

Course Catalog

Curriculum

Dramaturgy 01—Students Enrolled in/after 2021

2021/2022 Academic Year

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| **Module** | **Course title** | **Date/Time** | **ECTS** | **Ex.** |
|  |  |  |  |  |
| **Theater history and theory** | Theater History SurveyJens Groß | ContinuousMon—14:45 – 16:15 orMon—16:30 – 18:00 | 2 | T |
|  | Methods of Digital TheaterIlja Mirsky | Continuous (14-day)Mon—10:45 – 12:15 | 1 | T |
|  | Costume History—Cooperation with ABK StuttgartBettina Walter | 21/12–22/12/202115/01/2022 (Saturday!) | 1 | RP |
|  | Contemporary International Political TheaterSarah Youssef | 22 + 23/04/202229 + 30/04/202206 + 0705//2022 | 2 | RP |
|  | Drama Studies CollectionProf. Dr. Peter Marx | 27/10–29/10/2021 | 1 | RP |
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| **Cultural theory** | Criticism and CrisisMartin Lüdke | Continuous (14-day)Mon—11:30 – 13:00 | 1 | T |
|  | Word and EffectOliver Bukowski | 28/06–01/07/202205–08/07/202212–15/07/2022 | 3 | RP |
|  |  |  |  |  |
| **Text and production analysis** | Readings in Theater HistoryKerstin Grübmeyer | Continuous (14-day)Mon—14:45 – 16:15 | 1 | T |
|  | Readings in Contemporary Drama IIngoh Brux | Continuous (14-day)Mon—16:30 – 18:00 | 1 | T |
|  | Shakespeare SeminarSarah Youssef | 21 + 22/01/202228 + 29/01/202204 + 05/02/2022 | 2 | RP |
|  | Performance Analysis incl. Theater Attendance and ReflectionAnna Haas | variousIndividual planning with instructor | 2 | RP |
|  | Author SpotlightTBD | TBA | 1 | RP |
|  |  |  |  |  |
| **Dramaturgical processes** | Fundamentals of DramaturgyJens Groß, Carmen Wolfram | ContinuousMon—13:00 – 14:30 | 2 | RP |
|  | Novel AdaptationsJens Groß | 09/11/2021 12/11/202124/11/2021 | 1 | RP |
|  | Communication in Dramaturgy and DirectingChristof Nel | TBA | 1 | RP |
|  | Space and MovementRic Schachtebeck | 20/10–23/10/202110:30 – 18:30 | 2 | RP |
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| **Dramaturgical practice** | Practical DramaturgyAnna Haas | Individual planning with instructor | 2 | RP |
|  | Short projects with ABKJudith Gerstenberg | 05/07–07/11/202107–09/12/2021 | 1 | RP |
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| **Arts administration** | Curation: Introduction | Carolin Hochleiter | 07/12/2021 13:30 – 18:30 | 1 | RP |
|  | Curation: Production Management, Budget, Sponsoring | Carolin Hochleiter | 08–09/12/202109:00 – 14:00 |  | RP |
|  | Curation: Season Programs of Theaters, Events, Broadcasters, FestivalsCarolin Hochleichter | 10/12/2021 10:00 – 15:00  |  | RP |
|  | Curation: Sustainability, Sustainable Producing | Iphigenia Taxopoulou | 09/12/202115:00 – 19:00 |  | RP |
|  | Curation: Exhibitions/Visual Arts/Performing Arts | Nina Tabassomi | 26/02/2022 10:00 – 16:00 |  | RP |
|  | Curation: Independent Scene | Kathrin Tiedemann | TBA |  | RP |
|  | Cultural Communication in Practice | Dorothea Volke | TBA | 1 | RP |
|  | Cultural Communication in Practice: Theory and Practice with Press, Marketing, Social Media Johannes Lachermaier, Ingo Sawilla | 09/06/202210:00 – 18:00 |  | RP |
|  | NetworkingIphigenia Taxopoulou | 19/07/202210:00 – 12:00 |  | RP |
|  | Conflict ManagementAngelika Niermann | 27/05/202210:00 – 18:00 | 1 | RP |
|  | Rights and Obligations: Contract Law, Insurance, Stage Regulations, Tax Law | Rolf Bolwin | 03/02/202210:00 – 18:00 | 1 | RP |
|  | Rights and Obligations: Publishing and Copyright Annette Reschke | 11/02/202211:00 – 17:00 |  | RP |
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| **Production dramaturgy** | Subject Module A—PraxisChristina Rast (directing supervision), Carolin Hochleichter (dramaturgical supervision) | 07/12–17/12/202110/01–18/02/2022 | 3 | RP |
|  | Reflection (DasArts method)Manolis Tsipos, Ludger Engels and others | 19/10–21/10/2021 | 1 | RP |
|  | Subject Module B—Dramaturgy AssistanceJutta Wangemann | 04/04–14/04/202219/04–20/05/2022 | 3 | T |
|  | Reflection (DasArts method) | May/June | 1 | RP |
|  | Subject Module A—TheoryDr. Sarah Youssef, Jeroen Versteele, Prof. Dr. Peter Marx | 28/09–01/10/202130/11–03/12/2021 | 3 | RP |
|  | Subject Module B—TheoryDr. Joy Kristin Kalu, Prof. Dr. Peter Marx and others | 22/02–04/03/2022 | 3 | RP |
|  | Interdisciplinary ProjectLudger Engels, Simon Kluth | 19/07–29/07/202210:00 – 18:00 | 1 | RP |
| **Extended dramaturgy** | Citizens’ TheaterBeret Evensen | 14/06–15/06/202210:00 – 18:00  | 1 | RP |
|  | Children’s and Youth TheaterJutta M. Staerk | 04/05–06/05 morning Visit to SCHÖNE AUSSICHT Sun 08/05 | 1 | RP |
|  | Speech for Directors and DramaturgsCornelia Schweitzer | TBA | 1 | RP |
|  | Contemporary PerformanceKatharina Oberlik | 02/11–05/11/202110:00 – 18:00 | 2 | RP |
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| **Media dramaturgy and theory** | Comparative Media DramaturgyDr. Florian Leitner | 08/03–11/03/202210:00 – 14:00 | 2 | RP |
|  | Theater and MediaPhilip Bußmann | 25/11–26/11/202110:00 – 18:00 | 1 | RP |
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| **Fundamentals of acting** | Fundamentals I—Introduction to Acting WorkHelge Musial | 05/10–15/10/202115:00 – 20:00 | 2 | RP |
|  | Training in Scene ActingTBD | 24/05–10/06/202215:00 – 20:00 | 5 | RP |
| **All information subject to change.** |
| **Abbreviations: Ex. = Exam: OE = Oral exam; RP = Regular participation; T = test** |

