total.

Year One

AEP 721	Academic Course	1 credit
AEP 722/822/922	Theatre Dynamics/Scene Practicum	3 credits
AEP 723/823/923	Composition	6 credits
AEP 724/824	Structural Analysis	2 credits
AEP 725	Evaluation	1 credit
AEP 726	Ensemble Creation & History	1 credits
AEP 727/827/927	Voice & Text	6 credits
AEP 728/828/928	Rehearsal & Performance	9 credits
AEP 730/830/930	Theatre Dynamics/Seminar	3 credits
AEP 731/831/931	Advanced Movement	6 credits
AEP 735/835/935	Acting	6 credit
AEP 742	Ensemble & Community	2 credits

Year Two

AEP 1021	Dell'Arte Internship	14 credits
AEP 1026	Ensemble Creation & History	1 credit
AEP 1121/1221	Thesis	13 credits
AEP 1125	Evaluation	1 credit
AEP 1129	The Actor Entrepreneur	2 credits
AEP 1130/1230	Theatre Dynamics/Seminar	2 credits
AEP 1236	Portfolio	1 credit
AEP 1321	International Internship	12 credits

Total Credits for Program: 92 credits

The courses at Dell'Arte International are holistic in nature and are based on principles that, in practice, may be covered over multiple classes in the weekly schedule.

Course Descriptions

AEP 721 Academic Course

1 Credit

A three-week session in which to integrate new MFA/AEP ensemble members.

AEP 722/822/922 Theatre Dynamics/Scene Practicum **3 Credits**

The study of dynamics as applied to the work of the stage. Explorations in space, time, rhythms, the study of nature, music, and visual forms; the dynamics of the theatrical experience.

AEP 733/833/933 Composition

6 Credits

The creation of pieces, how to give structure to a work. Through a graduated series of thematic assignments the student learns to develop work for the stage. Explorations in linear, non-linear, narrative, figurative, non-figurative, visual, and aural compositions. Written assignments and journal keeping.

AEP 724/824 Structural Analysis

2 Credits

Study of dramatic structures: Aristotelian, ritual, epic, etc. Structure in relation to character, theme, philosophy, social context. Examination of examples from dramatic literature, film, another media.

AEP 725 Evaluation

1 Credit

How to comment on each other's work and give critique. The study of how to understand what you see, how to help others improve their working form and content.

AEP 726 Ensemble Creation & History

1 Credit

-History: The history of ensembles IS the history of theatre.
-Models of Ensemble Art: literary, non-literary, physical, political, etc.
-Models of Ensemble Process: collaboration, led collaborations, shared directorships, rotating directorships; research requirement through personal interviews. The primary model is the resident Dell'Arte Company, but course work includes investigation into other models of working.

AEP 727/827/927 Voice & Text

6 Credits

Continued study of the human voice including breath, resonance, tonality, pitch, range and diction. Text work includes the use of non-theatrical text within a theatrical construct.

AEP 728/828/928 Rehearsal & Performance **9 Credits**

Students will participate in at least three productions under faculty guidance, using a variety of structures for play-making, models for development of new work, including adaptation of existing stories or plays. Form, content, and assignment of roles and production/ artistic duties to be determined by the needs of the particular ensemble of students in a given year. Each student will also begin the process of producing a Thesis Project.

AEP 730/830/930 Theatre Dynamics/Seminar **3 Credits**

Discussion, required reading, analysis of dynamics as applied to the work of the stage. Interdisciplinary explorations of film, music, visual art. Creation of written and graphic scores.

AEP 731/831/931 Advanced Movement **6 Credits**

Advanced study of use of the performative body, the essential core of the curriculum. The goal is an actor whose presence demonstrates an ability to command the time and space of the stage. The study of movement as observed in the human being, in nature, and in objects created by humans. The study of ensemble movement. The generation of theatre pieces through a movement base, including the use of technique and improvisation.

