



**Akademie für  
Darstellende** Baden  
**Kunst** Württemberg

# Course Catalog

# Curriculum

Dramaturgy 02—Students Enrolled in/after 2022

2023/24 Academic Year

Version: 07/24/2023

Module	Course title	Date/Time	ECTS	Ex.
<b>Theater history and theory</b>	Forms and Theory of Theater Performance since 1900 Philipp Schulte	Continuous (alternate weeks) Mon, 3:15–4:30 PM, 4:30–6:00 PM	2	T
	Contemporary Political Theater Sarah Youssef	4/14 – 4/15/2024 4/21 – 4/22/2024 4/28 – 4/29/2024	2	RP
<b>Cultural theory</b>	Aesthetics Workshop Dr. Stefan Tigges	10/11 – 10/12/2023 1/9 – 1/10/2024 5/28 – 5/29/2024 6/25 – 6/26/2024	1	T
	Poetics Jan Hein	Continuous (alternate weeks) Mon, 11:00 AM – 12:30 PM	1	T
	Text Work and Generation Maximilian Wahnelt	6/10 – 6/21/2024	1	RP
<b>Text and production analysis</b>	Readings in Contemporary Drama II Jan Hein	Continuous (alternate weeks) Mon, 12:45 PM – 2:15 PM	1	T
	Advanced Readings Ingoh Brux	Continuous (alternate weeks) Mon, 2:45 PM – 4:15 PM	1	T
	Production Analysis Anna Haas	Continuous (alternate weeks) Mon, 10:00 AM – 11:30 AM	1	T
	Author Spotlight TBD	10/2 – 10/6/2023 6/3 – 6/7/2024	1	RP
<b>Dramaturgical processes</b>	Fundamentals of Dramaturgy Jens Groß	Continuous (alternate weeks) Mon, 4:30 PM – 6:00 PM	2	T
<b>Dramaturgical practice</b>				
	Communication between Dramaturg and Director TBD	Various		
	Close Reading, Contemporary TBD	12/18 – 12/22/2023		
	Children’s & Youth Theater: “Strong Pieces” Excursion Jutta M. Staerk	2/23– 2/25/2024		
	Reflection (DasArts Method) TBD	5/27 – 5/31/2024		
<b>Arts Administration</b>				RP
	Introduction to Curating: Carolin Hochleichter	TBA		RP
	Working with the Press Elisabeth Maier, Dorothea Volke	TBA		
	Curation: Grant Proposals, Acquisition, and More Klemens Hegen	TBA		RP
	Coaching: Presentation Rhetoric Jessica Steinke	11/2 – 11/3/2023	1	RP
	Future Coaching Christian Holtzhauer, Viola Hasselberg	TBA	1	RP
	Advanced Legal Fundamentals, Collective Bargaining and Contract Law Thomas Eisenträger	TBA	1	RP
	Legal Fundamentals: Publishing and Copyright Annette Reschke	TBA		
	Cultural Communication in Practice: Theory and Practice with Press, Marketing, Social Media Ingo Sawilla, Johannes Lachermeier	TBA	1	RP
<b>Production Dramaturgy</b>	Subject Module A—Theory Prof. Peter W. Marx, Dr. Sebastian Kirsch Subject Module A—Praxis TBD	9/25 – 9/29/2023 11/271 – 12/1/2023 1/8 – 2/16/2024	3	RP
	Subject Module B—Theory TBD	2/26 – 3/10/2024	3	RP

	Subject Module B—Praxis TBD	4/15 – 5/24/2024		
	Nomadic research TBD	6/24 – 7/26/2024	5	RP
<b>Media dramaturgy and theory</b>	Script/Film Dramaturgy Keith Cunningham	11/14 – 11/17/2023	1	T
<b>MA thesis project</b>	Independent Dramaturgical Assistance in a Production Jens Groß	Continuous	12	MA
	Written MA Thesis Jens Groß	Continuous	15	MA
<b>All information subject to change.</b>				
<b>Abbreviations: Ex. = Exam type; OE = Oral exam; RP = Regular participation; T = Test; MA = Graded master's thesis/project</b>				