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| **Course title** | Theater History Survey | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** | Theater history and theory |
| **Dramaturgy (MA)** | Theater history and theory |
| **Module supervisor** | Jens Groß |
| **Instructor** | Jens Groß |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 2 sem | required | 2 | 60 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Test—45 minutes | Grades, from highest to lowest: 1–5 | Group session/studio |
| **Description** |
| From antique tragedy to Brechtian theater— covering impulses, innovations, and disruptions in the development of theater as well as the changing frameworks of the art of drama, mirrored in parallel tendencies from intellectual and social history. |
| **Course aims** |
| This seminar offers a chronological procession through the various periods of European theater history and aims to introduce students to central questions and problems of political thought. |

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| **Course title** | History of Costuming | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** | Theater history and theory |
| **Dramaturgy (MA)** | Theater history and theory |
| **Module supervisor** | B. Haubrich/L. Engels/J. Groß/M. Zehetgruber |
| **Instructor** | Bettina Walter |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 1 sem | required | 1 | 30 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| Survey of the history and development of theater costumesFundamentals of creation and presentation of costume designsIntroduction to the process of costume production and manufactureKnowledge of work processesOverview of costuming professions |
| **Course aims** |
| Knowledge of fundamentals of costuming historyBasic knowledge of production processes Knowledge of costumer methodsWorking knowledge of professional vocabularyDeveloping communicative capacities for costuming work |

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| **Course title** | Contemporary International Political Theater | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Theater history and theory |
| **Module supervisor** | Jens Groß |
| **Instructor** | Sarah Youssef |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 1 sem | required | 2 | 60 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| This seminar focuses on international political theater of the 20th and 21st centuries. Texts from the Anglo-American world, as well as from Australia and South Africa, will form part of the seminar. A goal will be to situate the texts within the context of both cultural theory approaches as well as political and historical events. |
| **Course aims** |
| Introduction to and critical discourse on international political theater |

