

Course Catalog

Curriculum

Acting 01—Students Enrolled in/after 2024

2024/2025 Academic Year

Version: 07/31/2024

Module	Course title	Date/Time	EC TS	Ex.
Body work	Aikido I Volker Hochwald	Continuous Mon, Tues, 8:30 AM – 10:30 AM Fri, 10:30 AM – 12:30 PM	6	OE
Speech and music training	Body Voice Training I Tobias Grauer	Continuous Wed, 8:30 AM – 10:00 AM Thurs, 8:30 AM – 09:30 AM	4	RP
	Speech I Tobias Grauer, Andrea Hancke, Götz Schneyder, Frederike Wiechmann, TBD	Continuous 2× 1h per week	4	SME
	Singing Lessons I / Chorus I Guillermo Anzorena, Truike van der Poel, Pascal Zurek	Continuous 1h per week Chorus: Mon, 6:30 PM – 8:00 PM	1	SME
Stage acting	Fundamentals I—Introduction to Acting Work Helge Musial, Ronja Solveig Eick, Stefanie Alf	10/8 – 10/26/2024 03:00 PM – 8:00 PM	3	OE
	Fundamentals II—Scene Improvisation Benedikt Haubrich	10/29 – 11/08/2024 03:00 PM – 7:00 PM	2	RP
	Fundamentals III—Terminology of Stage Craft Wulf Twiehaus	11/12 – 11/22/2024 03:00 PM – 7:00 PM	3	RP
	Fundamentals IV—Play: Form and Freedom Wulf Twiehaus	11/26 – 11/29/2024 03:00 PM – 7:00 PM	3	RP
	Scene Workshop Anne Greta Weber, Antje Siebers, Caspar Weimann	1/7 – 2/14/2025	6	RP
	Reflection (DasArts Method) Manolis Tsipos	1/28 – 1/30/2025	1	RP
	Scene Study I TBD	4/8 – 5/16/2025	5	RP
	Reflection	TBA	1	RP
	Training in Scene Acting TBD	5/27 – 6/13/2025	5	RP
	Fundamentals V—Contemporary Performance TBD	7/8 – 7/25/2025 03:00 PM – 8:00 PM	4	RP
	Fundamentals of directing Julie Paucker	2/25 – 2/28/2025		
Screen acting	Research Project FABW	12/2 – 12/20/2024		
	Film I: Introductory Course Kai Wessel, Kai Ivo Baulitz	6/17 – 7/4/2025	2	RP
Theater history and theory	Theater and Digitality Caspar Weimann, Ilja Mirsky	Continuous (alternate weeks) Mon, 12:45 PM – 2:15 PM, 3:00 PM – 4:30 PM	1	T
	Theater history Prof. Dr. Peter W. Marx	Continuous (alternate weeks) Mon, 03:00 PM – 4:30 PM	1	T
	Readings in Theater History Prof. Dr. Peter W. Marx	Continuous (alternate weeks) Mon, 04:45 PM – 6:15 PM	1	T
	Access: Barrier-free structures, barrier-free art Various	Continuous (alternate weeks) Mon, 12:45 PM – 2:15 PM	1	T
	Readings in Contemporary Drama I Gwendolyne Melchinger	Continuous (alternate weeks) Mon, 04:45 PM – 6:15 PM	1	T
	Performance Analysis incl. Theater Attendance Anna Haas	Various	2	RP
	History of Costuming Bettina Walter—Theory & practice	TBA	1	RP
	History of Film I Hansl Schulder	Various	1	RP
	Film Seminar I Hubert Bauer	3/4 – 3/7/2025 10:00 AM – 5:00 PM	1	RP
All information subject to change.				
Abbreviations: Ex. = Exam type; OE = Oral exam; RP = Regular participation; SME = Speech and music exam; T = Test				

Course title		Aikido I			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Body work	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich			
Instructor		Volker Hochwald			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 1	Annually	2 sem.	Required	6	180 h
Prerequisites	Type/Duration of examination (required for credits)		Grading system	Course format	
None	Oral exam—45 minutes		Grades, from highest to lowest: 1–5	Group session/studio	
Description					
<p>Aikido. The Japanese martial art Aikido demands a high degree of concentration, coordination, motor skills, and endurance while offering holistic training of body, mind, and soul. In Aikido, conflicts are not met with aggression and violence. Instead, the energy (KI) of the attack is taken up and brought into harmony (AI) with one's own movement, in order to turn it back on the attacker or away from oneself. To do this, Aikido practitioners internalize an appropriately defensive and responsible mental attitude.</p> <p>Fitness. Aikido is supplemented by a unit on physical fitness through Tacfit (Tactical Fitness, based on Scott Sonnon), a training method that uses the body's own weight. It does not aim to increase muscle, but to build conditioning, as well as improve mobility, three-dimensional strength, the cooperation of various muscle groups, and thus body intelligence.</p>					
Course aims					
<p>Improvement of body control through strength and fall training as well as weapons techniques. Ability to perceive the sparring partner holistically and connect with them in dialogue.</p>					