<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>		Jens Groß			
<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 (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>The goal of the seminar is to give some insight into the plethora of genres and production forms of theater that have become relevant after theater began distancing itself from the primacy of the dramatic text. Beginning with the avant-garde approaches of theater reformers around 1900, various aesthetic focuses are highlighted in loose chronological order, illuminating important impulses for contemporary theater and performance projects.</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>		Contemporary Political Theater				<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>		Jens Groß				
<b>Instructor</b>		Sarah Youssef				
<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	2	60 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 focuses on international political theater of the 20th and 21st centuries. It will cover texts from the Anglo-American sphere along with Australia and South Africa. A goal will be to situate the texts within the context of both cultural theory approaches as well as political and historical events.</p>						
<b>Course aims</b>						
<p>Introduction to and critical discourse on international political theater</p>						

<b>Course title</b>		Poetics				<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Theater history and theory		
		<b>Acting (BA)</b>				
		<b>Dramaturgy (MA)</b>		Cultural theory		
<b>Module supervisor</b>		Jens Groß				
<b>Instructor</b>		Jan Hein				
<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	1	30 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>This seminar is meant to lay a foundation for understanding the various schools of poetics. Beginning with the classical texts of antiquity, students will read Aristotle's <i>Poetics</i>, Horace's <i>Ars Poetica</i>, and Longinus's <i>On the Sublime</i>, along with subsequent central texts of the various periods all the way to central positions of contemporary poetics.</p>						
<b>Course aims</b>						
<p>Understanding of the fundamental terms and questions of poetics, past and current.</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>		Jens Groß			
<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 (required for credits)</b>		<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>					
<p>Knowledge and initial deployment of linguistic methods, styles, and forms.</p>					

<b>Course title</b>		Readings in Contemporary Drama II			<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>		Jens Groß			
<b>Instructor</b>		Jan Hein			
<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	1	30 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>Reading modern theater texts and discussing them in the seminar, in order to get to know traditional and modern techniques of dramaturgy, as well as to engage with plays and theater texts on the levels of history, philosophy, content, and drama theory.</p> <p>Readings of contemporary German and international drama. Discussion of plays by various contemporary authors.</p>					
<b>Course aims</b>					
<p>Learning to analyze texts for the purpose of dramatic implementation</p>					

<b>Course title</b>		Advanced Readings			<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>		Jens Groß			
<b>Instructor</b>		Ingoh Brux			
<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	1	30 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>Reading modern theater texts and discussing them in the seminar, in order to get to know traditional and modern techniques of dramaturgy, as well as to engage with plays and theater texts on the levels of history, philosophy, content, and drama theory.</p> <p>Readings of contemporary German and international drama. Discussion of plays by contemporary authors Theresia Walser, Roland Schimmelpfennig, Philipp Löhle, Simon Stephans, Akin Şipal.</p>					
<b>Course aims</b>					
<p>Learning to analyze texts for the purpose of dramatic implementation</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>		Jens Groß			
<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. 3	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	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 the directing profession. Analysis of work by, among others, Peter Stein, Klaus Michael Grüber, Einar Schlee, Frank Castorf, Jürgen Gosch, Christoph Marthaler, and Nicolas Stemann.</p>					
<b>Course aims</b>					
<p>Training in performance analysis practice, skills in analysis and observation</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>		Jens Groß			
<b>Instructor</b>		TBD			
<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 (required for credits)</b>	<b>Grading system</b>		<b>Course format</b>	
None	Regular participation	Pass/Fail		Group session/studio	
<b>Description</b>					
Face-to-face encounter with a contemporary author and engagement with their work, approach, research methods, and authorial style					
<b>Course aims</b>					
Introduction to literary forms and authorial possibilities in direct conversation with an author					

<b>Course title</b>		Fundamentals of Dramaturgy			<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>		Jens Groß			
<b>Instructor</b>		Jens Groß			
<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 (required for credits)</b>	<b>Grading system</b>		<b>Course format</b>	
None	Regular participation	Pass/Fail		Group session/studio	
<b>Description</b>					
<p>In regular sessions, students will discuss everyday problems and tasks in the dramaturgical profession. From idea through research all the way to artistic result.</p>					
<b>Course aims</b>					
<p>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.</p>					

<b>Course title</b>		Close Reading, Contemporary			<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>		Jens Groß			
<b>Instructor</b>		TBD			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>	<b>Grading system</b>		<b>Course format</b>	
<b>Description</b>					
<b>Course aims</b>					

<b>Course title</b>		Children's & Youth Theater			<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>		Jens Groß			
<b>Instructor</b>		Jutta M. Staerk			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>	<b>Grading system</b>		<b>Course format</b>	
<b>Description</b>					
<b>Course aims</b>					

