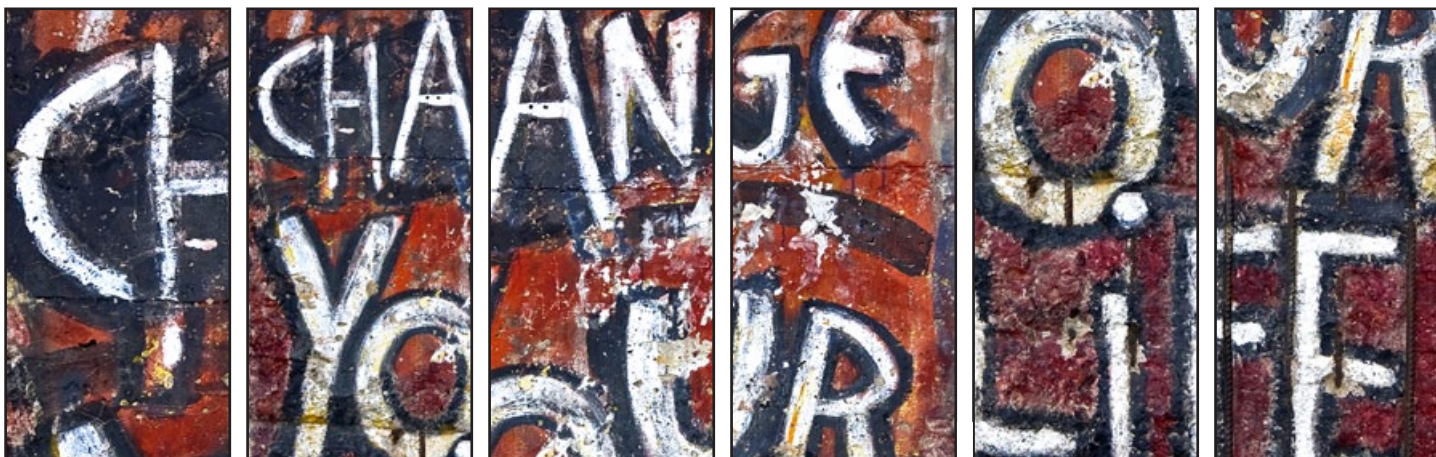




**PROSPECTUS 2016**  
**1-YEAR CERTIFICATE PROGRAM**

WWW.LISPA.CO.UK  
EMAIL: WELCOME@LISPA.CO.UK



## A W O R D F R O M T H E F O U N D E R

### Dear Reader

Thank you for your interest in our 1-year postgraduate Certificate Program in Devised Theatre and Performance. The program addresses advanced practitioners in the field of theatre and the performing arts who wish to increase their artistic competence as creators of their own work. Rooted in the teachings of the late Jacques Lecoq, the pedagogical matrix of the program wishes to inspire the making of the theatre of tomorrow - young, innovative and dynamic - created in a more holistic way using the creative potential of the ensemble, an interdisciplinary approach and the embodied knowledge of the human body in motion. Students are invited to investigate in practice and theory those dynamics, which govern the interconnectedness of body and space, internal and external, motion and emotion and apply them to the creation of original work, fostering a writing from and for the body. The program aims at writers, performers, actors, dancers, choreographers and directors, who wish to learn from and with each other in an international environment and in contact with an international team of facilitators and practitioners.

Students are encouraged to develop a high level of artistic autonomy, the ability to reflect critically on their own work and the work of their colleagues and the means to work in interdisciplinary collaboration with fellow artists. The program will move progressively from teacher-led sessions to ensemble-based devised projects and concludes with personal research and performance projects, where each student is invited to develop an artistic project based on intense research within a field of their own interest.

Founded in 2003, the school has since become an internationally recognized meeting place for training and artistic research in the field of devised theatre and performance. Students from some 50 different countries have completed our different programs so far, making the school one of the most international and diverse meeting places in its field.

Students on the Certificate Program will study together with students on the MFA program in European Devised Performance Practice, offered by Columbia College Chicago in collaboration with LISPA Berlin, and students on the MA Program in Devised Theatre and Performance, offered by Rose Bruford College in London in collaboration with LISPA Berlin.

In light of the current visa regulations for non-European students who wish to train at LISPA without enrolling into one of our degree programs, we offer interested students the possibility to complete the certificate program over 3 years, coming for one term per year, or to complete the first term with a certificate of successful completion of the Foundation Module in Devised Theatre and Performance.

