

An abstract painting with a textured surface, featuring various colors including yellow, red, orange, white, and dark brown. The paint is applied in thick, expressive strokes and splatters, creating a complex, layered composition.

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M O V E M E N T &

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**INTEGRAL MOVEMENT AND
PERFORMANCE PRACTICE**

SEASON 2014/2015

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LISPA**WWW.LISPA.CO.UK****PHONE: +44 (0)20 8215 3390****FAX: +44 (0)20 8215 3392****EMAIL: WELCOME@LISPA.CO.UK**

DEAR READER,

THANK YOU FOR YOUR INTEREST in our new professional development program in Integral Movement and Performance Practice, which we launch in the autumn of 2014 as part of our new LISPA Berlin program. The program is designed for practitioners with existing experience/training in physical theatre, devised performance, theatre education or a performance based healing practice. Integral Movement and Performance Practice offers participants who are interested in deepening the contact with their own field of expertise, a unique training program which combines the art and craft of physical theatre and devised performance, movement- and performance based approaches to self development, and the acquisition of skills needed to create a framework for artistic and personal growth. Whether you would like to find more expansive ways to enhance your professional expertise in the performing, educational or healing arts, or simply deepen your own artistic and personal process, the program aims to offer a space for professional development, personal growth and interdisciplinary exchange in an international environment.

The core curriculum of Integral Movement and Performance Practice is rooted in the teachings of Jacques Lecoq, one of the most influential theatre reformers of the 20th century, and investigates the links between his teachings and a broader movement within the performing, educational and healing arts interested in the development of the autonomous self in and through the arts. The program will integrate relevant elements from the Jungian concept for personal growth and additional body-, movement- and performance based practices in support of self development. The first two modules of the program – Masks, Myths and Individuation and Staging the Shadow - will offer opportunities to explore some of the most essential cornerstones of Jacques Lecoq's pedagogical matrix, and integrate his work into the wider context of these approaches to self awareness, personal autonomy and the process of individuation. The third module will give you an opportunity to apply the work of the first two modules within the context of your own professional practice. The curriculum will be complemented by additional short workshops introducing specific approaches to theatre in education, dramatherapy and others.

The following pages will give you a more detailed insight into the different modules of the new program. Should you have any further questions, please contact the school.

With best wishes,

Thomas Prattki

Founder and Director LISPA

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INTEGRAL MOVEMENT AND PERFORMANCE PRACTICE

Integral Movement and Performance Practice emphasises the holistic interplay of body, psyche and environment and explores moving, playing, creating and performing as possibilities for a more integral development of the whole person, whether in art or life.

THE PROGRAM INTEGRATES

- a curriculum in support of a movement based approach to the process of personal and/or artistic individuation, incorporating core elements of LISPA's pedagogy such as mask play, movement improvisation, movement analysis and the process of devising
- an approach to self awareness through movement using Alexander Movement, Authentic Movement, TaKeTiNa Rhythm Work, Guided Drawing and other expressive arts based techniques
- an introduction to useful concepts when working with groups and acquisition of key facilitative skills to include: listening skills, establishing safety, projection, self-support, self regulation and the importance of the body
- classical, modern and postmodern approaches to body and psyche, movement and emotion, play and creativity, the Individual and the Universal, Ego and Self, and the role of creativity and individuation at the beginning of the 21st century
- personal process work in groups and one-on-one sessions with expressive arts based techniques in support of your own individuation process and a more embodied sense of Self
- theoretical reflection on relevant work around creativity, embodied self awareness and the process of individuation within fields as diverse as Jungian depth psychology, phenomenology, integral philosophy, neurobiology, play theory and others.

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INTEGRAL MOVEMENT AND PERFORMANCE PRACTICE

THE PROGRAM 2014/2015 offers three modules. The first two modules are made up of two 4 week intensives each, while the length of the third module, which offers the possibility for the development of an artistic or educational project or a placement in an institution of your own choice, will depend on your choice of project/placement. There are different ways to participate in the program:

PARTICIPATION IN MODULES 1-3

The completion of all three modules leads to a certificate of successful completion of studies in Integral Movement and Performance Practice at LISPA.

PARTICIPATION IN SPECIFIC INTENSIVES

It is possible to participate only in specific intensives, without completing the entire module. The first intensive of Module 1, *Shaping Your Own Myth* and first intensive of Module 2, *Retrieving the Inner Gold* can each be taken on their own. A completion of the entire module at a later stage is also possible.

