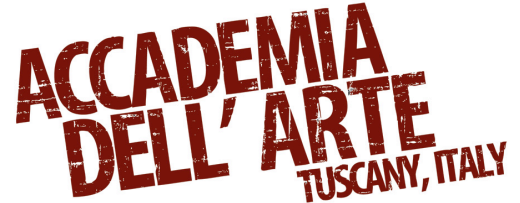


Master of Fine Arts

*Man realizes or fulfills himself when he becomes another.
In becoming another he recovers himself, reconquers his original
being.*
- Octavio Paz



Master of Fine Arts in Physical Theatre

The Master of Fine Arts in Physical Theatre is offered by Mississippi University for Women in cooperation with Accademia dell'Arte.

EUROPEAN BASED PROGRAM

- Four Modules in **Arezzo** at Accademia dell'Arte's city centre campus (La Stalla) and Villa Godiola
- One Module in **Torino** at FLIC Scuola di Circo
- One Module in **Berlin** at Famille Floez
- One Module in **Malovice, Czech Republic** at Continuo Theatre

PROGRAM STATUS OPTIONS

- **2.5 YEAR MFA DEGREE:** Candidates are eligible to enter into a Master of Fine Arts program (this implies that they hold a primary university degree in the United States or its equivalent from another country). Upon successful completion of the program, these students will receive an MFA degree from Mississippi University for Women
- **1-YEAR CERTIFICATE:** Students may pursue the first year of studies as a One Year Certificate program fully accredited by Mississippi University for Women in cooperation with Accademia dell'Arte, Arezzo, Italy.

MODULE STRUCTURE

- Modules range from 6 to 15 weeks in duration (excluding mid-term and other breaks)
- The MFA Program is comprised of 7 Modules
- Conservatory intensives are offered in each module in all areas of performance dedicated to physical theatre
- The final module in Malovice is a devised work under guidance and direction of Continuo Theatre with performances in Prague and other venues in Czech Republic

GOALS OF PROGRAM MODULES

- Technical Performance Mastery (**Body**)
- Aesthetic Studies (**Form**)
- Historical/Political/Social Contextualization (**Content**)
- Imaginative Realization (**Performance**)

ACCREDITATION

- Mississippi University for Women is accredited by the Commission of Colleges of the Southern Association of Colleges and Schools and is authorized to award Associate, Bachelor's and Master's degrees

While rooted in the ethos of the actor/creator, the program provides a high level of technical training leading into devising and creating informed by the study of the aesthetic, historical and social elements essential to performance art.

Arezzo • Torino • Berlin • Prague

Contents

Introduction

Accademia dell'Arte has created an MFA program of the highest level of quality that immerses students in current European theatre training practice. Not only does the school provide outstanding facilities in an ideal geographic location, but is also linked to a broader network of European approaches to physical theatre training in major Italian cities as well as in Germany, Sweden, England, and Czech Republic.

Physical theatre, circus arts, Commedia dell'Arte, voice, music and dance all come together in this MFA program designed essentially for performers, coming from a variety of backgrounds and prior training. Rooted in the spirit of Commedia dell'Arte and the ethos of the *actor/creator*, the program provides a high level of technical training for the actor leading into devising and creating, informed by a study of the aesthetic, historical and social elements essential to performance art.

While the core of any program emerges from standards set in daily training practice and challenging performance opportunities, the Accademia believes students' talents develop best by exposure to a range of cultural influences.

Each training module of the program prepares students to move to higher levels of creative mastery and is divided with full attention to the **Technical Mastery** (body), **Aesthetic Studies** (form), **Historical/Political/Social** (content) and **Imaginative Realization** (the performance).

The program is divided into seven modules, each with a unique focus, always with a well considered continuity that allows students to conceptualize their own experience as a performer/creator. Accademia dell'Arte works in partnership with well-established schools, theatres and theatre companies in Europe in an effort to broaden the scope of student experience and training. In addition to the Accademia in Arezzo, modules will take place in **Torino** at **FLIC Scuola di Circo**, a well-established institution that trains future professional circus artists, in **Berlin** at the **Famille Floez**, an atypical theatre company that has made a lasting imprint on contemporary physical theatre through its inspired dramaturgy using full head masks, and finally in **Malovice (CZ)** under the guidance of Pavel Stourac and his company Continuo Theatre, devising and creating an original piece that will tour Prague and the Czech Republic.

Students are encouraged to pursue personal field research in an area of their choice outside of semester study. Faculty will advise and facilitate this where possible.

Student status options:

- **MFA DEGREE, 2.5 YEARS:** Candidates are eligible to enter into a Master of Fine Arts program (this implies that they hold a primary university degree in the United States or its equivalent from another country). Upon completion of the program, these students will receive an MFA degree from Mississippi University for Women.
- **1 YEAR CERTIFICATE:** Students may pursue the first year of studies as a One Year Certificate program fully accredited by Mississippi University for Women in cooperation with Accademia dell'Arte, Arezzo, Italy.

Program Overview

MFA in Physical Theatre Program Arc

The **MFA in Physical Theatre Program** takes place across a 28-month period divided into modules that range from 6 to 15 weeks. Classes are from Monday to Friday with approximately 30 contact hours each week. Students are expected to devote a substantial amount of additional time to practice, research and rehearsal. The total class instruction over the course of the program is approximately 2070 hours. The general thematic and course divisions are as below. A significant feature of the MFA is the Mentoring Program that commences in Module One and ensures that each student is followed closely by a member of core faculty. Together they define the student's objectives both within the arc of each semester and the whole span of the training.

Note: Whilst the Accademia dell'Arte makes every possible effort to present the program as detailed as below it reserves the right to change venues and content where circumstances beyond its control demand it.

