



**ÉCOLE PHILIPPE GAULIER  
INTERNATIONAL THÉÂTRE SCHOOL**

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**N° de siret : 44213193400022**

**CODE NAF : 8552Z-Enseignement culturel**

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**DIRECTION: Philippe Gaulier & Michiko Miyazaki Gaulier**

Our school is for professionals or those aspiring to become professionals in theater jobs. Training at our school takes place over a period of 9 months and comprises a series of courses. Or a master course is made for the visitors to study intensively. It's for people who don't have enough time to stay longer. This training is intended for those who already work in the field of theater and provides the means to develop and broaden the range of their skills. In some circumstances those new to the profession will be allowed to undertake the training where they can demonstrate both a commitment to undertake the studies in a focused manner, and the clear intention to proceed into employment as a theater professional.

# **Student Terms & Conditions**

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## 1. Our school definition

The school is aimed at professionals or those who aspire to be one. The training is divided into "YEAR COURSE" and "MASTER COURSE". There are different types of theater genres. Challenges in each genre help actors sharpen their weapons of joy to play each time - that's all? That's enough.

**The YEAR COURSE** is an annual course which lasts about nine months. It consists of a series of classes according to Philippe Gaulier's pedagogy. To simply define this pedagogy - the joy of playing. "Game", "Neutral Mask", "Greek Tragedy", "Vaudeville", "Masked Play", "Melodrama", "Bouffons", "Character", "Shakespeare and Chekhov", "Clowns". We are looking for amusement, distraction, deception, temptation, deception, distraction, joy, joy, and the beauty of the actor.

In this course, students will be given weekly assignments from the theme of that course and will present their work each Friday. Emphasis is placed on independent creative activities.

**The MASTER COURSE** is a short-term intensive training course. These training courses are aimed at those who are already theater professionals and want to hone and develop their skills.

## 2. Who can apply ?

École Philippe Gaulier is open to anyone who wants to work in theater professionally. Nevertheless, it is for people who are 19 years or older. There are no auditions or interviews. First come, first served.

## 3. How to apply ?

### 3.1. Reservation

To make your reservation, please send us three things:

➤ **Application form online**

<https://www.ecolephilippegaulier.com/application-form/>

Please ensure you give your proper registered and official name as this will be the name that will be used in all school certificates and official letters.

➤ **Deposit of 100 euros required for each course**

A deposit is required to reserve the courses, please pay the full deposit, and send us proof of payment. When you send the application form via this website you will automatically receive an email explaining which deposit you

need to pay and how to pay it. The deposits are also written on the price list. Please always use your registered name for payment to avoid confusion.

➤ **Copy of Passport or ID card**

Please send a copy of your passport or ID card - the page with your photo including name, nationality, and birthday.

When we receive these three things (application form, deposit payment confirmations, copy of passport or ID card) your reservation will be complete, and you will receive a letter of acceptance.

**3.2. Letter of acceptance**

When you receive the letter of acceptance, your reservation is complete, and your name is registered. Please see the details of the letter to verify your personal details.

**3.3. Welcome booklet**

You will receive a booklet that shows the timetable and school's protocol, and useful information. Due to coronavirus, the timetable is subject to change depending on directions from the French government.

Or the timetable may change due to changes in school direction.

**3.4. Student Contract**

You need to sign the Student's Agreement and Contract when you arrive at the school. It is not necessary to send us back a signed contract. The contract will be here for you when you arrive and you sign it here. Once the contract is signed it is assumed that you fully understand and agree to the contents.

**3.5. Certification**

On the last day of the training, you will be given a certificate.

**4. Financial terms**

**4.1. Deposit**

See information point 3.1. above.

**4.2. School fees**

The remainder of the fees must be paid in full on the first day of that course.

The fees are non-refundable once the course has begun. You cannot join the class without full payment on the first day of the workshop nor without proof of payment.

### **How to pay the school fees?**

- CASH it must be in euros
- CHEQUE in euros which is valid in FRANCE
- BANK TRANSFER In this case please bring us the COPY of the BANK DRAFT which says how much you have paid on the first day of that course or please send it by email before the course begins.

Bank details will be sent to you in an email when you apply through our [application form](#) page.