AEP 735/835/935 Acting **6 Credits**

In the second year the acting course work focuses on identifying personal technique and craft by refining the actor's ability to use their imagination, instincts and impulses, empathic response, observational skills, and their ability to embody those principles in a believable and compelling character.

AEP 742 Ensemble & Community **2 Credits**

--Community development: Course involves the production of a theatre project to be performed off-campus in collaboration with a community group chosen by students. Using devising techniques, the groups will develop proposals for projects, conduct workshops, and oversee production, targeting specific audiences. Past projects have included seniors, addiction-recovering teens, and health awareness groups.

--The Business of Ensemble: Fundraising, grant writing, publicity deadlines, communication skills, group process.

--Communication Skills: the ability to write coherently, to conduct interviews for the purpose of research, to develop partnerships within the community.

AEP 1021 Dell'Arte Internship/ Holiday Show **14 Credits**

Under the guidance of a director, the AEP students will create and perform in the Dell'Arte Holiday show. This touring show has been a local tradition for over twenty years, bringing free theatre to rural communities in Humboldt and Del Norte Counties. It is given full Dell'Arte Company technical and artistic support.

AEP 1026 Ensemble Creation & History **1 Credit**

-History: The history of ensembles IS the history of theatre.
-Models of Ensemble Art: literary, non-literary, physical, political, etc.
-Models of Ensemble Process: collaboration, led collaborations, shared directorships, rotating directorships; research requirement through personal interviews. The primary model is the resident Dell'Arte Company, but course work includes investigation into other models of working.

AEP 1121/1221 Thesis Project **13 Credits**

The Thesis Project is a culminating artistic project utilizing the methods learned by students over the course of their training in generating original material. It is presented to the public in the Carlo Theatre and given technical support in light, sound, and stage management. Students will be required to present and defend written proposals prior to the beginning of the rehearsal process.

AEP 1125 Evaluation **1 Credit**

How to comment on each other's work, and give critique. The study of how to understand what you see, how to help others improve their work; the form and the content.

AEP 1129 The Actor-Entrepreneur **2 Credits**

Continued examination of strategies for starting a company; from business plan to press relations to building a board, as well as investigation of both non-profit and commercial models.

AEP 1130/1230 Theatre Dynamics/Seminar **1 Credit**

Discussion, required reading, analysis of dynamics as applied to the work of the stage. Interdisciplinary explorations of film, music, visual art. Creation of written and graphic scores.

AEP 1236 Portfolio **1 Credit**

Throughout their studies, each AEP student is expected to keep a Portfolio, maintaining a record of their studies, projects, and assessments of their own progress. Portfolios are reviewed

periodically by faculty.

AEP 1321 International Theatre Internship

12 Credits

The international internship currently takes place in Bali, Indonesia as a four-week immersion in the arts and crafts of this vibrant culture. In addition to daily warm-ups and classes in Balinese dance, students choose a core area of study: either shadow puppetry or mask carving. With lectures and seminars.

Facilities and Studios

Our studios are large, light-filled spaces where creative activity takes place day and night. The 100 year-old historic main building at 131 H Street houses the Year 2 & 3 MFA program/AEP, the Dell'Arte Company, and DAI's administrative offices; this building has two movement studios, two student salons, the 120-seat Carlo Mazzone-Clementi Theatre, the 350-seat Rooney Amphitheatre, plus the school library, a computer lab, and conference rooms.

The School does not have dormitories. Dell'Arte assists students in finding local housing and maintains one building, the former Blue Lake Hotel, where students can rent rooms. The responsibility for accommodations lies with the student.

Dell'Arte International School of Physical Theatre shares the facilities with the Dell'Arte Company, the Mad River Festival, and the administrative offices of Dell'Arte.





River Campus is located two blocks away at 113 Taylor Way near the banks of the Mad River. River Campus is the main campus for our first year MFA and Professional Training Program students. River Campus consists of two movement studios; costume, prop and mask shops; and a computer lab and student lounge.