Year One

Module One: Foundational Training

Arezzo: August – December 2015

16 weeks

- Somatic Studies
- Voice (Roy Hart Extended Vocal Work)
- Actor training for the Physical Actor
- Neutral Masks
- Devising and Improvisation
- Music and the Actor
- Form and Analysis
- Italian language intensive for Actors
- In-house presentations of students' work
- Mentoring Program
- Contemporary Dance
- Dramaturgy

Note: This module concludes with a one-week intensive training at Flic Circus School designed to prepare students for residency in Module Three. The Flic Circus School assesses students' physical skills and describes a coherent training program that each student follows in Module Two

Module Two: Commedia dell'Arte: Consolidating Skills

Arezzo: January – May 2016

13 weeks

- Somatic Studies (including tools for composition)
- Voice (Extended Voice and Character)
- Contemporary Dance (Laban/Bartenieff)
- Mask and Voice
- Mask Making in leather
- Actor Training (Psycho-Physical Character-building)
- Intensive Commedia segment followed by public performances
- Contact Improvisation
- Form and Analysis (Narrative structures and scenarios for commedia)
- Italian language for Actors
- Tools for Sound Composition
- Physical Conditioning for Circus
- Mentoring program
- Lighting Seminar

Module Three: Circus Arts

Torino: May – June 2016

5 weeks

- Conditioning and Physical Preparation
- Object Manipulation
- Aerial
- Contemporary Dance
- Acrobatics
- Equilibrium
- Ensemble Performance Project and presentation
- The Circus Actor
- Special skills: Chinese Pole, Unicycle, Ladder, etc.

Year Two

Module Four: Creating a Style

Arezzo: September – December 2016

13 weeks

- Text work for the physical actor
- Movement Analysis and Form
- Clown Intensive
- Composing for the Body
- Other Narrative Forms
- Cantastorie (ensemble and solo public performances)
- Design in Time and Space
- Creating the Sound Design

Module Five: The Concrete Imagination

Arezzo: January – April 2017

13 weeks

- Thesis Outline
- Laboratory with Continuo Theatre
- Devising Lab for Project with Continuo Theatre
- Final Presentations of Student Gradlabs
- Ensemble Devising Project (from the literary object to life performance)
- Students devise autonomously performance projects for public showings

Module Six: The Contemporary Mask with Famille Floez

Berlin: May - June 2017 (Dates TBC)

6 - 7 weeks

- Full-head contemporary masks
- Devising and improvisation
- Construction of masks (following Famille Floez method)
- Corporal and vocal training
- Dramaturgy for Physical Theatre
- Musicality and image
- Performances in Berlin

Module Seven: Performance Autonomy:

Malovice, CR: September – October 2017

6 – 7 weeks

- Students create full length professional production under the guidance of Continuo Theatre
- Performances and tour in Czech Republic (including Prague)
- During Fall 2015 students present their written thesis: those wishing to graduate in December 2015 will need to observe timeline established by faculty

Pedagogic Philosophy

Our Philosophy

“Man realizes or fulfills himself when he becomes another.
In becoming another he recovers himself, reconquers his original being”
Octavia Paz

MFA IN PHYSICAL THEATRE

The Master of Fine Arts in Physical Theatre is a fusion of research and experimentation within diverse yet interrelated European performance trends. The program is based at the Accademia dell'Arte campus in Arezzo, Tuscany, Italy. It is offered in partnership with Mississippi University for Women and is fully accredited in the United States.

The MFA program brings together some of the most innovative approaches currently available in Europe. Rooted in the spirit of Commedia dell'Arte, the ethos of the actor-creator, the curriculum provides a high level of technical training for actors, while fully preparing them to devise and create their own performance style. It is contextualized by the on-going study of history, aesthetics and social theory.

As well as their base in Arezzo, students explore European culture and approaches to physical theatre through substantial residencies in Torino, Berlin and the Czech Republic. It is this exposure to a multiplicity of approaches that distinguishes this program and makes the MFA a pivotal experience in students' artistic and personal development.

The ultimate goal of the program is to launch students into the world as confident, creative and autonomous artists with a strongly developed aesthetic sensibility that unites the wonder of performance with a genuine search for human meaning.

A DISTINCTIVE APPROACH

The Master of Fine Arts program has developed a distinctive approach to actor training for physical theatre, where the text is no longer the sole driving force behind the theatrical action. The actor's body and voice, the capacity to embody images and tell stories through all our senses, including the verbal, is paramount. Training is thus aimed at the total mastery of the physical and vocal articulation of the actor through the study of movement, dance, acrobatics, equilibrium, object manipulation and mask work, along with vocal extension, power, stamina and versatility. As the body is the actor's expressive tool, it must be technically capable of conveying the creative content devised by the actor-creator. However, technique must be understood as having value as a means to an end, not an end in itself. While a refined and personalized technique is essential for modern performance, we must not forget that such techniques have emerged from a rich and varied past. A full appreciation of this past is a fundamental component of the training that breathes life and passion into the work of the artist.

THE CONTEXT

Artistic research, training and development evolve best through a multi-disciplinary approach where unique cross-fertilization can occur in the hands of the artist. This enables the students to utilize what they have learned, and are in the process of learning, in relation to broader artistic thought, practical experience, history and a given socio-cultural context.

For this reason, the program at Accademia dell'Arte seeks to integrate historic and living traditions of performance into the actor's vocabulary, both as a rich source from which the imagination can develop and as a model that provides a high-level point of departure for personal artistic development.

The artist is not only a reflection of society and its cultural history, but also--and perhaps more importantly--a social vector that plays an active part in the understanding, evolution and transformation of society. It is thus the human relationships developed between student and teacher that are valued in the program, as a direct expression of cultural, artistic and human continuity. The school favours the transmission of skills through a pedagogy that adapts to the skill level of each student, revealing method through first-hand experience and tested approaches.

THE MUSICAL WORLD

Prospective students will notice that music constitutes an integral element to the acting program. Music is the primordial ground from which all performance originates, the organization of sound and rhythm providing the essential structure of movement of the human body in space. Students therefore study to create and perform both sung and instrumental music as an integral and irreplaceable part of theatrical action: the soundscape.

DEVISING

Devising (generating material as an individual or as an ensemble) is an essential component of the MFA in Physical Theatre. Students are expected to engage in devising both within the class structure, but also very importantly outside of official class time. Presentations enable students to address issues of dramaturgy, applied skills, ensemble building and time management. They test students' resourcefulness in creatively responding to prompts, and engage them in a process that implies collaboration and strategies for decision-making. Devising for physical theatre is an inclusive activity, synthesizing practice and reflection, analysis and in-the-moment performance. Students, faculty and invited guests reflect together and scrutinize students' work on a regular basis.