Please make sure your name is clearly marked with the payment record. If you cannot prove that the payment is for that of your registered name, we cannot accept it as your payment.

**Note!** Recently there have been many problems with payments through private money transfer companies – it may cost less but often the name does not appear with the transfer and so we cannot recognise your payment. Some companies use another company to do the transfer and this is where the trouble starts.

\*We cannot accept payment by PayPal or Western Union.

\*We cannot accept payment by credit card.

### **4.3. Cancellation**

We must be informed of any cancellation 10 days before that course starts. In that case, the deposit will be refunded in full. After this point the deposit is non-refundable. In the case of a bank transfer, we will need to withhold 18 EUR for bank transfer charges.

Who is responsible for any fees charged by financial institutions during the transfer of funds? Fees incurred by any financial institution in the transfer of any and all funds to Ecole Philippe Gaulier and from Ecole Philippe Gaulier is the responsibility of the student.

School fees are non-refundable once that course starts.

### **4.4. Interruption of training request**

In the event of early termination of the training because of the school or if the trainee is prevented from following the training due to duly recognised force majeure, the professional training contract is terminated. In this case, only the services actually provided are due and paid for in proportion to their value

provided for in this contract. The cost of the canceled classes will be refunded in this case.

In the event of early termination or abandonment of training by the student for a reason other than 'force majeure' duly recognized, there is no refund.

#### **4.5. Minimum capacity conditions**

Each class is organized for a group ranging from 20 to 38 participants and may be canceled if a minimum number is not reached.

### **5. Our courses**

The school has two different courses:

#### **➤ THE YEAR COURSE**

Consists of seven or eight different subjects. The seven or the eight courses are following the stream of Philippe Gaulier's pedagogy. The learning outcomes of each student will be demonstrated in the form of work presentations for each subject. Students must do the presentation at the end of each course.

In this course, the emphasis is placed on creative presentations in cooperation with classmates. Students who do not attend enough days or do not present their works are subject to expulsion recommendation.

1,5h Movement class + 2h Improvisation class + 1h self-preparation.

If the number of applicants is less than 20, the class may be canceled.

Max 38 students per class

#### **➤ THE MASTER COURSE**

Is a short-term intensive course. This course is made for people who are not free to take the longer courses.

2h Movement class + 2 h Improvisation class.

If the number of applicants is less than 20, the class may be canceled.

Max 38 students per class

All our teachers and assistants are graduates of our school, who share our learning and are great artists who are currently active in the world of theater. Students can choose whichever course they want to do.

Students cannot retake the same course for at least 3 years. You can't go back

until you're in the real work field of theater, gaining experience, and encountering new problems and questions at different levels.

All classes in the programme are taught at the school, in Étampes.

**SUBJECTS**

<p><b>Le Jeu</b></p>	<p>Why begin with the “Jeu” (Game &amp; Play). It is the source of everything; of the pleasure and desire to be an actor. Playing in the theater is the same as playing at running, jumping, fighting as people and animals do: playing cowboys, Indians, soldiers, doctors and with dolls. In the workshop on “Le Jeu”, we learn the meaning of all the basic teaching terms that will be referred to throughout the year: complicity, fixed point, playing in major and minor keys and their reciprocal pleasures; we learn to say that we are actors and that it’s scary but that being scared is part and parcel of being an actor, part and parcel of the pleasure.</p> <p>We learn in the workshop on “Le Jeu” to place the character we are playing on top of our pleasure to be playing, never to kill this pleasure but on the contrary increase it by searching for complicity and jokes with our Partner. Never should an actor playing a melancholy character be melancholy. On the contrary. While always showing his pleasure, he will at every moment indicate that none of this is for real and we will believe him precisely because none of this is for real. In the theater, we don’t believe what is true. We believe – in honor of our childhood no doubt – what is false, totally false.</p> <p>During the workshop on “Le Jeu”, the student will question himself: Is my pleasure immense when I play with the freshness of my childhood before a thousand spectators beneath two thousand theater projectors, or not really so immense?</p> <p>If it’s not immense, leave the stage. You won’t be loved enough.</p>
<p><b>Neutral Mask &amp; Greek Tragedy</b></p>	<p>Time for Greek Tragedy to make her thunderous entrance. Are not her heroes shrouded in an aura unlike any other? Does not their destiny, their perpendicular destiny written above their heads by unjust gods, force them to walk upright and to be big, always big? Because if through inadvertence a god should happen to see a hero lose his stature, he would go straight off and tell the other gods about it. And every god in Olympus would burst out laughing. And the hero would be Fallen forever.</p> <p>Being big, walking without losing one’s marvelous aura, displaying a tremendous charm, being happy to have been singled out by the gods and to have had inscribed above one’s head a unique and iniquitous destiny; is not all this the source of extreme pleasure for the hero? And extreme pleasure for the actor?</p>