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| **Course title** | Drama Studies Collection | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Theater history and theory |
| **Module supervisor** | Jens Groß |
| **Instructor** | Prof. Dr. Peter Marx |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 1 sem | required | 1 | 30 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| Excursion to the drama studies collection in CologneStudents will receive an introduction to and gain insights into the state of contemporary drama scholarship. |
| **Course aims** |
| Basic knowledge of contemporary drama scholarship and research |

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| **Course title** | Methods of Digital Theater | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** | Theater history and theory |
| **Dramaturgy (MA)** | Cultural theory |
| **Module supervisor** | Jens Groß |
| **Instructor** | Ilja Mirsky |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 2 sem | required | 1 | 30 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Test—45 minutes | Grades, from highest to lowest: 1–5 | Group session/studio |
| **Description** |
| 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 will offer 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. 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. 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. |
| **Course aims** |
| 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. |

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| **Course title** | Criticism and Crisis | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** | Theater history and theory |
| **Dramaturgy (MA)** | Cultural theory |
| **Module supervisor** | Jens Groß |
| **Instructor** | Martin Lüdke |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 2 sem | required | 1 | 30 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Test—45 minutes | Grades, from highest to lowest: 1–5 | Group session/studio |
| **Description** |
| Walter Benjamin is among European modernity’s most influential theorists— and among the most enigmatic, as well. He was just as close friends with the Jewish religious scholar Gershom Sholem as he was with the Communist playwright and poet Bertolt Brecht. He is considered alongside Horkheimer, Adorno, Marcuse, and Habermas as one of the founders of the Frankfurt School, and he was an influential literary critic in the Weimar Republic. Zionism, Marxism, and messianic tendencies are key words for describing his *oeuvre*. |
| **Course aims** |
| This seminar will attempt to retrace the spectrum of Benjamin’s thinking in several broad strokes: From works as a commentator, *Deutsche Menschen*, through his literary criticism on Kraus and Kafka and the long essay on Goethe’s *Wahlverwandschaften* all the way to his *Passagenwerk*. A large—albeit rewarding—amount of German-language reading is required and corresponding participation is expected. Bibliography:Walter Benjamin, *Gesammelte Schriften*, Vol. IV.1 (*Deutsche Menschen*) Vol. III (Criticism and reviews: “Linke Melancholie,” “Wie erklären sich große Bucherfolge”) Vol. II.1 (Treatises, essays, lectures: Kraus, Kafka, et al.) Vol. I (Monographs, incl. *Wahlverwandschaften*) Vol. V (*Das Passagenwerk*)Additionally recommended is the thus far best (and most comprehensive) assessment of his life and work:Howard Eiland/Michael W. Jennings, *Walter Benjamin: Eine Biographie*. Berlin: Suhrkamp, 2020. |

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| **Course title** | Word and Effect | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Cultural theory |
| **Module supervisor** | Jens Groß, Ludger Engels |
| **Instructor** | Oliver Bukowski |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 2 | annually | 1 sem | required | 3 | 90 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| 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 material as well as techniques for dialogue and analysis will be used to examine a text for scene, line, and individual words—perhaps even reshaping it. Work is done primarily on own, self-written texts, with reference to examples of contemporary stage texts. |
| **Course aims** |
| Knowledge and initial deployment of linguistic methods, styles, and forms. |

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| **Course title** | Readings in Theater History | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** | Theater history and theory |
| **Dramaturgy (MA)** | Text and production analysis |
| **Module supervisor** | Jens Groß |
| **Instructor** | Kerstin Grübmeyer |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 2 sem | required | 1 | 30 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Test—45 minutes | Grades, from highest to lowest: 1–5 | Group session/studio |
| **Description** |
| Reading historical theater texts (following closely the content of Jens Groß’ seminar Theater History); discussion of readings in seminar with a view to discovering traditional and modern techniques of dramaturgy and engaging with plays and texts on the levels of history, philosophy, content, and drama theory. |
| **Course aims** |
| Learning to analyze texts for the purpose of dramatic implementation |

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| **Course title** | Readings in Contemporary Drama I | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** | Theater history and theory |
| **Dramaturgy (MA)** | Text and production analysis |
| **Module supervisor** | Jens Groß |
| **Instructor** | Ingoh Brux |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 2 sem | required | 1 | 30 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Test—45 minutes | Grades, from highest to lowest: 1–5 | Group session/studio |
| **Description** |
| Readings of contemporary German and international drama. Discussion of plays by contemporary authors Theresia Walser, Roland Schimmelpfennig, Philipp Löhle, Simon Stephans, Akin Şipal. |
| **Course aims** |
| Learning to analyze texts for the purpose of dramatic implementation |

