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# Course Catalog

## Curriculum

Dramaturgy 01—Students Enrolled in/after 2024

2024/2025 Academic Year

Version: 09/19/2024

Module	Course title	Date/Time	ECTS	Ex.
<b>Theater history and theory</b>	Theater History Peter Marx	Continuous Mon, 02:45 PM – 04:15 PM	2	T
	Drama Studies Collection Prof. Dr. Peter Marx	Cologne field trip 5/27–5/28/25	1	RP
	Forms and Theory of Theater Performance since 1900 Philipp Schulte/Friederike Thielmann	Continuous Mon 3:00 PM – 6:15 PM	2	T
	Costume History—Cooperation with ABK Stuttgart Bettina Walter	Wed, 12/18; 3:00 PM – 6:00 PM Mon 7/21; 11:00 AM – 5:00 PM	1	RP
<b>Cultural theory and aesthetics</b>	Word and Effect Oliver Bukowski	6/17–6/19/25 6/24–6/27/25 7/1–7/4/25 2 additional dates planned	3	RP
	Access. Accessible Structures. Accessible Art	Continuous (alternate weeks) Mon, 12:45 PM – 2:15 PM	1	RP
	Readings in Theater History Prof. Dr. Peter Marx	Continuous (alternate weeks) Mon, 4:30 PM – 6:00 PM	2	T
<b>Text and production analysis</b>	Shakespeare Seminar Dr. Sarah Youssef	10/11+10/18/24 11/8+11/15/24 4h each	1	RP
	Performance Analysis incl. Theater Attendance and Reflection Anna Haas	10 performances and analysis discussions Planned individually with instructor: initial dates: 10/6, 10/12, 12/6, 12/12	1	RP
	Production Analysis (Video review), Anna Haas	Continuous (alternate weeks) Mon, 11:00 AM – 12:30 PM	1	RP
	Author Spotlight Sivan Ben Yishai	6/5–6/6/25	1	RP
	Text Work and Generation Maximilian Wahnelt	TBA	1	RP
	Dramaturgy Seminar Anna Haas & Carolin Hochleichter (Foundations of dramaturgy, production season planning, cooperation directors and dramaturgs, reading)	Continuous Wednesday mornings	7	RP
<b>Dramaturgical processes</b>	Field trip	TBA	1	RP
	Theater Criticism & Texts on Theater Elisabeth Meier	Thurs, 10/10/24 Fri, 10/24/24 Thurs/Fri, 11/21–11/22/24 10:00 AM – 2:00 PM	1	RP
<b>Dramaturgical practice</b>	Short projects with ABK Judith Gerstenberg	2/18–2/21/25	1	RP
	Film Research Project with FABW	12/3–12/22/24	2	RP

	Practical Dramaturgy Gwendolyne Melchinger	TBA	1	RP
<b>Production Dramaturgy</b>	Subject Module A—Practice Jasper Brandis, Anna Haas	1/13–2/12/25 Opening 2/13/25	3	RP
	Subject Module A—Theory Prof. Dr. Peter W. Marx, Tim Etchells, Sarah Youssef	Marx: 10/1–10/2/24 Etchells: 10/4/24 Youssef: 11/26–11/29/24	3	RP
	Subject Module B—Practice Tomáš Zielinski, Anna Haas	2/27–5/21/25 Opening 5/22/25	3	RP
	Subject Module B—Theory Prof. Dr. Peter W. Marx et al.	2/25–2/28/25 3/4–3/7/25	3	RP
<b>Extended dramaturgy</b>	DasArts Feedback Manolis Tsipos	probably 1/28+1/29/25	1	RP
	Interdisciplinary Project Ludger Engels		1	RP
	Citizens' Theater Beret Evensen	6/11–6/12/25	1	RP
	Dramaturgy for Contemporary Theater for a Young Audience Frédéric Lijje	10/8, 10/22, 10/29/24 11/5, 11/12, 11/19/24 10:00 AM – 2:00 PM	1	RP
	Theater and Digitality Ilja Mirsky, Caspar Weimann	Continuous (alternate weeks) Mon, 11:00 AM – 2:15 PM	5	RP
<b>Fundamentals of acting</b>	Fundamentals I—Introduction to Acting Work Helge Musial	10/8–10/25/24	3	RP
	Fundamentals II—Scenic Improvisation Benedikt Haubrich	10/29–11/13/24	2	RP
	Fundamentals III—Terminology of Stagecraft Wulf Twiehaus	11/14–11/22/24	3	RP
	Speech for Directors and Dramaturgs Cornelia Schweitzer	5/28 – 6/14/2025 4 days	1	RP
<b>All information subject to change.</b>				