A Dell'Arte Season

Performance opportunities are frequent. The PTP and Year One of the MFA feature the creation of devised work and in-house presentations each week through the Performance Lab, as well as public presentations at the conclusion of each style block and with the rural residency at the end of the year.

The MFA Year Two contains an ongoing series of public performance projects; at least three of these are full-length evenings with paid audiences. Third Year MFA's perform on tour as part of the Dell'Arte Company and may perform in the Community Based Arts Projects as well as the Thesis Projects.



NOVEMBER/DECEMBER - DELL'ARTE COMPANY HOLIDAY SHOW & TOUR

A family-friendly original work or adaptation, opens Thanksgiving weekend in the Carlo Theatre

DECEMBER - CHARACTER PROJECTS

Short plays created by Second Year students for one or two characters.

FEBRUARY – COMMEDIA DELL'ARTE

Created by First Year students. This parade of human comedy revels in the excesses of appetites and passions.

FEBRUARY - ADAPTATIONS

Created by Second Year students. Translating the written word into dynamic worlds for the stage.

FEBRUARY- THE DELL'ARTE CABARET

Faculty/Staff and Students in the Carlo Theatre.

MARCH - STORYTELLING

Created by Third Year students. Using one performer, two assistants, and lots of imagination, a world is created and its inhabitants animated using puppetry, masks, music and more.

MARCH - MELODRAMA

Created and performed by First Year students. Student-devised short plays that explore moral dilemmas and human struggle in an extravagantly emotional, profoundly physical and truly theatrical form.

APRIL - TRAGEDY

Created and performed by Second Year students. Tragedy pits the rational and ordered world against that of terror and chaos. It deals with the quest for meaning within the mysteries of Fate.

APRIL - CLOWN

Created by First Year students. Using vaudeville, "red nose" clown, and the eccentric absurdity of the character clown in ensemble play.



MAY - THESIS FESTIVAL Created, performed, and directed by Third Year students. Original one-act plays by the theatre-makers of tomorrow.

MAY - THE FINALS

Created by First Year students, short devised works of physical theatre graded by the audience.

JUNE - COMMUNITY BASED ARTS (CBA) PROJECTS

Second Year students work with community groups over a period of five weeks to create site-specific works.

JUNE - RURAL RESIDENCIES

First Year students in residence in remote communities for 10 days, working with local residents to make a show for them.

JUNE - MAD RIVER FESTIVAL

Since 1991, the Dell'Arte Mad River Festival has brought together performers and audience members from "around the world and down the block" for performances of theatre, music, comedy, storytelling, clown, puppetry, street animations and more.

About the Area

DAI believes the greatest acting lessons come from nature itself. The rolling drama of the Pacific Ocean, the soaring energy of the world's tallest trees, the alertness of deer and elk, the courage of the steelhead and salmon—these are teachers and inspirations. Without the distractions of urban life and living, within this intimate community, learning is accelerated, focus is keen. Not to mention that you are breathing some of the cleanest air on the planet.





Local tribes – Yurok, Karuk, Hupa, Wiyot – have a rich 20,000-year history here. Extraordinary beauty and abundant nature are never far. Walks along the river, forest hikes, beach campfires on some of the world's most stunning coastline enrich the interplay of student life and student training.



PTP Tuition & Fees, 2016-2017

Tuition and fees total \$12,950 for the PTP, plus a \$400 refundable deposit. A \$100 non-refundable registration fee and the \$400 deposit are due within four weeks from receipt of acceptance letter. Tuition is due by September 1st unless a student is a recipient of Federal Financial Aid, in which case funds are due when aid is disbursed. If costs will exceed the amount of Federal Financial Aid for which a student is eligible, the excess amount is due by September 1st.

The \$400 refundable deposit serves several purposes:

- The deposit is available to the School during the year to cover any equipment, videos or books that are lost or damaged by the student.
- Since many students exist on shoestring budgets, in emergency situations this deposit may be made available to a student to cover unforeseen expenses.
- It demonstrates a student's commitment to attend Dell'Arte and reserves the student a place in the class.