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| **Course title** | Shakespeare Seminar | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Text and production analysis |
| **Module supervisor** | Jens Groß |
| **Instructor** | Sarah Youssef |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 1 sem | required | 2 | 60 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| 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.The following texts are to be prepared for the respective blocks:Block 1—*Hamlet*, *King Lear*, *Macbeth* (recommended additionally: *Othello*)Block 2—*The Merchant of Venice*, *A Midsummer Night’s Dream*, *The Taming of the Shrew*, *The Tempest* (recommended additionally: *As You Like It*)Block 3—*Julius Caesar*, *Richard III* (recommended additionally: *Henry V*)The texts must be procured and read thoroughly before start of classes. |
| **Course aims** |
| Discovering the Shakespearean world and its interpretive possibilities |

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| **Course title** | Performance Analysis incl. Theater Attendance | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** | Theater history and theory |
| **Dramaturgy (MA)** | Text and production analysis |
| **Module supervisor** | Jens Groß |
| **Instructor** | Anna Haas |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 2 sem | required | 2 | 60 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| Central approaches and methods of performance analysis are introduced and practiced on examples of current productions. Students will attend selected performances at the Schauspiel Stuttgart, Schauspiel Frankfurt, Nationaltheater Mannheim, Forum Ludwigsburg and others, with subsequent discussion in seminar focused on improving the capacity for description and analysis. |
| **Course aims** |
| The craft of analyzing performances, training habits of observation and capacity for analysis |

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| **Course title** | Author Spotlight | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Text and production analysis |
| **Module supervisor** | Jens Groß |
| **Instructor** | Wolfram Lotz |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 1 sem | required | 1 | 30 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| Face-to-face encounter with a contemporary author and engagement with their work, approach, research methods, and authorial style |
| **Course aims** |
| Introduction to literary forms and authorial possibilities in direct conversation with an author |

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| **Course title** | Fundamentals of Dramaturgy | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Dramaturgical processes |
| **Module supervisor** | Jens Groß |
| **Instructor** | Jens Groß, Carmen Wolfram |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 2 sem | required | 2 | 60 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation  | Grades, from highest to lowest: 1–5 | Group session/studio |
| **Description** |
| In regular sessions, students will discuss everyday problems and tasks in the dramaturgical profession. From idea through research all the way to artistic result.  |
| **Course aims** |
| How to deal with performing rights; how to research properly; how to develop concepts and visions of a play; how to offer constructive criticism; how to calculate costs; how to communicate; how to keep teams together; and how to create space for artistic freedoms.  |

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| **Course title** | Novel Adaptations | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Dramaturgical processes |
| **Module supervisor** | Jens Groß |
| **Instructor** | John von Düffel |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 1 sem | required | 1 | 30 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| Dramatizations and adaptations of novels have become an integral part of theater programming. They range from straight dramatizations, in which story is transformed into action and the epic form is dissolved into situated character dialogue, to montages and collages, which use a highly varied formal language. |
| **Course aims** |
| In this workshop, various dramaturgical approaches are examined and tested using relevant examples and concrete exercises. |

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| **Course title** | Communication in Dramaturgy and Directing | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Dramaturgical processes |
| **Module supervisor** | Jens Groß |
| **Instructor** | Christof Nel |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 1 sem | required | 1 | 30 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| The many facets of the dramaturg’s professional role are presented, discussed, and examined at various levels. The tension between personal preferences, thematic focus, and both individual and institutional expectation and requirements is investigated. Special attention is paid to structuring the cooperation with directors. |
| **Course aims** |
| Reflections on shaping one’s own professional role.Methodological competence for working with directors. |

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| **Course title** | Space and Movement | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Fundamentals of directing |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Dramaturgical processes |
| **Module supervisor** | Ludger Engels, Jens Groß |
| **Instructor** | Ric Schachtebeck |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 1 sem | required | 2  | 60 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| Exercises on experimental and structured improvisationPractical work on the body in spaceCreating own instructions for improvisationLeading improvisationDeveloping own spatial concepts for a dramatic text |
| **Course aims** |
| Basic knowledge of “body and space awareness” as working methodLearning improvisation techniquesDeepening work with actorsDeepening own experience of spaceDeepening the relation body/space/groupDeepening team workBasic knowledge of active scene work |