<b>Course title</b>		Theater History Survey			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Theater history and theory	
		<b>Acting (BA)</b>		Theater history and theory	
		<b>Dramaturgy (MA)</b>		Theater history and theory	
<b>Module supervisor</b>		Anna Haas, Carolin Hochleichter			
<b>Instructor</b>		Prof. Dr. Peter Marx			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 1	Annually	2 sem.	Required	2	60 h
<b>Prerequisites</b>	<b>Type/Duration of examination</b> (required for credits)		<b>Grading system</b>	<b>Course format</b>	
None	Test—45 minutes		Grades, from highest to lowest: 1–5	Group session/studio	
<b>Description</b>					
<p>Over four semesters, this course presents a survey of theater history, intellectual history, and cultural history from antiquity to the present. In the process, historical matters will be contextualized with contemporary discourses and theater forms. The first year of study will begin with prehistoric scenes of play as described in myth and ancient tragedy, the Greek <i>polis</i>, and the philosophy of Plato. We will then look at Japanese Noh theater, <i>Comedia dell' arte</i>, and Elizabethan theater in transcultural comparison through the lens of acting with masks as a medium of transformation. Particular attention will be paid to topics such as sex and resistance, war, flight and colonialism.</p>					
<b>Course aims</b>					
<p>This seminar offers a not merely chronological overview of the epochs of European and non-European theater history, aiming to empower students to speak about the historical framework and conditions of theater arts, mirrored in parallel tendencies in intellectual and social history.</p>					

<b>Course title</b>		Drama Studies Collection			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Theater history and theory	
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>		Theater history and theory	
<b>Module supervisor</b>		Anna Haas / Carolin Hochleichter			
<b>Instructor</b>		Prof. Dr. Peter Marx			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 1	Annually	1 sem.	Required	1	30 h
<b>Prerequisites</b>	<b>Type/Duration of examination</b> (required for credits)	<b>Grading system</b>		<b>Course format</b>	
None	Regular participation	Pass/Fail		Group session/studio	
<b>Description</b>					
<p>Excursion to the drama studies collection in Cologne.</p> <p>Students will receive an introduction to and gain insights into the state of contemporary drama scholarship.</p>					
<b>Course aims</b>					
<p>Basic knowledge of contemporary drama scholarship and research will be provided.</p>					

<b>Course title</b>		Forms and Theory of Theater Performance since 1900				<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Theater history and theory		
		<b>Acting (BA)</b>				
		<b>Dramaturgy (MA)</b>		Theater history and theory		
<b>Module supervisor</b>		Anna Haas, Carolin Hochleichter				
<b>Instructor</b>		Philipp Schulte				
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>	
Sem. 3	Annually	2 sem.	Required	2	60 h	
<b>Prerequisites</b>	<b>Type/Duration of examination</b> (required for credits)		<b>Grading system</b>	<b>Course format</b>		
None	Test—45 minutes		Grades, from highest to lowest: 1–5	Group session/studio		
<b>Description</b>						
<p>The goal of the seminar is to give some insight into various genres and production forms of theater that have become relevant after theater began distancing itself from the primacy of the dramatic text. Beginning with ground-breaking aesthetic approaches from the twentieth century, various focal points are highlighted in loose chronological order, illuminating important impulses for contemporary theater and performance projects as well.</p>						
<b>Course aims</b>						
<p>The double class sessions are used for lecture and discussion of drama theory texts, as well as joint viewing and analysis of video examples.</p>						

<b>Course title</b>		History of Costuming			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Theater history and theory	
		<b>Acting (BA)</b>		Theater history and theory	
		<b>Dramaturgy (MA)</b>		Theater history and theory	
<b>Module supervisor</b>		B. Haubrich, Tomáš Zielinski/ Anna Haas, Carolin Hochleichter			
<b>Instructor</b>		Bettina Walter			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 1	Annually	1 sem.	Required	1	30 h
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>	<b>Grading system</b>		<b>Course format</b>	
None	Regular participation	Pass/Fail		Group session/studio	
<b>Description</b>					
<p>This seminar provides a survey of the history and development of theater costumes and communicates fundamentals of creation and presentation of costume designs. It will furthermore introduce the process of costume production and manufacture and acknowledge these work processes. In addition it provides an overview of costuming professions.</p>					
<b>Course aims</b>					
<p>This seminar provides knowledge of fundamentals of costuming history and the basics of related production processes as well as costumer methods. Working knowledge of professional vocabulary is part of it as well as it develops communicative capacities for costuming work.</p>					

<b>Course title</b>		Word and Effect			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>			
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>		Theater History and Theory	
<b>Module supervisor</b>		Anna Haas, Carolin Hochleichter, Tomáš Zielinski			
<b>Instructor</b>		Oliver Bukowski			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 2	Annually	1 sem.	Required	3	90 h
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>	<b>Grading system</b>		<b>Course format</b>	
None	Regular participation	Pass/Fail		Group session/studio	
<b>Description</b>					
<p>This seminar consists of two parts. While Part 1 concerns stylistic fundamentals in non-fiction, persuasion, and conceptual texts, Part 2 engages with the scene text. Methods for finding and developing materials as well as techniques for dialogue and analysis will be used to examine a text for scenes, lines, and individual words—perhaps even reshaping it. Work is done primarily on own, self-written texts, with reference to examples of contemporary stage texts.</p>					
<b>Course aims</b>					
<p>Knowledge and initial deployment of linguistic methods, styles, and forms.</p>					



