



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

# Course Catalog

# Curriculum

Acting 02—Students Enrolled in/after 2023

2024/2025 Academic Year

Version: 07/31/2024

Module	Course title	Date/Time	ECTS	Ex.
<b>Body work</b>	Aikido II Volker Hochwald	Continuous Fri, 10:30 AM – 12:30 PM	3	OE
	Dance I Johannes Blattner, Martina Gunkel	Continuous Tues, 8:30 AM – 10:30 AM Wed, 8:30 AM – 10:30 AM	4	RP
<b>Speech and music training</b>	Body Voice Training II Tobias Grauer	Continuous Mon, 08:30 AM – 9:30 AM Thurs, 9:30 AM – 10:30 AM	2	RP
	Speech II Florian Esche, Tobias Grauer, Andrea Hancke, Götz Schneyder	Continuous 2h per week	4	SME
	Singing Lessons II/Chorus II Guillermo Anzorena, Ines Földner Martinez, Truike van der Poel, Pascal Zurek	Continuous 1h per week Chorus: Mon, 06:30 PM – 8:00 PM	2	SME
<b>Stage acting</b>	Introduction Language Scene Study Andrea Hancke, Tobias Grauer	9/23 – 9/27/2024		RP
	Language Scene Study Antje Siebers, Hans Fleischmann, Wulf Twiehaus	10/1 – 11/8/2024 Tues–Fri, 3:00 PM – 7:00 PM	7	
	Week of Reflection Wulf Twiehaus	11/18 – 11/22/2024	1	RP
	Evaluation/Feedback Wulf Twiehaus	12/16 – 12/22/2024	3	
	Scene Study II Movement TBD, TBD	1/7 – 2/21/2025 Tues–Fri, 3:00 PM – 8:00 PM	7	RP
	Performing Body Ted Stoffer	3/4 – 3/12/2025 10:00 AM – 6:00 PM	2	RP
	Selected Role TBD, TBD	4/7 – 4/11/2025 Individual  5/27 – 6/13/2025 Tues–Fri, 3:00 PM – 7:00 PM	4	RP
	Nomadic Research/Adaptations Ensemble Aventure	6/24 – 7/25/2025	5	OE
	Subject Module B—Praxis TBD	4/15 – 5/22/2025 Tues–Fri, 3:00 PM – 7:00 PM	6	RP
	Week of Reflection Wulf Twiehaus	2/24 – 2/28/2025	1	RP
<b>Screen acting</b>	Film II: Meisner Technique I Amélie Tambour	11/11 – 11/15/2024 03:00 PM – 8:00 PM	1	RP
	Film II—Cooperation Directing02 Film Academy Kai Ivo Baulitz	11/26 – 11/29/2024 10:00 AM – 6:00 PM	1	RP
	Film II—Cooperation Directing02 Film Academy Kai Ivo Baulitz, Christian Wagner	12/3 – 12/6/2024 TBA		
	Film II Kai Wessel	12/9 – 12/13/2024 10:00 AM – 6:00 PM	1	RP
<b>Theater history and theory</b>				
	Readings in Contemporary Drama II Jan Hein	Continuous (alternate weeks) Mon, 11:00 AM – 12:30 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
	History of Film II Hansl Schulder	Various	1	RP
	Film Seminar II Hubert Bauer	6/16 – 6/20/2024 10:00 AM – 6:00 PM	1	RP

	Visual Arts Ulrike Groos	Continuous (alternate weeks) 03:15 PM – 5:45 PM	1	Ex.
<b>All information subject to change.</b>				
<b>Abbreviations: Ex. = Exam type; OE = Oral exam; RP = Regular participation; SME = Speech and music exam; T = Test</b>				

<b>Course title</b>		Aikido II				<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>				
		<b>Acting (BA)</b>		Body work		
		<b>Dramaturgy (MA)</b>				
<b>Module supervisor</b>		Benedikt Haubrich				
<b>Instructor</b>		Volker Hochwald				
<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	Oral exam—45 minutes		Grades, from highest to lowest: 1–5		Group session/studio	
<b>Description</b>						
<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>						
<b>Course aims</b>						
<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>						

