



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

# Course Catalog

# Curriculum

Directing 04—Students Enrolled in/after 2020

2023/2024 Academic Year

Version: 07/25/2023

Module	Course title	Date/Time	ECTS	Ex.
<b>Fundamentals of directing</b>	Directing Seminar IV Carolin Hochleichter	Continuous	3	RP
	Space and Movement Ric Schachtebeck	10/10 – 10/13/2023		OE
<b>Conceptual/Production work</b>	Preparation for Bachelor Project Carolin Hochleichter	Continuous	5	RP
	Independent Project Carolin Hochleichter	Continuous	15	RP
	Space & Sound & Film / Sound Workshop Boris Hegenbart	9/25 – 9/29/2023	1	RP
<b>Theater history and theory</b>	Arts Administration: Curation TBD	Nov.	1	RP
	Arts Administration: Rights and Obligations TBD	March	1	
	Arts Administration: Presentation Rhetoric Jessica Steinke	11/2 – 11/3/2023	1	RP
	Arts Administration: Future Coaching Viola Hasselberg, Christian Holtzhauer	March	1	RP
<b>Bachelor Project</b>	Bachelor Project Carolin Hochleichter	Continuous	20	BA
	Written BA Thesis Carolin Hochleichter	Continuous	12	BA
<b>All information subject to change.</b>				
<b>Abbreviations: Ex. = Exam type; OE = Oral exam; RP = Regular participation; BA = Graded bachelor's project</b>				

<b>Course title</b>		Directing Seminar IV			<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>		Carolin Hochleichter			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 7	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>		Space and Movement			<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>		Ric Schachtebeck			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 7	Annually	2 sem.	Required		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>Questions on implementation of directing concepts  Reflection on own work using video analysis  Cooperation with lighting designers  Cooperation with the various departments of a theater: set, lighting, costuming, make-up, props</p>					
<b>Course aims</b>					
<p>Communicative competence  Leadership competence  Organizational competence  Experience of production processes  Experience in planning and organization</p>					

<b>Course title</b>		Preparation for Bachelor Project			<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>		Carolin Hochleichter			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 7	Annually	2 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	Individual instruction Independent study	
<b>Description</b>					
<p>Theoretical and practical preparation for bachelor production  Independent acquisition of knowledge through reading and seminars  Integration of various roles into the imaginative process  Leadership of main production team (stage/costume/music etc.)  Communication with various roles within theater  Planning, calculating, and managing the production budget  Casting</p>					
<b>Course aims</b>					
<p>Competence in leading and structuring imaginative processes,  Competence in observation, feedback and introspection,  Expansion of technical vocabulary for directing,  Awareness of and conscious utilization of own leadership role as director,  Scene competence  Competence in speech and verse</p>					

<b>Course title</b>		Independent Project			<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>		Carolin Hochleichter			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 7	Annually	2 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	Regular participation		Pass/Fail	Individual instruction Independent study	
<b>Description</b>					
<p>Development of a production outside the ADK  Casting and budgeting, organization, scheduling  Planning and search for cooperation partners and venues  Realization of freely chosen material/art form</p>					
<b>Course aims</b>					
<p>Communication with partners outside the academic context  Independent production management  Self-promotion  Independent artistic work in the context of the professional theater and art scene</p>					

<b>Course title</b>		Space & Sound & Film / Sound Workshop			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Bachelor Project	
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>			
<b>Module supervisor</b>		Tomáš Zielinski			
<b>Instructor</b>		Boris Hegenbart			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 7					
<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>		Arts Administration: Curation			<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>		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. 5	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	Regular participation	Pass/Fail		Group session/studio	
<b>Description</b>					
<p>This seminar is geared towards dramaturgy, directing, and acting students. It introduces aspects of producing: What must be considered when realizing a project? Production processes, budgeting and controlling, general management planning, acquisition of funds, gaining partners/co-producers, casting, sustainable producing, marketing, etc. The goal is understanding, mastering, and independently implementing production processes at a highly professional level.</p>					
<b>Course aims</b>					
<p>The goal is to give a comprehensive overview of the highly varied opportunities inherent in curatorial activity and into the resultant planning processes for own or invited productions or artists. Over the course of their careers, dramaturgs—as well as directors and actors—will keep being confronted with season and production planning: how to approach content planning, considerations with regard to space/location/sociopolitical situation/public, how to build a program for festivals or events. A broader curatorial gaze yields a keener eye for other disciplines (emphasis on festivals and events) that can offer new insights and inspiration for the performing arts. Directors and actors will often need to survive on the open market, where all these skills and insights are extremely important and enable greater knowledge of the various forms and sites of presentation for the sake of entering into potential partnerships and cooperations.</p>					