<b>Course title</b>		ACCESS. Accessible Structures. Accessible Art				<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Cultural theory & aesthetics		
		<b>Acting (BA)</b>		Cultural theory & aesthetics		
		<b>Dramaturgy (MA)</b>		Cultural theory & aesthetics		
<b>Module supervisor</b>		Carolyn Hochleichter				
<b>Instructor</b>		Various				
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>	
Sem. 1&2	Annually	2 sem.	Required	1	30 h	
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>		<b>Grading system</b>	<b>Course format</b>		
None	Regular participation		Pass/Fail	Group session/studio		
<b>Description</b>						
<p>The first part of the seminar, CRIPPING INSTITUTIONS (September to December 2024) concerns structural barriers. Taking our own academic structures as a starting point, we will examine other institutions such as theater and cultural sites of various disciplines and identify the barriers and hurdles that hinder many people's access. Agnieszka Habraschka, Anne Rieger, Konrad Wolf, Nadja Dias, and Nina Mühlemann will contribute diverse perspectives on disability. The second part of the seminar, AESTHETICS OF ACCESS (January to July 2025) will focus on inclusive aesthetics and their creative potential: Models such as Relaxed Performance, audio description, creative supertitles, theater and simple language etc. will be presented by various teachers such as Noa Winter, Sofia Neises, Janina Brosowsky and Isabel Schwenk and explored through various practical examples at the end of the academic year by Jasmin Schädler, Anna Mülter, Annika Jakobs, and Antje Siebers/Anne Greta Weber.</p>						
<b>Course aims</b>						
<p>Discussing the foundations of inclusive theater practice and engaging with various aspects of structural and aesthetic accessibility for a diverse audience.</p>						

<b>Course title</b>		Readings in Theater History				<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Theater history and theory		
		<b>Acting (BA)</b>		Theater history and theory		
		<b>Dramaturgy (MA)</b>		Text and production analysis		
<b>Module supervisor</b>		Anna Haas, Carolin Hochleichter				
<b>Instructor</b>		Prof. Dr. Peter Marx				
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>	
Sem. 1	Annually	4 sem.	Required	2	30 h	
<b>Prerequisites</b>	<b>Type/Duration of examination</b> (required for credits)		<b>Grading system</b>		<b>Course format</b>	
None	Test—45 minutes		Grades, from highest to lowest: 1–5		Group session/studio	
<b>Description</b>						
<p>Reading of historical theater texts in close connection to the contents of Peter Marx's seminar "Theater History". This reading seminar examines traditional and modern dramaturgical techniques and engages with theater texts on historical, philosophical, content, and drama theoretical levels.</p>						
<b>Course aims</b>						
<p>Learning to analyze texts for the purpose of dramatic implementation.</p>						

<b>Course title</b>		Shakespeare Seminar			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Theater history and theory	
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>		Text and production analysis	
<b>Module supervisor</b>		Anna Haas, Carolin Hochleichter			
<b>Instructor</b>		Dr. Sarah Youssef			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 1	Annually	1 sem.	Required	1	30 h
<b>Prerequisites</b>	<b>Type/Duration of examination</b> (required for credits)		<b>Grading system</b>	<b>Course format</b>	
None	Regular participation		Pass/Fail	Group session/studio	
<b>Description</b>					
<p>When Ben Johnson said about Shakespeare that he was “not of an age but for all time”, he could not have guessed how true his words would prove even 450 years later. The seminar engages deeply with Shakespeare’s works, involving both his philosophy and political discourse as well as a close reading of his actual texts.</p>					
<b>Course aims</b>					
<p>Discovering the Shakespearean world and its interpretive possibilities.</p>					

<b>Course title</b>		Performance Analysis incl. Theater Attendance				<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Theater history and theory		
		<b>Acting (BA)</b>		Theater history and theory		
		<b>Dramaturgy (MA)</b>		Text and production analysis		
<b>Module supervisor</b>		Anna Haas, Carolin Hochleichter				
<b>Instructor</b>		Anna Haas				
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>	
Sem. 1	Annually	2 sem.	Required	1	30 h	
<b>Prerequisites</b>	<b>Type/Duration of examination</b> (required for credits)	<b>Grading system</b>		<b>Course format</b>		
None	Regular participation	Pass/Fail		Group session/studio		
<b>Description</b>						
<p>Central approaches and methods of performance analysis are introduced and practiced on examples of current productions. Selected performances at Schauspiel Stuttgart, Pfalztheater Ludwigshafen, Heidelberger Stückemarkt, Theater Rampe, Schauspiel Frankfurt, Nationaltheater Mannheim, Forum Ludwigsburg and others are attended and discussed in seminar in order to train descriptive and analytical skills.</p>						
<b>Course aims</b>						
<p>The craft of analyzing performances is honed, training habits of observation, perception, and description as well as the capacity for analysis.</p>						

<b>Course title</b>		Production Analysis			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Theater history and theory	
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>		Text and production analysis	
<b>Module supervisor</b>		Anna Haas			
<b>Instructor</b>		Anna Haas			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 1&2	Annually	2 sem.	Required	1	30 h
<b>Prerequisites</b>	<b>Type/Duration of examination</b> (required for credits)	<b>Grading system</b>		<b>Course format</b>	
None	Test—45 minutes	Grades, from highest to lowest: 1–5		Group session/studio	
<b>Description</b>					
<p>This seminar discusses central approaches and methods of performance analysis, testing these methods and approaches on specific productions by leading directors who have had a lasting impact on theater. Various stagings of a work will be compared. Directors whose works will be analyzed include Klaus Michael Grüber, Andrea Breth, Peter Brook, Einar Schleef, Frank Castorf, Jürgen Gosch, Christoph Marthaler, Rene Pollesch, Nicolas Stemann, Florentina Holzinger, Leonie Böhm, Christopher Rüping and many others.</p>					
<b>Course aims</b>					
<p>Students will learn the craft of performance analysis, sharpen their skills of observation, train their analytical faculties, and gain knowledge of significant staging approaches in modern theater history.</p>					