MODULE 1 : MASKS, MYTHS & INDIVIDUATION

Shaping Your Own Myth 15.09.14 - 10.10.2014
on archetypes and the process of individuation

Playing with Gods and Demons 20.10.14 - 14.11.2014
masks as metaphors

MODULE 2 : STAGING THE SHADOW

Retrieving the Inner Gold 20.04.15 - 15.05.2015
the practice of embodiment

Celebrating the Strange, Untamed and Sublime 17.08.15 - 11.09.2015
the creative potential of chaos, failure & distortion

MODULE 3 : PLACEMENT / PERSONAL PROJECT

Place, time and length will depend on your choice of project.



FIRST MODULE:**MASKS, MYTHS AND INDIVIDUATION**

MASKS ARE CREATIONS of our individual, collective or universal imagination and have a similar function to myths, which can be seen as expressions of our longing for something much larger in life. They are at the same time the access to the Invisible, giving us a glimpse of the yet unseen and unlived. Some masks are pathways to our personal myths, which run underneath the surface of our daily life and wait to be lived, whilst others relate us to the myths of the particular culture we live in. There are also masks which are capable of opening for us the gate to the grand mysteries of humankind as a whole. Masks can be seen as amplifications of the different inner drives rooted deeply within our body and psyche, which impact the way we relate to ourselves and our environment. Their playful embodiment allows us for the time of play an integration of latent energetic potentials, or an experience of the collective or transpersonal dimension within us. Hence masks and mask play can have a transformative and healing effect on our journey to inner wholeness and a more integral way of being. This process of growing awareness through differentiation and integration of our hidden potentialities has been called individuation by C.G. Jung, the founder of analytical psychology. Individuation allows us to become more playful with the multiple ways of being in and with the world, and with the personal choices we can make in order to shape and live our own myth and a more fulfilling artistic and/or personal life.

THE MODULE WILL EXPLORE masks and myths from an artistic, pedagogical and personal angle. You will deepen your expertise about masks as carriers of collective or universal knowledge rooted in the body, your knowledge of how to use masks for artistic and personal development, and your own creative practice through contact with those qualities that call for integration on your journey as artist or educator. The dialogue with your own imagination will be fostered through process work in groups and one-on-one sessions with expressive arts based techniques including painting, drawing, sculpting and creative writing. Theoretical classes, the writing of a diary reflecting on your own process, and regular exchange and reading sessions with your peer group will complement the intense movement based studio work.



PROGRAM OVERVIEW

INTENSIVE 1

SHAPING YOUR OWN MYTH

On archetypes and the process of individuation

15.9.2014 - 10.10.2014

THIS INTENSIVE WILL OFFER a movement and performance based approach to myths within a process of personal and/or artistic development. Beginning with the embodiment of collective or even universal myths, the intensive then moves towards an exploration of ones personal myth/s. The exploration of collective and universal myths is done with the Neutral Mask, the most important cornerstone of Jacques Lecoq's pedagogy and considered "the mask behind all other masks". The Neutral Mask can be seen as an archetypal image of the unified reality of body, psyche and world, which has been described in mythology, science, philosophy and depth psychology as the Atman, the Implicit Order, the Real, the Flesh or the Self. By integrating core elements of Jacques Lecoq's teachings on masks, a Jungian based approach to the process of personal and artistic individuation through myths and movement, and additional expressive arts-based approaches to personal creativity, this intensive aims to enhance your understanding of masks and myths as containers for the individual, collective and universal body we are. It provides a space where the embodiment of some of the most universal myths of humankind can be experienced as a passage on the way to shaping our own myth, our own artistic voice and our own life story.

THE INTENSIVE WILL EXPLORE in depth the grand myths of the Neutral Mask and the particular level of consciousness it represents. Themes investigated include psyche, myth and nature: external landscapes as mythopoetic spaces; the archetypal ground of being: Images of the Underworld; integrating the opposites: the feminine and the masculine principle in the neutral mask; and myth and self discovery: the hero's journey.

AT A LATER STAGE of the intensive you will create and share your own myth by way of physical movement, painting, writing, sculpting, mask making and dream work. The ultimate aim of this intensive is a heightened awareness of the individual, collective and universal wisdom within our own body, which waits to be fully integrated into our lives as artists, educators, healers and human beings.

