



**Akademie für
Darstellende** Baden
Kunst Württemberg

Course Catalog

Curriculum

Dramaturgy 01 – Students Enrolled in/after 2018

2018/2019 Academic Year

Module	Course title	Date/Time	ECTS
Theater history and theory	Theater History Survey Jens Groß, Carmen Wolfram	Continuous Mon - 14:45 – 16:15	2
	History of Costuming Bettina Walter	Sa 10.11.2018 10:00 – 16:00 Sa 01.12.2018 10:00 – 16:00	1
	Performance Theory Eleonore Kalisch	09.10. – 13.10.2018 10:30 – 14:30	1
	Drama Studies Collection Prof. Dr. Peter Marx	06.11. – 08.11.2018	1
	Theater Behind the Scenes various	various	2
Cultural theory	Aesthetics of Existence I Theo Roos	Continuous (14-day) Mon - 11:00 – 12:30	1
	Introduction to Hegelian Aesthetics Martin Lüdke	Continuous (14-day) Mon - 11:30 – 13:00	1
	Word and Effect Oliver Bukowski	25.06. – 12.07.2019 10:00 – 14:00	3
Text and production analysis	Readings in Theater History Anna-Sophia Güther	Continuous (14-day) Mon - 16:30 – 18:00	1
	Readings in Contemporary Drama I Ingoh Brux	Continuous (14-day) Mon - 16:30 – 18:00	1
	Contemporary International Political Theater Sarah Youssef	Nov - Jan	2
	Shakespeare Seminar Sarah Youssef	Nov - Jan	2
	Performance Analysis incl. Theater Attendance Anna Haas	various	2
	Author Spotlight Wolfram Lotz	TBD	1
Extended dramaturgy	Citizens' Theater Beret Evensen	14.11.2018 – 15:30 - 21:30 15.11.2018 – 09:30 - 15:30	1
	Children's and Youth Theater Jutta M. Staerk	TBD	1
	Space and Sound Boris Hegenbarth	02.10. – 05.10.2018 10:30 – 14:30	1
	Speech for Directors and Dramaturgs Cornelia Schweitzer	13.11. – 16.11.2018 10:30 – 14:30	1
	Contemporary Performance Katharina Oberlik	04.12. – 07.12.2018 10:30 – 18:30	1
Media theory and dramaturgy	Comparative Media Dramaturgy Eleonore Kalisch	16.10. – 19.10.2018 20.11. – 23.11.2018	2
Dramaturgical processes	Fundamentals of Dramaturgy Jens Groß, Carmen Wolfram	Continuous Mon - 13:00 – 14:30	2
	Novel Adaptations Jens Groß	TBD	1
	Communication in Dramaturgy and Directing Christof Nel	18.12. – 19.12.2018 + Jan 10:00 – 14:00	1
	Space & Movement Ric Schachtebeck	11.12. – 14.12.2018 10:30 – 18:30	1
Fundamentals of Acting	Fundamentals I – Introduction to Acting Work Martin Blau	02.10. – 25.10.2018 15:00 – 20:00	2
	Training in Scene Acting Christiane Pohle, Wulf Twiehaus	21.05. – 31.05.2019 11.06. – 21.06.2019 15:00 – 19:00	4
Dramaturgical practice	Practical Dramaturgy TBD	TBD	4
	Short projects with ABK Michael Nijs, TBD	05.10. – 07.10.2018 19.10. – 21.10.2018	1

Production dramaturgy	Subject Module A – Dramaturgy Assistance Ludger Engels, Carolin Hochleichter	18.12. – 21.12.2018 01.01. – 15.02.2019	5
	Subject Module B – Dramaturgy Assistance Christof Nel, TBD	26.03. – 17.05.2019	5
	Subject Module A – Theory Ruth Feindel, Andrea Koschwitz, Prof. Peter Marx	23.10. – 26.10.2018 27.11. – 29.11.2018	3
	Subject Module B – Theory TBD	19.02. – 01.03.2019	3
All information subject to change.			

Course title		Theater History Survey			Abbrev.	
Module and applicability		Directing (BA)		Theater history and theory		
		Acting (BA)		Theater history and theory		
		Dramaturgy (MA)		Theater history and theory		
Module supervisor		Jens Groß				
Instructor		Jens Groß, Carmen Wolfram				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
1. Sem	annually	2 Sem	Required	2	60 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Exam – 45 Minutes			Group session / studio		
Description						
<p>From antique tragedy to Brechtian theater—covering impulses, innovations, and disruptions in the development of theater as well as the changing frameworks of the art of drama, mirrored in parallel tendencies from intellectual and social history.</p>						
Course aims						
<p>This seminar offers a chronological procession through the various periods of European theater history and aims to introduce students to central questions and problems of political thought.</p>						

Course title		History of Costuming			Abbrev.
Module and applicability		Directing (BA)		Theater history and theory	
		Acting (BA)		Theater history and theory	
		Dramaturgy (MA)		Theater history and theory	
Module supervisor		Benedikt Haubrich			
Instructor		Bettina Walter			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem	annually	1 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>Survey of the history and development of theater costumes Fundamentals of creation and presentation of costume designs Introduction to the process of costume production and manufacture Knowledge of work processes Overview of costuming professions</p>					
Course aims					
<p>Knowledge of fundamentals of costuming history Basic knowledge of production processes Knowledge of costumer methods Working knowledge of professional vocabulary Developing communicative capacities for costuming work</p>					

Course title		Performance Theory			Abbrev.
Module and applicability		Directing (BA)		Fundamentals of directing	
		Acting (BA)			
		Dramaturgy (MA)		Theater history and theory	
Module supervisor		Ludger Engels, Jens Groß			
Instructor		Eleonore Kalisch			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem	annually	1 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>Cultural Performances, meaning event-based situated presentations of cultural communication, not only have cultural-historical significance from an ethnological point of view, but also accompany the history of civilization with many transformations and modernizations. The double meaning of performance as both act and action has also caught the interest of drama theory and practice. When the visual arts discovered the inherent aesthetic value of performative kinesis of static images and sculptural shapes, the result was the lasting paradigm shift from <i>ergon</i> to <i>energeia</i>, from work to energy. Through performance art, the visual arts have, since the 1950s, also presented themselves in the tension of presenting and observing. The theater has conversely found inspiration in this idea and developed its own performance models to replace the traditional fictionality of fable. This development will be discussed with reference to concrete instances of performance in the widest sense.</p>					
Course aims					
<p>Knowledge of the theoretical and aesthetic foundations of contemporary forms of performance</p>					