<b>Course title</b>		Reflection (DasArts Method)			<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>		Jens Groß			
<b>Instructor</b>					
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>	<b>Grading system</b>		<b>Course format</b>	
<b>Description</b>					
<b>Course aims</b>					

<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>		Jens Groß			
<b>Instructor</b>		Sarah Youssef			
<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	2	60 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>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> <p style="text-align: center;">The following texts are to be prepared for the respective blocks:</p> <p style="text-align: center;">Block 1—<i>Hamlet, King Lear, Macbeth</i> (recommended additionally: <i>Othello</i>)</p> <p style="text-align: center;">Block 2—<i>The Merchant of Venice, A Midsummer Night’s Dream, The Taming of the Shrew, The Tempest</i> (recommended additionally: <i>As You Like It</i>)</p> <p style="text-align: center;">Block 3—<i>Julius Caesar, Richard III</i> (recommended additionally: <i>Henry V</i>)</p> <p>The texts must be procured and read thoroughly before start of classes.</p>					
<b>Course aims</b>					
Discovering the Shakespearean world and its interpretive possibilities					

<b>Course title</b>		Novel Adaptations			<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>		Jens Groß			
<b>Instructor</b>		Jens Groß			
<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 (required for credits)</b>		<b>Grading system</b>	<b>Course format</b>	
None	Regular participation		Pass/Fail	Group session/studio	
<b>Description</b>					
<p>Among dramatists' oldest techniques is the adaptation of epic subject matter into tragedy or comedy. Sophocles, Euripides, Shakespeare and many others often made use of existing epics or novellas to develop their very own great tragedies in the retelling. This seminar examines approaches for dramatically narrating epic templates (without grievously harming the literary subject matter).</p>					
<b>Course aims</b>					
<p>Learning and practicing dramatic structures and their translation onto the stage</p>					

Course title		Aesthetics				Abbrev.
Module and applicability		Directing (BA)		Theater history and theory		
		Acting (BA)		Theater history and theory		
		Dramaturgy (MA)		Cultural theory		
Module supervisor		Jens Groß				
Instructor		Dr. Stefan Tigges				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
Sem. 3	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						
<p>In our multi-semester, trans-disciplinary and cross-specialism aesthetics seminar we will engage, with a variety of thematic complexes, questioning both (current) artistic and theoretical stances dialogically in order to then unite them in a continually broadening context/framework as well as discursively linking them to our own artistic explorations/projects. Themes may include but are not limited to:</p> <ul style="list-style-type: none"> <li>- Performativity and theatricality in the arts and society</li> <li>- Phenomenology of the performing arts</li> <li>- Developing pieces</li> <li>- Theater of discourse: Performing theory and performing theories</li> <li>- Performing stories: (Auto-)biographical and (auto-)fictional play spaces</li> <li>- (Fictional) experiences or realness: Aesthetics of the documentary</li> <li>- History and development of the term “work”: Aesthetic autonomy and authorship</li> <li>- Awareness of form: History, theory, and practice of form</li> <li>- Economies of aesthetics: Sustainability in the arts</li> <li>- Stage/Space: Developments in function, form, and significance</li> <li>- Staging nature: Aesthetics of the anthropocene</li> <li>- Nudity in (scenic) discourse: Skin as a non-textile costume</li> <li>- Installations/Installed settings on stage</li> <li>- Spacetime/Time-spaces in art</li> <li>- On/Off: The relationship between presence and absence</li> <li>- Being/Seeming: Reality effects, the pressure of authenticity, and potential for transformation</li> <li>- The crisis of representation mirrored in gender, class, and race discourses</li> <li>- (Post-)dramaturgies: Dramaturgy as social act and story-telling as social performance</li> <li>- Aesthetic boundary-breaking: Media hybrids/hybrid media</li> <li>- Digital spaces and networked story-telling: Interactive online theater, gaming dramaturgy, and digital narration</li> </ul>						

<b>Course title</b>		Arts Administration				<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>		Dramaturgical practice		
<b>Module supervisor</b>		Ludger Engels, Jens Groß				
<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. 3	Annually	2 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>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.</p> <p>The module is aimed at students from all three programs (acting, directing, dramaturgy), teaching self-management and the organization of own artistic productions. By the end, students should be capable of understanding, mastering, and independently implementing production processes at a highly professional level.</p> <p>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.</p> <p>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).</p> <p>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.</p>						
<b>Course aims</b>						
<p style="text-align: center;">Self-management Learning the organization of own artistic productions</p>						