Course title		Body Voice Training I			Abbrev.
Module and applicability		Directing (BA)		Fundamentals of acting	
		Acting (BA)		Speech and music training	
		Dramaturgy (MA)			
Module supervisor		Tobias Grauer			
Instructor		Tobias Grauer			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 1	Annually	2 sem.	Required	4	120 h
Prerequisites	Type/Duration of examination (required for credits)		Grading system	Course format	
None	Regular participation		Pass/Fail	Group session/studio	
Description					
<p style="text-align: center;">Speech action in reference to partner, audience, and space</p> <p style="text-align: center;">Targeted training of individual body, breath, and vocal tension, with emphasis on the strength for a vocally supportive body posture, elastic tension of the torso, physiological voice-breath connection</p> <p style="text-align: center;">Integration of articulatory tension with body-breath-voice tension; articulation “on the breath”</p> <p style="text-align: center;">Balance of tension between breathing musculature and outward posture; separation of breathing/vocal apparatus from other movements</p> <p style="text-align: center;">Introduction to fundamentals of anatomic/physiological aspects of breathing, voice, articulation</p> <p style="text-align: center;">Work on basic texts (epic, poetry, drama); fundamental questions of text interpretation (rhetorical structure, central meanings, plasticity through vocal delivery, shape, presentation</p> <p style="text-align: center;">Pronunciation and phonetics of standard German</p> <p style="text-align: center;">Metrical analysis and practical work with texts; fundamentals of scansion</p>					
Course aims					
<p style="text-align: center;">Improved coordination of individual body, breath, and vocal tension for use on the stage</p> <p style="text-align: center;">Maintaining body tension appropriate for (speech) action</p> <p style="text-align: center;">Perception and use of stable, reactive resonance spaces</p> <p style="text-align: center;">Heightened perceptiveness of own and others’ speech and vocal work</p> <p style="text-align: center;">Knowledge of standard German phonemics and pronunciation; natural and correct practical application of this knowledge to unknown texts with sufficient preparation</p> <p style="text-align: center;">Ability to use basic knowledge of how to shape texts for performance/presentation</p> <p style="text-align: center;">Fundamentals of verse speaking, practical application</p>					

Course title		Speech I			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Speech and music training	
		Dramaturgy (MA)			
Module supervisor		Tobias Grauer			
Instructor		Tobias Grauer, Andrea Hancke, Götz Schneyder, Frederike Wiechmann, TBD			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 1	Annually	2 sem.	Required	4	120 h
Prerequisites	Type/Duration of examination (required for credits)		Grading system	Course format	
None	Speech and music exam—45 minutes		Grades, from highest to lowest: 1–5	Individual instruction	
Description					
<p>Vocally/physiologically effective posture Elastic tension of torso Reactive resonance spaces Stable inner space for speech action on stage (“inhalation space”) Tension for breath, phonation, and articulation, along with capacity for reflexive inhalation Speaking in reference to partner, audience, and space and meaning Pronunciation and phonetics of standard German Anatomic and physiological basis of speech Fundamentals of stage text work: occasion and action in dramatic speech; principles of communication; rhythmic, dynamic, and melodic shaping; sense plasticity through text speaking Fundamentals of scansion/verse</p>					
Course aims					
Application of above concepts to simple texts (epic, poetry, drama) as well as in concrete dramatic contexts					

Course title		Singing Lessons I/Chorus I			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Speech and music training	
		Dramaturgy (MA)			
Module supervisor		Truike van der Poel			
Instructor		Guillermo Anzorena, Truike van der Poel, Pascal Zurek			
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	Speech and music exam—45 minutes		Grades, from highest to lowest: 1–5	Individual instruction	
Description					
<p>Training and further development of vocal technique and ability Work on natural individual voice production and broad tone palette Creative development of own musical ideas (arrangements, song-writing, interpretation) Expansion of knowledge of theater-relevant art song repertoire, for both solo voice and ensemble Recital</p> <p>Part-song, harmonic understanding, and listening are crucial pillars of musical education, especially one focused on the theater and thus on ensemble work. In the ADK Chorus, we aim to learn and strengthen these skills, as well as simply taking joy in the music.</p>					
Course aims					
<p>Knowledge of own vocal range Independent learning of pieces from various genres of theater music Confident application of vocal/musical skills in professional context</p>					