<b>Course title</b>		Author Spotlight				<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>				
		<b>Acting (BA)</b>				
		<b>Dramaturgy (MA)</b>		Text and production analysis		
<b>Module supervisor</b>		Anna Haas, Carolin Hochleichter				
<b>Instructor</b>		Sivan Ben Yishai				
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>	
Sem. 1	Annually	1 sem.	Required	1	30 h	
<b>Prerequisites</b>	<b>Type/Duration of examination</b> (required for credits)		<b>Grading system</b>	<b>Course format</b>		
None	Regular participation		Pass/Fail	Group session/studio		
<b>Description</b>						
<p>Face-to-face encounter with a contemporary author and engagement with their work, approach, research methods, and authorial style.</p>						
<b>Course aims</b>						
<p>Introduction to literary forms and authorial possibilities in direct conversation with an author.</p>						

<b>Course title</b>		Text Work and Generation			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>			
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>		Cultural theory	
<b>Module supervisor</b>		Anna Haas, Carolin Hochleichter			
<b>Instructor</b>		Maximilian Wahnelt			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 3	Annually	1 sem.	Required	1	30 h
<b>Prerequisites</b>	<b>Type/Duration of examination</b> (required for credits)	<b>Grading system</b>		<b>Course format</b>	
None	Regular participation	Pass/Fail		Group session/studio	
<b>Description</b>					
<p>At the latest since their inflationary use in the 1980s, the notion of generations has a reputation for being vague and pseudoscientific. Invented for the publishing market, they are merely constructs that generalize the habitus of a shifting avant-garde, thus distorting a true view of reality. That may be true—and in more than just individual cases. And yet modern theories of generations offer excellent descriptions of social constellations and their constituent groups. They reveal how values develop, collide (i. e., come into conflict), and in the process enable the shaping of identities. Generation theories thus observe, categorize, and interpret exactly the resources we need in the moments when seminar time is too short: in developing thematic material. The theories can be used in memory aids; sociohistorical overview; scene, image, and language systems; and when discovering and concretizing subject material. Nor should a perceived lack of scientific precision and definitiveness in this wealth of approaches bother us. On the contrary, artistic stage, film, and broadcast work always cultivates fragmentary, subjective access to the world. In the best case, it shows “what’s in the air” (Arthur Miller)—and this is precisely what the conceptions of generations try to capture, as well.</p>					
<b>Course aims</b>					
Knowledge and initial deployment of linguistic methods, styles, and forms.					

<b>Course title</b>		Dramaturgy Seminar				<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>				
		<b>Acting (BA)</b>				
		<b>Dramaturgy (MA)</b>		Dramaturgical processes		
<b>Module supervisor</b>		Anna Haas, Carolin Hochleichter				
<b>Instructor</b>		Anna Haas, Carolin Hochleichter				
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>	
Sem. 1&2	Annually	2 sem.	Required	7	210 h	
<b>Prerequisites</b>	<b>Type/Duration of examination</b> (required for credits)		<b>Grading system</b>		<b>Course format</b>	
None	Regular participation		Grades, from highest to lowest: 1–5		Group session/studio	
<b>Description</b>						
<p>In regular sessions, students will discuss everyday tasks and challenges of the dramaturgical profession. From developing ideas and choosing themes through research and supporting processes to performance and critique. In addition, reading of (contemporary) drama, prose and all other text forms is encouraged, and these are discussed. Subjects such as season programming, curating festivals and other dramaturgical activities are likewise covered in the seminar.</p>						
<b>Course aims</b>						
<p>The seminar communicates research practices, and trains and discusses the creation of concepts and versions. Feedback methods will be used and variants of constructive criticism will be examined. Budget planning and calculation, season programming, and communication with artists, teams, and the public are explored and practiced, as are possibilities of collaboration and their means of implementation and presentation.</p>						



<b>Course title</b>		Theater Criticism—Writing Journalistic Texts for Theater				<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>				
		<b>Acting (BA)</b>				
		<b>Dramaturgy (MA)</b>		Extended dramaturgy		
<b>Module supervisor</b>		Anna Haas, Carolin Hochleichter				
<b>Instructor</b>		Elisabeth Meier				
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>	
Sem. 1	Annually	1 sem.	Required	1	30 h	
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>		<b>Grading system</b>	<b>Course format</b>		
None	Regular participation		Pass/Fail	Group session/studio		
<b>Description</b>						
<p>Dramaturgs write program notes, interview artists, and issue profiles and notices. Participants in this seminar will get to know genres of journalistic writing and create their own texts. The emphasis is on practical application. Preparing and conducting an interview is part of the craft, as is writing a theater review. What criteria do critics use when they discuss a production? A historical exploration will call attention to the centuries-long tradition of theater criticism. This genre must claim its place in today's media landscape, which is shaped by digital transformation. The course culminates in the creation of an own theater journal.</p>						
<p>Understanding and attempting journalistic tasks and styles; preparing and conducting an interview; producing own journalistic texts and a theater review.</p>						