This deposit does not go toward tuition. It is on deposit held in a student's name until he or she leaves Dell'Arte, at which time any unpaid balance will be repaid to him or her.

Schedule of Payments:

Installment #1

Registration Fee	\$100
Refundable Loss & Breakage deposit	<u>\$400</u>
Total due within 4 weeks receipt of acceptance letter	<u>\$500</u>

Installment #2

Student Activity Fee	\$250
Tuition	<u>\$12,600</u>
Total due September 1	<u>\$12,850</u>

(Or when student loans are disbursed)

Total PTP Tuition, Fees and deposit **\$13,350**

MFA / AEP Tuition & Fees, 2016-2017

Tuition and fees total \$50,550 for the MFA program, plus a \$400 refundable deposit. Tuition and fees are payable in advance, or in annual installments. If tuition will be paid by student loans, tuition is due at the time loans are disbursed, which occurs twice each year at the beginning and mid point of the program. If costs will exceed the amount of Federal Financial Aid for which a student is eligible, the excess amount each year is due by September 15.

The refundable deposit is held to cover breakage, loss or student emergencies.

YEAR ONE

Installment #1

Registration Fee	\$100
Refundable Loss & Breakage deposit	<u>\$400</u>
Total due 4 weeks within receipt of acceptance letter	\$500

Installment #2

Student Activity Fee	\$250
Tuition	<u>\$16,500</u>
Total due September 1 of Year One	\$16,750

(Or when student loans are disbursed)

Total due, Year One: \$17,250

YEAR TWO / AEP YEAR ONE*

Registration Fee	\$100
Student Activity Fee	\$250
Tuition	<u>\$16,500</u>
Total due 15 September of Year Two	\$16,850

(Or when student loans are disbursed)

Total due, Year Two: \$16,850

***Students matriculating into the MFA/AEP year from the PTP will be required to pay \$3,900 for the academic course at the beginning of year two.**

YEAR THREE / AEP YEAR TWO

Registration Fee	\$100
Student Activity Fee	\$250
Tuition	<u>\$16,500</u>
Total due September 1 of Year Three (Or when student loans are disbursed)	\$16,850

Total due, Year Three: \$16,850

Financial Aid

For United States Citizens

For the PTP, the Dell'Arte School is authorized to participate in the following Federal Financial Aid Programs: Pell Grants, Stafford Student Loans and Plus Loans. For the MFA program, the Dell'Arte School is authorized to participate in Federal Stafford Student Loans and Graduate PLUS Loans. Federal aid is applied for with the Free Application for Federal Student Aid (FAFSA), available on the web at www.fafsa.ed.gov or downloaded as a PDF at www.FederalStudentAid.ed.gov. US citizens interested in Federal Student Aid are advised to start the Financial Aid process promptly in order to know what level of aid will be available to them.

For Foreign Students

Many countries have government funding for their citizens to study abroad. Visit our website, www.dellarte.com, for a few samples of programs students have used to fund their education at Dell'Arte International.

Foreign students from over 150 countries may qualify for funding from the US government through the Fulbright Scholarship for Foreign Students program. For more information, visit foreign.fulbrightonline.org

For more information about Financial Aid, Scholarships and Grants please see the Financial Aid section of our website (www.dellarte.com) or our Student Handbook, available online.

Refunds

Students have the right to stop school at any time and receive a refund for the part of the course not taken. Any refunds due will be made by the school within thirty days of the effective date of cancellation.

If notice of cancellation is dated on or prior to the first day of instruction, 100% of the amount paid, less a registration fee of \$100, will be refunded.

After the first day of instruction, and until 75% of the course has been completed, tuition refunds are pro rated based upon this formula:

Total Tuition divided by total hours = hourly charge
Total owed = Total hours attended times hourly charge
Refund = Any amount paid in excess of Total Owed

Once 75% of the course has been completed, no tuition is refunded. The refundable \$400 deposit is refunded at graduation or withdrawal less any charges for breakage, loss, etc. This refund policy is published in all student enrollment contracts.

