



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

# Course Catalog

# Curriculum

Acting 03—Students Enrolled in/after 2022

2024/2025 Academic Year

Version: 07/31/2024

Module	Course title	Date/Time	ECTS	Ex.
<b>Body work</b>	Dance II Nestor Gahé	Continuous Wed & Thurs, 9:00 AM – 10:30 AM	2	OE
	Ensemble and Personality Benedikt Haubrich	Continuous Fri, 9:00 AM – 10:30 AM	3	RP
<b>Speech and music training</b>	Body Voice Training III Tobias Grauer	Continuous Mon, 9:30 AM – 11:00 AM	2	RP
	Speech III Florian Esche, Tobias Grauer, Andrea Hancke, Götz Schneyder, Frederike Wiechmann	Continuous 2h per week	4	SME
	Singing Lessons III/Chorus III Guillermo Anzorena, Ines Földner Martinez, Truike van der Poel, Pascal Zurek	Continuous 1h per week	2	SME
<b>Stage acting</b>	Scenes and Monologues Caspar Weimann, TBD	6/16 – 6/20/2025 6/30 – 7/25/2025	9	RP
	Subject Module A—Praxis TBD	1/7 – 2/15/2025	5	OE
	Reflection (DasArts Method) Manolis Tsipos	1/29 – 1/30/2025	1	RP
	Subject Module B—Praxis	4/14 – 5/24/2025	5	OE
	Reflection Caspar Weimann, Anne Greta Weber	2/17 – 2/21/2025	1	RP
	Scene Singing Intensive Truike van der Poel, TBD	6/2 – 6/6/2025	1	RP
<b>Screen acting</b>	Film III Kai-Ivo Baulitz	9/24 – 9/27/2024	1	RP
	Film III: Cooperation with FABW Kai Ivo Baulitz, Kai Wessel	10/7 – 10/25/2024	2	RP
	Film III TBD	12/16 – 12/20/2024	1	OE
	Film III: TBD	2/24 – 2/28/2025	1	RP
	Film III: Screenplay and Editing TBD	4/7 – 4/12/2025	1	RP
<b>Theater history and theory</b>	Subject Module A—Theory Prof. Dr. Peter W. Marx, Tim Etchells	10/1 – 10/4/2024	2	RP
	Subject Module B—Theory TBD	3/4 – 3/7/2025	2	RP
<b>Bachelor project</b>	Bachelor Production Benedikt Haubrich	TBA	15	BA
<b>All information subject to change.</b>				
<b>Abbreviations: Ex. = Exam type; OE = Oral exam; RP = Regular participation; SME = Speech and music exam; BA = Graded bachelor's project</b>				

<b>Course title</b>		Dance 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>		Nestor Gahé				
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>	
Sem. 5	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	Oral exam—45 minutes		Grades, from highest to lowest: 1–5		Group session/studio	
<b>Description</b>						
<p>Techniques of contemporary dance and fundamentals of classical dance</p> <p>Improvisation methods: Finding and developing material, compositional strategies, and improvisational tools</p> <p>Body work: Honing body awareness, yoga, as well as strength training and stretching</p>						
<b>Course aims</b>						
<ul style="list-style-type: none"> <li>- Deepening and exploring knowledge of one’s own body and different concepts in body work for the sake of independent rehearsal preparation</li> <li>- Development and implementation of learned dance techniques through the use of different focal points in order to develop an own language of movement</li> <li>- Developing body creativity through body improvisation units</li> <li>- Deepening consciousness of body in space and time</li> <li>- Compilation of a kind of “movement toolbox” supporting the actor in the various demands made of them</li> </ul>						

<b>Course title</b>		Ensemble and Personality			<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>		Benedikt Haubrich			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 5	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>					
<ul style="list-style-type: none"> <li>- Exercises for increasing ensemble awareness in the intersection between ensemble and individual (experiencing and recognizing choral principles)</li> <li>- Training the capacity for concentration and perception during physical exertion</li> <li>- Exercises for strengthening the perception of bodily impulses within an ensemble</li> <li>- Sensitization to changes in rhythm and pacing (contrary motion)</li> <li>- Transfer of body instructions into scene visualization (individual and ensemble)</li> <li>- Further development of ability to observe and describe processes on stage and to use technical terminology</li> </ul>					
<b>Course aims</b>					
<ul style="list-style-type: none"> <li>- Deepening and training ensemble-specific and individual abilities of perception and body impulses (physical and psychological sensitivity)</li> <li>- Ability to collectively initiate and artistically employ individual impulses</li> <li>- Ability to recognize ensemble dynamics and employ them artistically and in service of the scene</li> <li>- Deepening and extension of coordination, both individually and in context of group dynamics</li> <li>- Recognition and use of choral principles on the level of movement</li> <li>- Improved individual physical fitness</li> </ul>					