Course title		Drama Studies Collection			Abbrev.	
Module and applicability		Directing (BA)		Theater history and theory		
		Acting (BA)				
		Dramaturgy (MA)		Theater history and theory		
Module supervisor		Jens Groß				
Instructor		Prof. Dr. Peter Marx				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
1. Sem	annually	1 Sem	Required	1	30 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
<p>Excursion to the drama studies collection in Cologne</p> <p>Students will receive an introduction to and gain insights into the state of contemporary drama scholarship.</p>						
Course aims						
<p>Basic knowledge of contemporary drama scholarship and research</p>						

Course title		Theater Behind the Scenes			Abbrev.	
Module and applicability		Directing (BA)		Theater history and theory		
		Acting (BA)		Theater history and theory		
		Dramaturgy (MA)		Theater history and theory		
Module supervisor		Elisabeth Schweeger, Tom Stromberg, Jens Groß				
Instructor		various				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
1. Sem	annually	2 Sem	Required	2	60 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
<p>“Theater behind the scenes”—what kinds of structures and preliminary work are necessary for the theater curtain to rise? In this seminar, various experts will present different organizational fields of work in both the theater and freelance scene.</p>						
Course aims						
<p>Self-management Learning the organization of own artistic productions</p>						

Course title		Aesthetics of Existence I			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		Theo Roos				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
1. Sem	annually	2 Sem	Required	1	30 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Exam – 45 Minutes			Group session / studio		
Description						
<p>Discourse is not life. Within philosophy, the French philosopher Michel Foucault marks the intersection between discourse and life as what he calls the “aesthetics of existence.” This seminar offers an introduction to philosophy, which centers on the connection between thinking and living. “Aesthetics of Existence I” discusses the beginnings of a lived ethics in antiquity, with a view to our lives today.</p>						
Course aims						
<p>Learning theoretical discourse Knowledge of aesthetic reflections on artistic practice</p>						

Course title		Introduction to Hegelian Aesthetics			Abbrev.
Module and applicability		Directing (BA)		Theater history and theory	
		Acting (BA)			
		Dramaturgy (MA)		Cultural theory	
Module supervisor		Jens Groß			
Instructor		Martin Lüdke			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem	annually	2 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Exam – 45 Minutes			Group session / studio	
Description					
<p>Manhattan's deep bedrock offers a solid foundations for the dizzying heights of its many skyscrapers. In the same way, Hegel's philosophy offers a good foundation for later attempts to conceptualize the world. Even those who refused to rely on Hegel nevertheless had to grapple with him: the 'dead dog' as which he was characterized in the late nineteenth century proves that he has quite enough bite even today. Hegel's philosophy can be understood only as a system. Hegel connects historical philosophy and aesthetics, epistemology and sociology. He once described his <i>Logic</i> as "God's thoughts before creating the world"—which idea neatly "undoes" theology, since the history of the world is meant to be understood as a progression of the realization and implementation of spirit.</p> <p>Art, defined as "the sensuous appearance of an idea", is thus 'logically' accorded a defined place. This systematic positioning of art and aesthetics in the Hegelian system is easily overlooked because his aesthetic theory can simultaneously be read (fairly easily!) as a history of art.</p> <p>Unlike the <i>Phenomenology of Spirit</i>, the <i>Logic</i>, and the <i>Philosophy of Law</i>, the aesthetics are based on Hegel's students' lecture notes, and are therefore (much) more accessible.</p>					
Course aims					
<p>Selected passages will be used to develop a thorough understanding of Hegel's aesthetics, paving the way to contemporary theories of aesthetics.</p>					

Course title		Word and Effect			Abbrev.
Module and applicability		Directing (BA)		Theater history and theory	
		Acting (BA)			
		Dramaturgy (MA)		Cultural theory	
Module supervisor		Jens Groß, Ludger Engels			
Instructor		Oliver Bukowski			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
2. Sem	annually	1 Sem	Required	3	90 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>This seminar consists of two parts. While Part 1 concerns stylistic fundamentals in non-fiction, persuasion, and conceptual texts, Part 2 engages with the Scene text. Methods for finding and developing materials as well as techniques for dialogue and analysis will be used to examine a text for scene, line, and individual words—perhaps even reshaping it. Work is done primarily on own, self-written texts, with reference to examples of contemporary stage texts.</p>					
Course aims					
<p>Knowledge and initial deployment of linguistic methods, styles, and forms.</p>					

Course title		Readings in Theater History			Abbrev.	
Module and applicability		Directing (BA)		Theater history and theory		
		Acting (BA)		Theater history and theory		
		Dramaturgy (MA)		Text and production analysis		
Module supervisor		Jens Groß				
Instructor		Anna-Sophia Güther				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
1. Sem	annually	2 Sem	Required	1	30 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Exam – 45 Minutes			Group session / studio		
Description						
<p>Reading historical theater texts (following closely the content of Jens Groß' seminar Theater History); discussion of readings in seminar with a view to discovering traditional and modern techniques of dramaturgy and engaging with plays and texts on the levels of history, philosophy, content, and drama theory.</p>						
Course aims						
<p>Learning to analyze texts for the purpose of dramatic implementation</p>						

Course title		Readings in Contemporary Drama I			Abbrev.	
Module and applicability		Directing (BA)		Theater history and theory		
		Acting (BA)		Theater history and theory		
		Dramaturgy (MA)		Text and production analysis		
Module supervisor		Jens Groß				
Instructor		Ingoh Brux				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
1. Sem	annually	2 Sem	Required	1	30 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Exam – 45 Minutes			Group session / studio		
Description						
<p>Reading contemporary German and international dramatists. Examination of plays by contemporary authors Theresia Walser, Roland Schimmelpfennig, Philipp Löhl, Simon Stephans, Akin Şipal.</p>						
Course aims						
<p>Learning to analyze texts for the purpose of dramatic implementation</p>						

