



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

# Course Catalog

# Curriculum

Directing 02—Students Enrolled in/after 2022

2023/2024 Academic Year

Version: 07/26/2023

Module	Course title	Date/Time	ECTS	Ex.
<b>Fundamentals of directing</b>	Directing Seminar II Tomáš Zielinski	Continuous	3	RP
<b>Fundamentals of film</b>	Filmmaking II (Film Academy) David Spaeth	09/18/2023 – 02/23/2024	26	OE
<b>Conceptual/Production work</b>	Close Reading, Contemporary Wilke Weermann	12/18 – 12/22/2023		
	Subject Module B—Praxis Annika Schäfer   Christina Rast	3/4 – 3/8/2024 4/8 – 5/24/2023	9	OE
	Reflection (DasArts Method) Annika Schäfer   Christina Rast	5/27 – 5/31/2024	1	RP
	Collaboration with ABK TBD	6/3 – 6/7/2024	3	RP
	Biopic Preparation Björn Auftrag, Philipp Schulte	6/10 – 6/21/2024	3	RP
	Nomadic Research—Ludwigsburg Schlossfestspiele TBD	6/24 – 7/26/2024	5	RP
<b>Theater history and theory</b>	Aesthetics Stefan Tigges	10/11 – 10/12/2023 1/9 – 1/10/2024 5/28 – 5/29/2024 6/25 – 6/26/2024	1	T
	Readings in Contemporary Drama II Jan Hein	Continuous (alternate weeks) Mon, 12:45 PM – 2:15 PM	1	T
	Advanced Readings Ingoh Brux	Continuous (alternate weeks) Mon, 2:45 PM – 4:15 PM	1	T
	Production Analysis Anna Haas	Continuous (alternate weeks) Mon, 10:00 AM – 11:30 AM	1	T
	Forms and Theory of Theater Performance since 1900 Philipp Schulte	Continuous (alternate weeks) Mon, 3:15–4:30 PM, 4:30–6:00 PM	1	T
	Poetics Jan Hein	Continuous (alternate weeks) Mon, 11:00 AM – 12:30 PM	1	T
	Visual Arts Ulrike Groos	Continuous (alternate weeks) Mon, 12:30 PM – 1:15 PM, 1:30 PM – 2:30 PM		
	Subject Module B—Theory Henrike Iglesias and others	2/26 – 3/01/2024	2	RP
	Year Coaching Berit Evenson	3/2 + 3/3/2023 10:00 AM – 6:00 PM	1	RP
<b>All information subject to change.</b>				
<b>Abbreviations: Ex. = Exam type; OE = Oral exam; RP = Regular participation; T = Test</b>				

<b>Course title</b>		Directing Seminar II			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Fundamentals of directing	
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>			
<b>Module supervisor</b>		Tomáš Zielinski			
<b>Instructor</b>		Tomáš Zielinski			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 3	Annually	2 sem.	Required	3	90 h
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>	<b>Grading system</b>		<b>Course format</b>	
None	Regular participation	Pass/Fail		Group session/studio	
<b>Description</b>					
<p>Reflection on production work within modules  Interrogation of own conceptual approaches  Discussion of own work within context of contemporary theater  Questions of personal development as director</p>					
<b>Course aims</b>					
<p>Development and training of skills specific to directing  Increased competence in leading actors  Leadership competence  Communicative competence  Organizational competence  Self-management competence  Development and interrogation of individual thematic focus  Competence in artistic positioning of self</p>					

<b>Course title</b>		Filmmaking II			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Fundamentals of film	
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>			
<b>Module supervisor</b>		Tomáš Zielinski			
<b>Instructor</b>		David Spaeth			
<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	30	900 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>Introduction to camera technology  Introduction to cutting/editing technology  Introduction to film production  Script-writing  Independent production of a film</p>					
<b>Course aims</b>					
<p>Understanding artistic aspects of filmmaking  Fundamentals of conceptual development in film  Organizational and communicative competence in film production  Camera dramaturgy  Team work  Increased competence in directing actors</p>					

<b>Course title</b>		Close Reading, Contemporary			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Conceptual/Production work	
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>			
<b>Module supervisor</b>		Tomáš Zielinski			
<b>Instructor</b>		Wilke Weermann			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>	<b>Grading system</b>		<b>Course format</b>	
<b>Description</b>					
<b>Course aims</b>					

<b>Course title</b>		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, Jens Groß			
<b>Instructor</b>		Annika Schäfer   Christina Rast			
<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	9	270 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>					

<b>Course title</b>		Reflection (DasArts Method)			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Conceptual/Production work	
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>			
<b>Module supervisor</b>		Tomáš Zielinski			
<b>Instructor</b>		Annika Schäfer   Christina Rast			
<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>		Collaboration with ABK			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Conceptual/Production work	
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>			
<b>Module supervisor</b>		Tomáš Zielinski, Martin Zehetgruber			
<b>Instructor</b>		TBD			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 4	Annually	1 sem.	Required	3	90 h
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>	<b>Grading system</b>		<b>Course format</b>	
None	Regular participation	Pass/Fail		Group session/studio	
<b>Description</b>					
<p>Conception in cooperation with set and costume designers  Development of concepts for an entire opera  Realization of concept in a model  Presentation of concept</p>					
<b>Course aims</b>					
<p>Increased team skills in artistic design process  Ability to abstract own ideas  Deepening conceptual work for a multi-act production  Knowledge of staged music literature  Fundamentals of staged music analysis</p>					