Right to Cancel

A student may cancel their contract for school, without any penalty or obligation, within 5 business days from the first day of class, by presenting in person a written notice of withdrawal addressed to the Registrar, by emailing, or by mailing notice of such by Certified Mail. The effective date of cancellation is the date presented or postmarked.

If you cancel, any payment you may have made and any negotiable instrument signed by you shall be returned to you within ten (10) days following the schools receipt of your cancellation notice.

If the school has given you any equipment, you must return the equipment within ten (10) days of the date you signed the cancellation notice. If you do not return the equipment within this ten (10) day period, the school may withhold an amount equal to the price of the equipment. The school is required to refund any amount over that as provided above.

To cancel the contract with the school, mail or deliver a signed and dated copy of the cancellation notice to:

Dell'Arte International School of Physical Theatre
131 H Street P.O. Box 816
Blue Lake, CA 95525

If the school closes before the scheduled graduation date, students may be entitled to a refund. Students are advised to contact the Bureau for Private Postsecondary & Vocational Education.

Notice to Students

If a student has any complaints, questions, or problems, which cannot be resolved with the school, an individual may contact the Bureau for Private Postsecondary Education for review of a complaint. The bureau may be contacted at:

Bureau for Private Postsecondary Education
2535 Capitol Oaks Drive Suite 400 Sacramento, CA 95833
P.O. Box 980818 West Sacramento, CA 95798-0818
Phone: (916) 431-6924
Fax: (916) 263-1897
Toll Free: (888) 370-7589
Website: <http://www.bppe.ca.gov>

Gainful Employment Information

The following data, from the 2014-15 academic year and other sources, is presented in accordance with the US Department of Education's Gainful Employment Guidelines for non-degree granting programs.

1 year Certificate Professional Training Program (PTP)
Classification of Instructional Program (CIP) Code: 500501

Number of students who graduated: 24
% of Students who graduated on time: 100%
Program Level: Undergraduate certificate
Program Length: 1 year
Tuition and fees: \$12,550
Books and supplies: \$0
On-campus room and board: \$0*

What financing for this program may be available through grants, scholarships, loans (federal and private) and institutional financing plans?

Median Federal Loan Debt: \$9,288**
Median Private loans: \$0
Median Institutional loan debt: \$0

29% of the program graduates used loans to help finance their cost for this program.

*Dell'Arte does not have on-campus housing. The average cost of rent and food spent by students living in Blue Lake area are based on estimates of \$8,440

**Of the 24 students that completed Dell'Arte PTP, 7 borrowed student loans. These 7 borrowed an average of \$9,288 in Direct Loans. No students borrowed Institutional Loans and no students borrowed private loans.

How to Apply

PTP Entrance Requirements

Applicants must be eighteen years of age or older and in good health. They must have a high school diploma or GED certificate. They must complete an application form and submit it with an application portfolio, consisting of an audition, recent photograph, a resume of previous training or experience, a statement of purpose, a \$35.00 application fee, and three letters of recommendation. Applications are reviewed by an admissions committee once the application portfolio is complete.

Information about current audition requirements can be found on our website, www.dellarte.com/school. Additional inquiries should be addressed to the Director of Admissions.

MFA Entrance Requirements

Applicants must be eighteen years of age or older and in good health. They must have a BA, BFA degree or its equivalent if they are foreign students. If applying to enter Year Two, applicants must have successfully completed the Dell'Arte International School of Physical Theatre's PTP, in addition to the requirement above.

Applicants must complete an application form and submit it with an application portfolio, consisting of an audition, recent photograph, a resume of previous training or experience, a statement of purpose, a \$35.00 application fee, college transcripts, and three letters of recommendation. An admissions committee reviews applications once the process has been completed. Qualified candidates are invited to Dell'Arte in early April for three days of on-site activities, workshops, and additional audition requirements.