Course title		Contemporary International Political Theater			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)			
		Dramaturgy (MA)		Text and production analysis	
Module supervisor		Jens Groß			
Instructor		Sarah Youssef			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem	annually	1 Sem	Required	2	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>This seminar focuses on international political theater of the 20th and 21st centuries. Texts from the Anglo-American world, as well as from Australia and South Africa, will form part of the seminar. Goal will be to situate the texts within the context of both cultural theory approaches as well as political and historical events.</p>					
Course aims					
<p>Introduction to and critical discourse on international political theater</p>					

Course title		Shakespeare Seminar			Abbrev.
Module and applicability		Directing (BA)		Theater history and theory	
		Acting (BA)			
		Dramaturgy (MA)		Text and production analysis	
Module supervisor		Jens Groß			
Instructor		Sarah Youssef			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem	annually	1 Sem	Required	2	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>When Ben Johnson said about Shakespeare that he was “not of an age but for all time”, he could not have guessed how true his words would prove even 450 years later. The seminar engages deeply with Shakespeare’s works, involving both his philosophy and political discourse as well as a close reading of his actual texts.</p> <p style="text-align: center;">The following texts are to be prepared for the respective blocks:</p> <p style="text-align: center;">Block 1 – Hamlet, King Lear, Macbeth (recommended additionally: Othello) Block 2 – The Merchant of Venice, A Midsummer Night’s Dream, The Taming of the Shrew, The Tempest (recommended additionally: As You Like It) Block 3 – Julius Caesar, Richard III (recommended additionally: Henry V)</p> <p style="text-align: center;">The texts must be procured and read thoroughly before start of classes.</p>					
Course aims					
Discovering the Shakespearean world and its interpretive possibilities					

Course title		Performance Analysis incl. Theater Attendance				Abbrev.
Module and applicability		Directing (BA)		Theater history and theory		
		Acting (BA)		Theater history and theory		
		Dramaturgy (MA)		Text and production analysis		
Module supervisor		Jens Groß				
Instructor		Anna Haas				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
1. Sem	annually	2 Sem	Required	2	60 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
<p>Central approaches and methods of performance analysis are introduced and practiced on examples of current productions. Students will attend selected performances at the Schauspiel Stuttgart, Schauspiel Frankfurt, Nationaltheater Mannheim, Forum Ludwigsburg and others, with subsequent discussion in seminar focused on improving the capacity for description and analysis. .</p>						
Course aims						
<p>The craft of analyzing performances, training habits of observation and capacity for analysis</p>						

Course title		Author Spotlight			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)			
		Dramaturgy (MA)		Text and production analysis	
Module supervisor		Jens Groß			
Instructor		Wolfram Lotz			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem	annually	1 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
Face-to-face encounter with a contemporary author and engagement with their work, approach, research methods, and authorial style					
Course aims					
Introduction to literary forms and authorial possibilities in direct conversation with an author					

Course title		Citizens' Theater			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)			
		Dramaturgy (MA)		Extended dramaturgy	
Module supervisor		Jens Groß			
Instructor		Beret Evensen			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem	annually	1 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>Telling life stories and investigating the human condition—dramaturgy in participatory theater</p> <p>In 2009, the first “citizens’ theater” was founded as an independent arm of the Dresden State Theater. Since then, it has become a successful, nationally renowned trademark of the theater and many German and international theaters have developed similar participatory models.</p> <p>Today, working in unconventional casting and performance environments or conceiving and developing repertory-ready productions with nonprofessional ensembles are part of the dramaturg’s everyday work in many city theaters. The resulting requirements for dramaturgy—starting with the structure of a citizens’ theater, its season programming, and all the way to adaptation of the classics or developing new plays—will be examined in this class.</p>					
Course aims					
Sophisticated command of dramaturgical methods					

Course title		Children's and Youth Theater			Abbrev.	
Module and applicability		Directing (BA)				
		Acting (BA)				
		Dramaturgy (MA)		Extended dramaturgy		
Module supervisor		Jens Groß				
Instructor		Jutta M. Staerk				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
1. Sem	annually	1 Sem	Required	1	30 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
Introduction to history and methods of children's and youth theater, with a critical appraisal of contemporary tendencies.						
Course aims						
Learning program planning, dramaturgical work, and other specifics of children's and youth theater						

Course title		Space and Sound			Abbrev.
Module and applicability		Directing (BA)		Fundamentals of directing	
		Acting (BA)			
		Dramaturgy (MA)		Extended dramaturgy	
Module supervisor		Ludger Engels			
Instructor		Boris Hegenbarth			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem	annually	1 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p style="text-align: center;">Survey of electro-acoustic techniques and their effects Developing own conceptual approaches for a sound/auditory event Implementing own sound designs Defining a space through sound</p>					
Course aims					
<p style="text-align: center;">Knowledge of electro-acoustic technology and method Knowledge of production processes Development and command of different methodological approaches to sound design Fundamentals of conceptual development in teams; artistic/creative work with electro-acoustics and sound</p>					

Course title		Speech for Directors and Dramaturgs			Abbrev.
Module and applicability		Directing (BA)		Fundamentals of directing	
		Acting (BA)			
		Dramaturgy (MA)		Extended dramaturgy	
Module supervisor		Ludger Engels, Jens Groß			
Instructor		Cornelia Schweitzer			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem	annually	1 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>Introduction to speech training Practical exercises in vocal technique and breath Text analysis Application of speech techniques to practical Scene work in text</p>					
Course aims					
<p>Fundamentals of speech and voice technique Knowledge of text presentation Deepening work with actors Knowledge in guiding collective creative processes</p>					