THE VISION

Whilst working primarily in an Italian context during the training, the program will take students to Berlin, Torino and the Czech Republic, exposing them to a variety of training and aesthetic traditions. The aim here is to stimulate cross-fertilization and mutation between stylized forms of theatre, circus, mask and music. Within these diverse currents of performance students gradually assert their own autonomy and independence of vision. Exchanges with professionals and faculty across Europe encourage networking and offer opportunities for further career and professional development.

Facilities and Locations: Partner Institutions

Accademia dell'Arte | Arezzo, Italy

The core of the MFA training program takes place in Arezzo, Tuscany where the Accademia boasts of two exceptional venues: the beautiful Villa Godiola overlooking the medieval city walls of Arezzo and La Stalla, a state-of-the-art facility located in the heart of the historic center, dedicated to the MFA in Physical Theatre. The Villa Godiola Campus is equipped with 2 dance studios, 4 smaller studios, a mask lab and a dining hall. Common areas, beautiful gardens and courtyards create a special environment for learning and experimentation. Villa Godiola houses the administrative staff and student services for the undergraduate programs offered by the Accademia dell'Arte. The largest studio doubles as a small theatre. La Stalla comprises a large 200 sq. meter dance studio with hardwood floors, theatrical equipment and a green room for students. Office spaces for the MFA Program Director, the MFA Administrative Director and the MFA Administrative Assistant complete this facility. Partnerships with theatres and arts organizations in the region ensure that some performance events may be programmed outside the Accademia, subject to the discretion of faculty and availability of venue. Arezzo is an ideal location for students to immerse themselves in the genuine culture of Italy undamaged by excessive tourism. The central location of Arezzo also allows students to easily explore other cultural centers of Italy such as Rome, Florence, Siena, Bologna and Perugia, among others.

In the first semester Accademia assists students in identifying suitable accommodation.

FLIC Scuola di Circo | Torino, Italy

First-year students will complete their training in Torino at FLIC Scuola di Circo. Matteo Lo Prete, a high-level gymnast and Olympic team trainer founded FLIC Scuola di Circo in 2002. The school maintains rigorous standards of security and technique, aiming to ground students in a reliable and sustainable method. The School has a two-year professional Circus Artist Training leading to a third year of performance experience. Accademia students will work on a wide range of disciplines including rigorous physical preparation, equilibrium, tight wire, trapeze, silks and juggling, acrobatics and Chinese Pole. Most importantly they will approach the aesthetic of circus performance and the specific qualities of the circus actor. FLIC Scuola is resolutely focused towards training artists who test the limits of traditional circus aesthetics and blend dance, theatre and music into a larger canvas.

Torino is a large cosmopolitan city set amidst the impressive Italian Alps. The town has a policy of openness to the Arts and in particular encourages street theatre and music. The campus is ideally situated in the heart of the old city, a five-minute walk from the main Torino train station and surrounded by lively commercial and pedestrian areas. Their facilities are impressive: two fully equipped gymnasiums with all the appropriate equipment as well as three dance studios. Public spaces include a cafe, offices and changing rooms. The biggest gymnasium is convertible into a large polyvalent performance space.

Accademia dell'Arte assists students by reserving suitable accommodation.

Famille Floez | Berlin, Germany

Berlin is without a doubt one of the cultural capitals of Europe, where innovative young performers experiment with a variety of influences to make theatre vibrant and continually relevant. Living and training in Berlin alongside an acclaimed contemporary physical theatre company deepens cross-cultural ties while expanding students' larger aesthetic repertoire. Students will study with the founder members and artistic directors of Famille Floez (Michael Vogel and Hajo Schüller), who will introduce them to the acting techniques and dramaturgical devices they have developed over twenty years of creation and performance. In addition students will create their own masks using Famille Floez's particular technique of construction. Famille Floez is based in Weissensee (Berlin) where they have extensive mask laboratory, office and storage space as well as a recently renovated studio for classes and presentations.

Students are responsible for reserving their own accommodation. Accademia dell'Arte may be consulted for advice and information.

Facilities and Locations: Partner Institutions Continued

Continuo Theatre | Malovice, Czech Republic

The cycle of training culminates in a 6-week residency at Continuo Theatre followed by a week touring Prague and Czech Republic. Czech Republic boasts a proud and deeply rooted theatrical culture, partly because theatre remained the one outlet for commentary and defiance during the communist period. Small theatres abound in Prague and other cities: the Black Light Theatre of Prague, for example, is a cultural landmark. The rise in Czech theatre is reflected in the number of independent theatres producing cutting-edge work. Continuo Theatre, based in Malovice, is one of these hives of activity. Students share working and living spaces with the eight company members who also act as mentors during the process of devising and rehearsal. Pavel Stourac (prize-winning director both for Continuo Theatre and Teatro Scuola Dimitri) will guide this final phase of the MFA. Continuo Theatre's primary space, Plum Yard, built by the company, is equipped with two performance spaces, a costume shop, prop shop, scene dock and mask laboratory.

Students will be housed on-site at the Plum Yard.

MUW Department of Music and Theatre | Columbus, Mississippi

The Department of Music and Theatre at Mississippi University for Women offers comprehensive training in theatre both theoretically and practically. MUW's primary campus has a generous and well-equipped theatre, which maintains high production values. Students are challenged both in the classical tradition and in contemporary practice. Professor William Bidy, Head of Graduate studies in Theatre at MUW is an active partner in assuring the academic and artistic vigour of the MFA program at the Accademia dell'Arte. Faculty from MUW contribute regularly to the program through on-site visits.