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PROGRAM OVERVIEW

INTENSIVE 2

PLAYING WITH GODS AND DEMONS

Masks as metaphors

20.10.2014 - 14.11.2014

ONE WAY OF LOOKING AT MASKS is to see them as amplifications of different aspects of the human psyche, as different instinctual and emotional drives which motivate our actions and behaviour. We can call these drives the gods and demons within ourselves. Once we are able to connect with them, they can turn into highly creative resources for our art and life practice. One important function of moving, playing and performing with masks then is to initiate creative dialogue between ourselves and the forces that masks represent.

LEARNING TO GIVE A POWERFUL and yet undifferentiated creative impulse a personal voice through the shaping of a movement, a mask, a story or any other form can be seen as a creative encounter with an inner god or demon – an encounter that fosters an understanding of the creative process as a dialogue between our individual, collective and universal body and our conscious and subconscious creative resources. During this intensive you will work with different types of masks such as Balinese, Commedia and Expressive Masks, explore the gods and demons and the different levels of consciousness they represent and discover their application to world literature, contemporary art and popular culture. This will allow you, at a more advanced stage of the intensive, to apply the driving forces of those masks and their different levels of transposition to stories of your own making, which all participants will present in a format of their own choosing during the last week.

THE AIM OF THIS INTENSIVE is a deeper practical, theoretical and pedagogical understanding of the use of masks within an artistic or personal process of Individuation, where we learn to trust our creative impulses and dare to create our own stories, in both art and life. In doing so, we also increase our ability to support others on the same journey.

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SECOND MODULE:**STAGING THE SHADOW**

THE SHADOW IS A POETIC METAPHOR for those qualities of an individual, a community or an entire society, which remain unlived for the sake of an ego ideal or particular cultural values. While they remain unlived, they don't disappear, but continue to dwell underneath the surface of our individual or collective consciousness, where they develop an autonomous shadow existence. The importance of becoming aware of unlived shadow qualities is well established through the ages and in every culture around the world. Whether through collective rituals such as the ecstatic, anarchic and wild carnival celebrations in almost every society, through artistic expression in all its different forms, or through the techniques of contemporary healing practices which work with the subconscious through movement, dreams and active imagination, individuals and groups grow ever more conscious of the need to integrate the shadow into their personal and collective lives. Movement, theatre and performance are some of the most direct ways to unearth the Unlived, since body, play and imagination have been always pathways to the anarchic vitality which is so present within the child, but goes into hiding as soon as we grow up.

THE TWO INTENSIVES OF THIS MODULE, Retrieving the Inner Gold – The Practice of Embodiment and Celebrating the Strange, Untamed and Sublime – The Creative Potential of Chaos, Failure and Distortion, would like to explore possibilities to stage the shadow; to dialogue with unlived potentials through different techniques of embodiment, movement, play and performance languages and integrate them into our art and life practice. Whether for one's own artistic and personal development, or for one's own growth as a teacher or practitioner, this module offers an environment for professional development and personal process. You will be invited to retrieve your own inner gold and learn how to assist others in doing the same within your already existing field of expertise.