Course title		Contemporary Performance			Abbrev.
Module and applicability		Directing (BA)		Fundamentals of directing	
		Acting (BA)			
		Dramaturgy (MA)		Extended dramaturgy	
Module supervisor		Ludger Engels, Jens Groß			
Instructor		Katharina Oberlik			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem	annually	1 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>Intensive workshop in contemporary performance—dramatic-performative work on an autobiographical basis (being vs. seeming; “true fiction”; the “I” as character)</p> <p>Introduction and implementation of basic techniques of performative play / dramatic forms</p> <p>Principles of presence and space</p> <p>Structured improvisation / “building plays”</p> <p>Dialogue with / use of video cameras</p> <p>Reflection and critical engagement with the notion of “authenticity”</p> <p>Dissolving the “fourth wall” / audience interaction</p> <p>Theme and text development without dramatic templates</p> <p>Collective work</p> <p>Presentation in front of an invited audience</p>					
Course aims					
<p>Conscious understanding and use of “performative” methods in contrast with “classical” acting methods based on others’ texts</p> <p>Independent, autobiographically based development of a stage solo without dramatic template</p> <p>Conscious engagement with audience and, contrastingly, with cameras as “play partner” and staging element</p>					

Course title		Comparative Media Dramaturgy			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)			
		Dramaturgy (MA)		Media theory and dramaturgy	
Module supervisor		Jens Groß			
Instructor		Eleonore Kalisch			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem	annually	1 Sem	Required	2	60 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>Media dramaturgy is the consequence of the historically significant expansion of dramaturgical formal principles and communication strategies into technological media art forms, genres, and formats appearing over the course of media development from the late 19th to the early 21st century: from film and television to various computer game genres (action, adventure, strategy) and the “short stories” of user content on YouTube et al., as well as other narratively dramatic presentation forms of the social web. Plot-based forms of media design and presentation continue to return to historical models of theater dramaturgy, which they relate to and combine with new approaches. Conversely, contemporary experiments in theater are evaluating formal innovations suggested by the latest developments in media. Especially because theater cannot escape from rivalry with other media, it must think back to its unique aspects—a process to which dramaturgical media comparison can contribute significantly. Such a comparison is impossible without suitable comparison parameters. The following points have proved useful in theory and practice: Models of action / building principles / modes and forms of presentation / structures in space and time / situatedness and world concepts / communicative audience connection in the perspective of interactive involvement. These comparison criteria will be examined using concrete examples in dramaturgical model analyses.</p>					
Course aims					
<p>Sophisticated application of dramaturgical methods in media praxis, overview of the distinctive qualities of dramaturgy for theater, film, or television, as well as of computer game dramaturgy etc.</p>					

Course title		Fundamentals of Dramaturgy			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)			
		Dramaturgy (MA)		Dramaturgical processes	
Module supervisor		Jens Groß			
Instructor		Jens Groß, Carmen Wolfram			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem	annually	2 Sem	Required	2	60 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>All problems and tasks facing dramaturgs in their everyday work—from idea to research to artistic end result—are discussed in a series of regular class meetings.</p>					
Course aims					
<p>How to deal with performing rights; how to research properly; how to develop concepts and visions of a play; how to offer constructive criticism; how to calculate costs; how to communicate; how to keep teams together; and how to create space for artistic freedoms.</p>					

Course title		Novel Adaptations			Abbrev.	
Module and applicability		Directing (BA)				
		Acting (BA)				
		Dramaturgy (MA)		Dramaturgical processes		
Module supervisor		Jens Groß				
Instructor		Jens Groß				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
1. Sem	annually	1 Sem	Required	1	30 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
<p>Dramatizations and adaptations of novels have become an integral part of theater programming. They range from straight dramatizations, in which story is transformed into action and the epic form is dissolved into situated character dialogue, to montages and collages, which use a highly varied formal language.</p>						
Course aims						
<p>In this workshop, various dramaturgical approaches are examined and tested using relevant examples and concrete exercises.</p>						

Course title		Communication in Dramaturgy and Directing			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)			
		Dramaturgy (MA)		Dramaturgical processes	
Module supervisor		Jens Groß			
Instructor		Christof Nel			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem	annually	1 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>The many facets of the dramaturg's professional role are presented, discussed, and examined at various levels. The tension between personal preferences, thematic focus, and both individual and institutional expectation and requirements is investigated. Special attention is paid to structuring the cooperation with directors.</p>					
Course aims					
<p>Reflections on shaping one's own professional role. Methodological competence for working with directors.</p>					

Course title		Space & Movement			Abbrev.
Module and applicability		Directing (BA)		Fundamentals of directing	
		Acting (BA)			
		Dramaturgy (MA)		Dramaturgical processes	
Module supervisor		Ludger Engels, Jens Groß			
Instructor		Ric Schachtebeck			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem	annually	1 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p style="text-align: center;">Exercises on experimental and structured improvisation Practical work on the body in space Creating own instructions for improvisation Leading improvisation Developing own spatial concepts for a dramatic text</p>					
Course aims					
<p style="text-align: center;">Basic knowledge of "body and space awareness" as working method Learning improvisation techniques Deepening work with actors Deepening own experience of space Deepening the relation body/space/group Deepening team work Basic knowledge of active scene work</p>					

Course title		Practical Dramaturgy			Abbrev.	
Module and applicability		Directing (BA)				
		Acting (BA)				
		Dramaturgy (MA)		Dramaturgical practice		
Module supervisor		Jens Groß				
Instructor		TBD				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
2. Sem	annually	1 Sem	Required	4	120 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
<p>German municipal theater is an ambivalent creature: much loved and much derided, some see it as the nation's cultural backbone, while others consider it a rigid apparatus out of step with contemporary ideas of theater and 21st century production forms. Too German, too stationary, too uninterested in co-productions and touring—these accusations are often leveled, only to be inverted when (as recently in Berlin) the institution of “municipal theater” suddenly gains momentum: too international, too heavy on co-productions and touring, not enough basis in ensemble. This seminar examines two concrete examples in order to illuminate the institution and opportunities of municipal theater.</p>						
Course aims						
<p>Practical experience with state or municipal theater operations, possibly including the free-lance scene</p>						

Course title		Short projects with ABK			Abbrev.
Module and applicability		Directing (BA)		Conceptual/production work	
		Acting (BA)			
		Dramaturgy (MA)		Dramaturgical practice	
Module supervisor		Ludger Engels, Jens Groß, Michael Nijs			
Instructor		Michael Nijs, TBD			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem	annually	1 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>Survey of work with set and costume designers Introduction to conceptual work in coordination with Scene and costume designers Overview of production processes Individual development of production concepts Work with models</p>					
Course aims					
<p>Fundamentals of production processes in set and costume design Fundamentals of developing conceptual ideas Fundamentals of concept implementation into models Deepening communicative skills Deepening team work Recognizing and positioning own aesthetic approaches</p>					