<b>Course title</b>		Dance I			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>			
		<b>Acting (BA)</b>		Body work	
		<b>Dramaturgy (MA)</b>			
<b>Module supervisor</b>		Benedikt Haubrich			
<b>Instructor</b>		Johannes Blattner, Martina Gunkel			
<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	4	120 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>Through exploration and training, contemporary dance imparts the ability to apply movement principles based on human psychomotor development of mobility.</p> <p>Movements embracing the space are used to improve the body's efficiency and the capacity to adapt effectively.</p> <p>Dance practice and systematic training will increase coordination, strength, endurance, flexibility, and the ability to react quickly.</p> <p>Work includes the precise phrasing of movement sequences and a focus on the musicality and accents in movements.</p> <p>The study and repetition of ever new choreographies will train movement and muscle memory.</p> <p>Dance and acrobatic elements of movement will be trained successively.</p> <p>Turns, leaps, and other individually learned "tricks of movement" will be imparted with regard to technical and efficient precision.</p> <p>Development of an awareness of the movement parameters space, time, energy, and form and how to use them.</p>					
<b>Course aims</b>					
<p>The volume of movement and presence within space are to be made clearer, more precise, and more readable.</p> <p>Students also receive a well-founded basis for creating their own movement vocabulary.</p> <p>Elements of dance can be adapted for re-use in various theater scenes, epochs, and styles.</p> <p>The individual decision-making spectrum for inventing movements and for evoking moods in space is also broadened.</p>					

<b>Course title</b>		Body Voice Training II			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>			
		<b>Acting (BA)</b>		Speech and music training	
		<b>Dramaturgy (MA)</b>			
<b>Module supervisor</b>		Tobias Grauer			
<b>Instructor</b>		Tobias Grauer			
<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>Speech action in reference to partner, audience, and performance space in various dynamic and situational contexts</p> <p>Increased focus on individual body, breath, and vocal tension in challenging external circumstances; training dynamic range and stamina</p> <p>Switching between movement and speech; speech during movement</p> <p>Unifying form and gesture</p>					
<b>Course aims</b>					
<p>Improvement of dynamic range and vocal stamina in various formal and dramatic contexts on stage and in front of an audience</p> <p>Appropriate tension and connection for (speech) action, even under extreme formal/scene conditions</p> <p>Independent use of speaking techniques in rehearsal process</p> <p>Independent and natural use of standard German pronunciation in unknown text; the ability to make conscious phono-stylistic choices for characterization</p>					

<b>Course title</b>		Speech II				<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>				
		<b>Acting (BA)</b>		Speech and music training		
		<b>Dramaturgy (MA)</b>				
<b>Module supervisor</b>		Tobias Grauer				
<b>Instructor</b>		Florian Esche, Tobias Grauer, Andrea Hancke, Götz Schneyder				
<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	4	120 h	
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>		<b>Grading system</b>		<b>Course format</b>	
None	Speech and music exam—45 minutes		Grades, from highest to lowest: 1–5		Individual instruction Small group	
<b>Description</b>						
<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>						
<b>Course aims</b>						
Application of above concepts to simple texts (epic, poetry, drama) as well as in concrete dramatic contexts						

<b>Course title</b>		Singing Lessons II/Chorus II			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>			
		<b>Acting (BA)</b>		Speech and music training	
		<b>Dramaturgy (MA)</b>			
<b>Module supervisor</b>		Truike van der Poel			
<b>Instructor</b>		Guillermo Anzorena, Ines Földner Martinez, Truike van der Poel, Pascal Zurek			
<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	Speech and music exam—45 minutes		Grades, from highest to lowest: 1–5	Individual instruction	
<b>Description</b>					
<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>					
<b>Course aims</b>					
<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>					



<b>Course title</b>		Scene Study II Language			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>			
		<b>Acting (BA)</b>		Stage acting	
		<b>Dramaturgy (MA)</b>			
<b>Module supervisor</b>		Benedikt Haubrich			
<b>Instructor</b>		Antje Siebers, Hans Fleischmann, Wulf Twiehaus			
<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	7	180 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>Scenes are workshopped in groups of 2–4. Work focuses on the realization of texts from the dramatic canon, access to scene work via language, approaches to text, analysis of a text’s levels of meaning, comprehension of the literary, philosophical, societal, and political aspects of the text, its historical context, an understanding of the author, the characters’ ‘language’, and (based on these factors) the development of a visualization of the scene as well as a commensurately consistent access to the text and characters. Further, training in verse, the use of metered/artificial language</p> <p style="text-align: center;">Text analysis Speech techniques Speech training Application of text comprehension and speech training to rehearsal work Developing a character/role Speech as action impulse Partner/dialogue work Translating scene visualization into reproducible scene processes Presentation of work in several performances Feedback and criticism, independent integration of criticism/notes into scene work</p>					
<b>Course aims</b>					
<p>Approach to texts of the extended classical dramatic canon. Verse, different stylistic forms. Use of language, use of standard German.</p> <p style="text-align: center;">Text analysis; structure, rhythm, form of a text. Text as action</p> <p>Recognizing characters’ action impulses through the text; translating these impulses into scene visualization in rehearsal</p> <p style="text-align: center;">Training in partner/ensemble work using advanced dramatic texts Action impulse of speech in dialogue, in ensemble Ability to develop characters/roles and scene visualization out of the text Acting from a given “text score” Application of learned skills in rehearsal Independent development of scene/line readings Reproducibility of status reached in rehearsal</p>					