INTENSIVE 1

RETRIEVING THE INNER GOLD

The practice of embodiment

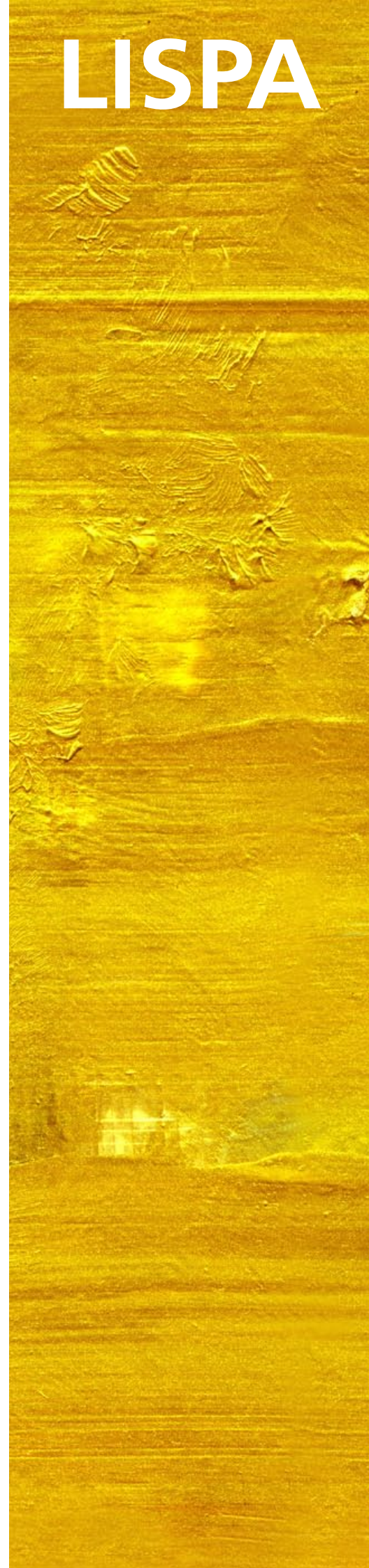
20.4.2015 - 15.5.2015

SINCE THE EARLY HUNTING RITUALS some 30,000 years ago, movement

and performance have the function of sensitising the individual and the community to the transpersonal dimension in life, of something beyond ourselves, which transcends the frontier between our physical body and the surrounding world, and places us not opposite it, but makes us a part of her. The practice of embodiment was already used in those ancient times to become one with the Other, the Unknown, since it was the belief that rituals were created by supernatural Beings which traditional man looked at as models to be imitated. Our modern times use a different vocabulary for a similar act, since embodiment of the Other is still a highly useful practice – not for the imitation of the gods, but for the integration of our inner Other, our unknown potential, our hidden inner gold. While we all have reasons to hide our gold in places we forget over time, or ask others to carry our gold for us, there must be a moment in our life to retrieve it, or we become deeply unhappy because we feel that we don't fully live our own life. The rapidly growing interest in devised performance as a possibility to create one's own work and develop a sense of ownership for one's own life can be understood not only as an interest in shaping the theatre of the future, but also as the growing desire of a younger generation to retrieve their inner gold. This gives the practice of embodiment not only a central place within a pedagogy for the devising artist, but also in the wider context of movement and performance based techniques for personal growth and creative empowerment.

THE INTENSIVE WILL EXPLORE IN DEPTH the practice of embodiment,

where participants are invited to make visible the Invisible through movement in all its different forms. Starting with the embodiment of the physical body we have and the subtle body we are, the work will progress towards the use of universal dream images before moving towards the embodiment of the grand forces in nature and the rhythms in music, painting and poetry. This approach will allow you to become more aware of the exciting possibilities of embodiment within your own art and life practice and also in the support of others in settings for artistic and/or personal development. The intensive will conclude with the creation of a life size painting of your own personal, collective and universal shadow body, which you will take as a point of departure for a movement based performance or ritual. Participants will also have regular theoretical classes in order to develop a broader understanding of the work, self guided peer discussion groups for debate, exchange and reflection on the process, and will create a personal diary.



INTENSIVE 2

CELEBRATING THE STRANGE, UNTAMED AND SUBLIME

The creative potential of chaos, failure and distortion

17.8.2015 - 11.9.2015

**"You must have chaos within your soul to give birth to a dancing star."
(Friedrich Nietzsche)**

WORKING TOWARDS PERFORMANCE as the bringing forth of form requires from the artist the ability to accept chaos, failure and the completely Unknown not only as unavoidable nuisances, but as vital elements within the creative process of giving birth to a new piece of work. The same applies to the lifelong process of performing one's own myth. These elements are central to creative growth at large and, therefore, to a pedagogy interested in the development of the whole artist and the development of the whole human being. In order to become more aware of the creative process as a dialogue between our shadow and our conscious mind, between chaos and form, the deliberate and playful distortion of what we seem to know and the intentional creation of chaos are necessary interventions within any pedagogical, artistic or personal process aiming towards the realisation of one's full creative potential and the coming forth of new forms. Going into the shadow world of our own creative chaos, we move towards the ultimate goal of any artistic or personal individuation process – the celebration, integration and performance of the Strange, Untamed and Sublime.