Course title		Subject Module A – Dramaturgy Assistance			Abbrev.
Module and applicability		Directing (BA)		Conceptual/production work	
		Acting (BA)		Stage acting	
		Dramaturgy (MA)		Production dramaturgy	
Module supervisor		Benedikt Haubrich, Ludger Engels, Jens Groß			
Instructor		Ludger Engels, Carolin Hochleichter			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem	annually	1 Sem	Required	5	150 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>Students accompany the projects of directing and drama students as production dramaturgs. Prior to the start of joint projects, directing and dramaturgy students cooperate in an intensive conceptual phase in order to prepare the content of their scene work.</p> <p>Cooperation with directing and dramaturgy students in the relevant subject module and participation (as actor) in directing projects</p> <p>Joint exploration (of acting, directing, dramaturgy) and developing a dramatic/scene language</p> <p>Presentation for a larger audience</p> <p>Rehearsals are guided by acting, directing, and dramaturgy instructors, with individual and group feedback to reflect on learning</p>					
Course aims					
<p>Practical implementation of learning in a scene project.</p> <p>Application of previously learned skills within the space of artistic freedom</p> <p>Advanced independence and responsibility in rehearsal process (preparation and reflection) and in engagement with artistic partners (directors, dramaturgs, set and costume designers)</p> <p>Competence in communicating with various production roles</p> <p>Artistic understanding of a production concept and active engagement in rehearsal process</p> <p>Ensemble work</p> <p>Integration of actors' impulses into production process</p>					

Course title		Subject Module B – Dramaturgy Assistance			Abbrev.
Module and applicability		Directing (BA)		Conceptual/production work	
		Acting (BA)		Stage acting	
		Dramaturgy (MA)		Production dramaturgy	
Module supervisor		Benedikt Haubrich, Ludger Engels, Jens Groß			
Instructor		Christof Nel, TBD			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
2. Sem	annually	1 Sem	Required	5	150 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>Students accompany the projects of directing and drama students as production dramaturgs. Prior to the start of joint projects, directing and dramaturgy students cooperate in an intensive conceptual phase in order to prepare the content of their Scene work.</p> <p>Cooperation with directing and dramaturgy students in the relevant subject module and participation (as actor) in directing projects</p> <p>Joint exploration (of acting, directing, dramaturgy) and developing a dramatic/scene language</p> <p>Presentation for a larger audience</p> <p>Rehearsals are guided by acting, directing, and dramaturgy instructors, with individual and group feedback to reflect on learning</p>					
Course aims					
<p>Practical implementation of learning in a Scene project.</p> <p>Application of previously learned skills within the space of artistic freedom</p> <p>Advanced independence and responsibility in rehearsal process (preparation and reflection) and in engagement with artistic partners (directors, dramaturgs, set and costume designers)</p> <p>Competence in communicating with various production roles</p> <p>Artistic understanding of a production concept and active engagement in rehearsal process</p> <p>Ensemble work</p> <p>Integration of actors' impulses into production process</p> <p>Practice/experience acting for audience</p>					

Course title		Subject Module A – Theory			Abbrev.
Module and applicability		Directing (BA)		Theater history and theory	
		Acting (BA)		Theater history and theory	
		Dramaturgy (MA)		Production dramaturgy	
Module supervisor		Jens Groß, Ludger Engels			
Instructor		Ruth Feindel, Andrea Koschwitz, Prof. Peter Marx			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem	Annually	1 Sem	Required	3	90 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<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>					
Course aims					
<p>Identifying and exploring the specific themes of the relevant subject module</p>					

Course title		Subject Module B – Theory			Abbrev.	
Module and applicability		Directing (BA)		Theater history and theory		
		Acting (BA)		Theater history and theory		
		Dramaturgy (MA)		Production dramaturgy		
Module supervisor		Jens Groß, Ludger Engels				
Instructor		TBD				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
2. Sem	Annually	1 Sem	Required	3	90 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
<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>						
Course aims						
<p>Identifying and exploring the specific themes of the relevant subject module</p>						



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Dramaturgy 02 – Students Enrolled in/after 2017

2018/2019 Academic Year

Module	Course title	Date/Time	ECTS
Theater history and theory	Theater Behind the Scenes various	various	2
	Hierarchies and Conflict Management Angelika Niermann, Stefan Rosinski	28.09.2018 – 30.09.2018 10:00 – 18:00	1
Cultural theory	Introduction to Hegelian Aesthetics Martin Lüdke	Continuous (14-day) Mon - 11:30 – 13:00	1
	Forms and Theory of Theater Performance since 1900 Philipp Schulte	Continuous (14-day) Mo – 11:00 – 12:30	2
	Poetics Jan Hein	Continuous (14-day) Mo – 16:30 – 18:00	1
	Textarbeit und Generation Oliver Bukowski	06.11. – 16.11.2018	2 
	Rhetoric Anna Güther	TBD	1
Text and production analysis	Readings in Contemporary Drama II Jan Hein	Continuous (14-day) Mon - 14:45 – 16:15	1
	Advanced Readings Ingoh Brux	Continuous (14-day) Mon - 14:45 – 16:15	1
	Production Analysis Anna Haas	Continuous (14-day) Mon - 09:30 – 11:00	1
	Contemporary International Political Theater Sarah Youssef	Nov - Jan	2
	Shakespeare Seminar Sarah Youssef	Nov - Jan	2
	Author Spotlight Wolfram Lotz	TBD	1
Media theory and dramaturgy	Script/Film Dramaturgy Christoph Fromm	25.03. – 28.03.2019	1
	Spatial Media Design TBD	TBD	1
Dramaturgical processes	Fundamentals of Dramaturgy Jens Groß, Carmen Wolfram	Continuous Mon - 13:00 – 14:30 Mon - 18:15 – 19:45	2
Production dramaturgy	Subject Module A – Theory Ruth Feindel, Andrea Koschwitz, Prof. Peter Marx	23.10. – 26.10.2018 27.11. – 29.11.2018	3
	Subject Module B – Theory TBD	19.02. – 01.03.2019	3
	Nomadic Research TBD	25.06. – 26.07.2019	5
MA thesis project	Independent Dramaturgical Assistance in a Production Jens Groß	Continuous	12
	Written MA Thesis Jens Groß	Continuous	15
All information subject to change.			