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, Ronja Solveig Eick, Stefanie Alf			
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	Oral exam—45 minutes	Grades, from highest to lowest: 1–5		Group session/studio	
Description					
<p>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)</p> <p>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>					
Course aims					

Course title		Fundamentals II—Scene Improvisation				Abbrev.
Module and applicability		Directing (BA)				
		Acting (BA)		Stage acting		
		Dramaturgy (MA)				
Module supervisor		Benedikt Haubrich				
Instructor		Benedikt Haubrich				
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						
<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>						
Course aims						
<ul style="list-style-type: none"> - Encountering various improvisation techniques and their practical implementation - Mastering situational improvisation, both alone and in various group constellations - Application and integration of previously learned body work, nonverbal play, and text development in improvisation <ul style="list-style-type: none"> - Recognizing, incorporating, and transforming action impulses - Developing actions, processes, and texts out of play-situations - Developing individual dramatic imagination in dialog with partners - Understanding and shaping the dramatic arc during improvisation <ul style="list-style-type: none"> - Independently initiating rehearsal processes - Use of practical improvisation as a means of “research” and “materials collection” in the rehearsal process <ul style="list-style-type: none"> - Independent rehearsal preparation (warm-up, vocal training) - Productively integrating criticism and feedback into the work process as part of rehearsal 						

Course title		Fundamentals III—Terminology of Stage Craft				Abbrev.
Module and applicability		Directing (BA)		Fundamentals of acting		
		Acting (BA)		Stage acting		
		Dramaturgy (MA)				
Module supervisor		Benedikt Haubrich				
Instructor		Wulf Twiehaus				
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						
<p style="text-align: center;">Basic terms of theater work are explored in theory and practice Explanation of relevant terminology Using terminology based on Brechtian drama analysis, directing and acting students learn a professional understanding of dramatic texts Discovery of scene processes, scene turning points and goals, as well as character motivations from textual material (e. g., Horvath, Büchner, Müller, Fosse)</p>						
Course aims						
<p style="text-align: center;">Use of a joint dramatic vocabulary as basis for situational and process-oriented scene work Basics for later practical engagement with dramatic text and situated play</p>						

Course title		Fundamentals IV—Play: Form and Freedom			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Stage acting	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich			
Instructor		Wulf Twiehaus			
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					
<p>Awareness and heightening of previous experiences and reflection Stabilization and fine-tuning of the dramatic instrument mind—body—voice Deepening of sensitive processes of perception Advanced improvisational principles Group and solo improvisation Guiding play through following Artistic freedom and form loyalty in play Text Personal freedom and textual freedom. Requirements. Boundaries. Possibilities. Language on stage. From tonal experience to inner monologue Description of scene processes Access to text and play beyond psychology and interpretation Use of personal performative imagination Understanding and shaping a dramatic arc in text and improvisation Presenting an explored and shaped text for the public</p>					
Course aims					
<p>Self-control and release in the dramatic process Recognizing personal tactics of avoidance Mastery of different techniques of improvisation Craft of shaping text during the course of play</p>					

Course title		Scene Workshop			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Stage acting	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich			
Instructor		Anne Greta Weber, Antje Siebers, Caspar Weimann			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 1	Annually	1 sem.	Required	6	180 h
Prerequisites	Type/Duration of examination (required for credits)	Grading system		Course format	
None	Regular participation	Pass/Fail		Group session/studio	
Description					
<p>60–90 minute realization of a given text/piece with an ensemble of ca. 5 players and a production time of ca. 6–7 weeks. Students practice ensemble rehearsal work, as well as role development based on a close text analysis, engagement with an author and their specific language, historical setting of the text/piece, its distinctive style and theme, and its dramaturgy. Deepening of text-based dramatic dialog work. Further development of the individual actor's imagination based on a figure/character. Independent dramatic work within an ensemble</p> <p style="text-align: center;">Text analysis and presentation Theoretical and practical rehearsal preparation, individually and within an ensemble Practical rehearsal work within an ensemble Study/completion of a piece/dramatic arc on the basis of a given text</p>					
Course aims					
<p style="text-align: center;">Use and deepening of previously learned acting skills in an ensemble context Text analysis and presentation, with reference to acting work in a scene-based context Use of voice and speaking techniques in a text; application of learned skills to the rehearsal process Use of improvisation techniques to rehearse scenes Training the ability to develop characters/roles from the text Development of individual dramatic imagination in cooperation with fellow actors Recognizing action impulses of figures/characters in the text and translating them into productive, consistent readings in rehearsal Deepening and expanding skills in dialog scenes, developing figure's/character's action impulses consistently from dialog/scene partners Sensitivity to task, partners' actions, ensemble context, rehearsal process and associated dynamics Awareness of the larger narrative of a scene and its context in the piece, including origins, position, action impulses, conflicts, breaks, turning points, and growth of a character</p>					