MFA Course Schedule

Year One**Fall: Module One****Arezzo (13 weeks)****+ pre-semester: Italian language intensive (approximately 25 hours)****+ post-semester: FLIC Scuola di Circo Torino (1 week; these contact hours appear in Module Three)**

Course	Hours/Wk	Credit Hrs
TH 501 Movement/Voice I	12	3
TH 521 Music I	2	1
TH 531 Aesthetics/History I	5	2
TH 541 Italian for Actors I	3	1
TH 551 Acting I	9	3
TOTAL	31	10

Spring: Module Two**Arezzo (13 weeks)**

Course	Hours/Wk	Credit Hrs
TH 502 Movement/Voice II	13	3
TH 522 Music II	3	1
TH 532 Aesthetics/History II	4	2
TH 542 Italian for Actors II	2	1
TH 552 Acting II	9	3
TOTAL	31	10

Summer: Module Three**FLIC Scuola di Circo Torino (6 weeks, including Module One intensive)**

Course	Hours/Wk	Credit Hrs
TH 561 Acrobatics/Conditioning	10	2
TH 562 Object Manipulation	7	1
TH 563 Equilibrium	7	1
TH 581 Extended Performance Topics	2	1
TH 582 Guided Solo and Ensemble Research	4	1
TOTAL	30	6

Class size and first year enrollment:

For the first year the program can accept up to 20 students. This number may be reduced for the second year of the program, as the Accademia dell'Arte reserves the right to only invite students who satisfy the demands of the course to return for the second year of studies.

Accademia dell'Arte reserves the right to dismiss a participant from a course and/or program (without reimbursement) for failure to comply with academic guidelines and protocol. For any further information please refer to the Academic Handbook.

Note: Modules One, Two and Four include regular presentations of students' self-generated work: Autocorso. These are not evaluated separately but are an integral and obligatory part of the Program. Preparation for these presentations and other course work is not included in the contact hours presented.

MFA Course Schedule Continued

Year Two

Fall: Module Four

Arezzo (13 weeks)

Course	Hours/Wk	Credit Hrs
TH 601 Movement/Voice III	10	3
TH 621 Music III	3	1
TH 634 Acting III	10	4
TH 672 Special Topics I	4,5	2
TOTAL	27,5	10

Spring: Module Five

Arezzo (13 weeks)

Course	Hours/Wk	Credit Hrs
TH 602 Movement/Voice IV	10	2
TH 631 Aesthetics/History III	2	1
TH 635 Acting IV	10	3
TH 673 Special Topics II	2	1
TH 692 Graduate Performance Lab II	2	3
TOTAL	26	10

Summer: Module Six

Famille Floez, Berlin (6 weeks)

Course	Hours/Wk	Credit Hrs
TH 632 Aesthetics/History IV	4	1
TH 636 Acting V	13	3
TH 693 Graduate Performance Lab III	13	2
TOTAL	30	6

Year Three

Fall: Module Seven

Continuo Theatre, Malovice CZ (7 weeks)

Course	Hours/Wk	Credit Hrs
TH 637 Graduate Ensemble	30	5
TH 699 Thesis Project	n/a	3
TOTAL	30	8

MFA Program in Physical Theatre

Modules One-Seven

Program	Hours/Wk	Credit Hrs
Master of Fine Arts in Acting Total Hours	2071	60

Course Descriptions

Year One

Module One

Foundations | Arezzo | Fall

(13 weeks)

The semester commences with a six-day period of orientation and integration, which includes an intensive in Italian language (for students whose mother tongue is not Italian). Module One is conceived as a foundational unit that prepares the student to work in their new environment, to develop the habits necessary for serious training and to introduce the actor to the fundamentals of physical performance. The semester in Arezzo is followed immediately by a one-week intensive workshop at Flic Scuola di Circo in Torino. This workshop is designed to introduce students to the specific training demanded for circus. It provides them with a sequenced group of exercises that students maintain throughout Module Two so they are prepared for Module Three in Torino.

TH 501 Movement/Voice I: 3 Credits**(a) Movement:**

This is a foundational course designed to enable actors to develop the physical skills necessary for their craft. It includes physical conditioning routines for strength, stamina and coordination. Special emphasis will be placed on the exploration of the body through somatic studies including Laban Movement Analysis. Contemporary dance training complements movement studies for the actor.

(b) Voice:

An essential component for the physical actor is voice. This course delineates an approach (based on Roy Hart Voicework) that enables the actor to realize their potential to reach out to the extreme and varied vocal areas that physical and masked theatre demand. The voice is approached in a holistic fashion, from breath to pure sound, to polyphonic singing and textual manifestation.

TH 521 Music I: 1 Credit

The music component underlines an aspect of physical theatre that is often overlooked: the ability to conceive and construct a soundscape, an integral part of a physical performance. Students experiment with the basic building blocks of sound, learning how to improvise both individually and within the ensemble.

TH 531 Aesthetics/History I: 2 Credits

The academic component of the MFA is conceived to compliment a program in devised theatre by helping to contextualize artistic expressions within the historic, cultural, and political grounding from which they emerge. The course will include readings of a historic/philosophic, literary and theatrical nature in order to create a common language within the class. Students will work in a seminar framework with the principle aim of sharpening their own artistic vision as an expression of contemporary social realities. This class will include analytic presentations, short analytic or personal essays and short creative pieces as steps in developing command over narrative structure and expression. Guest faculty facilitate readings and video viewings in order to expand knowledge of key texts and practitioners in physical theatre.

TH 541 Italian for Actors I: 1 Credit

This Italian course is designed to increase students "ability" to understand and communicate in Italian in a variety of daily activities and situations. It is not primarily an academic course although foundational grammar will be introduced. Whilst its aim is primarily oral communication, some writing and reading skills will be broached. The class is conceived for both beginners in Italian and for students who have some previous Italian language experience. Students learn to use drama as a vehicle for grounding language skills.

TH 551 Acting I: 3 Credits

This course is designed to introduce and develop a coherent and comprehensive physical approach to acting, the aim being to increase the actor's skill in bringing the body (as character) into a ritual space (the stage) with the goal of communicating to a third element (the audience), stories, emotions and sensations. Our focus is on the relationship between the actor and his body, the first sphere of attention. Tone, rhythm and volume, as in music, are the dynamic tools we use to analyze and define the body. We will investigate the three driving motors in the human body: the pelvis, our animal seat of motion and emotion; the chest, the kingdom of soul; and the head, the nest of rationality and control.

Course Descriptions Continued

Autocorso: Required Lab

Autocorso refers to a laboratory of graduate research that students undertake right from the very inception of the program. It takes the form of devised and self-generated work often derived or influenced by contemporaneous studio classes at the Accademia. It is informed by "prompts" from faculty who propose themes and parameters that contextualize this research. Students present their research every other week for faculty and invited colleagues and students at the Accademia. The work presented receives an immediate feedback from core faculty, the aim being to strengthen students' awareness of narrative, character and staging issues, leading the way to greater student autonomy and artistic independence and vision. Autocorso is not graded but is a requirement of the program.