<p><b>Vaudeville</b></p>	<p>“Vaudeville”, a play by Feydeau. To laugh! Everything there is rich, luxurious, and sumptuous. That the actor, on stage, may not be concerned with the problems of society. That he makes us laugh! That he invents many and peculiar loves. That he forgets his keys in his pants at the house of his ex-mistress! And that it rebounds and rebounds all the way to the conjugal bedroom. Vaudeville is beautiful: therein are astounding intrigues that take us directly to the conjugal bedroom. Vaudeville? A grandiose homage to fucking...</p>
<p><b>Masked Play</b></p>	<p>Students will work with masks from the Italian Commedia. The time for lightness has arrived. Moliere and Goldoni will lend their texts to the actors who will have a lot of fun, like the fun we have in Seville the week of feria, late into the night and into the early morning. Here, everything is entertainment, charm, distraction, enjoyment, serenade, nonchalance.</p> <p>It’s true that playing is a luxury and that one plays better when hunger is not gnawing away at one’s stomach. An actor who played beneath two thousand light projectors without showing in his eye the desire for something useless, extremely useless but very desirable, would not be good. In the last week of the workshop the students make their own masks.</p>
<p><b>Bouffons</b></p>	<p>The Bouffon is a crippled outcast, a lame person, a legless or one-armed cripple, a dwarf, a midget, a whore, a homosexual, a witch, a heretical priest, a madman. He has not been chosen by the gods. He has been chased into the swamps and ghettos by the children of God in fact, who have seized the opportunity to announce that in view of the buffon's physical and moral ugliness, the father could not be a great artist of international fame. So his father was the opposite of God, his father was the devil.</p> <p>Lucifer. Bouffon was elected son of the devil and he was happy about this. He was happy to be the son of the first Tempter and of the first women seduced: Eve.</p> <p>In the Bouffon workshop we learn to be a big person who enjoys being Small, with a special additional pleasure enjoyed by those people: blasphemy.</p>

<p><b>Characters</b></p>	<p>Character, was created, why?</p> <p>Because the students always play too much, so much that they lose their aura, their charm, their soul. I will give each student a costume to dress up in before class. We will improvise. We will play scenes. We will write for him or her. They'll have three weeks to discover which characters their desire carries them towards, and to discover that playing means giving what the audience needs in order to continue dreaming about the character, not an ounce more than this. An ounce more would break the charm and everything would fall back onto the ground again in reality, in a thousand pieces.</p>
<p><b>Shakespeare &amp; Chekhov</b></p>	<p>The time has come for the student to give Shakespeare and Chekhov his pleasure in playing, in playing not the character but with his partner (complicity, pleasure, jokes).</p> <p>It is time to give to Shakespeare and Chekhov one's great humanity, one's charm, one's colorful language, one's life, one's blood, and to imagine these men saying:</p> <p>"You have, Mr. Actor, given the most beautiful things in your life to my theatre, just as I gave the most beautiful things in mine to the music of my words. Thank you."</p> <p>A good actor collaborates with his friends the authors, a bad one imagines he is the servant of these eminent men.</p>
<p><b>Clowns</b></p>	<p>For a number of reasons, the clown is placed at the end of all these experiments with play. Why? Finding one's own clown, in other words a unique idiotic character, is an important moment in a student's life. It's good to do this when everybody knows each other, likes each other and it helps when everybody is ready to let idiotic, silly, mad things burst out because the pleasure of being together has been great. The second reason: the way in which the clown plays is very special. He uses not only his normal virtuosity as an actor, but also the frequent appearance of a playmate: the flop.</p> <p>In my school, we call him Mr. Flop, because we treat him with a hell of a lot of respect. It is funny that playing with Mr. Flop happens after many many other flops that weren't at all deliberate, that weren't playmates. Then, Mr. Flop says to the clown: salvage what you can. So, the clown lets the audience see the great delight of a child who wants to stay on the stage, and who lets out a very special yell. We carry on loving him. He has saved the show. This childish pleasure is like that of one of my sons who, when I ask him to go to bed because it is late and friends are there drinking and having fun around the table, goes off muttering that none of this is fair and he is not tired. Five minutes later he's back again, hugging the walls, hiding behind the furniture, the curtains. He will pop out</p>