<b>Course title</b>		Short Projects with ABK			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Conceptual/Production work	
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>		Dramaturgical practice	
<b>Module supervisor</b>		Tomáš Zielinski, Anna Haas, Carolin Hochleichter			
<b>Instructor</b>		Judith Gerstenberg			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 1	Annually	1 sem.	Required	1	30 h
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>	<b>Grading system</b>		<b>Course format</b>	
None	Regular participation	Pass/Fail		Group session/studio	
<b>Description</b>					
<p>This seminar offers an introduction to working with scene and costume designers and enables initial conceptual collaboration with scene and costume designers. It provides an overview of production processes, and includes independent conceptual development of staging ideas and concomitant work with models.</p>					
<b>Course aims</b>					
<p>The seminar imparts the fundamentals of production processes in set and costume design. It introduces the development of conceptual ideas as well as the implementation of these ideas in stage set models and costume designs.</p> <p>Deepening communicative skills and insights into the potential of teamwork are as much part of the course as an initial identification and positioning of one's own aesthetic approach.</p>					

<b>Course title</b>		Film Research Project with FABW			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Fundamentals of acting	
		<b>Acting (BA)</b>		Stage acting	
		<b>Dramaturgy (MA)</b>		Fundamentals of acting	
<b>Module supervisor</b>		Tomáš Zielinski			
<b>Instructor</b>		Inka Fedorova, Jai Wanigesinghe, David Steffen			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
1. Sem.	Annually	1 sem.	Required	2	60 h
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>	<b>Grading system</b>		<b>Course format</b>	
None	Presentation	Pass/Fail		Group and individual instruction	
<b>Description</b>					
Fundamentals of research with practical exercises					
<b>Course aims</b>					
Various research methods are introduced and tested.					

<b>Course title</b>		Practical Dramaturgy			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>			
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>		Dramaturgical practice	
<b>Module supervisor</b>		Anna Haas, Carolin Hochleichter			
<b>Instructor</b>		Gwendolyne Melchinger			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 2	Annually	1 sem.	Required	1	30 h
<b>Prerequisites</b>	<b>Type/Duration of examination</b> (required for credits)		<b>Grading system</b>	<b>Course format</b>	
None	Regular participation		Grades, from highest to lowest: 1–5	Group session/studio	
<b>Description</b>					
<p>Together with the production dramaturg in charge, students will accompany a theater production from development of a directing and design concept, through text version and conceptual tests to the final rehearsals and creation of a program booklet.</p>					
<b>Course aims</b>					
<p>Practical experience with state or municipal theater operations, possibly including the freelance scene</p>					

<b>Course title</b>		Subject Module A—Practice				<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Conceptual/Production work		
		<b>Acting (BA)</b>		Stage acting		
		<b>Dramaturgy (MA)</b>		Production dramaturgy		
<b>Module supervisor</b>		Benedikt Haubrich, Tomáš Zielinski, Anna Haas, Carolin Hochleichter				
<b>Instructor</b>		Anna Haas				
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>	
Sem. 2	Annually	1 sem.	Required	3	90 h	
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>	<b>Grading system</b>		<b>Course format</b>		
None	Regular participation	Pass/Fail		Group session/studio		
<b>Description</b>						
<p>Students accompany the projects of directing and drama students as production dramaturgs in the respective thematic module. Prior to the start of joint projects, directing and dramaturgy students cooperate in an intensive conceptual phase in order to prepare the content of their scene work.</p> <p>Together, students (Acting, Directing, Dramaturgy) will explore and develop a theater language and present the results to a larger public.</p> <p>The rehearsals are guided by acting, directing, and dramaturgy instructors, with individual and group feedback to reflect on learning.</p>						
<b>Course aims</b>						
<p>Theme modules allow the practical implementation and trying out of dramaturgical knowledge in a scenic project; students will apply what they have learned to an artistic process.</p> <p>This involves taking on significant personal responsibility and independence in the rehearsal process (preparation, reflection) and as regards artistic partners (directors, dramaturgs, stage designers, costumers, music, video, etc.).</p> <p>Competence in communicating with various production roles is trained, and an understanding of the links within a staging concept is enabled through active participation in the rehearsal process. Integrating acting impulses into the staging process will be as much a part of the course as the influence of performance practice and the experience in front of an audience as the run progresses.</p>						

<b>Course title</b>		Subject Module A—Theory				<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Theater history and theory		
		<b>Acting (BA)</b>		Theater history and theory		
		<b>Dramaturgy (MA)</b>		Production dramaturgy		
<b>Module supervisor</b>		Anna Haas, Carolin Hochleichter, Tomáš Zielinski				
<b>Instructor</b>		Prof. Dr. Peter W. Marx, Sarah Youssef, Tim Etchells				
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>	
Sem. 1	Annually	1 sem.	Required	3	90 h	
<b>Prerequisites</b>	<b>Type/Duration of examination</b> (required for credits)		<b>Grading system</b>	<b>Course format</b>		
None	Regular participation		Pass/Fail	Group session/studio		
<b>Description</b>						
<p>Each year, students across all departments cooperate in teams to produce scene projects thematically linked to the two subject modules. Each module begins with an introduction to the module's contents.</p>						
<b>Course aims</b>						
<p>The specific goal of the respective module will be identified and explored.</p>						