Module Two**Explorations of Style | Arezzo | Spring****(13 Weeks)**

Module Two is an extension of the skills developed in the foundational Module with an emphasis on the development and exploration of style. Commedia dell'Arte, both as training for the actor-creator and as a dramaturgical and aesthetic genre, provides a reference for study. Students will focus on the mastery of historic masks, movement, attitudes and hierarchical relationships through improvisation and rigorous work on various lazzi and canovacci. Performances take place within the Accademia and in the Arezzo Province at the end of this semester.

TH 502 Movement/Voice II: 3 Credits**(a) Movement:**

Three strands constitute the Movement module in this semester:

- Ongoing exploration and consolidation of movement for the physical actor where students grasp the fundamentals of composition for the body, and approach character-building through corporeal and spatial design.
- Further dance studies including Bartenieff, Advanced Laban Analysis and Contact Improvisation.
- Intensive conditioning and basic acrobatic training in preparation for Module Three

(b) Voice:

Students learn comprehensive warm-up procedures for both textual and sung expression. They develop both analytical and critical skills that enable them to use the voice as a seminal tool for physical theatre. Students approach a variety of verbal genres and figures of speech, honing their own writing skills in order to create character through voice for Commedia dell'Arte.

Note: Both movement and voice faculty coach students in the final Commedia dell'Arte project

TH 522 Music II: 1 Credit

Students build on skills introduced in Module One. They learn to construct sequences of sound (instrumental, vocal, recorded, electronic) that are an integral part of scene study and short devised pieces. They develop their sense of "composition" as an ensemble.

TH 532 Aesthetics/History II: 2 Credits

This semester concentrates on Commedia dell'Arte: its origins, its antecedents, its structure, and evolution as well as its influence on other theatrical expressions in the modern age. While the course will focus in part on history and analysis, it will also have an important practical component as students study the structure of canovacci and lazzi with a view to writing their own versions. The work closely shadows the Acting class in this Module. A seminar on lighting design is included in this Module.

TH 542 Italian for Actors II: 1 Credit

In this semester, students move towards fluency in Italian by focusing on communication and the exposure to Italian in a performance context. Grammar from the first semester course is reviewed, and new grammar points are presented, always with the intention of developing and strengthening students' abilities to communicate. A wide range of cultural topics and different aspects of Italian life will be explored while improving grammar, vocabulary, listening comprehension and writing in Italian.

TH 552 Acting II: 3 Credits

Focused on Commedia dell'Arte, this semester offers a detailed introduction to the stock masks, characters and archetypes of Commedia dell'Arte. Students assimilate techniques of the masked actor including protocol for improvisation and status as a prime mover in character relations in the Commedia. Students subsequently conceive and "write" their own Canovacci for public performances in the province of Arezzo. Articulating a clear theatrical language and the use of "Grammelot" form an important part of this study. In addition students learn how to construct Commedia masks in leather and experience approaches to the masked performer through the Neutral Mask: in addition they explore the character and sound qualities of wide choice of masks made in different materials (wood, rice paper, etc.)

Course Descriptions Continued

Module Three**Circus Arts | FLIC Scuola di Circo Torino | Summer****(6 weeks, plus 1 week after Module One)**

Module three provides a unique opportunity to work in one of the most respected schools in Europe. Located in Torino, FLIC Scuola di Circo will provide students with introductory circus skills and expose students to an exciting performance practice that will stimulate an aesthetic crossover between circus and theatre.

TH 561 Acrobatics/Conditioning: 2 Credits

Rigorous daily physical training is a prerequisite to safety and control for the extreme demands of circus skills. Acrobatics is studied both in static and dynamic situations.

TH 562 Object Manipulation: 1 Credit

Students learn to manipulate objects, including juggling balls, batons and boxes, exploring the subtle alchemy of object and actor.

TH 563 Equilibrium: 1 Credit

Approaching the slack and tight wire, as well as balancing and juggling on circus balls, unicycle and ladder

TH 581 Extended Performance Topics: 1 Credit

This course includes a wide range of circus skills and specializations depending on faculty availability and student skill level. Course content is chosen from the skills listed below. This list is not exhaustive and may be extended.

- Contemporary Dance for Circus: Acrobatic Dance that is a creative counterpart to specialized circus skills.
- Acrobalance: A combination of adagio lifts (a male lifts a female in different poses) and hand balancing (balancing on one hand while performing acrobatic maneuvers).
- Chinese poles: Vertical poles on which performers climb and hold poses.
- Lyre: A metal hoop suspended from a single point that is used for various poses.
- Silks or tissue: Two long pieces of fabric hanging from a single point that are used for various poses.
- Trampoline: Sprung canvas that allows performer to execute acrobatic moves.
- Static Trapeze: Aerial acrobatics and balances on trapeze.

TH 582 Guided Research and Ensemble Research: 1 Credit

Students are introduced to the notion of the circus actor, further extending the contours of the body in performance. Students define an area of circus skills which they wish to explore and subsequently develop a solo. As an ensemble they create a performance under direction of faculty integrating these solos.

Year Two**Module Four****Creating a Style | Arezzo | Fall****(13 weeks)**

Module Four reveals different genres and contemporary approaches to physical theatre including Clown and work on psycho-physical actions. This culminates in performances that tread a fine line between storytelling (Cantastoria) and Cabaret.

TH 601 Movement/Voice III: 3 Credits**(a) Movement:**

This module will utilize the tools obtained during the first year of the program (body awareness and expressivity, movement analysis and physical characterization) and apply them to the process of staging plays and devising. Students document their work, building up a clear record of pathways and entry points to both staging based on existing texts and their own original pieces.

(b) Voice:

This module concentrates on textual performance in physical theatre. As a corollary it further develops students warm-up protocols so they become independent and prepare themselves for voice work in physical theatre. Our primary tool for the text work will be duologues that demand strong integration of text, action and stage design. Students will be presented a variety of approaches to acting where textual expression is of paramount importance. Faculty will propose a variety of texts, both from classical and contemporary repertory. After an initial period of collective exploration, students will work on a selected scene under faculty guidance. Students learn to connect the action and the intention of the text through the body.