Information about current audition requirements can be found on our website, www.dellarte.com. Additional inquiries should be directed to the Director of Admissions.

Non-Discrimination Statement:

Dell'Arte, Inc. does not discriminate on the basis of race, color, age, religion, sex, national origin, physical disability, sexual preference or ethnic origin in the administration of its educational policies, admission policies, scholarship programs and other school-administered programs.

Faculty Profiles

Michael Fields – Michael is a master teacher of Physical Performance Styles and is a founding member and Producing Artistic Director of the Dell'Arte Company, co-authoring and performing in over 25 Dell'Arte productions. He has directed nationally and internationally and served for four years as the head of ITI USA. Michael is also Director of the California State Summer School for the Arts. He was a member of the Board of Directors of Theatre Communications Group (TCG) from 1998 - 2004 where he served as the president of the International Theatre Institute/USA. He was an invited guest speaker at the first International Mask Conference in Venlo, Holland, with Dario Fo, Donato Sartori and Jacques Lecoq and has had articles published in a variety of national and international publications including *Critical Perspectives, Writings on Art and Civic Dialogue*.

Joan Schirle -- Joan is an actor, playwright, director and teacher, whose acting work was recognized with a 2006 Fox Foundation/TCG Resident Actor Fellowship. In 2004 she was honored at the 16th Cairo International Experimental Theatre Festival as a leader in the field of experimental theatre. She is a senior teacher of the FM Alexander Technique and has devoted her research to the work of the actor as mover/creator. Supported by the Fox fellowship, she spent 3 years researching voice pedagogy with such teachers as Patsy Rodenburg, Richard Armstrong, Catherine Fitzmaurice and others.

With Carlo MazzoneClementi and Jon'Paul Cook, she cofounded the acclaimed Dell'Arte Company whose unique physical style reflects more than 35 years of collaborative ensemble creation. Her solo show, *Second Skin*, has been seen in Hungary, Spain, Victoria, B.C., The Kennedy Center, and many US cities. She has directed at San Diego Rep, Houston's Alley Theatre, Bloomsburg Ensemble, A Traveling Jewish Theatre and Dell'Arte.

Joan has taught at Yale, UCSD, University of Missouri/ Kansas City, Beijing Dance Academy, as well as for the artists of Cirque du Soleil and at many international festivals. She leads DAI's annual study trip to Bali. Her published writing includes essays in the March 2007 *Devising Issue of Theatre Topics*; the anthology, *Movement For Actors*, (Allworth Press); and *The Routledge Companion to Commedia dell'arte*. She is a member of Actors Equity, VASTA, and ATME (Association of Theatre Movement Educators).

Lauren Wilson – Lauren is a playwright, actor, director and teacher, and Associate Artistic Director of the Dell'Arte Company. Her physical theatre training began at the Circus School of Brussels, in 1991. A graduate of Reed College and Dell'Arte International, she began writing and performing with the Dell'Arte Company in 1995. Past productions of her plays include *Chemical Imbalance* (Bloomsburg Ensemble and Precarious Theatre); *The Rag and Bone Shop*, *In the Land of the Grasshopper Song*, *The Golden State* and *Blue Lake: The Opera* (Dell'Arte Company); and *Wedding Duet* (Samuel French Festival). Recent projects include *Three Trees*, a clown play created and performed with ensemble partners Joe Krienke and Stephanie Thompson, and *Punctual Folly*, a film for three clowns. Lauren received an MFA in Theatre from Sarah Lawrence College in 2007, and a 2008 Dramatists Guild Fellowship in playwriting. She has taught at the State University of New York, Humboldt State University, and American Conservatory Theater. Her plays are available through Dramatists Play Service, and in the Vintage anthology *Laugh Lines*.