<b>Course title</b>		Biopic Preparation			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Conceptual/Production work	
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>			
<b>Module supervisor</b>		Tomáš Zielinski			
<b>Instructor</b>		Björn Auftrag, Philipp Schulte			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 4	Annually	1 sem.	Required	3	90 h
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>		<b>Grading system</b>	<b>Course format</b>	
None	Regular participation		Pass/Fail	Group session/studio	
<b>Description</b>					
<p>Survey of history and methods of autobiographical work  Taking own personality and history as starting point and material for artistic work  Developing material for own work</p>					
<b>Course aims</b>					
<p>Knowledge of performative forms in the visual arts  Exploration of authorship  Deepening recognition of own artistic persona  Positioning own aesthetic views and signature  Deepening conceptual work</p>					

<b>Course title</b>		Nomadic Research—Ludwigsburg Schlossfestspiele				<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, Jens Groß				
<b>Instructor</b>		TBD				
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>	
Sem. 4	Annually	1 sem.	Required	5	150 h	
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>		<b>Grading system</b>		<b>Course format</b>	
None	Regular participation		Pass/Fail		Group session/studio	
<b>Description</b>						
<ul style="list-style-type: none"> <li>- Interdisciplinary, cross-program project under direct supervision of an interdisciplinary artist</li> <li>- Theoretical and practical engagement with specific artistic languages, rehearsal techniques, and modes of expression</li> <li>- Students from the dramaturgy, directing, and acting programs learn a concrete form of artistic expression beyond pure acting, exploring this form in mixed ensembles.</li> <li>- Students are enjoined to reflect on their specific roles (dramaturgy, directing, acting), changing and expanding them where necessary.</li> </ul>						
<b>Course aims</b>						
<ul style="list-style-type: none"> <li>- Utilization and further development of previously learned skills in artistic forms of expression beyond 'classical' actor responsibilities <ul style="list-style-type: none"> <li>- Reflection on and expansion of role awareness in the artistic process</li> <li>- Expansion of artistic forms of expression</li> </ul> </li> </ul>						

Course title		Aesthetics				Abbrev.
Module and applicability		Directing (BA)		Theater history and theory		
		Acting (BA)		Theater history and theory		
		Dramaturgy (MA)		Cultural theory		
Module supervisor		Jens Groß				
Instructor		Stefan Tigges				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
Sem. 3	Annually	2 sem.	Required	1	30 h	
Prerequisites	Type/Duration of examination (required for credits)	Grading system		Course format		
None	Test—45 minutes	Grades, from highest to lowest: 1–5		Group session/studio		
Description						
<p>In our multi-semester, trans-disciplinary and cross-specialism aesthetics seminar we will engage, with a variety of thematic complexes, questioning both (current) artistic and theoretical stances dialogically in order to then unite them in a continually broadening context/framework as well as discursively linking them to our own artistic explorations/projects. Themes may include but are not limited to:</p> <ul style="list-style-type: none"> <li>- Performativity and theatricality in the arts and society</li> <li>- Phenomenology of the performing arts</li> <li>- Developing pieces</li> <li>- Theater of discourse: Performing theory and performing theories</li> <li>- Performing stories: (Auto-)biographical and (auto-)fictional play spaces</li> <li>- (Fictional) experiences or realness: Aesthetics of the documentary</li> <li>- History and development of the term “work”: Aesthetic autonomy and authorship</li> <li>- Awareness of form: History, theory, and practice of form</li> <li>- Economies of aesthetics: Sustainability in the arts</li> <li>- Stage/Space: Developments in function, form, and significance</li> <li>- Staging nature: Aesthetics of the anthropocene</li> <li>- Nudity in (scenic) discourse: Skin as a non-textile costume</li> <li>- Installations/Installed settings on stage</li> <li>- Spacetime/Time-spaces in art</li> <li>- On/Off: The relationship between presence and absence</li> <li>- Being/Seeming: Reality effects, the pressure of authenticity, and potential for transformation</li> <li>- The crisis of representation mirrored in gender, class, and race discourses</li> <li>- (Post-)dramaturgies: Dramaturgy as social act and story-telling as social performance</li> <li>- Aesthetic boundary-breaking: Media hybrids/hybrid media</li> <li>- Digital spaces and networked story-telling: Interactive online theater, gaming dramaturgy, and digital narration</li> </ul>						