Course title		Reflection (DasArts Method)			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Stage acting	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich			
Instructor		Manolis Tsipos			
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					
<ul style="list-style-type: none"> - Reflection on acting work within modules - Interrogation of own conceptual approaches and acting tools/methods used <ul style="list-style-type: none"> - Processing of own work through discussion with colleagues - Mirroring of own personal development as actor - Assessment and processing of received criticism - Rapid integration and implementation of reflective insights in current working processes 					
Course aims					
<ul style="list-style-type: none"> - Development and training of skills specific to acting - Development of ability to take criticism and to reflect - Development of interrogation strategies for reflecting on own artistic work <ul style="list-style-type: none"> - Development and interrogation of individual thematic focus <ul style="list-style-type: none"> - Competence in artistic positioning of self - Competence in team-building and collective work 					

Course title		Scene Study I			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Stage acting	
		Dramaturgy (MA)			
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					
<p>Scenes are workshopped in groups of 2–4. Work focuses on the realization of dialogues from the dramatic canon, the development of scene processes from a given text context.</p>					
Course aims					
<ul style="list-style-type: none"> - Text analysis for scene visualization, translation into specific acting processes, and character growth - Development and implementation of scene visualization using a given text from the drama literature within a constructive, jointly shaped rehearsal process <ul style="list-style-type: none"> - Training text- and scene-based improvisation - Generation of scene material through improvisation, and utilization of such material to develop a reproducible, dramaturgically meaningful scene with a fixed course of events <ul style="list-style-type: none"> - Developing a character using the text, based on situations developed with the ensemble <ul style="list-style-type: none"> - Acting with partners/ensemble - Application of previously learned vocal and linguistic abilities in scene work <ul style="list-style-type: none"> - Development of own action impulses from text, from scene partners - Independent development and meaningful application of fundamentals of acting: situational play, working with subtext, initiating changes in pacing, changes and breaks in position, finding turning points in the text and implementing them in a scene, initiating processes, organically developing impulses for action and speech as well as making these reproducible. <ul style="list-style-type: none"> - Reproducibility of rehearsal results - Independent textual, narrative, vocal, and bodily preparation for rehearsal <ul style="list-style-type: none"> - Independent reflection of past rehearsals - Presentation of work results in four performances, engaging with public and criticism, as well as constructive further development of work individually and in ensemble, based on given criticism 					

Course title		Reflection (DasArts Method)			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Stage acting	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich			
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					
<ul style="list-style-type: none"> - Reflection on acting work within modules - Interrogation of own conceptual approaches and acting tools/methods used <ul style="list-style-type: none"> - Processing of own work through discussion with colleagues - Mirroring of own personal development as actor - Assessment and processing of received criticism - Rapid integration and implementation of reflective insights in current working processes 					
Course aims					
<ul style="list-style-type: none"> - Development and training of skills specific to acting - Development of ability to take criticism and to reflect - Development of interrogation strategies for reflecting on own artistic work <ul style="list-style-type: none"> - Development and interrogation of individual thematic focus <ul style="list-style-type: none"> - Competence in artistic positioning of self - Competence in team-building and collective work 					