Course Descriptions Continued

TH 621 Music III: 1 Credit

In this final module of music studies, students apply their skills in devising a soundscape to a full-length production, where music and text, sound and action are knitted together in a meaningful and dramaturgically convincing way. Based partly on improvisation and partly on existing scores, under faculty guidance students conceive the musical, sonorous tissue to theatrical action and text.

TH 634 Acting III: 4 Credits

Acting III is composed of three strands: The Clown, The Physical Mask, and Storytelling

- **The Clown: Comic Identity of the Body.** This course is a practical study of the student's own comic identity in relation to everyday gesture. Considering that the body is the actor's instrument and the focus of exploring the clown's comic expression, it is therefore the primary resource for an actor's stage presence. The course gives the tools for developing comic skills that remain intimately connected to the actor and, through the medium of Clown, develops a comic identity for the whole group.
- **The Physical Mask:** The student explores and defines their own unique way of moving through space. Through this image-based exploration, the student creates a concrete character, based on movement sequences and their musicality. The actor tests physical limits and extremes in order to find authenticity and integrity.
- **Storytelling Cabaret:** This part of the course revolves around storytelling, bringing together diverse traditions, from Cabaret to Epic Poetry, from Stand-Up Comedy to Vaudeville. It draws on the substantial skills of the cohort in both devising original work and adapting texts and musical scores. Under faculty guidance, students research and conceive a full-length performance that, based on the pivotal figure of the storyteller, reaches out to a range of themes, characters and situations. These performances take place in a public venue in the province of Arezzo.

TH 672 Special Topics I: 2 Credits

Module Four will seek to deepen students' understanding of the nexus between art and culture, specifically as it is expressed in the post-Commedia period, from Romanticism to the 1930s. The general theme, Theatre in Revolt, is based on the recognition that most post-French Revolution art movements were conceived as protests against "the academy" or "official" culture. Students interrogate the links between social, political, economic change, and both past and current expressions of artistic form. This module also contains an in-depth study of dramaturgical and directorial choices in devised theatre.

Module Five

The Concrete Imagination | Arezzo | Spring

(13 weeks)

In Module Five the emphasis shifts toward the actor as creator. While new skills and stylistic forms will continue to be explored, students will be moving toward creative autonomy. The first half of the module will commence with an ensemble-devising project under faculty supervision that leads to a fully structured performance. It is followed by an intensive workshop with Continuo Theatre from the Czech Republic that prepares students for Module Seven. The second half of the semester is dedicated to students' devising and presenting their own work for public performance at the end of the semester.

TH 602 Movement/Voice IV: 2 Credits**(a) Movement:**

The fourth and final module of movement revolves around students' devised work and elaborating coherent dramaturgy for the body within that work. Under faculty supervision students craft substantial ensemble pieces that require a high level of technical proficiency and fluency in dramatic writing. Students also assume responsibility for their own on-going physical training.

(b) Voice:

Students move towards autonomy in this semester. Mentored by faculty, students design and perform an original piece as an ensemble that encompasses the singing voice and the spoken word as well as the full range of non-verbal sound. Students lead voice classes and devise training that suits the demands of their devising work

Note: Both Movement and Voice faculty assist in coaching for TH 635 Acting IV

TH 631 Aesthetics/History III: 1 Credit

Students' research is focused on articulating their thesis question or statement. They identify a specific area of research that is reflected in Gradlab II. Students contextualize their thesis question with historical and cultural material that has a bearing on this research.

Course Descriptions Continued

TH 635 Acting IV: 3 Credits

Acting IV synthesizes skills developed in previous modules. It concentrates on an ensemble devised full-length piece of physical theatre, under the supervision of faculty. Students put into practice both their dramaturgical and acting abilities in creating and performing an original work that may find its inspiration in a number of sources: literary, visual, self generated, etc. Public showings take place in Arezzo.

TH 673 Special Topics II: 1 Credit

Special Topics is facilitated by guest lecturers whose specialization is not covered by core faculty. Topics covered depend on guest faculty availability.

TH 692 Graduate Performance Lab II: 3 Credits

Students conceive independent projects. They assume responsibility for the entire creative process from conception, through research and rehearsal, to public performance. Professional standards are expected from students who present 20-30 minutes of performance. Projects may take the form of solos or ensemble pieces. Faculty mentoring accompanies students discreetly. Performances take place at the Accademia dell Arte.

Note: Graduate Performance Lab II forms the reference for practitioner research related to their thesis project

Module Six

The Contemporary Mask | Famille Floez Berlin | Summer

(6 weeks)

Module six offers students an in-depth study of a stylistic form of theatre that has a tremendous power to communicate through simplicity universal themes of the human condition, as well as an opportunity to develop performance through ensemble improvisation. In addition, students will be exposed to traditions and influences of twentieth century German theatre.

TH 636 Acting V: 3 Credits

This is an intensive course on the use of contemporary masks in physical theatre, honing skills inspired by the training methods of Brecht and contemporary German performance styles derived from the Volkswang Universität der Künste, as exemplified by Famille Floez.

TH 632 Aesthetics/History IV: 1 Credit

A residency in Berlin offers students an unparalleled opportunity to discover contemporary trends in theatre, and to undertake focused research at the Mimezentrum, a center for international research and archives on Physical Theatre.

TH 693 Graduate Performance Lab III: 2 Credits

This course combines with TH 636 to devise and perform under faculty direction a substantial piece of theatre and present it to the public in Berlin.

Year Three

Module Seven

Performance Autonomy | Continuo Theatre | Malovice: Czech Republic (6-week residency, 1-week tour)

Module seven is the culmination of two years of training and creative evolution. At this point in the program students will be on their way to defining their personal style, both as individuals and ensemble collaborators. Under the direction of Pavel Stourac and in collaboration with the permanent members of Continuo Theatre, students will devise and perform a full-length original work in Plum Yard Theatre, Malovice, followed by a short tour in the Czech Republic.