The program will take place in Berlin, Europe's wildest child, giving all our students the experience of living and studying in a fascinating, up and coming international capital right in the heart of Europe.

Have a look at our brochure. And please let us know, if there is anything else we can do in order for you to decide, whether this is the place to become the artist you wish to be.

With best wishes from the entire team,  
**Thomas Prattki**





## C O U R S E O V E R V I E W

1-YEAR • CERTIFICATE • PROGRAM • DEVISED • THEATRE • AND • PERFORMANCE

### 32 WEEKS

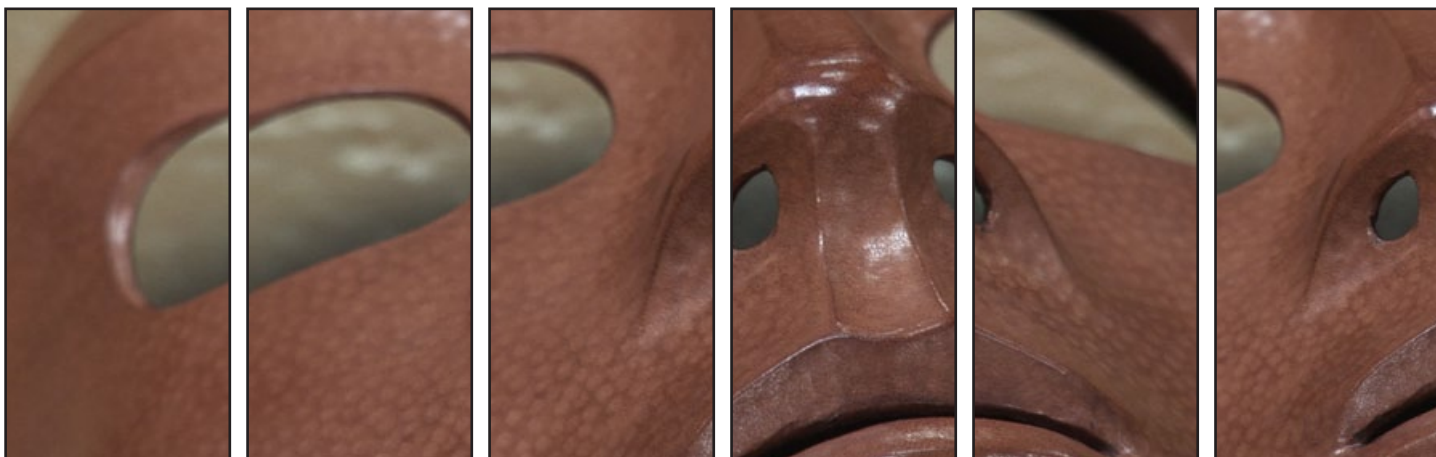
3 TERMS, MONDAY-FRIDAY  
APPROX. 25 HOURS PER WEEK

### THE PROGRAM AIMS TO

- give practitioners in theatre and the performing arts with an interest in creating their own work the opportunity to study on an advanced level within the framework of an international professional theatre school specialising in devised theatre and performance
- provide a range of practical and theoretical study modes for advanced practitioners interested in complementing their professional experience
- enable practitioners with a professional background in theatre and performance, whether graduates or those with equivalent professional experience, to develop their future careers with advanced study of other aspects of theatre

### THE PEDAGOGY FOCUSES ON

- the development of each student's artistic universe as a creator of her/his own work
- collaboration as the privileged learning form for the emergence of original work
- an exploration of archetypal images deeply rooted in the human body and psyche and their impact on personal, cultural and artistic developments
- a deep engagement with the life and art practice of Embodiment
- a practical understanding of Playfulness, Complicity and Individuation as core components of the program's pedagogical matrix
- an exploration and analysis of those movement principles which govern the interaction between the human body and external or internal environments
- a growing awareness for the different phases within the process of collaborative devising
- an introduction to dramatic structures which privilege an intense use of the moving body through use of masks
- the application of dramatic and post-dramatic principles to the creation of original work
- research and critical reflection as essential components in the development of artistic autonomy
- an understanding of the administrative aspects of promoting your own work
- the emergence of generosity, commitment and personal responsibility as necessary qualities within an ensemble