	<p>soon. He will let out a very special yell and show his great desire to stay. OK ten minutes but no more. If the pleasure in staying is great, then the clown is forgiven. He's allowed to be no good over and over again. If the pleasure is not great, the clown will look like someone ashamed at being no good. He won't be loved. We're back to this notion of pleasure which throughout the year will refuse to leave us alone.</p>
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## 6. Pedagogical guidance

There is always a moment at the end of the improvisation classes to ask the teacher questions. Do not hesitate to ask any questions pertaining to what you learnt that day. Please ask questions during the class but not after the class. This is to share the teacher's response with all the class.

There are many different approaches to theatre. Our school deals with various themes. If there are 100 actors, 100 actors have different charms and a different beauty. We provoke actors in many different ways that are for each student to pave their own way. Everything that the teachers give you in the class is to discover something from you for theatre. But our school does not support any violence or any kind of discrimination.

Each improvisation class has an assistant. If you need personal assistance or advice, you can talk with an assistant after the class.

## 7. Behavior and general attitude

### 7.1. State of mind and code of behavior

We are committed to training and supporting the students. The top priority for all members of the school's teaching team is the safety of the students. Unless we can build a relationship of mutual trust, we cannot jump into the world of theater and create work.

We ask all students to behave respectfully towards the teaching team and the other students in the course. Any breach of these essential concepts - respect, tolerance, benevolence - can be dropout recommendations. École Philippe Gaulier is a professional theater school. We ask you to be responsible for your behavior. If your attitude is determined to be disruptive, the administration of the school reserves the right to request that you discontinue the course.

### 7.2. Absences and delays

Please arrive on time. Be sure to contact your assistant if you are late or

absent. Excessive lateness and absenteeism of 20% or more are subject to dropout recommendations.

### **7.3. Use of mobiles, smartphones, tablets and laptops**

Mobile phones, smartphones, tablets and laptops or computers are not permitted in the studio. You can bring a notepad and pen instead. Please note that recording or filming lesson content is prohibited without permission. Also you cannot publish any photos, films, without permissions.

## **8. Health and safety**

### **8.1. Insurance**

The student agrees to contract a civil liability insurance and personal insurance for bodily injury or theft covering his activity both during theater workshops and during his/her activities at École Philippe Gaulier. The school declines all responsibility in the event of theft or damage of any personal object (and regardless of its value) in the rooms of the workshops. Access to the school is prohibited to anyone outside École Philippe Gaulier and to students outside of their classes. The workshops take place behind closed doors.

**8.2. Medical and emergency information form (annex 1)** Please complete and sign the individual medical and emergency information form annexed. This is important information that remains strictly confidential.

## **9. Image agreement**

Photos and/or films taken during the workshops and performances of École Philippe Gaulier is for the free use of Ecole Philippe Gaulier. The students authorize the use of those photos and films (taken by the school) for the school's communication and/or commercial use.

The students are not allowed to take photos or films during the classes and performances without the permission of the direction of the school.

**We remind you that according to the French Civil Code and to the French Penal Code referring to image rights and respect of private life, photographing or filming a person in a private place or transmitting their image, without their consent, is punishable by one year's imprisonment and €45,000 fine. Publishing the photo or video without the person's consent is punishable by one year in prison and €15 000 fine according to French and European law.**

All images, photos, videos and film taken on the grounds of Ecole Philippe Gaulier are not allowed to be published (including ANY social media or ANYWHERE on the internet) without the permission of the administration school. Taking and distributing photos / videos without consent is an invasion of privacy and is a liable offense.

## **10. Damage to property in the school, etc.**

If you damage property in the school you will be responsible for compensation.