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					
<p>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.</p> <p style="text-align: center;">Text analysis Scene rehearsals in small groups Applying the results of text analysis and learned techniques to rehearsal work Developing a character/role Recognizing and transforming action impulses in the text and given by the scene partner Acting with partners/in ensemble Translating scene imagination into reproducible scene progression Accepting feedback and criticism, independently integrating criticism into the rehearsal process</p>					
Course aims					
<p style="text-align: center;">Acting work and practical rehearsal work on a given scene, a “textual score”</p> <p style="text-align: center;">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 text.</p> <p style="text-align: center;">Identification of basic situation, social background, motivation, basic conflicts of characters, based on text Recognition of characters’ action impulses from the text and translation of these impulses into productive, consistent readings in rehearsal</p> <p style="text-align: center;">Practice developing the character/role/scene visualization based on the text Sensitivity to instructions, to partners’ readings and performances Awareness of the narrative arc of a scene and a character’s position in that scene Acting with partners: Application of learned skills in rehearsal Independent exploration and testing of different readings Reproducibility of status reached in rehearsal</p> <p style="text-align: center;">Practice with feedback methods and receiving criticism, as well as productive application of same in rehearsal</p>					

Course title		Fundamentals V—Contemporary Performance			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Stage acting	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich			
Instructor		TBD			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 2	Annually	1 sem.	Required	4	120 h
Prerequisites	Type/Duration of examination (required for credits)		Grading system	Course format	
None	Regular participation		Pass/Fail	Group session/studio	
Description					
<p>Intensive workshop in contemporary performance—dramatic-performative work on an autobiographical basis (being vs. seeming; “true fiction”; the “I” as character)</p> <p>Introduction and implementation of basic techniques of performative play/dramatic forms</p> <p>Principles of presence and space</p> <p>Structured improvisation/“building play”</p> <p>Use of/dialog with video cameras</p> <p>Reflection on and critical engagement with the notion of “authenticity”</p> <p>Dissolving the “fourth wall”/audience interaction</p> <p>Theme and text development without dramatic templates</p> <p>Collective work</p> <p>Presentation in front of an invited audience</p>					
Course aims					
<p>Conscious comprehension and use of “performative” methods in contrast with “classical” acting methods based on others’ texts</p> <p>Independent, autobiographically based development of a stage solo without dramatic template</p> <p>Conscious engagement with audience and, contrastingly, with cameras as “play partner” and staging element</p>					

Course title		Fundamentals of directing			Abbrev.
Module and applicability		Directing (BA)		Fundamentals of directing	
		Acting (BA)		Fundamentals of directing	
		Dramaturgy (MA)			
Module supervisor		Tomáš Zielinski			
Instructor		Julie Paucker			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 1	Annually	1 sem.	Required	-	90 h
Prerequisites	Type/Duration of examination (required for credits)		Grading system	Course format	
None	Regular participation		Pass/Fail	Group session/studio	
Description					
<p style="text-align: center;">Creative approach to theater texts Development of own techniques for scene visualization Development of own visual language Overview of various directing methods</p>					
Course aims					
<p style="text-align: center;">Perception and description of interior and exterior creative processes Direction of creative processes Reflecting rehearsal processes from the perspective of the director and the perspective of the performer</p>					

Course title		Research Project FABW			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Stage acting	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich, Tomáš Zielinski			
Instructor		Inka Fedorova, Jai Wanigesinghe, David Steffen			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 1					
Prerequisites	Type/Duration of examination (required for credits)	Grading system		Course format	
None	Presentation	Pass/Fail		Group and individual instruction	
Description					
Fundamentals of research with practical exercises					
Course aims					

Course title		Film I—Introductory Course			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Screen acting	
		Dramaturgy (MA)			
Module supervisor		Kai Wessel			
Instructor		Kai Wessel, Kai Ivo Baulitz			
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					
<p style="text-align: center;">From silent acting to dialog scenes</p> <p>Practical exercises of increasing difficulty (often filmed), enabling students to participate confidently in initial film exercises and shoots, such as through the Film Academy or video installations.</p> <p>Silent emotional moments and stories/silent reaction to external impulses (e. g., dialog)/video diary/screen acting workshop with Michael Caine/screen acting—a tool kit/introduction to use of a simple video camera/filmed monologues and speech/filmic dialogs and scene dramaturgy/film examples</p>					
Course aims					
<ul style="list-style-type: none"> - Free movement in front of the camera - Trained appraisal of authentic and creative screen acting - Building trust for authenticity, credibility, and transparency in front of the camera <ul style="list-style-type: none"> - Learning to recognize the structure of a scene and the relevant play <ul style="list-style-type: none"> - Recognizing and filling creative space - Independent preparation for film shoots - Use of camera and sound in order to be able to realize own small film projects independently 					