<b>Course title</b>		Body Voice Training III			<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. 5	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 III			<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, Frederike Wiechmann			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 5	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	
<b>Description</b>					
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					
<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 III			<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. 5	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>		Scenes and Monologues			<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>		Caspar Weimann, Benedikt Haubrich			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 6	Annually	1 sem.	Required	9	270 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 style="text-align: center;">Work on scenes and texts from world literature          Deepening acting skills, in scenes particularly with regard to partner work and action impulses from the relationship with the partner          Deepening situational understanding, based on analysis and realization of the given text          Creating a dramatic/scene situation in artistic relationship with character, text, space, and partner          Experience in performance/presentation before an audience          Comprehension and critical investigation of various artistic approaches          Working under guidance of instructors          Developing individual vocal and physical warm-up routines as part of independent preparation</p>					
<b>Course aims</b>					
<p style="text-align: center;">Application and integration into the rehearsal process of previously learned acting skills (speech and musical training, movement)          Versatility          Independent analysis of action goals/impulses; ability to independently transform these into line readings          Independent development of scene readings          Reproducibility          Productive use of notes given by various instructors, independent continuation of work</p>					



<b>Course title</b>		Subject Module A—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. 5	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>					
<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</p> <ul style="list-style-type: none"> <li>- Independent work within the creative team</li> <li>- Recall and strengthening of the fundamental acting craft skills developed in acting training, scene study, and speech, body, and voice coaching.</li> </ul> <p style="margin-left: 40px;">- Independent application of previously learned acting skills to rehearsal process</p> <ul style="list-style-type: none"> <li>- Independent initiation of action, scene visualization, and suggestions in dialog with directing team and scene partner(s) <ul style="list-style-type: none"> <li>- Independent textual, narrative, vocal, and bodily preparation for rehearsal</li> <li>- Independent reflection of past rehearsals</li> </ul> </li> <li>- Reproducibility and intelligent appraisal of achievements reached in rehearsal</li> </ul> <p>- Ensemble skills: Productive participation in a spirit of ensemble dialogue and the concept suggestions of the directing team/director.</p> <p>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 (DasArts Method)			<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>		Manolis Tsipos			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 5	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>		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. 6	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>					
<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</p> <ul style="list-style-type: none"> <li>- Independent work within the creative team</li> <li>- Recall and strengthening of the fundamental acting craft skills developed in acting training, scene study, and speech, body, and voice coaching.</li> <li>- Independent application of previously learned acting skills to rehearsal process</li> <li>- Independent initiation of action, scene visualization, and suggestions in dialog with directing team and scene partner(s) <ul style="list-style-type: none"> <li>- Independent textual, narrative, vocal, and bodily preparation for rehearsal</li> <li>- Independent reflection of past rehearsals</li> </ul> </li> <li>- Reproducibility and intelligent appraisal of achievements reached in rehearsal</li> <li>- Ensemble skills: Productive participation in a spirit of ensemble dialogue and the concept suggestions of the directing team/director.</li> </ul> <p>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>		Benedikt Haubrich			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 6	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 directing</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 Singing Intensive			<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>		Truike van der Poel, TBD			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 6	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		Individual instruction Group session/studio	
<b>Description</b>					
<p>“Scene singing intensive” is an intensive course in which students take songs and lieder prepared in individual coaching and apply them to a stage scenario, workshopping them with reference to the scene. Under the guidance of relevant instructors from the acting and voice departments, students develop a joint stage program/staged recital that is presented to the public at the end of the course.</p>					
<b>Course aims</b>					
<ul style="list-style-type: none"> <li>- Song and <i>Lied</i> interpretation</li> <li>- Independent application, use, and differentiation of previously learned breath and vocal techniques for musical/scene work <ul style="list-style-type: none"> <li>- Use of various singing styles: folk song, chanson, jazz, Lied/aria/art song, pop <ul style="list-style-type: none"> <li>- Flexibility, stamina, and versatility of singing voice</li> </ul> </li> <li>- Adapting musical interpretation with reference to scene processes/scene acting</li> </ul> </li> <li>- Maintaining, extending, and reproducing vocal abilities during heightened vocal strain of bodily scene work <ul style="list-style-type: none"> <li>- Part-singing, choral singing <ul style="list-style-type: none"> <li>- Ensemble skills, ensemble work in its musical aspects</li> </ul> </li> <li>- Musical/scene work with accompanists, background singers, band <ul style="list-style-type: none"> <li>- Speaking/emcee function during a musical program</li> </ul> </li> </ul> </li> </ul>					

