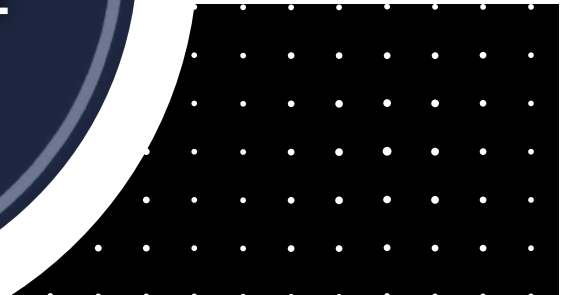
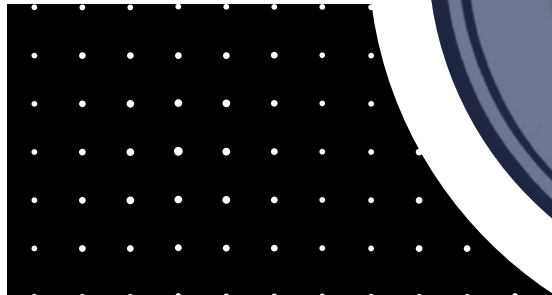
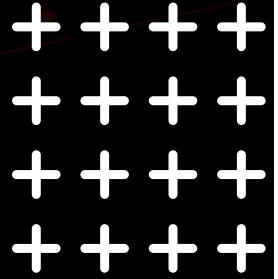


DELL'ARTE INTERNATIONAL



PROFESSIONAL TRAINING PROGRAM COURSE CATALOG

The Professional Training Program Curriculum

TOTAL COURSE HOURS: 990

TOTAL COURSE CREDITS: 33

The Professional Training Program is a 1-year non-degree granting program. 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 supplement 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. 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.



PTP 101/201/301	Performance Lab	80 Hours
PTP 103/203/303	Acrobatics	60 Hours
PTP 105/205/305	Ensemble Devising & Rehearsal	80 Hours
PTP 105/205/305	Poetic Dynamics	60 Hours
PTP 111/211/311	Play & Improvisation	20 Hours
PTP 113/213/313	The Embodied Voice	60 Hours
PTP 115/215/315	Movement Principles & Practices	60 Hours
PTP 117/217/317	Natural Movement Studies	60 Hours
PTP 119/219/319	Movement	20 Hours
PTP 121	Physical Acting & Mask Performance	60 Hours
PTP 123/223/323	Colloquium: History of the Actor-Creator	20 Hours
PTP 131/231/331	F.M. Alexander Technique	30 Hours
PTP 233	Mask Construction	20 Hours
PTP 241	Commedia	70 Hours
PTP 251	Truth in Size	80 Hours
PTP 361	Clown	70 Hours
PTP 371	Rural Residency	80 Hours
PTP 181/281/381	Supplemental Classes	60 Hours



Total Hours	990 Hours
Total Credits	33 Credits



PROFESSIONAL TRAINING PROGRAM COURSE DESCRIPTIONS

PTP 101/201/301 Performance Lab 80 hours

Students are given weekly assignments to create short theatrical examinations inspired by classroom work and other sources. These are then shown as laboratory work to an audience of faculty, staff and appropriate invited guests. Showings are followed by faculty critique and a discussion of the discoveries made via the exploration.

PTP 105/205/305 Ensemble Devising & Rehearsal 80 hours

Each week, students receive a new assignment from faculty, related to the classroom work and requiring collaboration and rehearsal outside of class. Student ensembles meet each day after classes in order to devise and rehearse a piece in response to this assignment, which they present at the end of the week in Performance Lab. A practicum in ensemble devising, supported by discussions with faculty regarding principles, practices and dynamics of ensemble creation, and by written reflection on the individual discoveries made through participation in ensemble.

PTP 105 Poetic Dynamics 60 hours

An exploration of the fundamentals of articulation. A study of emotional, sociological, and musical 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.

PTP 103/203/303 Acrobatics 60 hours

Students develop a basic vocabulary of ground and partner acrobatics focusing on strength, mobility, balance, and dynamic coordination as it pertains to each student's particular physical learning continuum. The study of acrobatics is then taken into the theatrical context as a means of exploring the dramatic possibilities of the stage.

PTP 111/211/311 Play & 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 115/215/315 Movement Principles & Practices 60 hours

50-minute daily movement practices aimed at cultivating awareness, availability, responsiveness, adaptability, and presence; the daily act of showing up to the training studio to engage in experiential self-inquiry through movement and breath. These classes stimulate the actor-creator to work with self-discipline and a sense of curiosity and play. Some of the included fields of study are yoga, Ta'i Chi, the Alexander Technique, dance, sports, and games.



PTP 113/213/313 The Embodied Voice 60 hours

The first ten weeks focus on breath, anatomy of the voice, alignment, and how the body supports sound. Students practice allowing the breath to do the work, and explore effort and effortlessness in relationship to creating sound. Students also begin to understand that strong, free and healthy voices must be supported with the whole body.

Voice and Commedia

During these five weeks students connect breath to thought and intention. The commedia archetypes become our playground for finding the vocal range of characters; we allow the form to teach us what is vocally possible in terms of improvisation, freedom, clear intention, and develop an understanding of what it means to fill the mask vocally and physically.