TH 637 Graduate Ensemble: 5 Credits

This project is the synthesis of the six modules of study. Depending on the evolution of the group of actors, it may be an ensemble piece entirely devised by the group under the guidance of faculty or it may be a mixture of solo and small group work. The venue will be Plum Yard (Malovice). A short tour will follow in Prague and the Czech Republic

TH 699 Thesis Project: 3 Credits

Based on their practical studies, journals, research and academic projects, students will write a thesis on a specific aspect of physical theatre that will include a theoretical elaboration of their personal field of research. Students will use their Performance Gradlab II projects as the lens through which they focus their practitioner research.

Faculty and Staff

Faculty and Staff

Academic Director: Scott McGehee, PhD

Head of Graduate Studies, MUW: William Biddy

MFA Program Director: Kevin Crawford

MFA Pedagogic Coordinator: Stella Medvedeva

MFA Administrative Director of Graduate Studies and European Development: Anuschka Sophie Jänicke

MFA Administrative Assistant: Caroline Boersma

University Relations and Recruitment Director: Bob Shryock

Marketing Associate: Dory Sibley

Managing Director, Italy: Katrin Pohl

Managing Director, United States: Correne Spero

ACTING

Stella Medvedeva, Greece

Ginevra Scaglia, Italy

Torbjorn Alstrom, Sweden

Andre Casaca, Brasil/Italy

Alessio Romano, Italy

MOVEMENT | DANCE

Stella Medvedeva, Greece

Ginevra Scaglia, Italy

Sabine Fichter, Germany

Rita Petroni, Italy

Thomas Kampe, Bath Spa University, UK

VOICE

Head of Voice: Kevin Crawford, England

MUSIC

Marjana Sadowska, Ukraine

Saso Vollmaier, Slovenia

AESTHETICS AND HISTORICAL STUDIES/SPECIAL TOPICS

Scott McGehee, PhD, Accademia dell'Arte

William Biddy, MUW

David Carter, MUW

CIRCUS ARTS

FLIC Scuola di Circo Faculty directed by Matteo lo Prete

MASKED ACTOR

FAMILLE FLOEZ Faculty directed by Hajo Schüller and Michael Vogel.

CONTINUO THEATRE MODULE

CONTINUO Theatre directed by Pavel Stourac

ITALIAN LANGUAGE

Accademia Britannica, Arezzo

MFA Advisory Board

Chrissie Poulter, Trinity College Beckett Centre, Dublin

Matteo Lo Prete, FLIC Scuola di Circo

Eli Simon, University of California Irvine, Theatre Chair

Hajo Schüller and Michael Vogel, Famille Floez, Berlin

Judith Chaffee, Boston University

William Biddy, MUW Head of Graduate Studies

Alan Salzenstein, DePaul University

Pavel Stourac, Continuo Theatre, Czech Republic

Technical Information

Entrance Requirements

Acceptance to the MFA program requires that students possess a baccalaureate degree or its equivalent, be in good physical health, and show a full and mature awareness of the nature of the program. They should also have faithfully estimated their ability to pursue and complete its course of study. It is expected that students have significant prior experience in theatre. Depending on the date of graduation and academic standing, students may be offered a conditional place in the program. This will be clarified when the offer is made.

Auditions and Deadlines

Candidates interested in applying for the program should complete the application form. All candidates are required to participate in auditions to be held in the US or Arezzo, Italy. Please contact us for details and logistics. In some cases a DVD audition may be accepted.

Application Deadline: May 1, 2015

Early Decision Deadline: December 1, 2014

Accademia dell'Arte offers an early decision option for candidates who complete the application process before December 1, 2014 and who accept the offer of a place in the program prior to January 1, 2015. Candidates who meet eligibility requirements will receive a \$1,250 discount on tuition.

Tuition and Fees | 2015– 2017

Tuition (Total credit hrs. 60)

Year 1 (modules 1-3) **\$23,103.08**

Module 1 Arezzo (credit hrs.10) \$8,885.80

Module 2 Arezzo (credit hrs.10) \$8,885.80

Module 3 Torino (credit hrs. 6) \$5,331.48

Year 2 (modules 4-6) **\$23,103.08**

Module 4 Arezzo (credit hrs.10) \$8,885.80

Module 5 Arezzo (credit hrs.10) \$8,885.80

Module 6 Berlin (credit hrs. 6) \$5,331.48

Year 3 (module 7) **\$ 7,108.64**

Module 7 Prague (credit hrs. 8)

TOTAL \$53,314.80

Note: While every effort will be made to guarantee the above prices, the Accademia dell 'Arte reserves the right to adjust prices after Year One, should circumstances beyond its control impose an adjustment of tuition fees.

Other Fees

Application fee: \$100

Deposit: \$2000

In order to secure their place in the program, candidates are required to pay a \$2000 USD security deposit. This payment may be made in one transaction or several installments by agreement with Accademia dell'Arte and MUW. This deposit will be credited toward the first semester's tuition.

For further information refer to the website: <http://www.dellarte.it/tuition.php?lang=en - DepositAndPaymentOptions>

Included

- All instruction for all Modules
- Administrative support for integration in Arezzo and other sites. However, our student services staff is limited and we expect postgraduate students to be as independent as possible. Personal counselling is not available through student services.
- Access to a local doctor at the discretion of the MFA Administrative Assistant.
- Mentoring program
- Supervision and support for modules outside Arezzo. An Accademia dell'Arte core faculty member is present during key moments in the module. Accademia dell'Arte does not have a permanent core faculty member on site during these modules, but does monitor the progress with its close collaborators on site.
- Materials for mask-making workshops facilitated by faculty in Arezzo and Berlin
- Use of technical and costume facilities that the Accademia dell'Arte has at its disposition
- Meals at the Villa Godiola when students are in class at the Godiola campus
- Additional insurance to cover any injury that may be sustained at Flic Scuola di Circo (valid in Year One)