## C O U R S E O V E R V I E W

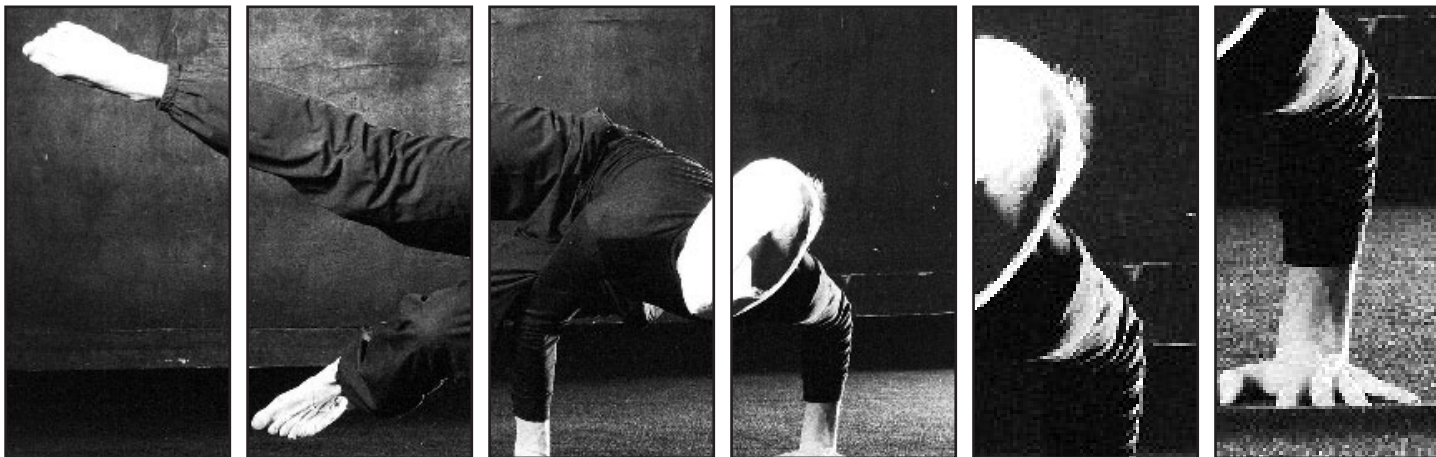
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### ENVISIONED LEARNING OUTCOMES ARE

- to demonstrate originality in the application of knowledge about different movement-based theatrical forms and performance languages to the process of devising original work
- to manage creatively the complexities of theatre-making within the framework of an ensemble
- to demonstrate independence and initiative within their own learning process
- to develop a critical understanding of the artistic and cultural settings in which the practitioner works
- to demonstrate the ability to make decisions in situations of uncertainty and ambiguity

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Applicants for the Certificate Program in Devised Theatre and Performance should have a degree in theatre, the performing arts or a theatre and performance related field, or have sufficient practical experience to meet the standards of the program.



## C O U R S E O V E R V I E W

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### //KEYWORDS

ADVANCED STUDIES • ALEXANDER WORK • ANALYSIS OF MOVEMENT  
• ANIMAL WORK • APPLIED TECHNIQUES • ARCHITECTURE  
AND THE DYNAMICS OF SPACE • ART/LIFE PRACTICE • ART MOVEMENTS  
/ EXPRESSIONISM, SYMBOLISM, CONSTRUCTIVISM  
• ARTISTIC AUTONOMY • AWARENESS • AVAILABILITY • BODY/  
MIND LAYERS • CHARACTER CONSTRUCTION • CINE CLUB • CLOWN STATE  
• CONTEMPORARY DANCE BASED MOVEMENT • COMMITMENT •  
CURIOSITY • CROSS-DISCIPLINARY • CRITICAL DIALOGUE,  
FEEDBACK AND REFLECTION • CULTURAL DISCOURSES  
• DEVISING PROCESS • DISCUSSION • DRAMATIC STRUCTURES •  
EMBODIMENT • ENSEMBLE PROJECTS • FLOW • GENEROSITY  
• GROUP SINGING • GROUP PROCESS • IMPROVISATION •  
HISTORICAL AND THEORETICAL PERSPECTIVES • INDIVIDUATION  
• INTERNATIONAL COLLABORATION • LABORATORY • LEVELS OF PLAY •  
MANIFESTOS • MASK MAKING • MASK PLAY / EXPRESSIVE,  
HALF, LARVAL, NEUTRAL, OBJECTS • MOVEMENT AND EMOTION  
• MUSIC AND DRAMATIC COMPOSITION • MYTHICAL STRUCTURES  
• PAINTINGS AND THE DYNAMICS OF COLOURS • PERFORMANCE  
PRAXIS • PERSONAL AND PROFESSIONAL DEVELOPMENT  
• PLAYFULNESS • PLEASURE • POETIC BODY • POST-DRAMATIC  
PRINCIPLES • PRACTITIONERS / ARTAUD, BROOK, COPEAU,  
GROTOWSKI, KANTOR, LECOQ, MEYERHOLD, STANISLAVSKY •  
PRESENCE • PSYCHO-GEOGRAPHY • PUPPETRY • RESEARCH  
PROJECTS • RHYTHM WORK • STORYTELLING • SYSTEMS OF  
TRAINING • VIEWPOINT TECHNIQUE • WRITING FROM THE BODY