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| **Course title** | Practical Dramaturgy | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Dramaturgical practice |
| **Module supervisor** | Jens Groß |
| **Instructor** | Anna Haas |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 2 | annually | 1 sem | required | 2 | 60 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Grades, from highest to lowest: 1–5 | Group session/studio |
| **Description** |
| German municipal theater is an ambivalent creature: much loved and much derided, some see it as the nation’s cultural backbone, while others consider it a rigid apparatus out of step with contemporary ideas of theater and 21st century production forms. Too German, too stationary, too uninterested in co-productions and touring—these accusations are often leveled, only to be inverted when (as recently in Berlin) the institution of “municipal theater” suddenly gains momentum: too international, too heavy on co-productions and touring, not enough basis in ensemble. This seminar examines two concrete examples in order to illuminate the institution and opportunities of municipal theater. |
| **Course aims** |
| Practical experience with state or municipal theater operations, possibly including the freelance scene |

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| **Course title** | Short Projects with ABK | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** | Conceptual/production work |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Dramaturgical practice |
| **Module supervisor** | Ludger Engels, Jens Groß |
| **Instructor** | Judith Gerstenberg |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 1 sem | required | 1 | 30 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| Survey of work with set and costume designersIntroduction to conceptual work in coordination with scene and costume designersOverview of production processesIndividual development of production concepts Work with models |
| **Course aims** |
| Fundamentals of production processes in set and costume designFundamentals of developing conceptual ideasFundamentals of concept implementation into modelsDeepening communicative skillsDeepening team workRecognizing and positioning own aesthetic approaches |

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| **Course title** | Arts Administration | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** | Theater history and theory |
| **Dramaturgy (MA)** | Dramaturgical practice |
| **Module supervisor** | Elisabeth Schweeger, Jens Groß |
| **Instructor** | various |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 2 sem | required | 2 | 60 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| The arts administration module uses individual seminar blocks to cover the fundamentals and basic knowledge that go into making a production possible. This includes aspects of different structures within the theater, the independent scene, and performing arts more generally: contract law, copyright, labor and stage regulations, cost calculation, financing, sponsorship, public relations, sustainability in production and organization, stress management, and much more. Here too, the individual subject blocks are presented and guided by experts from the relevant area in professional practice. They are given comprehensive insights into planning and production processes (such as in the course of season and program planning), engage with the curation of various production models (theater, festivals, events, independent scene, exhibitions) as well as the administrative structures and hierarchies of differing institutional frameworks, and gather knowledge of the various presentation forms and sites, in order to be able to enter into partnerships and cooperations on national and international levels and to gain confidence in the practice of their own artistic work. They will be sensitized to existing power structures and trained in conflict management. In addition, students will learn about legal systems applicable within cultural and artistic practice (contract rights: stage responsibilities, labor agreements, copyright, service contracts, insurance, etc.), along with arts management and marketing processes (press, public relations, social media).  As part of the arts administration course, there is also a special “future coaching” intended to enable students to be successful in their job application and work processes.  |
| **Course aims** |
| Self-managementLearning the organization of own artistic productions |

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| **Course title** | Season Planning | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Dramaturgical practice |
| **Module supervisor** | Jens Groß |
| **Instructor** | Tom Stromberg |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 2 | annually | 1 sem | required | 1 | 30 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| What criteria must be kept in mind, what ideas can be realized in what way, and what are the conditions that lead to the final result known as a SEASON? From audience structures, internal approval processes, and staff capabilities and wishes to the respective financial, spatial, and legal possibilities: a season is more than just an idea of what one would like to see on stage. |
| **Course aims** |
| Confidence in the development of varied and sophisticated seasons for larger and smaller venues and festivals |

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| **Course title** | Subject Module A—Dramaturgy Assistance | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** | Conceptual/production work |
| **Acting (BA)** | Stage acting |
| **Dramaturgy (MA)** | Production dramaturgy |
| **Module supervisor** | Benedikt Haubrich, Ludger Engels, Jens Groß |
| **Instructor** | Carolin Hochleichter |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 2 | annually | 1 sem | required | 3 | 90 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| Students accompany the projects of directing and drama students as production dramaturgs. 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.Cooperation with directing/dramaturgy students in the relevant subject module; acting in directors’ projectsJoint (acting, directing, dramaturgy) development and exploration of a dramatic/scene languagePresentation in front of a larger audienceRehearsals are guided by acting, directing, and dramaturgy instructors, with individual and group feedback to reflect on learning |
| **Course aims** |
| Practical implementation of learning in a scene project.Application of learned skills within bounds of artistic freedomHigh individual responsibility and independence in the rehearsal process (preparation, reflection) as regards artistic partners (directors, dramaturgs, stage designers, costumers)Communicative competence with the various roles/departments listed aboveArtistic understanding of the concept of a production and active participation in the rehearsal processEnsemble workIntegration of actorly impulses into the production processPractice/experience performing in front of an audience |