Voice and Truth in Size

Students continue to practice the integration of breath, thought, and intention. The inquiry becomes how to find vocal truth within heightened physical gesture. Students work with text and begin to work with the notion of tasting the words. We work with the innate emotion that vowels carry, and the necessary clarity in the consonants, allowing the form of Truth in Size to inform the voice.

Voice and Clown

These five weeks focus on play and buoyancy, and their effect on the voice. Clown gives students the opportunity to reconnect with a sense of ease and freedom in the voice, to listen and respond with the whole body, to speak even when there are no words. Music, rhythm, and song are part of the vocal journey of the clown.

PTP 117/217/317 Natural Movement Studies 60 hours

At least twice a month, students spend an extended period of time immersed in movement studies that take place outside the studio in the natural world. Students spend time on beaches, in the river ways, forests, and natural trails, dynamically moving, cultivating their senses, observing the forces at work in nature and in themselves, deepening their relationship to space, size and dimension, and listening to the polyphony of rhythms. The embodiment of these studies fuels creativity and the actor's aliveness on stage.

PPTP 119/219/319 Movement 20 hours

Through movement studies, exercises, and improvisations, students develop their capacity for rhythmic engagement, dynamic movement, physical partnering, and whole-body connectivity, while expanding and deepening their movement vocabulary.

PTP 121 Physical Acting & Mask Performance 60 hours

The basic approach to the work of the physical actor; the actor's awareness, availability, and kinesthetic responsiveness as foundation for the life of the mask. Studies include the embodiment and play of natural forms and forces, animals, and the elements; and the corporeal study of neutral, larval, emotion, full-body, and character masks. Emphasis is on physical transformation and character development, including size, quality, and direction of movement; focus; tempo/rhythm; spatial relationship; and the breath/spirit of the mask.



PTP 123/223/323 Colloquium: History of the Actor-Creator 20 hours

A lecture and discussion course on the history of theatre by actor-creators, including Shakespeare, Molière, and Fo, as well as mimes, vaudeville performers, circus and cabaret performers, silent film comedians, mask performers, etc. Emphasis on world popular theatre traditions and the styles of Commedia dell'arte, Truth in Size, and Clown. Includes overview of the global development of the professional performer, relation to ritual traditions and performing spaces, and the social context of theatrical developments past and present.

PTP 131/231/331 F.M. Alexander Technique 30 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 233 Mask Construction 20 hours

An investigation of basic mask-making techniques, concepts, media, and designs that have a transformative impact on the actor. The study incorporates finding the image of the mask, modeling in various media, casting in paper mache, fitting and registering to the face, and painting for the stage.

PTP 241 Commedia 70 hours

A study of the human comedy. Includes an introduction to the classic masks of the historical Commedia--their heightened physicality, appetites, and status play. The study then focuses on developing the classic Commedia archetypes through contemporary masked characters. Includes mask technique, vocal and physical play of rhythm/musicality, solo and ensemble improvisation, and the development of lazzi and scenarios.

PTP 251 Truth in Size 80 hours

Working with dynamic movement, gesture, music, and a heightened, non-naturalistic style of acting, the Truth in Size form is explored from both traditional and contemporary perspectives. Explorations include the thematic situations and uninhibited emotions inherent in the genre, and the historical context of the form. Students write and perform original Truth in Size in ensemble, drawn from their own values and convictions about the human struggle in contemporary society.

PTP 361 Clown 70 hours

Exploration of the nature and world of the clown, with emphasis on buoyancy, play, sense of humor, and the relationship between clown and audience. Development of individual clown characters through improvisation and ensemble play, requiring spontaneity, willingness, delight, and vulnerability.

PTP 371 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.

Supplemental Classes:

Dance, Ensemble Singing, Archery, Stage Combat, Physical Comedy/Slapstick, Circus/Vaudeville Skills



PROFESSIONAL TRAINING PROGRAM APPLICATION REQUIREMENTS

We are currently accepting applications for the 2022-23 Professional Training Program!

Applications are accepted on a rolling basis up until September 28th, 2022 or until the program reaches capacity.

Application Requirements:

1. **Statement of Purpose (Why Dell'Arte, and why now? To what end do you hope to apply your training?)**
2. **Headshot & Resume**
3. **Two Letters of Recommendation**
4. **Video or In Person Audition**

We want to see you move, breathe, speake, create and be yourself! Your audition should contain the following:

- 2 contrasting monologues of no more than 1 minute each (one in heightened/poetic language if possible)
- **A song of no more than 1 minute**
- **a 1-2 minute piece featuring dynamic movement**

The parts can be linked together, interwoven, shown in sequence - it's up to you! Try not to think of it as a checklist, but instead take it as a provocation to be creative, showcase yourself and have fun.

Please upload the video to YouTube or Vimeo and share the link. Please title the video with your name and "audition." Please do not include Dell'Arte's name in the title.

5. **Prior to the start of classes: official copies of undergraduate transcripts, high school diploma, or equivalent**

Please direct any questions to admissions@dellarte.com.

**APPLY
NOW**