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

<b>Course title</b>		Scene Study II Movement			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>			
		<b>Acting (BA)</b>		Stage acting	
		<b>Dramaturgy (MA)</b>			
<b>Module supervisor</b>		Benedikt Haubrich			
<b>Instructor</b>		TBD, 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	7	210 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 two-week, physically intensive Contact Training focuses on communication forms on a movement level; immediate interaction of bodies; creative movement; touching and being touched; giving and receiving weight; acrobatic movement, lifts, falls; body dialogue in the moment of dance/movement shaping. The intensive Contact Training is combined with scene study: dialogue texts are learned in small groups/pairs. The goal of scene work is to develop an understanding of dialog principles on a bodily and on a textual level, as well as to independently make use of the learned skills to produce action impulses in rehearsal.</p> <p style="text-align: center;">Ensemble work (Contact Training) and dialog/small group (scene study with text) Partner work Dialog</p> <p>Recall and application of learned skills, including voice work/text work/character development, partner work, as well as integration of impulses from Contact Training and increasing bodily vocabulary Expansion of scene visualization capacity in body-oriented rehearsal processes</p>					
<b>Course aims</b>					
<p style="text-align: center;">Conscious use and choice of body techniques in scene acting Combining partner work on the text-dialog level with body-oriented acting techniques Taking own action impulses from scene partner/partner work Developing non-verbal techniques for dialog on a body level; independent application in rehearsal Translating role/character from text analysis into a body visualization Turning improvisation into reproducible scene processes Increased imagination, scene visualization, abstraction Independent application of learned to techniques to text in rehearsal Independent preparation and reflection on rehearsal process Ensemble work (Contact Training) and dialog/small group (scene study with text) Partner work/dialog</p> <p>Recall and application of learned skills, including voice work/text work/character development, partner work, as well as integration of impulses from Contact Training and increasing bodily vocabulary Expansion of scene visualization capacity in body-oriented rehearsal processes</p>					

<b>Course title</b>		Performing Body			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>			
		<b>Acting (BA)</b>		Stage acting	
		<b>Dramaturgy (MA)</b>			
<b>Module supervisor</b>		Benedikt Haubrich			
<b>Instructor</b>		Ted Stoffer			
<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>Intensive workshop in which students explore movement systems, tools, and strategies on a more abstract, less text-oriented level, in order to expand their range of bodily expression and make this range usable for acting work</p> <p>Work on improvisational, intuitive patterns of body movement</p> <p>Strengthening and finding personal themes and areas for further work (author identity, performative independence)</p>					
<b>Course aims</b>					
<p>Use of non-verbal improvisation techniques</p> <p>Deepening and increasing expression and creativity on a movement level</p>					

<b>Course title</b>		Selected Role			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>			
		<b>Acting (BA)</b>		Stage acting	
		<b>Dramaturgy (MA)</b>			
<b>Module supervisor</b>		Benedikt Haubrich			
<b>Instructor</b>		TBD, 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	4	120 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	Individual instruction	
<b>Description</b>					
<p style="text-align: center;">           Selection of suitable text based on individual students' interests            Completion of a chosen monologue with high degree of individual responsibility            Special attention to increasing capacity for scene visualization/creating a scene situation            Fourth wall/audience address            Supervision by expert instructors         </p>					
<b>Course aims</b>					
<p style="text-align: center;">           Individual work on a scene situation in a self-selected text            Independent application of previously learned skills (speech and music training, movement) both in scene work and in preparation (e. g., warm-ups)            Conscious approach to audience         </p>					