THIS INTENSIVE OFFERS A PEDAGOGICAL and personal exploration of the Grotesque, the Buffonesque and the Sublime, and a journey towards the discovery of your own clown. You will explore the distorted full body masks of the Grotesque and the anarchic rituals of the Buffons, which announce the arrival of the Fantastical, the Mystery and the Sublime. This process will be supported through painting, sculpting and creative writing. The second half of the Intensive will be dedicated to the discovery of your own clown, the untamed Other within yourself who deeply enjoys failing, falling and the chaotic and unpredictable nature of life. Contact with your clown shadow will enrich your creative potential and unearth the pleasure of being truly stupid.

ADDITIONALLY, PARTICIPANTS WILL GAIN insights on how to use the clown in educational or healing environments. Regular theoretical classes in order to develop a broader understanding of the work and self guided discussion groups for debate, exchange and reflection on the process will complement the intensive. A personal diary and weekly one-on-one sessions with practitioners in movement and expressive arts based techniques such as Alexander Work, TaKeTiNa Rhythm Work and Guided Drawing will deepen your own body awareness and personal process.



PROGRAM LEADER:**THOMAS PRATTKI**

Thomas is the founder and director of LISPA. He is the former pedagogical director of the Jacques Lecoq International School of Theatre in Paris, where he trained and taught for 12 years. As a performer he has worked intensively with the internationally renowned performance ensemble Mummenschanz, a theatre company combining mask, movement, puppetry and the visual arts. He has directed, lectured and taught in over 30 countries around the world, pursuing his interest in the development of the human imagination through movement and performance. After his studies in psychology and physical education in his native Germany he continued his personal and professional development for almost a decade at the Duerckheim Center, a Jungian based institution in the mountains of the Black Forest, Germany. He has worked internationally for over 15 years with professionals working in the educational or healing arts interested in personal and professional development through a more integral approach to movement, playfulness, performance and self awareness.

GUEST FACULTY:**CHARLIE BLOWERS**

Charlie completed Arts Psychotherapy training at The Institute for Arts in Therapy and Education, London in 1996 and is a UKCP registered psychotherapist and clinical supervisor. Since 2000 Charlie has pursued further training in Lecoq based physical theatre approaches, particularly clowning and the potential for personal exploration to support artistic expression. In 2006 she founded Moving Pieces, a pioneering arts based therapeutic service to help people resolve trauma underlying a wide range of mental health problems. The therapeutic model integrates cutting edge neuroscience and body based strategies to managing mental health with arts psychotherapy, physical theatre and group work.

ANTONIA BAZOGLU

Originally from Greece, her educational background combines a degree in psychology from University of Crete and an acting diploma from the drama school of Greek Art Theatre Karolos Koun. She holds an MA in the Sesame Approach of Drama and Movement Therapy from The Royal Central School of Speech and Drama and has completed a PhD focusing on applications of the Sesame approach into psychophysical actor training. The Sesame approach is a creative way of working through improvisation, movement, rituals, myths and symbols that acknowledge the Jungian concept for personal growth. Tania is a visiting lecturer and mentor to postgraduate students at The Royal Central School of Speech and Drama and runs independent projects on creative psychotherapy and group work (Tallinn University), mental health, children on the Autism spectrum, creative writing and story making for children, and Person Centre Planning for the elderly. In parallel, Tania is a working actor/performer loving to experiment with new theatre forms and ideas.

VALENTINA BORDENAVE

Valentina is a dancer, choreographer and Alexander teacher. She trained at the Folkwang in Essen, Germany and has worked among others with Hamid Thargi, Susanne Linke, Editta Braun and Marc Siezcarek. She has taught at the National Conservatory Luxembourg, Duncan Center Prague, and the Centro Cultural Ricardo Rojas in Buenos Aires. She is currently a faculty member at the University of the Arts Berlin.

PETER SPINDLER

Peter has worked as a teacher, actor, clowndoctor, deviser and artistic director in Austria, Germany, Spain and the UK. He has an M.Sc in Psychology, Philosophy and Geography from the University of Vienna. He trained in clowning at the International Clownschooll of Eric de Bont in Spain and participated in several Masterclasses with Norman Taylor, Carlo Bosso, Jango Edwards, Virginia Imaz, among others. He went on to graduate from the London International School of Performing Arts (LISPA), completing the Advanced Course in Devising Theatre and Performance. He has worked at the University of Vienna, Museum of Modern Arts Vienna (MUMOK), KUNSTHALLE Wien and the KinderUni Steyr. Since 2004 he has practiced as a Cliniclown/Clowndoctor working with child and adult cancer patients at the Vienna General Hospital (AKH Wien). He is the founder and artistic director of "Salon zur Lücke", an interdisciplinary theatre concept combining puppetry, Clowntheatre and Poetry with multimedia visual arts, electronic music and opera.