Technical Information Continued

Not included

- Food
- Transportation (including travel within Europe to residencies in Torino, Berlin and Czech Republic)
- Housing
Note: Students may need to pay a realtor's fee to arrange accommodation in Arezzo
- Security deposit: €150 (Euros) payable at beginning of Module One, refundable at end of Module Seven
- Visa (for non-EU students payable to appropriate authorities)
- Residence Permit: obligatory for non-EU students. In order to qualify for the Residence Permit students will additionally purchase an Italian Emergency Room insurance (INA ASSITALIA), which is specially designed by the Italian government for foreign students to cover emergency medical expenses. In 2013 the total sum paid for a Residence Permit (Validity One Year) and the corresponding Emergency Room insurance (INA ASSITALIA) was €280– This sum may vary
- Certificate of aptitude for sport (obligatory for circus school). This certificate is obtained in Italy in order to comply with Italian Regulation. A student deemed not fit to pursue intense physical activity may need to review their engagement in the MFA in Physical Theatre. No refund can be made for a semester that has already commenced (except within the stipulated time as stated by MUW general policies). Cost: €65 (2013) This sum may vary.
- All students must present proof of a comprehensive health insurance issued by the US that is valid for treatments in Italy. Some current students have used the following insurance plan:
Cultural Insurance Services CISI, for Students or Scholars
<http://www.culturalinsurance.com/students/> - Cultural Insurance Services CISI
- Travel within Italy and within Europe for Module One (preparatory week Flic Scuola Torino), Module Three (Flic), Module Six (Berlin) and Module Seven (Czech Republic)
- Security Deposit: €150 (payable in week 3 of Module one and reimbursed at end of Module Seven)

Note: Local costs due in Arezzo require cash payment in Euros only

Living costs and housing

This budget is an estimate of living costs for students in Europe for one year of MFA (fall, spring and summer semester). It is not exhaustive and does not take into account individual differences or needs: i.e. private apartments, alimentary or medical needs, extra travel, etc. It is an estimate to allow students to plan their personal budget and FAFSA applications and does not include personal expenditure.

Notes – this budget is based on a **ten-month** period: it allows for one transatlantic fare. The accommodation is based on 2 or 3 students in shared apartments, each with their own room, shared living, kitchen and bathroom facilities.

	Average per month
Accommodation: between € 300 and 400 per month	€ 350
Extra provision for apartment in Torino or Berlin: € 600	€ 60
Utilities: € 75-125 per month	€ 100
Food: € 300-400	€ 350
Realtor: € 120	€ 12
US- Europe travel—One round-trip flight per year: € 1200	€ 120
European Travel: € 250	€ 25
Local Travel: € 100	€ 10
Communication (phone/internet): € 400	€ 40
School supplies: € 200	€ 20
Residence permit/ Emergency Room insurance (INA ASSITALIA) € 280	€ 28
Comprehensive health insurance issued by the US	€ 60 estimated
Total Average per month	€ 1175
Total over 10 months	€11750

Housing in Arezzo

Most students will live in shared apartments in the city of Arezzo. Costs will depend on specific choices made by the students, but an estimated cost for off campus room is approximately **€300 – €400 per month** for private rooms with shared kitchen and bathroom facilities. Prior to students' first arrival in Arezzo the Accademia assists them in identifying and securing housing through the help of local real estate agencies.

Housing in Torino, Berlin and Czech Republic

Torino: Shared apartments or similar housing will be arranged by the Accademia, prior to arrival.

Every effort will be made to find affordable housing convenient to the training facilities.

Berlin: Students are responsible for arranging their own accommodation; the MFA administration may give advise.

Technical Information Continued

Living costs and housing (continued)

Czech Republic: Students are housed at Plum Farm Yard in accommodation provided by Continuo Theatre

Note: Travel costs to module locations (approximately €250 round-trip for each location) will be the responsibility of the students. Students are responsible also for their accommodation payments.

Health Insurance

All students will hold Emergency Room insurance (INA ASSITALIA) as part of their residence permit application. This covers emergency treatment. In addition all students are obliged to hold a comprehensive health insurance issued by the US that is valid for medical treatments in Italy/Europe that do not fall under the heading of the emergency INA ASSITALIA cover. Some current students have used the following insurance plan: Cultural Insurance Services CISI, for Students or Scholars, found at the following web address:

<http://www.culturalinsurance.com/students/> - Cultural Insurance Services CISI

Funding options

Students demonstrating financial need or high merit may be eligible for one or more of the following forms of funding:

- Scholarship awarded by MUW
- Scholarship awarded by ADA
- Assistantship awarded by ADA
- Financial Aid (eligible only for US citizens)

Scholarship awarded by MUW

Scholarships awarded by MUW typically vary between \$500 and \$ 2,000 per academic year payable in two installments.

Scholarship awarded by ADA

ADA awards a limited number of scholarship based on merit.

Assistantship awarded by ADA

ADA awards a limited number of assistantships. Students must apply for specific tasks related to the organizational needs of the program and the skills of the student. Awards start from \$1,000 per academic year payable in two installments.

Scholarships and assistantship awards from MUW and ADA are taken into account when calculating your financial aid package.

Financial Aid (available only for US citizens)

All US citizens are eligible to apply for financial aid through FAFSA. MUW calculates the amount of financial aid available based on tuition fees and cost of living abroad for ten months. MUW's financial aid homepage, containing further details on how to apply for federal aid, can be found at the following web address: <http://www.muw.edu/finaid/>

Procedure for Scholarships and Assistantships

Candidates who have been accepted into the program are eligible to apply for Scholarships and Assistantships. Students who are in financial need must justify their personal and family funding. Merit based awards are based on the following criteria: academic achievements, MFA audition, work experience and recommendation letters.

Payments for US Citizens

MUW financial Aid administrates billing of tuition fees for students in receipt of financial aid. Scholarships from MUW are credited directly to student's online Banner Web account. Students in receipt of scholarships/assistantships from ADA are credited to their own personal checking accounts. Early Bird discounts will also be credited to students' personal checking accounts. Students not receiving funding are reminded to pay the tuition fees in week 3 of each Module through their Banner Web account.

Payments for Non-US Citizens and those US citizens not benefitting from financial aid

Payment is due in Week Three of each Module to MUW through their Banner Web account.

Accreditation

The Master of Fine Arts in Physical Theatre is offered by Mississippi University for Women in cooperation with Accademia dell'Arte. Students must be admitted to the graduate program at MUW prior to enrolling in courses leading to the MFA degree.

Mississippi University for Women is accredited by the Commission of Colleges of the Southern Association of Colleges and Schools (1866 Southern Lane, Decatur, GA 30033-4097; Telephone number 404-679-4501) and is authorized to award Associate, Bachelor and Master degrees.