## C O U R S E C O M P O N E N T S

### 1-YEAR • CERTIFICATE • PROGRAM • DEvised • THEATRE • AND • PERFORMANCE

#### //IMPROVISATION

DAILY CLASSES IN IMPROVISATION WILL CONSTANTLY stimulate and challenge your playfulness. Each class works around a particular theme connected to the pedagogical and poetical journey, and allows for a lively encounter with the absolute Unknown. You will discover the enormous usefulness of improvisation as a playful approach to your creative subconscious, and how to overcome the obstacles encountered along the way.

#### //MOVEMENT ANALYSIS

THIS COMPONENT WILL ALLOW YOU TO ANALYSE movement patterns in natural and constructed environments, in painting, music and poetry as well as in the human body itself. You will develop a better understanding of the relationship between movement and rhythm and their emotional repercussions in the human body. You will also investigate movement as a carrier of dynamic, poetic and dramatic qualities and how to use these different qualities in your artistic work.

#### //APPLIED TECHNIQUES

YOU WILL LEARN HOW TO APPLY FUNDAMENTAL MOVEMENT principles to the creation of your artistic work and how to shape time, rhythm and space, whether within your own original work or in the context of existing genres.

#### //DRAMATIC STRUCTURES

THIS COMPONENT EXPLORES THE ART and craft of dramatic storytelling to ask: what makes a great story? We will investigate what stories are for; how dramatic action works to hold an audience; and how to structure stories and scenes, considering both conventional narratives and alternative forms. We will look at creating compelling characters and dramatic worlds; strong text and subtext; and how to draw on your own experience and interests to generate exciting new possibilities and genres.

#### //DEVISING PROCESS

YOU WILL SPEND DEDICATED TIME each week working on a devising theme with your classmates from around the world. In small groups, you will be asked to create a space of creative encounter, and the results of your work will be shared each week with the entire group and the teachers. This practice creates an ongoing opportunity to challenge your cultural and artistic perceptions and push limits alongside your fellow creators.





## C O U R S E C O M P O N E N T S

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### //GROUP PROCESS

WORKING CREATIVELY IN A GROUP can be both magical and frustratingly difficult. This component allows you to learn to take responsibility for your own process on different levels: personal, inter-personal and on a group-wide level. Personal awareness may be affected and even challenged by group process, while a group's process may be powerfully influenced by the awareness and skill of an individual member. The changes in awareness and capacity that result from this course will affect not only your work at the school, but enhance your ability to work creatively in other groups in the future.

### //PERFORMANCE PRAXIS

PERFORMANCE PRAXIS AIMS TO FOSTER critical reflection upon the work students do at school. Through a cross-disciplinary approach (discussions, movement lab and devising projects), students are exposed to the world of performance from a diversity of perspectives (historical, socio-political, aesthetical, philosophical). In addition, students will explore the writings of the major theater makers of the twentieth century and their implications and influences in the field of performing arts.

### //ENSEMBLE SINGING

THIS COURSE COMPONENT AIMS TO PUT YOU IN TOUCH with your voice in a musical and communal context. You will learn songs by ear, in multi-part harmonies and in a variety of languages, as well as exploring improvised musical landscapes. No previous musical or vocal training is necessary. Ensemble singing offers you the opportunity to practice and improve your listening skills, and gives you the experience of contributing to and engaging with a larger creation than would be possible alone.

