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**1st Semester – Fall (10 Credits)**
- 31-6330LSP Movement Analysis I, 3
- 31-6310LSP Dramatic Improvisation I, 3
- 31-6350LSP Voice/Singing, 1
- 31-6210LSP Devising/Creating I, 1
- 31-6100LSP Research/Guided Reading I, 1
- 31-6910LSP Personal Creative Process I, 1

**2nd Semester – Spring (10 Credits)**
- 31-6335LSP Movement Analysis II, 3
- 31-6315LSP Dramatic Improvisation II, 3
- 31-6911LSP Personal Creative Process II, 1
- 31-6355LSP Voice/Singing II, 1
- 31-6215LSP Devising/Creation II, 1
- 31-6105LSP Research/Guided Reading II, 1

**3rd Semester – Summer (5 Credits)**
- 31-6216LSP Research Project, 5

**4th Semester – Fall (13 Credits)**
- 31-6320 Styles and Forms, 5
- 31-6340 Vocal and Movement Techniques, 2
- 31-6220 Devising Process, 1
- Columbia Business Competencies Elective, 3
- 31-6120 Guided Research/Thesis Preparation, 3

**5th Semester – Fall (10 Credits)**
- 31-6325 Styles and Forms II, 3
- Columbia Business Competencies III Elective, 3
- 31-6345 Vocal and Movement Techniques II, 2
- 31-6225 Thesis Project, 1
- 31-6227 Thesis Hours, 4
**31-6330LSP MOVEMENT ANALYSIS I**
As a core element of the first year of training at LISPA, the work of this two-semester class is designed to enable the student to develop an understanding of movement analysis based on the pedagogy of Jacques Lecoq. Meeting on a daily basis, the specific focus is on a practical understanding of the moving human body in space and time, and the application of natural movement laws to the performing body.

**31-6310LSP DRAMATIC IMPROVISATION I**
As a core element of the first year of training at LISPA, the work of this two-semester class prepares students for the challenging task of creating their own work. Meeting on a daily basis, classes focus on enhancing physical, emotional, imaginative and cognitive playfulness in order to be well equipped for the demanding journey of articulating, shaping and presenting the students’ artistic visions. Students progressively develop a better understanding of "the physical body you have, the subtle body you are, and the collective body we all have in common". The exploration of the dynamic relationships between these different bodies will initiate awareness of what we call the Poetic Body. Accessing the Poetic Body is essential for the creation of new performance languages.

**31-6210LSP DEVISING/CREATION I**
*Creation* is a student-led component of the training. It is a daily practice, in which students engage in the creation of performance works within a theme given by the faculty. The themes are assigned according to the material being explored in Dramatic Improvisation and Movement Analysis classes, and the creation is undertaken without direct faculty involvement. Students devise the work over the course of a week or, when appropriate, over the course of two weeks. Performances are then presented to a closed audience of teachers and students of the school, and the faculty on the performance piece itself gives feedback/evaluation as well as the work of individual students.

**31-6350LSP VOICE/SINGING**
The focus of this course will be on developing flexibility, range and power in vocal expression. Students will be introduced to warm-up methods, with the result that each student will develop a personal warm-up. There will also be some application of the vocal training to text and music. Troubleshooting will occur on an individual level, to begin dealing with students’ personal vocal difficulties.
**31-6100LSP RESEARCH/GUIDED READING I**
This is the theoretical element of the MFA training, designed to introduce students to the historical and scholarly literature with regard to devised performance and as support for the various performance genres they will encounter in the course of their training. As the first year at LISPA introduces students to the practice of Embodiment, readings in the Fall Semester will focus on theories of Embodiment and Embodied Cognition within and beyond the performing arts.

**31-6910LSP PERSONAL CREATIVE PROCESS I**
Developing an awareness of internal obstacles that challenge our creative availability is key to the shaping of sustainable practice as a creator. Through direct contact with materials - drawing, painting, sculpting/clay work and other expressive arts - students will explore an embodied relationship to states of flow, resistance, play and judgment. Daily drawing/painting practice, combined with group work, reflection and personal writing also allows students to deeply ground the experiential process of the course as a whole.

**31-6335LSP MOVEMENT ANALYSIS II**
As a core element of the first year of training at LISPA, the work of this unit is designed to enable the student to develop an understanding of movement analysis based on the pedagogy of Jacques Lecoq and to apply this knowledge to the demands of creating, devising, teaching and directing contemporary theatre and performance. Meeting on a daily basis, work on this unit analyses the relationship between the natural movements of life, as they can be observed, and their application to dramatic and postdramatic visions of theatre and performance. Through the physical exploration and analysis of everyday movements the student will gain a more profound understanding of those essential movement laws which structure natural life. The student will be introduced to the transposition of natural movements to dramatic e-motion, allowing at a later stage of the training for an autonomous, creative use of this understanding for devising, writing, directing and performing.

**31-6315LSP DRAMATIC IMPROVISATION II**
As a core element of the first year of training at LISPA, the work of this two-semester class prepares students for the challenging task of creating their own work. Specific Topics Addressed in the spring unit of Dramatic Improvisation:
*Human Nature* – physical exploration of emotions, passions, behavior and the creation of characters and types
*Object Theatre* – an introduction to the dynamic performance possibilities of objects and puppets
*Mask Performance* – Half Masks as an introduction to the dramatic space and rhythms of Commedia, Expressive Masks as an introduction to psychophysical realism, and Larval Masks as an introduction to the Fantastical and the Grotesque
*Collaborative Devising* – Contemporary approaches to devising performance. Final performance projects around themes chosen by the students.
31-6215LSP DEVISING/CREATION II
This course develops the work begun in Devising and Creation 1 (31-6310LSP) in which students engage in the creation of performance works within a theme given by the faculty. The themes are assigned according to the material being explored in Dramatic Improvisation and Movement Analysis classes, and the creation is undertaken without direct faculty involvement. Students devise the work over the course of a week or, on some occasions, over the course of two weeks. Performances are then presented to a closed audience of teachers and students of the school, and the faculty on the performance piece itself gives feedback/evaluation as well as the work of individual students.