<b>Course title</b>		Subject Module B—Practice				<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Conceptual/Production work		
		<b>Acting (BA)</b>		Stage acting		
		<b>Dramaturgy (MA)</b>		Production dramaturgy		
<b>Module supervisor</b>		Benedikt Haubrich, Tomáš Zielinski, Anna Haas, Carolin Hochleichter				
<b>Instructor</b>		Anna Haas				
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>	
Sem. 2	Annually	1 sem.	Required	3	90 h	
<b>Prerequisites</b>	<b>Type/Duration of examination</b> (required for credits)		<b>Grading system</b>	<b>Course format</b>		
None	Regular participation		Pass/Fail	Group session/studio		
<b>Description</b>						
<p>Students accompany the projects of directing and drama students as production dramaturgs in the respective thematic module. Prior to the start of joint projects, directing and dramaturgy students cooperate in an intensive conceptual phase in order to prepare the content of their scene work.</p> <p>Together, students (Acting, Directing, Dramaturgy) will explore and develop a theater language and present the results to a larger public.</p> <p>The rehearsals are guided by acting, directing, and dramaturgy instructors, with individual and group feedback to reflect on learning.</p>						
<b>Course aims</b>						
<p>Theme modules allow the practical implementation and trying out of dramaturgical knowledge in a scenic project; students will apply what they have learned to an artistic process.</p> <p>This involves taking on significant personal responsibility and independence in the rehearsal process (preparation, reflection) and as regards artistic partners (directors, dramaturgs, stage designers, costumers, music, video, etc.).</p> <p>Competence in communicating with various production roles is trained, and an understanding of the links within a staging concept is enabled through active participation in the rehearsal process.</p> <p>Integrating acting impulses into the staging process will be as much a part of the course as the influence of performance practice and the experience in front of an audience as the run progresses.</p>						

<b>Course title</b>		Subject Module B—Theory			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Theater history and theory	
		<b>Acting (BA)</b>		Theater history and theory	
		<b>Dramaturgy (MA)</b>		Production dramaturgy	
<b>Module supervisor</b>		Anna Haas, Carolin Hochleichter, Tomáš Zielinski			
<b>Instructor</b>		Prof. Dr. Peter Marx and others			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 2	Annually	1 sem.	Required	3	90 h
<b>Prerequisites</b>	<b>Type/Duration of examination</b> (required for credits)		<b>Grading system</b>	<b>Course format</b>	
None	Regular participation		Pass/Fail	Group session/studio	
<b>Description</b>					
<p>Each year, students across all departments cooperate in teams to produce scene projects thematically linked to the two subject modules. Each module begins with an introduction to theory.</p>					
<b>Course aims</b>					
<p>The specific goal of the respective module will be identified and explored.</p>					



<b>Course title</b>		DasArts Feedback			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>			
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>		Production dramaturgy	
<b>Module supervisor</b>		Tomáš Zielinski			
<b>Instructor</b>		Manolis Tsipos			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 2	Annually	1 sem.	Required	1	30 h
<b>Prerequisites</b>	<b>Type/Duration of examination</b> (required for credits)	<b>Grading system</b>		<b>Course format</b>	
None	Regular participation	Pass/Fail		Group session/studio	
<b>Description</b>					
<p>This seminar reflects on production work in different modules and interrogates the conceptual approaches in connection with a section of the rehearsal process. Own work is examined and discussed through targeted questions to peers, mirroring the student's personal development as dramaturg.</p> <p>Analyzing and applying received criticism is a central part of this feedback method, enabling rapid integration and implementation of reflective insights in current working processes.</p>					
<b>Course aims</b>					
<p>This seminar schools fundamental dramaturgical competencies and enables a comprehensive insight into one's potential to receive criticism and reflect on own work. Interrogative strategies for reflecting on own artistic work are developed and individual thematic focus is questioned.</p> <p>This trains skills both in own artistic positioning and in the creation of teams and artistic collaboration.</p>					

<b>Course title</b>		Interdisciplinary Project			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Theater history and theory	
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>		Theater history and theory	
<b>Module supervisor</b>		Anna Haas, Carolin Hochleichter, Tomáš Zielinski			
<b>Instructor</b>		Ludger Engels and others			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 2	Annually	1 sem.	Required	1	30 h
<b>Prerequisites</b>	<b>Type/Duration of examination</b> (required for credits)	<b>Grading system</b>		<b>Course format</b>	
None	Regular participation	Pass/Fail		Group session/studio	
<b>Description</b>					
<p>The interdisciplinary, cross-program project under direct supervision of an interdisciplinary artist offers theoretical and practical engagement with specific artistic languages, rehearsal techniques, and modes of expression.</p> <p>Students from the dramaturgy, directing, and acting programs learn a concrete, transdisciplinary form of artistic expression, exploring this form in mixed ensembles. They are enjoined to reflect on their specific roles (dramaturgy, directing, acting), changing them and expanding their respective conception where necessary.</p>					
<b>Course aims</b>					
<p>Previously attained qualifications in artistic expressions through students' respective roles are applied and extended; the sense of one's role in the artistic process is reflected upon. Expansion of artistic forms of expression is explicitly encouraged.</p>					