<b>Course title</b>		Nomadic Research/Adaptations			<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>		Ensemble Aventure			
<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	Oral exam—45 minutes	Grades, from highest to lowest: 1–5		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>		Subject Module B—Praxis			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Conceptual/Production work	
		<b>Acting (BA)</b>		Stage acting	
		<b>Dramaturgy (MA)</b>		Production dramaturgy	
<b>Module supervisor</b>		Benedikt Haubrich, Tomáš Zielinski, Anna Haas			
<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	6	180 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>Cooperation with directing/dramaturgy students in the relevant subject module; acting in directors' projects  Joint (acting, directing, dramaturgy) development and exploration of a dramatic/scene language  Presentation in front of a larger audience  Rehearsals are guided by acting, directing, and dramaturgy instructors, with individual and group feedback to reflect on learning</p>					
<b>Course aims</b>					
<p>Application of learned skills within bounds of artistic freedom  High 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 above  Artistic understanding of the concept of a production and active participation in the rehearsal process  Ensemble work  Integration of actorly impulses into the production process  Practice/experience performing in front of an audience - Independent work within the creative team</p> <p>- Recall and strengthening of the fundamental acting craft skills developed in acting training, scene study, and speech, body, and voice coaching.</p> <p>- Independent application of previously learned acting skills to rehearsal process - Independent initiation of action, scene visualization, and suggestions in dialog with directing team and scene partner(s) - Independent textual, narrative, vocal, and bodily preparation for rehearsal - Independent reflection of past rehearsals  - Reproducibility and intelligent appraisal of achievements reached in rehearsal  - Ensemble skills: Productive participation in a spirit of ensemble dialogue and the concept suggestions of the directing team/director.  Presentation of work results, engaging with feedback and criticism, constructive further development (individually and in ensemble) based on criticism and feedback</p>					

<b>Course title</b>		Reflection			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>			
		<b>Acting (BA)</b>		Stage acting	
		<b>Dramaturgy (MA)</b>			
<b>Module supervisor</b>		Benedikt Haubrich			
<b>Instructor</b>		Wulf Twiehaus			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 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>					
<ul style="list-style-type: none"> <li>- Reflection on production work within modules</li> <li>- Interrogation of own conceptual approaches</li> <li>- Processing of own work through discussion with colleagues</li> <li>- Mirroring of own personal development as director</li> <li>- Assessment and processing of received criticism</li> <li>- Rapid integration and implementation of reflective insights in current working processes</li> </ul>					
<b>Course aims</b>					
<ul style="list-style-type: none"> <li>- Development and training of skills specific to directing</li> <li>- Development of ability to take criticism and to reflect</li> <li>- Development of interrogation strategies for reflecting on own artistic work</li> <li>- Development and interrogation of individual thematic focus <ul style="list-style-type: none"> <li>- Competence in artistic positioning of self</li> <li>- Competence in team-building and collective work</li> </ul> </li> </ul>					



<b>Course title</b>		Film II—Meisner Technique I			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>			
		<b>Acting (BA)</b>		Screen acting	
		<b>Dramaturgy (MA)</b>			
<b>Module supervisor</b>		Kai Wessel			
<b>Instructor</b>		Amélie Tambour			
<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>Fundamentals of stage and screen acting in the technique of Sanford Meisner, with reference to several fundamental aspects of Strassberg technique.</p> <p>In Meisner technique, the actor does not independently generate own impulses for relevant dramatic actions, but receives these interactively from scene partners and the scene context. “Watch, listen, and react.” Meisner training is deepened throughout students’ course of study and is a fundamental pillar of screen acting.</p>					
<b>Course aims</b>					
<ul style="list-style-type: none"> <li>- Use of Meisner technique for camera/screen acting</li> <li>- Independence and freedom of actor during film shoots</li> <li>- Training in attention and reading of scene partner(s) <ul style="list-style-type: none"> <li>- Rapid translation of impulses into acting energy</li> </ul> </li> <li>- Training in authenticity, credibility, and actorly transparency</li> </ul>					

<b>Course title</b>		Film II—FABW			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>			
		<b>Acting (BA)</b>		Screen acting	
		<b>Dramaturgy (MA)</b>			
<b>Module supervisor</b>		Kai Wessel			
<b>Instructor</b>		Kai Ivo Baulitz, Christian Wagner			
<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	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 work	
<b>Description</b>					
<p>Practical preparation and experience of filming—the creation of a film.  Shoots are workshopped in cooperation with the Film Academy (international degree program) led by an experienced international director.  Practical application of previously learned skills.</p>					
<b>Course aims</b>					
<ul style="list-style-type: none"> <li>- Theory and practice: training in applying theoretical knowledge in an unknown environment and collaboration with different directors</li> <li>- Role study</li> <li>- Improvement of communication skills <ul style="list-style-type: none"> <li>- New real-life filming experience</li> <li>- Networking on campus</li> </ul> </li> </ul>					