31-6911LSP PERSONAL CREATIVE PROCESS II
The course develops the work begun in Personal Creative Process 1, the final individual projects, where students are encouraged to perform a project of their own choice, allow for the application of new knowledge to the field of their artistic interest/background. This might be in the form of a set or costume design, a music score, or a video installation.

31-6105LSP RESEARCH/GUIDED READING II
This course develops the work begun in Research & Guided Readings 1 (31-6100LSP), increasing students’ familiarity with the historical and scholarly literature related to devised performance as support for the various performance genres they will encounter in the course of their training. As the first year at LISPA introduces students to the practice of Embodiment, readings in the Spring Semester will expand on theories of Embodiment and Embodied Cognition within and beyond the performing arts.

31-6355LSP VOICE/SINGING II
This course builds on the skills introduced in Voice/Singing 1 (31-6350LSP). Focus will be on the application of vocal training to text and music.

31-6216LSP Research Project
This course offers participants 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 course, members of the pedagogical team will assist the process. During the final week participants will share their projects with an invited audience.

31-6320 STYLES AND FORMS
A core element of the second year of the MFA training, the work of this two-semester course engages students in the challenging task of creating their own work, based on creative research into a range of essential styles and dramatic works in the history of western theatre.

31-6340 VOCAL AND MOVEMENT TECHNIQUES I
Building on the work done in Voice and Movement Analysis in Year 1 of the MFA, the work in this course is intended to deepen the student’s technical knowledge and practical application of vocal and movement skills in the service of creating and presenting a devised performance.

31-6220 DEVISING PROCESS
Devising Process is a course devoted to the deepening and practice-based exploration of methods and approaches to the creation of devised theatre. Students will reflect, collectively and individually, on the process of their devised work in Styles and Forms, and the theoretical research accomplished in Guided Research. The aim of this reflection is to step back from the demands of the creative process, and reflect on where devising practices and approaches may be tested and improved, as well as to reflect more fully on the individual student’s potential role(s) within a devised process.

BUSINESS COMPETENCIES Elective
Students will choose one of the following courses:
28-6315 Fundraising
OR
28-6415 New Media Strategies
OR
28-6512 Entrepreneurship and New Business Creation
These courses will help students answer the following questions by familiarizing them with the tools necessary to craft a viable – and sustainable – business: How is a company different from an idea, a product or a service? What does a company need in order to be viable? What does an entrepreneur need to know to best position it? What makes the business plan a critical part of the process and how does it relate to strategic planning? Why is it even more crucial now for innovators in arts, entertainment, and media and social entrepreneurship to master this process?

31-6120 GUIDED RESEARCH/THESIS PREPARATION
Taken in the fall of the second year, this course is the theoretical element of the MFA training, designed to deepen students’ knowledge in the scholarly literature with regard to physical theatre and devised performance, and as support for the various performance genres students will encounter in the course of their training. In addition, students will meet with a faculty advisor to begin planning their final thesis projects, pulling together the various strands of knowledge and experience gained in the course of the program thus far.

31-6325 STYLES AND FORMS II
This is a 7-week course, which is taken at the beginning of the Spring Semester in Year 2 of the MFA. It is a continuation of the work done in STYLES AND FORMS I (31-6320). A core element of the second year of the MFA training, the work of this two-semester class engages students in the challenging task of creating their own work, based on creative research into a range of essential styles and dramatic works in the history of western theatre.
28-5090 BUSINESS COMPETENCIES III, ELECTIVE
Events Management: Practicum
This course focuses on the process of translating artistic vision into a tangible live production, finding the money to launch it, and putting it on stage and on the road. By examining successful producing and touring organizations, students will deepen their knowledge of organization structure, financing, budgeting, professional ethics, and the tactical responsibilities that producing and touring require. Both profit-making and non-profit performance sectors are covered.

31-6225 THESIS PROJECT (1 credit)
The Thesis Project will be the culminating experience for the MFA in European Devised Performance Practice. During the spring semester the students will bring together all the elements of the practice-based research undertaken during the program, and use it as the basis for (a) creating an Ensemble Company and (b) devising an original piece of theatre to be performed in the City of Chicago with one of the Theatre Department’s collaborative partners, such as the Museum of Contemporary Arts (MCA). The thesis project performance will be supported by visual and written documentation, detailing every stage of the process from conception to performance, which will be on public display during the performances of the final project.

31-6345 VOCAL AND MOVEMENT TECHNIQUES II
Building on the work done in Voice and Movement Analysis in Year 1 of the MFA, and 31-6340 VOCAL AND MOVEMENT TECHNIQUES I, the work in this course is intended to deepen the student’s technical knowledge and practical application of vocal and movement skills in the service of creating and presenting a devised performance.

31-6227 THESIS HOURS
Hours assigned to students to fulfill the requirements of the Thesis Project: (a) creating an Ensemble Company and (b) devising an original piece of theatre to be performed in the City of Chicago with one of the Theatre Department’s collaborative partners, such as the Museum of Contemporary Arts (MCA). The thesis project performance will be supported by visual and written documentation, detailing every stage of the process from conception to performance, which will be on public display during the performances of the final project.