<b>Course title</b>		Readings in Contemporary Drama II			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Theater history and theory	
		<b>Acting (BA)</b>		Theater history and theory	
		<b>Dramaturgy (MA)</b>		Text and production analysis	
<b>Module supervisor</b>		Jens Groß			
<b>Instructor</b>		Jan Hein			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 4	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>		Advanced Readings			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Theater history and theory	
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>		Text and production analysis	
<b>Module supervisor</b>		Jens Groß			
<b>Instructor</b>		Ingoh Brux			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 4	Annually	2 sem.	Required	(R3)	30 h
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>		<b>Grading system</b>	<b>Course format</b>	
None	Test—45 minutes		Grades, from highest to lowest: 1–5	Group session/studio	
<b>Description</b>					
<p>Reading modern theater texts and discussing them in the seminar, in order to get to know traditional and modern techniques of dramaturgy, as well as to engage with plays and theater texts on the levels of history, philosophy, content, and drama theory.</p> <p>Readings of contemporary German and international drama. Discussion of plays by contemporary authors Theresia Walser, Roland Schimmelpfennig, Philipp Löhle, Simon Stephans, Akin Şipal</p>					
<b>Course aims</b>					
<p>Learning to analyze texts for the purpose of dramatic implementation</p>					

<b>Course title</b>		Production Analysis			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Theater history and theory	
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>		Text and production analysis	
<b>Module supervisor</b>		Jens Groß			
<b>Instructor</b>		Anna Haas			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 4	Annually	2 sem.	Required	(R3)	30 h
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>	<b>Grading system</b>		<b>Course format</b>	
None	Test—45 minutes	Grades, from highest to lowest: 1–5		Group session/studio	
<b>Description</b>					
<p>This seminar discusses central approaches and methods of performance analysis, testing these methods and approaches on specific productions by leading directors who have had a lasting impact on the directing profession. Analysis of work by, among others, Peter Stein, Klaus Michael Grüber, Einar Schlee, Frank Castorf, Jürgen Gosch, Christoph Marthaler, and Nicolas Stemmann.</p>					
<b>Course aims</b>					
<p>Training in performance analysis practice, skills in analysis and observation</p>					

<b>Course title</b>		Forms and Theory of Theater Performance since 1900			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Theater history and theory	
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>		Cultural theory	
<b>Module supervisor</b>		Jens Groß			
<b>Instructor</b>		Philipp Schulte			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 4	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>The goal of the seminar is to give some insight into the plethora of genres and production forms of theater that have become relevant after theater began distancing itself from the primacy of the dramatic text. Beginning with the avant-garde approaches of theater reformers around 1900, various aesthetic focuses are highlighted in loose chronological order, illuminating important impulses for contemporary theater and performance projects.</p>					
<b>Course aims</b>					
<p>The double class sessions are used for lecture and discussion of drama theory texts, as well as joint viewing and analysis of video examples.</p>					

<b>Course title</b>		Poetics			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Theater history and theory	
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>		Cultural theory	
<b>Module supervisor</b>		Jens Groß			
<b>Instructor</b>		Jan Hein			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 4	Annually	2 sem.	Required	(R3)	30 h
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>	<b>Grading system</b>		<b>Course format</b>	
None	Test—45 minutes	Grades, from highest to lowest: 1–5		Group session/studio	
<b>Description</b>					
<p>This seminar is meant to lay a foundation for understanding the various schools of poetics. Beginning with the classical texts of antiquity, students will read Aristotle's <i>Poetics</i>, Horace's <i>Ars Poetica</i>, and Longinus's <i>On the Sublime</i>, along with subsequent central texts of the various periods all the way to central positions of contemporary poetics.</p>					
<b>Course aims</b>					
<p>Understanding of the fundamental terms and questions of poetics, past and current.</p>					



<b>Course title</b>		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>		Benedikt Haubrich			
<b>Instructor</b>		Ulrike Groos			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>	<b>Grading system</b>		<b>Course format</b>	
<b>Description</b>					
<b>Course aims</b>					

<b>Course title</b>		Subject Module B—Theory			<b>Abbrev.</b>	
<b>Module and applicability</b>		<b>Directing (BA)</b>		Theater history and theory		
		<b>Acting (BA)</b>		Theater history and theory		
		<b>Dramaturgy (MA)</b>		Production dramaturgy		
<b>Module supervisor</b>		Jens Groß, 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. 4	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>						

Course title		Year Coaching			Abbrev.
Module and applicability		Directing (BA)		Theater history and theory	
		Acting (BA)		Theater history and theory	
		Dramaturgy (MA)		Theater history and theory	
Module supervisor		Jens Groß			
Instructor		Berit Evenson			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 3	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 style="text-align: center;"><u>YEAR COACHING</u></p> <p>..determining individual position..recognizing the potential of conflicts and learning to deal with them constructively..handling boundaries—both within and outside us..  daring to look beyond one’s own feelings and using the synergies of the group..cultivating individuality and community..finding answers to urgent questions.</p>					
Course aims					
<p>During these days, we will approach the topics that come up for you through dialogue as well as theory units and appropriate tools. We will use your potential to support your development.</p>					