HEIDE REJEK

Heide holds a Diploma in Fine Arts and in Social Work from the Applied University of Science Münster and Koblenz, Germany. Additionally, she trained in Art Therapy (Guided Drawing) at the Duerckheim Centre in Todtmoos Rütte, Germany. She has extensive experience in somatic bodywork and psychotherapy. Heide's main thread and recurring theme in her professional and personal journey is that of the container, representing a space for the movement of life, change, and dialogue. Linking her ceramic art and her educational work with children, adults and families, the idea of the container underpins her interest in the interrelating fields of creation, body work and personal development.

PHILIPP SCHAEFER

Philipp is an actor, clown and licensed TaKeTiNa Rhythm teacher. An alumnus of Jacques Lecoq, he has performed his show "stäx rhythmclown" in street theatre festivals all over Europe. As a teacher he has worked at theatre schools and universities such as LISPA, Universität für Musik und darstellende Künste (Vienna) and Bayerische Theaterakademie August Everding (Munich). He is a drum circle facilitator and works as well with Himalayan singing bowls. "Rhythm is my tool as a clown and as a teacher in order to create a space for new experiences and personal development. There is no need to learn a new instrument, since you are the instrument. You will find out how to play it in the best possible way."



EDGAR WILHELM

Since 1995, Edgar has been a professor of aesthetics and communication, with a particular focus on applied theatre and play pedagogy, at the University of Applied Sciences Muenster/Germany. He is the founder of the Atrium in Berlin, a government funded centre for children and youth theatre, and was the artistic and pedagogical director of the institution from 1985-95. He received his theatre education at the Etage, a Berlin based school for the performing and visual arts. He has also trained in Skan, a body therapy based on the work of Wilhelm Reich, under Loil Neidhoefer and Petra Mattes. Edgar is the author of *Theater der Themen / Theatre of Themes* and co-author of *Gestaltungspädagogik in der sozialen Arbeit / Creative Expression in Education and Social Work*. He is currently working on a new book around psychologically based theatre pedagogy in the service of self development. The Hungarian writer and theatre director George Tabori, with his motto "Everything personal is useful" has had a big impact on his work.

HUGH GRANT-PETERKIN

Hugh is a qualified medical doctor and a member of the Royal College of Psychiatrists in London. He has a strong interest in education and has been a team member of "Extreme Psychiatry", a unique, highly praised, peer facilitated roleplay teaching scheme. He studied clowning under Angela de Castro and John Wright, and the techniques of Augusto Boal under Adrian Jackson. In 2011 he took a leave from medicine to study full-time at LISPA, completing the program in Devise Theatre and Performance. After the successful completion of the program he returned to work as a medical doctor, whilst being also a member of Penn Dixie's Production "The Seer", which was nominated for Best Ensemble at the International Edinburgh Fringe Festival 2013.

MAYA HASENBECK-BUECKEN

Maya is a trained children's psychotherapist, and has also been a professional magician for over 30 years, linking black light theatre, calligraphy and puppetry. She has won numerous awards for her original presentations at international magic festivals. In her workshops, she links artistic expertise with a quest for deeper symbolic meaning. Maya has written numerous books for children and adults including *Bewegte Bilder – Schwarzlichttheater in Szene setzen / Moving Pictures – Staging Black Light Theatre*; *Das VarieteAktionsbuch / The Variety Theatre Action Book*; and *Schminken, stylen, sich verwandeln / Masking, Transforming, Embodying*.