### //ALEXANDER TECHNIQUE AND CONTEMPORARY DANCE-BASED MOVEMENT

THIS COURSE COMPONENT IS STRONGLY BASED on the Alexander Technique. It incorporates anatomically based body and movement work along with contemporary dance and improvisations. These approaches help you to gain access to body-based learning paths. The work involves listening and looking for ways to tap into your deep creative resources, waking up your expressive instincts and your physical and postural awareness.

### //RHYTHM WORK

RHYTHM RESIDES WITHIN ALL OF US and can be felt by everybody. Play in both performance and life are built on this invisible matrix. This course component explores rhythm through the body, in all its different forms, independent of any prior musical training. You will have the opportunity to deepen your individual access to the world of rhythm and apply this to the process of devising theatre.



## A P P L I C A T I O N

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### //DATES

The next Certificate Course will run from October 3.

**MODULE 1: 03.10.2016 - 21.12.2016 / 12 WEEKS**

**MODULE 2: 09.01.2017 - 31.03.2017 / 12 WEEKS**

**MODULE 3: 17.04.2017 - 09.06.2017 / 8 WEEKS**

### //FEES

The tuition fee for the 32-week Certificate Course 2016/2017 will be €9800.

Fees for Individual Module 1 or 2 (12 weeks each) are €3900.

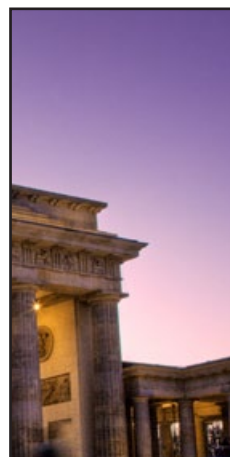
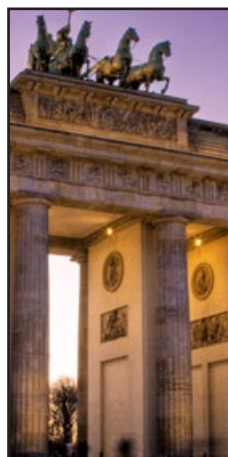
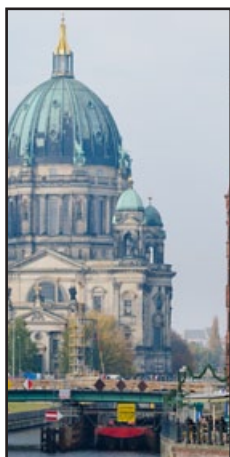
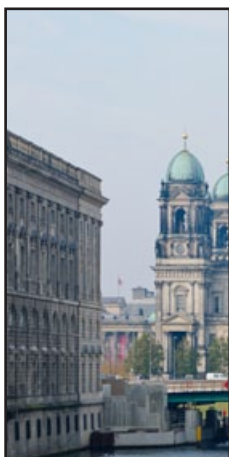
Module 3 is only open to those students who have successfully completed Module 1 & 2.

A down-payment will be requested to secure your place on the course after a successful application. Payment Instalment plans for the remainder are usually available for an additional surcharge. Please contact the school for details.

### //ENTRY REQUIREMENTS

Applicants to the program will have either successfully completed a university-level training in theatre, physical theatre or the performing arts, or have sufficient practical experience in the field to meet the standards of the training.





## A P P L I C A T I O N

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#### REQUIRED APPLICATION DOCUMENTS

please send the following materials to the school via email:

##### COMPLETED APPLICATION FORM

This can be downloaded from our website.

##### STATEMENT OF INTEREST

We would like to know more about your interest in the course. Please send us a scan of a hand-written letter of motivation explaining why you would like to study at LISPA.

##### CURRICULUM VITAE

Please give us an insight into your education, artistic training, theatrical experience and other fields of interest. Be sure to include complete contact information, your date of birth, and your nationality/passport country in your CV.

##### LETTER OF RECOMMENDATION

Please include a scan of one original letter of recommendation from a former teacher, director or training institute. No faxed copies or emailed letters will be accepted.

##### EVIDENCE OF QUALIFICATIONS

Enclose scanned copies of relevant degrees, certificates or transcripts.

##### FINANCIAL STATEMENT

Please include a comprehensive financial statement explaining how you intend to pay for both the training and your costs of living in Berlin. Include scanned bank statements where appropriate. If funded or supported by a relative, include a scan of a statement signed by them, along with their full contact details.

##### PHOTO

Please include one recent photo of yourself - a passport photo is sufficient