<b>Course title</b>		Arts Administration: Rights and Obligations Contract law, insurance, stage regulations, tax law			<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>		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. 5	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	Regular participation	Pass/Fail		Group session/studio	
<b>Description</b>					
<p>This seminar covers contract law (general aspects), insurance rights and obligations, and stage regulations. A brief introduction to relevant topics in tax law is included in the seminar. The seminar aims to give students of all programs a comprehensive introduction to the legal questions which will be significant in the course of their professional careers and to communicate the knowledge and security vital to that profession.</p>					
<b>Course aims</b>					
<p>The arts administration module uses individual seminar blocks to cover the fundamentals and basic knowledge that go into making a production possible. This includes aspects of different structures within the theater, the independent scene, and performing arts more generally: contract law, copyright, labor and stage regulations, cost calculation, financing, sponsorship, public relations, sustainability in production and organization, stress management, and much more. Here too, the individual subject blocks are presented and guided by experts from the relevant area in professional practice.</p> <p>The module is aimed at students from all three programs (acting, directing, dramaturgy), teaching self-management and the organization of own artistic productions. By the end, students should be capable of understanding, mastering, and independently implementing production processes at a highly professional level.</p> <p>They are given comprehensive insights into planning and production processes (such as in the course of season and program planning), engage with the curation of various production models (theater, festivals, events, independent scene, exhibitions) as well as the administrative structures and hierarchies of differing institutional frameworks, and gather knowledge of the various presentation forms and sites, in order to be able to enter into partnerships and cooperations on national and international levels and to gain confidence in the practice of their own artistic work.</p> <p>In addition, students will learn about legal systems applicable within cultural and artistic practice (contract rights: stage responsibilities, labor agreements, copyright, service contracts, insurance, etc.), along with arts management and marketing processes (press, public relations, social media).</p> <p>As part of the arts administration course, there is also a special "future coaching" intended to enable students to be successful in their job application and work processes.</p>					

<b>Course title</b>		Arts Administration: Presentation Rhetoric			<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>		Jens Groß			
<b>Instructor</b>		Jessica Steinke			
<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>		Arts Administration: Future Coaching			<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>		Jens Groß			
<b>Instructor</b>		Viola Hasselberg, Christian Holtzhauer			
<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	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>How does one get a contract? How does one introduce oneself, what should one prioritize, how does one apply? Conversations with arts administrators, producers, agents, and event managers explore, define, and discuss perspectives for the future, inspire strategies and plans, and perhaps simulate job interviews in prospective planning exercises using role-play. The goal is to develop self-confidence, to use self-awareness and recognize outward effect, to assess one's partner and be correspondingly convincing in one's appearance.</p>					
<b>Course aims</b>					
<p>The arts administration module uses individual seminar blocks to cover the fundamentals and basic knowledge that go into making a production possible. This includes aspects of different structures within the theater, the independent scene, and performing arts more generally: contract law, copyright, labor and stage regulations, cost calculation, financing, sponsorship, public relations, sustainability in production and organization, stress management, and much more. Here too, the individual subject blocks are presented and guided by experts from the relevant area in professional practice.</p> <p>The module is aimed at students from all three programs (acting, directing, dramaturgy), teaching self-management and the organization of own artistic productions. By the end, students should be capable of understanding, mastering, and independently implementing production processes at a highly professional level.</p> <p>They are given comprehensive insights into planning and production processes (such as in the course of season and program planning), engage with the curation of various production models (theater, festivals, events, independent scene, exhibitions) as well as the administrative structures and hierarchies of differing institutional frameworks, and gather knowledge of the various presentation forms and sites, in order to be able to enter into partnerships and cooperations on national and international levels and to gain confidence in the practice of their own artistic work.</p> <p>In addition, students will learn about legal systems applicable within cultural and artistic practice (contract rights: stage responsibilities, labor agreements, copyright, service contracts, insurance, etc.), along with arts management and marketing processes (press, public relations, social media).</p> <p>As part of the arts administration course, there is also a special "future coaching" intended to enable students to be successful in their job application and work processes.</p>					

<b>Course title</b>		Bachelor Project			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Bachelor Project	
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>			
<b>Module supervisor</b>		Tomáš Zielinski			
<b>Instructor</b>		Carolin Hochleichter			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 7	Annually	2 sem.	Required	20	600 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		Individual instruction Independent study	
<b>Description</b>					
Completion of an independent production/installation/film/artistic project					
<b>Course aims</b>					
<p>Independent directing work on an evening-length performance/presentation</p> <p>Competence in guiding acting performances,</p> <p>Planning rehearsals, time management, scheduling</p> <p>Leading rehearsals</p> <p>Body in space</p> <p>Scene competence</p> <p>Awareness of and conscious utilization of own leadership role as director</p>					

<b>Course title</b>		Written BA Thesis			<b>Abbrev.</b>
<b>Module and applicability</b>		<b>Directing (BA)</b>		Bachelor Project	
		<b>Acting (BA)</b>			
		<b>Dramaturgy (MA)</b>			
<b>Module supervisor</b>		Tomáš Zielinski			
<b>Instructor</b>		Carolin Hochleichter			
<b>Semester</b>	<b>Frequency offered</b>	<b>Duration</b>	<b>Type</b>	<b>ECTS credits</b>	<b>Student workload</b>
Sem. 7	Annually	2 sem.	Required	12	360 h
<b>Prerequisites</b>	<b>Type/Duration of examination (required for credits)</b>		<b>Grading system</b>	<b>Course format</b>	
None	Written BA Thesis		Grades, from highest to lowest: 1–5	Independent study	
<b>Description</b>					
Completion of an analytical and academic critical investigation of the bachelor project					
<b>Course aims</b>					
Intensive and analytical engagement with otherwise practical work.					