Course title		Hierarchies and Conflict Management			Abbrev.
Module and applicability		Directing (BA)	Theater history and theory		
		Acting (BA)	Theater history and theory		
		Dramaturgy (MA)	Theater history and theory		
Module supervisor		Elisabeth Schweeger, Tom Stromberg, Jens Groß			
Instructor		Angelika Niermann, Stefan Rosinski			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
3. Sem	annually	1 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>Conflict management ... recognizing the significance of own inner values ... comparing self-image with others' perceptions ... discovering creative spaces and boundaries ... recognizing warning signs of conflict ... utilizing conflict potential, finding constructive solutions—all the while understanding one's own communication as a tool. .</p>					
Course aims					
<p>Self-experience in manageable doses, learning methods, increasing awareness, finding answers to burning questions, reflecting jointly on experiences</p>					

Course title		Forms and Theory of Theater Performance since 1900			Abbrev.	
Module and applicability		Directing (BA)		Theater history and theory		
		Acting (BA)				
		Dramaturgy (MA)		Cultural theory		
Module supervisor		Jens Groß				
Instructor		Philipp Schulte				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
3. Sem	annually	2 Sem	Required	2	60 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Exam – 45 Minutes			Group session / studio		
Description						
<p>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 play as 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>						
Course aims						
<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>						

Course title		Poetics			Abbrev.	
Module and applicability		Directing (BA)		Theater history and theory		
		Acting (BA)				
		Dramaturgy (MA)		Cultural theory		
Module supervisor		Jens Groß				
Instructor		Jan Hein				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
3. Sem	annually	2 Sem	Required	1	30 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Exam – 45 Minutes			Group session / studio		
Description						
<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' <i>Ars Poetica</i>, and Longinus' <i>On the Sublime</i>, along with subsequent central texts of the various periods all the way to central positions of contemporary poetics.</p>						
Course aims						
<p>Understanding of the fundamental terms and questions of poetics, past and current.</p>						

Course title		Rhetoric			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		Anna Güther			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
3. Sem	annually	1 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>The seminar offers an introduction to rhetoric from antiquity to today. Concurrently, practical applications are explored.</p>					
Course aims					
<p>Capacity for discourse, argument, and eloquence Structure and realization of speeches, lectures, presentations of own projects</p>					

Course title		Readings in Contemporary Drama II			Abbrev.	
Module and applicability		Directing (BA)		Theater history and theory		
		Acting (BA)		Theater history and theory		
		Dramaturgy (MA)		Text and production analysis		
Module supervisor		Jens Groß				
Instructor		Jan Hein				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
3. Sem	annually	2 Sem	Required	1	30 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Exam – 45 Minutes			Group session / studio		
Description						
<p>Students read modern theater texts and discuss 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 various contemporary authors.</p>						
Course aims						
<p>Learning to analyze texts for the purpose of dramatic implementation</p>						

Course title		Advanced Readings			Abbrev.	
Module and applicability		Directing (BA)		Theater history and theory		
		Acting (BA)				
		Dramaturgy (MA)		Text and production analysis		
Module supervisor		Jens Groß				
Instructor		Ingoh Brux				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
3. Sem	annually	2 Sem	Required	1	30 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Exam – 45 Minutes			Group session / studio		
Description						
<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>						
Course aims						
<p>Learning to analyze texts for the purpose of dramatic implementation</p>						

Course title		Production Analysis			Abbrev.
Module and applicability		Directing (BA)		Theater history and theory	
		Acting (BA)			
		Dramaturgy (MA)		Text and production analysis	
Module supervisor		Jens Groß			
Instructor		Anna Haas			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
3. Sem	annually	2 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Exam – 45 Minutes			Group session / studio	
Description					
<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 Schleef, Frank Castorf, Jürgen Gosch, Christoph Marthaler, and Nicolas Stemann.</p>					
Course aims					
<p>Training in performance analysis practice, skills in analysis and observation</p>					

Course title		Script/Film Dramaturgy			Abbrev.	
Module and applicability		Directing (BA)				
		Acting (BA)				
		Dramaturgy (MA)		Media dramaturgy and theory		
Module supervisor		Jens Groß				
Instructor		Christoph Fromm				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
4. Sem	annually	1 Sem	Required	1	30 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
<p>Students are introduced to the structure of the <i>hero's journey</i>. Their plot ideas are structured and improved in individual workshopping. Research tasks and other work steps are discussed.</p>						
Course aims						
<p>Development of script ideas/concepts for film, TV, and series Introduction to film-specific dramaturgical requirements</p>						

Course title		Spatial Media Design			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)			
		Dramaturgy (MA)		Media dramaturgy and theory	
Module supervisor		Jens Groß			
Instructor		TBD			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
4. Sem	annually	1 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>Students develop an artistic and artificial representation of a personally relevant narrative based on their own experiences, from idea to development of narrative and visual shape to the production of a short video. The course focuses on dramatizing this experience through performative, installed, and video-projection methods.</p>					
Course aims					
<p>In mixed teams (Motion Design/Dramaturgy) students develop a short video that enables access to a genuinely subjective experience. The video work is presented as a digital exhibit.</p>					

Course title		Nomadic Research			Abbrev.
Module and applicability		Directing (BA)		Conceptual/production work	
		Acting (BA)		Stage acting	
		Dramaturgy (MA)		Production dramaturgy	
Module supervisor		Benedikt Haubrich, Ludger Engels, Jens Groß			
Instructor		TBD			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
4. Sem	annually	1 Sem	Required	5	150 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>Interdisciplinary project under supervision of an interdisciplinary artist Theoretical and practical engagement with specific artistic languages, rehearsal techniques, and modes of expression Students from different specializations learn a concrete form of artistic expression beyond pure acting, exploring this form in mixed ensembles. Students are enjoined to reflect on their specific roles (dramaturgy, directing, acting), changing and expanding them where necessary.</p>					
Course aims					
<p>Utilization and further development of previously practiced artistic forms of expression beyond 'classical' actor responsibilities Reflection on and expansion of role awareness in the artistic process Expansion of artistic forms of expression</p>					

Course title		Independent Dramaturgical Assistance in a Production			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)			
		Dramaturgy (MA)		MA thesis project	
Module supervisor		Jens Groß			
Instructor		Jens Groß			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
4. Sem	annually	1 Sem	Required	12	360 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Individual instruction Independent study	
Description					
Dramaturgical assistant position at a theater					
Course aims					
Proof of dramaturgical abilities through dramaturgical assistant position within a professional theater, respectively as preparation for professional praxis.					