Course title		Theater and Digitality			Abbrev.
Module and applicability		Directing (BA)		Theater history and theory	
		Acting (BA)		Theater history and theory	
		Dramaturgy (MA)		Cultural theory	
Module supervisor		Anna Haas, Carolin Hochleichter			
Instructor		Caspar Weimann, 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					
<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.</p> <p>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>					
Course aims					
<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>					

Course title		Theater History Survey			Abbrev.
Module and applicability		Directing (BA)		Theater history and theory	
		Acting (BA)		Theater history and theory	
		Dramaturgy (MA)		Theater history and theory	
Module supervisor		Anna Haas, Carolin Hochleichter			
Instructor		Prof. Dr. Peter W. Marx			
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					
<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>					
Course aims					
<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>					

Course title		Readings in Theater History			Abbrev.
Module and applicability		Directing (BA)		Theater history and theory	
		Acting (BA)		Theater history and theory	
		Dramaturgy (MA)		Text and production analysis	
Module supervisor		Anna Haas, Carolin Hochleichter			
Instructor		Prof. Dr. Peter W. Marx			
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					
<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>					
Course aims					
<p>Learning to analyze texts for the purpose of dramatic implementation.</p>					

Course title		Readings in Contemporary Drama I			Abbrev.
Module and applicability		Directing (BA)		Theater history and theory	
		Acting (BA)		Theater history and theory	
		Dramaturgy (MA)		Text and production analysis	
Module supervisor		Anna Haas, Carolin Hochleichter			
Instructor		Gwendolyne Melchinger			
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					
<p>The seminar focuses on reading contemporary German and international dramatists, examining plays by living authors Clemens J. Setz, Ferdinand Schmalz, Dea Loher, Leonie Lorena Wyss, and Maryna Smilianets.</p>					
Course aims					
<p>Learning to analyze texts for the purpose of dramatic implementation.</p>					

Course title		ACCESS: Barrier-free structures, barrier-free art			Abbrev.
Module and applicability		Directing (BA)		Theater history and theory	
		Acting (BA)		Theater history and theory	
		Dramaturgy (MA)		Text and production analysis	
Module supervisor		Anna Haas, Carolin Hochleichter			
Instructor		Various			
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	Pass/Fail		Group session/studio	
Description					
<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.</p> <p>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>					
Course aims					
<p>Discussing the foundations of inclusive theater practice and engaging with various aspects of structural and aesthetic accessibility for a diverse audience.</p>					

Course title		Performance Analysis incl. Theater Attendance			Abbrev.
Module and applicability		Directing (BA)		Theater history and theory	
		Acting (BA)		Theater history and theory	
		Dramaturgy (MA)		Text and production analysis	
Module supervisor		Anna Haas, Carolin Hochleichter			
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					
<p>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.</p>					
Course aims					
<p>The craft of analyzing performances, training habits of observation and capacity for analysis</p>					

Course title		History of Costuming			Abbrev.
Module and applicability		Directing (BA)		Theater history and theory	
		Acting (BA)		Theater history and theory	
		Dramaturgy (MA)		Theater history and theory	
Module supervisor		Benedikt Haubrich			
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					
<p>Survey of the history and development of theater costumes Fundamentals of creation and presentation of costume designs Introduction to the process of costume production and manufacture Knowledge of work processes Overview of costuming professions</p>					
Course aims					
<p>Knowledge of fundamentals of costuming history Basic knowledge of production processes Knowledge of costumer methods Working knowledge of professional vocabulary Developing communicative capacities for costuming work</p>					

Course title		History of Film I			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Theater history and theory	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich			
Instructor		Hansl Schulder			
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	Regular participation		Pass/Fail	Group session/studio	
Description					
<p>“Objects in the mirror are closer than they appear.” Significant and trailblazing films are shown, illuminating the origins of contemporary film art and how it is rooted in the history of film.</p>					
Course aims					
<p>Engagement with seminal works of film history, demonstrating the similarities and differences between stage and screen acting while also establishing/confirming an initial historical perspective on film.</p>					

Course title		Film Seminar I			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Theater history and theory	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich			
Instructor		Hubert Bauer			
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					
<p>Intensive seminar. Survey of development of new narrative structures in the genre of "series." Reading and analyzing for themes, gender, character development. Comparison and link between the screen series format and the relevant working structures within ensemble work in the theater.</p>					
Course aims					
<p>Analytical skills in text reading Development of own well-founded positions with respect to contemporary narrative formats Investigation of concept of narration within different genres, possible applications to theater work 'Image as text'</p>					