James Peck – James was trained at London's Central School of Speech and Drama and followed a conventional career in film, stage and television until he discovered the unconventional approach to theatre found only at Dell'Arte International. He came to America in 2002 to train in the sweet rainy location of Blue Lake, CA and graduated from the MFA program in 2005. Over a thirty-year acting career, he has been involved with the creation and development of several ensemble companies in the UK and in various collaborative works. He has directed, acted in, written and produced plays in styles that range from Theater of the Oppressed to adapted classics, from Commedia to Bouffon, from Brecht to Clown. He is a black belt in the Korean martial art of Kuk Sool Won, and has trained in Tai Chi and Wing Chung. He is also a keyboard/accordion player and songwriter in the legendary punk rock pomp rock jazz quintet "Tainted Zucchini."

Laura Muñoz – Laura Muñoz is a dancer, choreographer, yogini and educator born and raised in Spain. She trained mostly in Spain, Amsterdam and California and continues to study wherever she goes. Muñoz is founder and director of the dance theater ensemble Pequeño Teatro de Danza, a vessel for dancers, actors and musicians. She has danced with choreographers Linda Sievers, Bonnie Hossack, Marisa Grande, Donald Fleming and Gabriela Solini among others. From 1998-2002 she was a faculty member at Dell'Arte International and collaborated with the company in various productions as actor and choreographer. She then joined

the core faculty at the Brown University/ Trinity Rep Consortium MFA program for 3 years. She has been part of the physical theater ensemble Workhorse, culminating in a production of Lorca's *Blood Wedding*. Since returning to the Dell'Arte faculty in 2006, she has performed with the company in *Inverted Alba* and *Elisabeth's Book* and choreographed *Mary Jane, the Musical*. She is currently exploring and performing original shadow puppetry poems.

Zuzka Sabata – Zuzka is a Dell'Arte ensemble member and alumna of the Dell'Arte MFA program. She graduated in 2008 and served as the company's Community Coordinator from 2010-2012, producing Community-Based Arts projects with MFA students and the Rural Residency for the Professional Training Program. Most recently she taught Theater Arts to junior and high school students at Oak Grove School in Ojai, CA. She has performed in the Mad River Festival for 5 years, played Javanese traditional music in Gamelan Sekar Sequoia, alto saxophone with Bandemonium, and was a vocalist with The Brendas. She is also a practitioner of Qi Gong, an ancient Chinese form of medicinal movement meditation.

Leira V. Satlof – Leira holds a degree from the Manhattan School of Music (Bachelor of Music: Operatic Performance) and Humboldt State University (Master of Fine Arts: Directing Musical and Operatic Theater). She has been both stage director and musical director for operas, musical theatre productions, revues, plays, and original works for more than 20 years. She has been on the faculty of Dell'Arte, Santa Rosa Junior College, Humboldt State University, College of the Redwoods and the State Summer School of the Arts. She has served as Cantorial Soloist and music director of Congregation Shomrei Torah in Santa Rosa. Leira serves as Artistic Producing Director of Ferndale Repertory Theatre.

Janessa Johnsrude – Janessa is a Canadian-born artist and educator from Saskatchewan, Canada. She holds an MFA from Dell'Arte International School of Physical Theatre and has trained in Canada, the Czech Republic, Indonesia and throughout the U.S.A. As a performer and creator, Janessa is currently developing work with her all-female performance ensemble Glitter Gizzard and has worked with with the Dell'Arte Company for five seasons. She is also a co-creatpr of IN-Tents: A Conservation Comedy, an internationally acclaimed clown show most recently featured in the Hakawy International Arts Festival for Children in Egypt. She makes custom crafted character teeth for performers with her burgeoning project: "Necessiteeth: Custom Character Mouth Masks." She has taught workshops at the University of Saskatchewan, as part of the Kennedy Center American College Theatre Festival and has

developed numerous curriculums for children's theatre programs. She has also worked with Mothership Ensemble (founding member), Madball Co. (formerly known as Rangeely Theater Ensemble of Bombay, India), CAOS (Calgary Animated Objects Society) (AB), Ground Cover Theatre (SK), Wide Open (SK), Theatre Ecstasis (SK), and Llewelyn Productions (SK).