<b>Course title</b>		Film III—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			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 5	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 instruction	
<b>Description</b>					
<p style="text-align: center;">The many levels of acting work:</p> <p>In this course, an experienced film actor discusses their own personal experiences and preparations for filming, as well as their personal way into a character, for example based on a specific film project. The path from initial head shot, casting, study, shooting etc. to opening night. A purposely subjective look into screen acting and the business of film.</p>					
<b>Course aims</b>					
<ul style="list-style-type: none"> <li>- There is no one technique or school of thought. Acting is the combination of training, lived experience, and particularly personality. <ul style="list-style-type: none"> <li>- Insight into an actor's practical everyday life</li> </ul> </li> <li>- Understanding the various stages in a film's development <ul style="list-style-type: none"> <li>- Criteria for and understanding of film roles <ul style="list-style-type: none"> <li>- Personal preparations for film shoots</li> <li>- Practical exercises</li> </ul> </li> </ul> </li> </ul>					

<b>Course title</b>		Film III—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			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 5	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 instruction	
<b>Description</b>					
Annual continuation and deepening of FILM COACHING I and introduction to acting technique as taught by Ivana Chubbuck.					
<b>Course aims</b>					
<ul style="list-style-type: none"> <li>- Extensive/advanced knowledge, professionalization, and practical experience of production processes in film.</li> <li style="padding-left: 20px;">Independent application of learned skills with respect to casting, preparation, and film shoot.</li> <li style="padding-left: 40px;">- Fundamentals of Ivana Chubbuck’s extremely praxis-based technique <ul style="list-style-type: none"> <li>- Authenticity, credibility, and creativity</li> <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>		Film III—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 Wessel			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 5	Annually	1 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	Oral exam—45 minutes	Grades, from highest to lowest: 1–5		Group session/studio	
<b>Description</b>					
<p>Guided by a director, students independently realize scenes from existing scripts, applying in practice the theoretical content learned in previous weeks. Brief scene exercises. Analysis and criticism.</p>					
<b>Course aims</b>					
<ul style="list-style-type: none"> <li>- Practical implementation of theory</li> <li>- Learned skills are deepened and strengthened <ul style="list-style-type: none"> <li>- Scene and character study</li> </ul> </li> <li>- Improvement in realization of emotionality and creativity <ul style="list-style-type: none"> <li>- If applicable, collection of material for DVD</li> </ul> </li> </ul>					



<b>Course title</b>		Film III			<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>		TBD			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 5	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 work	
<b>Description</b>					
<p>Refresher and advanced training in Meisner technique Continuation of Meisner Technique I from second-year study</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 III—Screenplay and Editing			<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>		TBD			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 5	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>Using personal experiences of research for screenplay ideas, Thomas Schadt details how documentary research and personal access to personalities come together to make a complex character in a filmic context and shape a screenplay.</p> <p>The art of leaving things out in screenwriting continues in the editing room.</p>					
<b>Course aims</b>					
<ul style="list-style-type: none"> <li>- Introduction to and understanding of various kinds of creative work in film-making <ul style="list-style-type: none"> <li>- What does a screenplay need to be able to do?</li> </ul> </li> <li>- The boundaries of a screenplay as the beginnings of an actor's freedom <ul style="list-style-type: none"> <li>- Research, reality, and fiction</li> <li>- What can editing achieve?</li> </ul> </li> <li>- Editing techniques and their consequences for acting</li> </ul>					

<b>Course title</b>		Subject Module A—Theory			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Theater history and theory	
		<b>Acting (BA)</b>		Theater history and theory	
		<b>Dramaturgy (MA)</b>		Production dramaturgy	
<b>Module supervisor</b>		Anna Haas, Benedikt Haubrich, Tomáš Zielinski			
<b>Instructor</b>		Prof. Dr. Peter W. Marx, Tim Etchells			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 5	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>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>		Anna Haas, Benedikt Haubrich, Tomáš Zielinski			
<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. 6	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>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>		Bachelor Production			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>			
		<b>Acting (BA)</b>		Bachelor project	
		<b>Dramaturgy (MA)</b>			
<b>Module supervisor</b>		Benedikt Haubrich			
<b>Instructor</b>		Benedikt Haubrich			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 5	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	Graded bachelor's project	Grades, from highest to lowest: 1–5		Group session/studio	
<b>Description</b>					
<p>Acting in theater conditions in a production  Ensemble work  Disciplined and active participation in the production process  Handling costumes and scenery  Experience with performance/audience through several performances in front of a larger public  Acting/speaking in large performance space</p>					
<b>Course aims</b>					
<p>Independent study of text, space, subject matter, character; in reference to independent, results-oriented direction (ability to receive/implement criticism)  Ensemble skills  Application of previously learned (vocal, linguistic, physical) skills to required acting forms</p>					