<b>Course title</b>		Year Coaching / Conflict Management			<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>		Dramaturgical practice	
<b>Module supervisor</b>		Ludger Engels, Jens Groß			
<b>Instructor</b>		TBD			
<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 (required for credits)</b>	<b>Grading system</b>		<b>Course format</b>	
None	Regular participation	Pass/Fail		Group session/studio	
<b>Description</b>					
<p>Conflict management ... recognizing the significance of own inner values ... comparing self-image with others' perceptions ... discovering creative spaces and boundaries ... recognizing warning signs of conflict ... utilizing conflict potential, finding constructive solutions—all the while understanding one's own communication as a tool.</p>					
<b>Course aims</b>					
<p>Self-experience in manageable doses, learning methods, increasing awareness, finding answers to burning questions, reflecting jointly on experiences</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>		Jens Groß, Ludger Engels			
<b>Instructor</b>		Prof. Peter W. Marx, Dr. Sebastian Kirsch			
<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	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>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>Identifying and exploring the specific themes of the relevant subject module</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>		Jens Groß, Ludger Engels			
<b>Instructor</b>		TBD			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 4	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>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>Identifying and exploring the specific themes of the relevant subject module</p>					

<b>Course title</b>		Nomadic research			<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, Ludger Engels, Jens Groß			
<b>Instructor</b>		TBD			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 4	Annually	1 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	Regular participation	Pass/Fail		Group session/studio	
<b>Description</b>					
<ul style="list-style-type: none"> <li>- Interdisciplinary, cross-program project under direct supervision of an interdisciplinary artist</li> <li>- Theoretical and practical engagement with specific artistic languages, rehearsal techniques, and modes of expression</li> <li>- Students from the dramaturgy, directing, and acting programs learn a concrete form of artistic expression beyond pure acting, exploring this form in mixed ensembles.</li> <li>- Students are enjoined to reflect on their specific roles (dramaturgy, directing, acting), changing and expanding them where necessary.</li> </ul>					
<b>Course aims</b>					
<ul style="list-style-type: none"> <li>- Utilization and further development of previously learned skills in artistic forms of expression beyond 'classical' actor responsibilities <ul style="list-style-type: none"> <li>- Reflection on and expansion of role awareness in the artistic process</li> <li>- Expansion of artistic forms of expression</li> </ul> </li> </ul>					

<b>Course title</b>		Script/Film Dramaturgy			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>			
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>		Media dramaturgy and theory	
<b>Module supervisor</b>		Jens Groß			
<b>Instructor</b>		Keith Cunningham			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 4	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>Students are introduced to the structure of the hero's journey. Their plot ideas are structured and improved in individual workshopping. Research tasks and other work steps are discussed.</p>					
<b>Course aims</b>					
<p>Development of script ideas/concepts for film, TV, and series Introduction to film-specific dramaturgical requirements</p>					

<b>Course title</b>		Independent Dramaturgical Assistance in a Production			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>			
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>		MA thesis project	
<b>Module supervisor</b>		Jens Groß			
<b>Instructor</b>		Jens Groß			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 4	Annually	1 sem.	Required	12	360 h
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>	<b>Grading system</b>		<b>Course format</b>	
None	Graded master's thesis/project	Grades, from highest to lowest: 1–5		Individual instruction Independent study	
<b>Description</b>					
Dramaturgical assistant position at a theater					
<b>Course aims</b>					
Proof of dramaturgical abilities through dramaturgical assistant position within a professional theater, respectively as preparation for professional praxis.					

<b>Course title</b>		Written MA Thesis			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>			
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>		MA thesis project	
<b>Module supervisor</b>		Jens Groß			
<b>Instructor</b>		Jens Groß			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 4	Annually	1 sem.	Required	15	450 h
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>	<b>Grading system</b>		<b>Course format</b>	
None	Written master's thesis	Grades, from highest to lowest: 1–5		Individual instruction Independent study	
<b>Description</b>					
Written academic thesis fulfilling the requirements for being graduated a Master of Arts					
<b>Course aims</b>					
Written academic thesis fulfilling the requirements for being graduated a Master of Arts					