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| **Course title** | Reflection (DasArts Method) | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Production dramaturgy |
| **Module supervisor** | Ludger Engels |
| **Instructor** | Ludger Engels |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 2 | annually | 1 sem | required | 1 | 30 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| - Reflection on production work within modules- Interrogation of own conceptual approaches- Processing of own work through discussion with colleagues- Mirroring of own personal development as director- Assessment and processing of received criticism- Rapid integration and implementation of reflective insights in current working processes |
| **Course aims** |
| - Development and training of skills specific to directing- Development of ability to take criticism and to reflect- Development of interrogation strategies for reflecting on own artistic work- Development and interrogation of individual thematic focus- Competence in artistic positioning of self- Competence in team-building and collective work |

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| **Course title** | Subject Module B—Dramaturgy Assistance | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** | Conceptual/production work |
| **Acting (BA)** | Stage acting |
| **Dramaturgy (MA)** | Production dramaturgy |
| **Module supervisor** | Benedikt Haubrich, Ludger Engels, Jens Groß |
| **Instructor** |  |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 2 | annually | 1 sem | required | 3 | 90 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| Students accompany the projects of directing and drama students as production dramaturgs. 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.Cooperation with directing/dramaturgy students in the relevant subject module; acting in directors’ projectsJoint (acting, directing, dramaturgy) development and exploration of a dramatic/scene languagePresentation in front of a larger audienceRehearsals are guided by acting, directing, and dramaturgy instructors, with individual and group feedback to reflect on learning. |
| **Course aims** |
| Practical implementation of learning in a scene project.Application of learned skills within bounds of artistic freedomHigh individual responsibility and independence in the rehearsal process (preparation, reflection) as regards artistic partners (directors, dramaturgs, stage designers, costumers)Communicative competence with the various roles/departments listed aboveArtistic understanding of the concept of a production and active participation in the rehearsal processEnsemble workIntegration of actorly impulses into the production processPractice/experience performing in front of an audience |

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| **Course title** | Reflection (DasArts Method) | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Production dramaturgy |
| **Module supervisor** | Ludger Engels |
| **Instructor** | Ludger Engels |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 1 sem | required | 1 | 30 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| - Reflection on production work within modules- Interrogation of own conceptual approaches- Processing of own work through discussion with colleagues- Mirroring of own personal development as director- Assessment and processing of received criticism- Rapid integration and implementation of reflective insights in current working processes |
| **Course aims** |
| - Development and training of skills specific to directing- Development of ability to take criticism and to reflect- Development of interrogation strategies for reflecting on own artistic work- Development and interrogation of individual thematic focus- Competence in artistic positioning of self- Competence in team-building and collective work |

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| **Course title** | Subject Module A—Theory | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** | Theater history and theory |
| **Dramaturgy (MA)** | Production dramaturgy |
| **Module supervisor** | Jens Groß, Ludger Engels |
| **Instructor** | Prof. Peter Marx, Sylvia Sobottka |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 1 sem | required | 3 | 90 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| 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. |
| **Course aims** |
| Identifying and exploring the specific themes of the relevant subject module |

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| **Course title** | Subject Module B—Theory | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** | Theater history and theory |
| **Dramaturgy (MA)** | Production dramaturgy |
| **Module supervisor** | Jens Groß, Ludger Engels |
| **Instructor** | TBD |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 2 | annually | 1 sem | required | 3 | 90 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| 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. |
| **Course aims** |
| Identifying and exploring the specific themes of the relevant subject module |

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| **Course title** | Interdisciplinary Project | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Theater history and theory |
| **Module supervisor** | Jens Groß, Ludger Engels |
| **Instructor** | TBD |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 2 | annually | 1 sem | required | 1 | 30 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| - Interdisciplinary, cross-program project under direct supervision of an interdisciplinary artist- Theoretical and practical engagement with specific artistic languages, rehearsal techniques, and modes of expression- Students from the dramaturgy, directing, and acting programs learn a concrete form of artistic expression beyond pure acting, exploring this form in mixed ensembles.- Students are enjoined to reflect on their specific roles (dramaturgy, directing, acting), changing and expanding them where necessary. |
| **Course aims** |
| - Utilization and further development of previously learned skills in artistic forms of expression beyond ‘classical’ actor responsibilities- Reflection on and expansion of role awareness in the artistic process- Expansion of artistic forms of expression |