Course title		Written MA Thesis			Abbrev.	
Module and applicability		Directing (BA)				
		Acting (BA)				
		Dramaturgy (MA)		MA thesis project		
Module supervisor		Jens Groß				
Instructor		Jens Groß				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
4. Sem	annually	1 Sem	Required	15	450 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Individual instruction Independent study		
Description						
Written academic thesis fulfilling the requirements for being graduated a Master of Arts						
Course aims						
Written academic thesis fulfilling the requirements for being graduated a Master of Arts						



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Directing 01 – Students Enrolled in/after 2018

2018/2019 Academic Year

Module	Course title	Date/Time	ECTS
Fundamentals of directing	Directing Seminar I Thomas Zielinski	Continuous	3
	Space and Sound Boris Hegenbarth	02.10. – 05.10.2018 10:30 – 14:30	1
	Performance Theory Eleonore Kalisch	09.10. – 13.10.2018 10:30 – 14:30	1
	Theater and Media Technology Philipp Bussmann	16.10. – 19.10.2018 10:30 – 14:30	1
	Fundamentals of directing Thomas Zielinski	30.10. – 02.11.2018 10:30 – 18:30	1
	Speech for Directors and Dramaturgs Cornelia Schweitzer	13.11. – 16.11.2018 10:30 – 14:30	1
	Stage & Space Thomas Goerge	20.11. – 23.11.2018 10:30 – 14:30	1
	Contemporary Performance Katharina Oberlik	04.12. – 07.12.2018 10:30 – 18:30	1
	Space & Movement Ric Schachtebeck	11.12. – 14.12.2018 10:30 – 18:30	1
Fundamentals of Acting	Fundamentals I – Introduction to Acting Work Martin Blau	02.10. – 25.10.2018 15:00 – 20:00	4
	Fundamentals III – Terminology of Stage Craft Wulf Twiehaus	13.11. – 30.11.2018 15:00 – 20:00	3
	Body Voice Training I Tobias Grauer	Continuous Wed, Thurs - 8:30 – 10:30	2
	Training in Scene Acting Christiane Pohle, Wulf Twiehaus	21.05. – 31.05.2019 11.06. – 21.06.2019 15:00 – 19:00	4
Conceptual/production work	Short projects with ABK Michael Nijs, TBD	05.10. – 07.10.2018 19.10. – 21.10.2018	1
	Subject Module A – Praxis Thomas Zielinski	18.12. – 21.12.2018 01.01. – 15.02.2019	8
	Subject Module B – Praxis Sandra Strunz	26.03. – 17.05.2019	8
Theater history and theory	Aesthetics of Existence I Theo Roos	Continuous (14-day) Mon - 11:00 – 12:30	1
	Introduction to Hegelian Aesthetics Martin Lüdke	Continuous (14-day) Mon - 11:30 – 13:00	1
	History of Actor and Director Personalities Jürgen Berger	Continuous (14-day) Mon - 13:00 – 14:30	1
	Theater History Survey Jens Groß, Carmen Wolfram	Continuous Mon - 14:45 – 16:15	2
	Readings in Theater History Anna-Sophia Güther	Continuous (14-day) Mon - 16:30 – 18:00	1
	Readings in Contemporary Drama I Ingoh Brux	Continuous (14-day) Mon - 16:30 – 18:00	1
	Performance Analysis incl. Theater Attendance Anna Haas	various	2
	History of Costuming Bettina Walter	Sa 10.11.2018 10:00 – 16:00 Sa 01.12.2018 10:00 – 16:00	1
	Drama Studies Collection Prof. Dr. Peter Marx	06.11. – 08.11.2018	1
	Subject Module A – Theory Ruth Feindel, Andrea Koschwitz, Prof. Peter Marx	23.10. – 26.10.2018 27.11. – 29.11.2018	2
	Subject Module B -- Theory TBD	19.02. – 01.03.2019	2
	Word and Effect Oliver Bukowski	25.06. – 12.07.2019 10:00 – 14:00	3
	Interdisciplinary Project TBD	16.07. – 26.07.2019 10:00 – 14:00	
All information subject to change.			

Course title		Directing Seminar I			Abbrev.	
Module and applicability		Directing (BA)		Fundamentals of directing		
		Acting (BA)				
		Dramaturgy (MA)				
Module supervisor		Ludger Engels				
Instructor		Thomas Zielinski				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
1. Sem	annually	2 Sem	Required	3	90 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
<p style="text-align: center;">Reflection of own conceptual and directing work Reflection and analysis of the gradual growth into the role of director</p>						
Course aims						
<p style="text-align: center;">Development and training of skills specific to directing Leadership competence Fundamentals of guiding actors Knowledge of organizational parameters Development and interrogation of individual themes and focal points Self-organization</p>						

Course title		Theater and Media Technology			Abbrev.	
Module and applicability		Directing (BA)		Fundamentals of directing		
		Acting (BA)				
		Dramaturgy (MA)				
Module supervisor		Ludger Engels				
Instructor		Philipp Bussmann				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
1. Sem	annually	1 Sem	Required	1	30 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
<p style="text-align: center;">Survey of video technology Introduction to aesthetics of film and video Analysis of productions using film and video Historical survey of the use of film in the theater Exploration of mediated forms of theater</p>						
Course aims						
<p style="text-align: center;">Fundamental knowledge of video technology Knowledge of various aesthetics in video art Deepening of analytic skills Development of own aesthetic approaches Fundamental knowledge of interaction between video and stage space</p>						