THE LOCATION THE EDEN STUDIOS

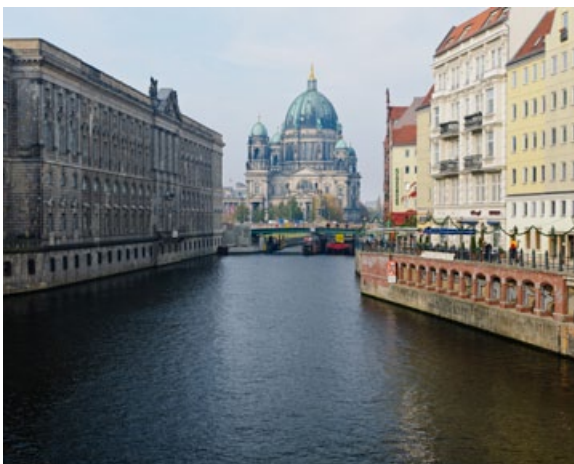
ALL FOUR INTENSIVES will take place in Berlin/Germany at the Eden Studios. The studios are part of Dock11&Eden, an international center for dance, theatre, performance, music and film, offering studios and rehearsal spaces across Berlin for production, presentation, training and education totaling more than 4000sqm.

The Eden Studios are located in the leafy district of Berlin Pankow, right next to the trendy area of Prenzlauer Berg with its cafes, bars and restaurants. You can easily reach the studios by public transport and the center of Berlin is less than a 10 minute tube ride away. Eden offers five new studios between 150-300sqm with wooden sprung floors and amazing views of the surrounding park. The Eden has also a café with an outdoor terrace for sunny days and offers catering with vegetarian food.



BERLIN

THE CITY OF BERLIN is considered to be one of Europe's most "cutting-edge" capitals. Well known for its liberal lifestyle and postmodern zeitgeist, Berlin is youthful, artistic and "hip" and has everything to offer one would expect from an international metropolis. At the same time the city remains one of the world's most affordable places for students with relatively low costs for accommodation, food, public transport etc in comparison to other Western European capitals.



T U I T I O N F E E S

FIRST MODULE: MASKS AND INDIVIDUATION **ENTIRE MODULE (INTENSIVES 1 & 2)**

TUITION FEE: £2400.00

INSCRIPTION FEE: £100.00

ONLY INTENSIVE 1 SHAPING YOUR OWN MYTH:

ON ARCHETYPES AND THE PROCESS OF INDIVIDUATION

TUITION FEE: £1500.00

INSCRIPTION FEE: £60.00

SECOND MODULE: STAGING THE SHADOW **ENTIRE MODULE (INTENSIVES 1 & 2)**

TUITION FEE: £2400.00

INSCRIPTION FEE: £100.00

ONLY INTENSIVE 1 RETRIEVING THE INNER GOLD:

THE PRACTICE OF EMBODIMENT

TUITION FEE: £1500.00

INSCRIPTION FEE: £60.00

PLEASE NOTE – PART OF THE WORK DURING THE MODULES TAKES place in multiple one-on-one sessions with teachers, which are arranged directly with them. These sessions are not optional, but payment for these individual sessions goes directly to the teacher rather than to LISPA. Students attending an entire module should budget approximately £600.00 additional funds for these sessions. Students participating on a single intensive should budget an additional £300.00.

A 10% reduction in tuition fees is available until April 30 2014. The reduction is not applicable to one-on-one sessions.

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DEPOSITS

DEPOSITS MUST BE PAID within 3 weeks of receiving confirmation of acceptance on the course, and are non-refundable. If you are accepted on an entire module, the deposit amount is £500.00; for a single intensive, the deposit amount is £350.00. If your deposit doesn't arrive on time, your offer of a place on the course will be released and you will be given a place on the waiting list.

PAYMENT OF TUITION FEES

FIRST INSTALLMENT / 50% OF THE REMAINING TUITION FEE

To be paid 6 weeks before the start of the course

SECOND INSTALMENT / 100% OF THE REMAINING TUITION FEE

To be paid 3 weeks before the start of the course

HOW TO APPLY

APPLICATIONS ARE POSSIBLE for entire modules or the first intensive of each module. It is only possible to apply for one module at a time.

Applicants who have successfully completed the first module in Integral Movement and Performance Practice and wish to complete the full program will have preference in the application process for the second module.

In order for your application to be processed, please make sure that you send us the following documents:

Curriculum Vitae: Please send us a description of your training and experiences so far

Letter of motivation: Please send us a handwritten letter explaining your motivations for being interested in the course

Financial statement: Please let us know how you intend to pay for the program.

A photo: Please send us a passport photo for our files

Application Deadline: The deadline for applications for the first module: Masks, Myths and Individuation or the first intensive: Creating Your Own Myth is 15th July 2014.

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