<b>Course title</b>		Citizens' Theater			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>			
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>		Extended dramaturgy	
<b>Module supervisor</b>		Anna Haas, Carolin Hochleichter			
<b>Instructor</b>		Beret Evensen			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 1	Annually	1 sem.	Required	1	30 h
<b>Prerequisites</b>	<b>Type/Duration of examination</b> (required for credits)	<b>Grading system</b>		<b>Course format</b>	
None	Regular participation	Pass/Fail		Group session/studio	
<b>Description</b>					
<p>Telling life stories and investigating the human condition—dramaturgy in participatory theater</p> <p>In 2009, the first “citizens’ theater” was founded as an independent arm of the Dresden State Theater. Since then, it has become a successful, nationally renowned trademark of the theater and many German and international theaters have developed similar participatory models.</p> <p>Today, working in unconventional casting and performance environments or conceiving and developing repertory-ready productions with nonprofessional ensembles are part of the dramaturg’s everyday work in many theaters. The resulting requirements for dramaturgy—starting with the structure of a citizens’ theater, its season programming, and all the way to adaptation of the classics or developing new plays—will be examined in this class.</p>					
<b>Course aims</b>					
<p>Students will reflect on and practice a sophisticated command of dramaturgical methods.</p>					

<b>Course title</b>		Dramaturgy for Contemporary Theater for a Young Audience			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>			
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>		Extended dramaturgy	
<b>Module supervisor</b>		Anna Haas, Carolin Hochleichter			
<b>Instructor</b>		Frédéric Lilje			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 1	Annually	1 sem.	Required	1	30 h
<b>Prerequisites</b>	<b>Type/Duration of examination</b> (required for credits)	<b>Grading system</b>		<b>Course format</b>	
None	Regular participation	Pass/Fail		Group session/studio	
<b>Description</b>					
<p>In children's and youth theater, the focus is not merely on content, relevance, and form, but also on another central issue: the young audience. In this seminar, we will take various productions at the Junges Ensemble Stuttgart (JES) as a starting point for examining together what specific approaches, requirements, and freedoms the task of dramaturgy for contemporary theater for a young audience might hold. Theory and practice go hand in hand: We will watch three very different JES productions and develop a potential toolkit for thinking, supporting, and inventing theater for a young audience. In addition, we will investigate the increasingly complex task of dramaturgy at a theater balancing between established institution and independent scene, attempting to implement structures sensitive to discrimination, and looking to create a holistically inclusive work environment.</p>					
<b>Course aims</b>					
<p>Learning the specifics, dramaturgical implementation, and season programming of a contemporary theater for a young audience</p>					

<b>Course title</b>		Theater and Digitality				<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Theater history and theory		
		<b>Acting (BA)</b>		Theater history and theory		
		<b>Dramaturgy (MA)</b>		Cultural theory		
<b>Module supervisor</b>		Anna Haas, Carolin Hochleichter				
<b>Instructor</b>		Ilja Mirsky, Caspar Weimann				
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>	
Sem. 1	Annually	1–2 sem.	Required	5	150 h	
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>	<b>Grading system</b>		<b>Course format</b>		
None	Test—45 minutes	Grades, from highest to lowest: 1–5		Group session/studio		
<b>Description</b>						
<p>Following a brief historical survey of digital technology in theater and the use of internet technologies and new media in the performing arts generally, this course presents an introduction to concepts and practices in digital technology and digital dramaturgy. Both established concepts and current developments in virtual reality (VR; esp. Social VR, e. g., Mozilla hubs), 360° video, augmented reality (AR), motion capture, live streaming, artificial intelligence (AI), 3D modeling, robotics, and digital puppetry in arts production and reception are laid out and—using practical examples—examined as tools of digital dramaturgy. Artistic projects involving digital technology require an interdisciplinary approach. In dramaturgy and directing, this approach can be created primarily through engagement with the challenges, opportunities, and perspectives as well as concomitant repurposing of digital technologies. In spite of the widespread euphoria over digital technologies, this course pursues a critical perspective on the use of digital technology in theater. Within the realm of digital dramaturgy, particular emphasis and consideration are given to established theater studies concepts such as embodiment, liveness, presence, and human-machine interactions.</p>						
<b>Course aims</b>						
<p>Theoretical and practical grounding in basic terminology and technologies of digital dramaturgy. Vocabulary, project management skills, and technical capabilities for work on interdisciplinary artistic projects using digital technologies will be learned through a praxis-oriented assessment of digital dramaturgy and the methods of digital theater within the performing arts. Artistic projects require conceptual consideration of the challenges, approaches, and resources digital technologies represent in production processes. By repurposing media, the creative use of new technologies enables new dramaturgical perspectives and potential interactions for exploring innovative production possibilities. Through the combination of theoretical concepts and excursions into specific (software) examples, students will be guided towards practical application and the conceptual integration of digital technology in the area of performing arts.</p>						