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| **Course title** | Citizens’ Theater | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Extended dramaturgy |
| **Module supervisor** | Jens Groß |
| **Instructor** | Beret Evensen |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 1 sem | required | 1 | 30 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| Telling life stories and investigating the human condition—dramaturgy in participatory theater  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. 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 city 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. |
| **Course aims** |
| Sophisticated command of dramaturgical methods |

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| **Course title** | Children’s and Youth Theater | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Extended dramaturgy |
| **Module supervisor** | Jens Groß |
| **Instructor** | Jutta M. Staerk |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 1 sem | required | 1 | 30 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| Introduction to history and methods of children’s and youth theater, with a critical appraisal of contemporary tendencies |
| **Course aims** |
| Learning program planning, dramaturgical work, and other specifics of children’s and youth theater |

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| **Course title** | Speech for Directors and Dramaturgs | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** | Fundamentals of Directing |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Extended dramaturgy |
| **Module supervisor** | Ludger Engels, Jens Groß |
| **Instructor** | Cornelia Schweitzer |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 1 sem | required | 1 | 30 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| Introduction to speech trainingPractical exercises in vocal technique and breathText analysis Application of speech techniques to practical scene work in text |
| **Course aims** |
| Fundamentals of speech and voice techniqueKnowledge of text presentation Deepening work with actorsKnowledge in guiding collective creative processes |

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| **Course title** | Contemporary Performance | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** | Fundamentals of directing |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Extended dramaturgy |
| **Module supervisor** | Ludger Engels, Jens Groß |
| **Instructor** | Katharina Oberlik |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 1 sem | required | 2 | 60 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail  | Group session/studio |
| **Description** |
| Intensive workshop in contemporary performance—dramatic-performative work on an autobiographical basis (being vs. seeming; “true fiction”; the “I” as character)Introduction and implementation of basic techniques of performative play/dramatic formsPrinciples of presence and spaceStructured improvisation/“building play”Use of/dialog with video camerasReflection on and critical engagement with the notion of “authenticity”Dissolving the “fourth wall”/audience interactionTheme and text development without dramatic templatesCollective workPresentation in front of an invited audience |
| **Course aims** |
| Conscious comprehension and use of “performative” methods in contrast with “classical” acting methods based on others’ textsIndependent, autobiographically based development of a stage solo without dramatic templateConscious engagement with audience and, contrastingly, with cameras as “play partner” and staging element |

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| **Course title** | Comparative Media Dramaturgy | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Media dramaturgy and theory |
| **Module supervisor** | Jens Groß |
| **Instructor** | Dr. Florian Leitner |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 1 sem | required | 2 | 60 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| Media dramaturgy is the consequence of the historically significant expansion of dramaturgical formal principles and communication strategies into technological media art forms, genres, and formats appearing over the course of media development from the late 19th to the early 21st century: from film and television to various computer game genres (action, adventure, strategy) and the “short stories” of user content on YouTube et al., as well as other narratively dramatic presentation forms of the social web. Plot-based forms of media design and presentation continue to return to historical models of theater dramaturgy, which they relate to and combine with new approaches. Conversely, contemporary experiments in theater are evaluating formal innovations suggested by the latest developments in media. Especially because theater cannot escape from rivalry with other media, it must think back to its unique aspects— a process to which dramaturgical media comparison can contribute significantly. Such a comparison is impossible without suitable comparison parameters. The following points have proved useful in theory and practice: models of action / building principles / modes and forms of presentation / structures in space and time / situatedness and world concepts / communicative audience connection in the perspective of interactive involvement. These comparison criteria will be examined using concrete examples in dramaturgical model analyses. |
| **Course aims** |
| Sophisticated application of dramaturgical methods in media praxis, overview of the distinctive qualities of dramaturgy for theater, film, or television, as well as of computer game dramaturgy etc. |

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| **Course title** | Theater and Digitality | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** | Fundamentals of Directing |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Media dramaturgy and theory |
| **Module supervisor** | Ludger Engels, Jens Groß |
| **Instructor** | Philip Bußmann |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 1 sem | required | 1 | 30 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| Survey of video technologyIntroduction to aesthetics of film and videoAnalysis of productions using film and videoHistorical survey of the use of film in the theaterExploration of mediated forms of theater |
| **Course aims** |
| Fundamental knowledge of video technologyKnowledge of various aesthetics in video artDeepening of analytic skillsDevelopment of own aesthetic approachesFundamental knowledge of interaction between video and stage space |