Sarah Peters – Sarah Peters is a performer, director and musician. In Portland OR she served as business director for Post5 Theatre, and performed and directed with several theatres including Well Arts Institute and Milagro Theatre. Before coming to northern California she toured for 5 years with Kaiser Permanente's Educational Theatre Program and trained with The Antaeus Company and National Michael Chekhov Assoc. in Los Angeles. She has served as a songwriter for many plays and bands. Other favorite experiences include traveling with Bond Street Theater (New York) to India and traveling across the US with the One Second Film Road-to-Oprah tour. She is a graduate of the Dell'Arte MFA program ('08), and holds a BFA in acting from the Cincinnati College Conservatory of Music.

Alyssa Hughlett – Raised in Texas, Alyssa Hughlett spent most of her childhood as a competitive gymnast (level 9/10) as well as competing for a nationally ranked all-star cheerleading club, where she enjoyed being thrown in the air, balanced and stacked over people, and tumbling her heart out with other girls. She also began coaching gymnastics at the age of 13, and began coaching team gymnastics as an adult. A 2015 graduate of Dell'Arte's MFA, Alyssa has worked for Shakespeare & Company, the Wharton Salon, performed in the Philadelphia Fringe Festival, Minnesota Fringe Festival, and Mad River Festival. She has worked as an assistant to Irina Brook at the National Theatre of Nice, and is a founding member of the ensemble UpLift Physical Theatre. At Shakespeare & Company, Alyssa trained in Linklater Voice, Shakespeare, Acting, clown, and movement under Tina Packer, Dennis Krausnick, and Kevin Coleman. Alyssa is a certified yoga instructor (500 RYT and Anusara Inspired). She is a dancer and choreographer, instagram junkie, volunteer, activist, and has the heart of an entrepreneur.

Dell'Arte International

Dell'Arte International is the North American center for theatre training, research, and performance of the actor-creator. We are a committed community of artists who model and share in a sustained ensemble artistic practice.

Our mission:

International in scope, grounded in the natural living world, inspired by our non-urban setting, Dell'Arte International explores theatre making, theatre practice and theatre training for ourselves, the world and the future.

Our artistic vision:

Dell'Arte International seeks to create resonant works of theatre that are visceral, athletic and that engage the mystery underlying all experience. We revel in ferocious play.

We believe in:

Reflecting the cultural, ethnic, social and historic diversity of our community as well as expanding it.

Exploring the relationship between art and place, artist and community.

Teaching by our example as well as our pedagogy.

The power of the arts to enrich the education and lives of young people.

The power of theatre to transform artists and audiences. The

ability of the actor-creator to make art that reflects the complexity of living, art that is both specific and universal.

Ensemble and collaborative practices that place the artist at the center of the work and the organization.

The importance of independent cultural production to our society's health.

The value of our work to the field as a laboratory for exploration and development.

The importance of play. The seriousness of comedy.

For More Information

Contact Dell'Arte

website: dellarte.com

email: info@dellarte.com

phone: 707.668.5663

Administration:

Executive Director, Fran Beatty

CFO, Stephanie Witzel

School Administrator & Registrar, Sarah Peters

Director of Admissions, Matt Chapman

Board of Directors:

Bonnie Neely, Chair

Michael Fields, President

Lew Litzky, Treasurer

Joan Schirle, Secretary

John Bartholomew

Charis Bowman

Gene Brundin

Stephany Joy

Frank Onstine

Peter Pennekamp

Lauren Wilson

Accreditation:

The Dell'Arte School is accredited by **NAST** (National Association of Schools of Theatre).

NAST: 11250 Roger Bacon Drive, Suite 21

Reston, VA 20190-5248

Telephone: 703-437-0700

Facsimile: 703-437-6312

E-mail: info@arts-accredit.org

Non-Profit Statement:

Dell'Arte International is a Non-Profit Organization under section 501(c)(3) of the Internal Revenue Code.



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