<b>Course title</b>		Fundamentals II—Introduction to Acting Work				<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Fundamentals of acting		
		<b>Acting (BA)</b>		Stage acting		
		<b>Dramaturgy (MA)</b>		Fundamentals of acting		
<b>Module supervisor</b>		Benedikt Haubrich				
<b>Instructor</b>		Helge Musial, Ronja Solveig Eick, Stefanie Alf				
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>	
Sem. 1	Annually	1 sem.	Required	3	90 h	
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>		<b>Grading system</b>	<b>Course format</b>		
None	Oral exam—45 minutes		Grades, from highest to lowest: 1–5	Group session/studio		
<b>Description</b>						
<p style="text-align: center;">Explanation and context of basic dispositions of acting  Introduction and application of technical terms  Ethical concepts of the acting profession  Basic concepts in neurobiology  Joint practice and reflection of sensitive perception processes (competence in sense perception)  Awareness of the body as artistic instrument  Awareness of the connections and difference between private body and performing body  Voices of the body instrument  Coordination exercises and their application to performing situations  Exercises of spatial perception. Inner space. Outer space.  The performing body in space. Movement and sound  Recognizing thoughts and movement impulses on a performative level  Impulsivity and its implementation in sound and movement  Description of inner and outer scene-dramatic processes  Introduction and application of improvisational principles  The “creative act” within the performance process  Resistance as an impulse source  Chorus principles—solos from within the group  Experiencing impulses for play  Text as tonal experience</p>						
<b>Course aims</b>						

<b>Course title</b>		Fundamentals II—Scene Improvisation			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Fundamentals of acting	
		<b>Acting (BA)</b>		Stage acting	
		<b>Dramaturgy (MA)</b>		Fundamentals of acting	
<b>Module supervisor</b>		Benedikt Haubrich			
<b>Instructor</b>		Benedikt Haubrich			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 1	Annually	1 sem.	Required	2	60 h
<b>Prerequisites</b>	<b>Type/Duration of examination</b> (required for credits)		<b>Grading system</b>	<b>Course format</b>	
None	Regular participation		Pass/Fail	Group session/studio	
<b>Description</b>					
<p>In a two-week workshop, brief situational improvisation and its rules are practiced. How do brief, given basic situations develop into situated play; how do characters or figures and their stories develop; how does one initiate a necessary scene process; how is scene visualization translated into texts, action impulses, a specific embodiment; is it possible to keep in mind and influence the larger dramaturgy of an improvisation from within one of its scenes; how does an improvisation start, develop, and end? These questions are examined in dramatic praxis and reflected on in joint feedback discussions</p> <p>Workshop. Practical rehearsal work in several constellations, with periods for feedback and reflection.</p>					
<b>Course aims</b>					
<ul style="list-style-type: none"> <li>- Encountering various improvisation techniques and their practical implementation</li> <li>- Mastering situational improvisation, both alone and in various group constellations</li> <li>- Application and integration of previously learned body work, nonverbal play, and text development in improvisation <ul style="list-style-type: none"> <li>- Recognizing, incorporating, and transforming action impulses</li> <li>- Developing actions, processes, and texts out of play-situations</li> <li>- Developing individual dramatic imagination in dialog with partners</li> <li>- Understanding and shaping the dramatic arc during improvisation <ul style="list-style-type: none"> <li>- Independently initiating rehearsal processes</li> </ul> </li> </ul> </li> <li>- Use of practical improvisation as a means of “research” and “materials collection” in the rehearsal process <ul style="list-style-type: none"> <li>- Independent rehearsal preparation (warm-up, vocal training)</li> </ul> </li> <li>- Productively integrating criticism and feedback into the work process as part of rehearsal</li> </ul>					

<b>Course title</b>		Fundamentals III—Terminology of Stage Craft				<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Fundamentals of acting		
		<b>Acting (BA)</b>		Stage acting		
		<b>Dramaturgy (MA)</b>		Fundamentals of acting		
<b>Module supervisor</b>		Benedikt Haubrich				
<b>Instructor</b>		Wulf Twiehaus				
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>	
Sem. 1	Annually	1 sem.	Required	3	90 h	
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>	<b>Grading system</b>		<b>Course format</b>		
None	Regular participation	Pass/Fail		Group session/studio		
<b>Description</b>						
<p>Basic terms of theater work are explored in theory and practice</p> <p>Explanation of relevant terminology</p> <p>Using terminology based on Brechtian drama analysis, directing and acting students learn a professional understanding of dramatic texts</p> <p>Discovery of scene processes, scene turning points and goals, as well as character motivations from textual material (e. g., Horvath, Büchner, Müller, Fosse).</p>						
<b>Course aims</b>						
<p>Use of a joint dramatic vocabulary as basis for situational and process-oriented scene work</p> <p>Basics for later practical engagement with dramatic text and situated play</p>						



<b>Course title</b>		Speech for Directors and Dramaturgs			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Fundamentals of directing	
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>		Extended dramaturgy	
<b>Module supervisor</b>		Tomáš Zielinski, Anna Haas, Carolin Hochleichter			
<b>Instructor</b>		Cornelia Schweitzer			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 1	Annually	1 sem.	Required	1	30 h
<b>Prerequisites</b>	<b>Type/Duration of examination</b> (required for credits)		<b>Grading system</b>	<b>Course format</b>	
None	Regular participation		Pass/Fail	Group session/studio	
<b>Description</b>					
<p>This seminar offerst an introduction to speech training, practical exercises in vocal technique and breath, but also text analysis and application of speech techniques to practical scene work in text.</p>					
<b>Course aims</b>					
<p>Fundamentals of vocal and speech technique and methods of text expression will be taught. This allows students to deepen their work with actors and expand their knowledge of how to guide collective creative processes.</p>					