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| **Course title** | Fundamentals I—Introduction to Acting Work | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** | Fundamentals of acting |
| **Acting (BA)** | Stage acting |
| **Dramaturgy (MA)** | Fundamentals of acting |
| **Module supervisor** | Benedikt Haubrich |
| **Instructor** | Helge Musial |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 1 sem | required | 2 | 60 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| Explanation and context of basic dispositions of actingIntroduction and application of technical termsEthical concepts of the acting professionBasic concepts in neurobiologyJoint practice and reflection of sensitive perception processes (competence in sense perception)Awareness of the body as artistic instrumentAwareness of the connections and difference between private body and performing bodyVoices of the body instrumentCoordination exercises and their application to performing situationsExercises of spatial perception. Inner space. Outer space.The performing body in space. Movement and soundRecognizing thoughts and movement impulses on a performative levelImpulsivity and its implementation in sound and movementDescription of inner and outer scene-dramatic processesIntroduction and application of improvisational principlesThe “creative act” within the performance processResistance as an impulse sourceChorus principles—solos from within the groupExperiencing impulses for playText as tonal experience |
| **Course aims** |
| Exploring the performative “creative act” and its embodiment through the player (actor) on the stage are the guiding themes of Fundamentals I and III. Improvisation techniques, body work (Feldenkrais, mime, dance, aikido), musical and vocal training, and textual work are its instruments and building blocks. A variety of playful group and solo improvisations and exercises is used to seek out the “true impulse,” “free play,” the “performing act,” and determine its rules. Access to drama without psychology or interpretation. What is the source of this personal creative impulse that makes each performer’s acting so distinctive? Authentic and many-layered. Personal and trans-personal. What inspires it, what prevents it? How can it be made interpersonally perceivable, and how can it be shaped? Not least, how can a player follow the impulses in text and character to the pinnacle of performative embodiment? All these essential questions are discussed and explored in practice. Attention, transmissiveness, dedication, joy, innocence, experience, artistic will, and courage are necessary to call up this moment or chain of moments repeatedly, for and on the stage: moving and affecting.Play without judgment. Decisive action on stage. Initiation of scene processes |

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| **Course title** | Training in Scene Acting | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** | Fundamentals of acting |
| **Acting (BA)** | Stage acting |
| **Dramaturgy (MA)** | Fundamentals of acting |
| **Module supervisor** | Benedikt Haubrich |
| **Instructor** | TBD |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 2 | annually | 1 sem | required | 5 | 150 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| Several short scenes are workshopped by small groups of 2–4 performers in various constellations. The work focuses on the realization of dialogue texts from dramatic literature. Students first practice close analysis of the given excerpt; precise contextualization within the play/larger piece, setting, and basic situation; identification of characters (“Where am I coming from and where am I going?”), their socio-political position and motivations; recognizing and reading the text for scene progression, conflicts, dramatic arc of a scene; and finally developing scene processes in rehearsal based on the textual analysis as well as on previous introductory courses and scene study skills. The goal is to shape reproducible Scene Connections.Text analysisScene rehearsals in small groupsApplying the results of text analysis and learned techniques to rehearsal workDeveloping a character/roleRecognizing and transforming action impulses in the text and given by the scene partnerActing with partners/in ensembleTranslating scene imagination into reproducible scene progressionAccepting feedback and criticism, independently integrating criticism into the rehearsal process |
| **Course aims** |
| Acting work and practical rehearsal work on a given scene, a “textual score”; Independent completion of a text/scene analysis: author, historical context, themes, set-up, rhythm, structure, stylistic elements, and plot of the text/scene, description and sketch of the acting characters/figures based on textIdentification of basic situation, social background, motivation, basic conflicts of characters, based on textRecognition of characters’ action impulses from the text and translation of these impulses into productive, consistent readings in rehearsalPractice developing the character/role/scene visualization based on the textSensitivity to instructions, to partners’ readings and performancesAwareness of the narrative arc of a scene and a character’s position in that sceneActing with partners: Application of learned skills in rehearsalIndependent exploration and testing of different readingsReproducibility of status reached in rehearsalPractice with feedback methods and receiving criticism, as well as productive application of same in rehearsal |