

Devising Theatre and Performance 2017/2018 Certificate Course

Intensive 1 - The Poetic Body

(25 September 2017 - 15 December 2017)

This intensive introduces participants over two modules of 6 weeks each to fundamental cornerstones of our pedagogical vision for performing artists who are interested in creating their own work. Our strong interest in the moving body as the primary source for the creation of original work is rooted in an understanding of body and world deeply interconnected. We wish to foster a deeper sensual and poetic awareness for the ways in which the body is moved by the worlds around and within, and to develop a stronger sense for how our movements impact the world. This approach allows us to investigate the role of the moving body in the creative process of writing and performing, the function of physical theatre in today's society and the cultural, ecological, political, social and spiritual dimensions of contemporary devised theatre and performance.

Listening to the Body

Lead Teacher: Thomas Prattki

Creating theatre and performance with and from the moving body requires firstly the ability to dialogue with our body. This means investing into a deeper process, where the body is not simply understood as an object we use or train for the realisation of an artistic project, but as a living entity with a deep knowledge, which we need to learn to dialogue with. This dialogue initiates an understanding of the creative process as a conversation between our body and the ideas we wish to construct. During this learning process we are invited to connect through movement in all its different forms with the stories of our own body, to explore the interconnectedness of the body with her/his environment and to become more aware of the collective body of humankind and how it lives in us. We begin to learn the language of the body, how to access her/his wild wisdom and become also aware of the ways in which we avoid the dialogue with our body. This process lays the foundations for our approach to the creation of original work, independent of the artistic form the work will take in its later stages.

This 6-week Intensive will explore ways to initiate a deeper dialogue with the body through movement in all its different forms. We will connect with the aliveness of our emotional body by way of exploring our personal clown through the *red nose*, with the playfulness of our physical body through *games and movement improvisations* and with the body we share with humankind as a whole through an intense work with the *Neutral Mask*.

Regular devising sessions will give participants the possibility to give their experiences a visible form, which they will share with the group at the end of each week.

Writing from the Body

Lead Teacher: Amy Russell

During this immersion course in the language of the body, we will depart from what we think we know, moving into the silent intelligence of the body, and then return to speech through the reintegration of movement and vocalism. From that point of integration, rich in dynamic speech and metaphor, we will begin to write from the body, producing our own texts. Playful and collaborative group work will ignite physical spontaneity and complicity, developing the basis for group devising. From this matrix, we will develop self scripts for solo material and play scripts for work with an ensemble, which will be performed to an invited audience in a final showing.

Pedagogic reference points: David Abram, Roy Hart, Jacques Lecoq, Maurice Merleau-Ponty, Mary Overlie & Anne Bogart.



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Intensive 2 - The Masks of Life

(08 January 2018 - 30 March 2018)

This intensive offers participants over two modules of 6 weeks each an exploration of different types of masks, which transpose the drama of human nature through an intense use of the human body in movement. Learning to play different masks from expressive masks to the masks of commedia dell'arte participants will explore through the moving body structures of play from the dramatic to the comical and how to take these different structures as a point of departure for the creation of contemporary stories and performances. Each module will finish with a presentation of the devised works. Participants in this intensive should have a solid foundation, which prepares them for the work, whether through a successful completion of the first intensive or through other comparable experiences.

Shadow Stories

Lead Teacher: Thomas Prattki

Starting with an intense exploration of expressive masks as representations of the un-lived life in all of us this 6-week module will move towards the development of stories, which tell us through the composition of images, movements, sound and music and other means of performative expression of those hopes, fears, regrets and memories, which are hidden in our personal and cultural body and await to be told.

Using different types of expressive masks participants will be firstly invited to learn how to approach the construction of dramatic characters through the body and how the characters inner, hidden life manifests itself in the way they move, talk and relate to others. The module will then move to the exploration of family dramas with their unsolved generational conflicts. The work will culminate in personal projects, where participants are invited to write and stage a performance in collaboration with others or alone, allowing them to choose their own artistic means to give an audience access to their own hidden life or the fictional life of others.

Mask and Counter-Mask

Lead Teacher: Amy Russell

In this intensive we will develop an understanding of and skills in playing mask and counter-mask. Achieving a masked level of play both by using physical masks as well by developing highly constructed, unmasked characters, we will discover the theatrical writing that arises from such a level of play. The first steps will take us into the realm of animals and the transposition of animal physicality and behavior to human situations. The dramatic writing that results from these simple masks will be applied to the masks of the Commedia dell'Arte, where we will explore counter-mask both as an aspect of characterization as well as a reversal of situation. The work will culminate in construction of quick-change farce, in which mask and counter-mask are constantly alternating both in the play of the actor and in the build of the farcical situation. The resulting work will be performed to an invited audience in a final showing.

Pedagogic reference points: Georges Feydeau, Dario Fo, Jacques Lecoq, Arianne Mnouchkine, Jean-Baptiste Moliere, Georgio Strehler.



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Intensive 3 - Research Projects

(16 April 2018 - 15 June 2018, with a one-week break 12-20 May 2018)

Lead Teachers: Thomas Prattki and Ariel Gutierrez

This 8-week Intensive offers participants, who have successfully completed Intensive 1 and/or 2, the opportunity for the creation of a performance project around a theme of their own choice. During the initial phase of the project participants will leave the studio and immerse themselves into practical research and real life observation around their themes, before bringing their experiences back to the studio to create solo or group performances. Throughout the entire Intensive, members of the pedagogical team will assist the process.

During the final week of the Intensive participants will share their projects with an invited audience.

Fees:

Devising Theatre and Performance 2017/2018 (Certificate Course, 32 weeks): €9800

Module scheme (Intensive 1 or Intensive 2 only, 12 weeks): €3900

Payment Instalment plans and options are available - contact the school for details.

Applications and enquiries:

should be sent *by email only* (we do not accept materials by post) to: welcome@lispa.co.uk

The official application form can be downloaded from our website here:

<http://www.lispa.co.uk/pdf/Lispa-application-form.pdf>



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