<b>Course title</b>		Film II			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>			
		<b>Acting (BA)</b>		Screen acting	
		<b>Dramaturgy (MA)</b>			
<b>Module supervisor</b>		Kai Wessel			
<b>Instructor</b>		Kai Wessel			
<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	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 instruction	
<b>Description</b>					
<p>Common and every day “tools” of screen acting. Annually progressive course:</p> <ul style="list-style-type: none"> <li>- Brief scene exercises in front of a camera, with analysis and criticism <ul style="list-style-type: none"> <li>- Role and scene study</li> </ul> </li> <li>- Where is my character coming from, where are they going <ul style="list-style-type: none"> <li>- Authenticity and credibility in front of the camera</li> </ul> </li> </ul>					
<b>Course aims</b>					
<ul style="list-style-type: none"> <li>- Using a “catalog of questions,” the actor learns how to independently develop their character before filming. This technique makes the actor largely independent on set. It teaches independent work and preparation. <ul style="list-style-type: none"> <li>- Development and realization of acting ideas in front of the camera <ul style="list-style-type: none"> <li>- Actorly continuity</li> </ul> </li> </ul> </li> <li>- Development of a comprehensible vocabulary for actors and their partners</li> </ul>					

<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>		Anna Haas, Carolin Hochleichter			
<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. Considering 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>		Theater History Survey			
<b>Module and applicability</b>		<b>Directing (BA)</b>		Theater history and theory	
		<b>Acting (BA)</b>		Theater history and theory	
		<b>Dramaturgy (MA)</b>		Theater history and theory	
<b>Module supervisor</b>		Anna Haas, Carolin Hochleichter			
<b>Instructor</b>		Prof. Dr. Peter W. Marx			
<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	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>Over four semesters, this course presents a survey of theater history, intellectual history, and cultural history from antiquity to the present. In the process, historical matters will be contextualized with contemporary discourses and theater forms. The first year of study will begin with prehistoric scenes of play as described in myth and ancient tragedy, the Greek <i>polis</i>, and the philosophy of Plato. We will then look at Japanese Noh theater, <i>Comedia dell' arte</i>, and Elizabethan theater in transcultural comparison through the lens of acting with masks as a medium of transformation. Particular attention will be paid to topics such as sex and resistance, war, flight and colonialism.</p>					
<b>Course aims</b>					
<p>This seminar offers a not merely chronological overview of the epochs of European and non-European theater history, aiming to empower students to speak about the historical framework and conditions of theater arts, mirrored in parallel tendencies in intellectual and social history.</p>					

<b>Course title</b>		Readings in Theater History			
<b>Module and applicability</b>		<b>Directing (BA)</b>		Theater history and theory	
		<b>Acting (BA)</b>		Theater history and theory	
		<b>Dramaturgy (MA)</b>		Text and production analysis	
<b>Module supervisor</b>		Anna Haas, Carolin Hochleichter			
<b>Instructor</b>		Prof. Dr. Peter W. Marx			
<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 of historical theater texts in close connection to the contents of Peter Marx's seminar "Theater History". This reading seminar examines traditional and modern dramaturgical techniques and engages with theater texts on historical, philosophical, content, and drama theoretical levels.</p>					
<b>Course aims</b>					
<p>Learning to analyze texts for the purpose of dramatic implementation.</p>					

<b>Course title</b>		Visual Arts			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Theater history and theory	
		<b>Acting (BA)</b>		Theater history and theory	
		<b>Dramaturgy (MA)</b>		Theater history and theory	
<b>Module supervisor</b>		Anna Haas, Carolin Hochleichter			
<b>Instructor</b>		Dr. Ulrike Groos			
<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	30h
<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 aims to sharpen the students' eye for visual arts. In addition to theoretical introductions to major periods and themes of art history, the significance and currency of historical and contemporary art are made clear primarily through practical exercises such as museum, archive, and studio visits and analysis of works.</p>					
<b>Course aims</b>					
<p>Theoretical introduction to major periods and themes of art history; practical exercises during museum, archive, and studio visits</p>					

<b>Course title</b>		History of Film II			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>			
		<b>Acting (BA)</b>		Theater history and theory	
		<b>Dramaturgy (MA)</b>			
<b>Module supervisor</b>		Benedikt Haubrich			
<b>Instructor</b>		Hansl Schulder			
<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	Regular participation		Pass/Fail	Group session/studio	
<b>Description</b>					
<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>					
<b>Course aims</b>					
<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>					



<b>Course title</b>		Film Seminar II			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>			
		<b>Acting (BA)</b>		Theater history and theory	
		<b>Dramaturgy (MA)</b>			
<b>Module supervisor</b>		Benedikt Haubrich			
<b>Instructor</b>		Hubert Bauer			
<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>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>					
<b>Course aims</b>					
<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>					