Course title		Fundamentals of directing			Abbrev.
Module and applicability		Directing (BA)	Fundamentals of directing		
		Acting (BA)			
		Dramaturgy (MA)			
Module supervisor		Ludger Engels			
Instructor		Thomas Zielinski			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem	annually	1 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p style="text-align: center;">Creative approach to theater texts Development of own techniques for scene visualization Development of own visual language Overview of various directing methods</p>					
Course aims					
<p style="text-align: center;">Perception and description of interior and exterior creative processes Direction of creative processes Reflecting rehearsal processes from the perspective of the director and the perspective of the performer</p>					

Course title		Stage & Space			Abbrev.	
Module and applicability		Directing (BA)		Fundamentals of directing		
		Acting (BA)				
		Dramaturgy (MA)				
Module supervisor		Ludger Engels				
Instructor		Thomas Goerge				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
1. Sem	annually	1 Sem	Required	1	30 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
<p>Survey of history and development of stage and theater spaces in historical context Fundamentals of various theater and spatial architectures Practical realization of a staging or spatial concept Critical examination of space and stage Expansion of design/conception skills</p>						
Course aims						
<p>Deepening knowledge of theater history Knowledge of set design history Understanding work in and with space</p>						

Course title		History of Actor and Director Personalities			Abbrev.
Module and applicability		Directing (BA)		Theater history and theory	
		Acting (BA)		Theater history and theory	
		Dramaturgy (MA)			
Module supervisor		Jens Groß			
Instructor		Jürgen Berger			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem	annually	2 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Exam – 45 Minutes			Group session / studio	
Description					
<p>How did directing originate, and how did today's <i>Regietheater</i> develop? The course "History of Actor and Director Personalities" presents proto-forms of directing, examining the origins of European theater in Greek drama and the question of whether court theaters in Goethe's and Schiller's time employed directors and what the actors' role was. In the Weimar Republic, Max Reinhardt, Erwin Piscator, and Bertolt Brecht laid the foundation for a theater dominated by the director, while the 1960s and 1970s saw the development of completely different directing styles. Using selected examples of productions, we will discuss seminal directors and their work with actors. Other questions will include: How do directors work with text? What role do dramaturgs play in a director's creative process?</p>					
Course aims					
<p>Knowledge of historical development of directing as profession Introduction to different styles of directing and acting</p>					



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Directing 02 – Students Enrolled in/after 2017
2018/2019 Academic Year

Module	Course title	Date/Time	ECTS
Fundamentals of directing	Directing Seminar II Christina Rast	Continuous	3
Fundamentals of film	Filmmaking II David Späth	24.09.2018 – 01.03.2019	30
Conceptual/production work	Subject Module B – Praxis Christina Rast, Peter Eckert	26.03. – 17.05.2019	10
	Turbo-opera Michael Nijs, TBD	04.03. – 08.03.2019 15.06. – 25.06.2019	3
	Nomadic Research TBD	25.06. -26.07.2019 15:00 – 19:00	5
	Biopic Preparation Björn Auftrag, Philipp Schulte	May / June	3
Theater history and theory	Introduction to Hegelian Aesthetics Martin Lüdke	Continuous (14-day) Mon - 11:30 – 13:00	1
	Readings in Contemporary Drama II Jan Hein	Continuous (14-day) Mon - 14:45 – 16:15	1
	Advanced Readings Ingoh Brux	Continuous (14-day) Mon - 14:45 – 16:15	(R3)
	Production Analysis Anna Haas	Continuous (14-day) Mon - 09:30 – 11:00	(R3)
	Forms and Theory of Theater Performance since 1900 Philipp Schulte	Continuous (14-day) Mo – 11:00 – 12:30	1
	Poetics Jan Hein	Continuous (14-day) Mo – 16:30 – 18:00	(R3)
	Subject Module B – Theory TBD	19.02. – 01.03.2019	2
	Hierarchies and Conflict Management Angelika Niermann, Stefan Rosinski	28.09.2018 – 30.09.2018 10:00 – 18:00	1
All information subject to change.			

Course title		Directing Seminar II			Abbrev.
Module and applicability		Directing (BA)		Fundamentals of directing	
		Acting (BA)			
		Dramaturgy (MA)			
Module supervisor		Ludger Engels			
Instructor		Christina Rast			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
3. Sem	annually	2 Sem	Required	3	90 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<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>					
Course aims					
<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>					

Course title		Filmmaking II			Abbrev.
Module and applicability		Directing (BA)		Fundamentals of film	
		Acting (BA)			
		Dramaturgy (MA)			
Module supervisor		Ludger Engels			
Instructor		David Späth			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
3. Sem	annually	1 Sem	Required	30	900 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p style="text-align: center;">Introduction to camera technology Introduction to cutting/editing technology Introduction to film production Script-writing Independent production of a film</p>					
Course aims					
<p style="text-align: center;">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>					

Course title		Turbo-opera			Abbrev.	
Module and applicability		Directing (BA)		Conceptual/production work		
		Acting (BA)				
		Dramaturgy (MA)				
Module supervisor		Ludger Engels, Michael Nijs				
Instructor		Michael Nijs, TBD				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
4. Sem	annually	1 Sem	Required	3	90 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
<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>						
Course aims						
<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>						

Course title		Biopic Preparation			Abbrev.	
Module and applicability		Directing (BA)		Conceptual/production work		
		Acting (BA)				
		Dramaturgy (MA)				
Module supervisor		Ludger Engels				
Instructor		Björn Auftrag, Philipp Schulte				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
4. Sem	annually	1 Sem	Required	3	90 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
<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>						
Course aims						
<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>						



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Directing 03 – Students Enrolled in/after 2016

2018/2019 Academic Year

Module	Course title	Date/Time	ECTS
Fundamentals of directing	Directing Seminar III Christof Nel	Continuous	3
	Directing Lab various	various	6
Conceptual/production work	Subject Module A – Praxis Ludger Engels	18.12. – 21.12.2018 01.01. – 15.02.2019	12
	Subject Module B – Praxis Christof Nel	26.03. – 17.05.2019	12
	Biopic Preparation Björn Auftrag, Philipp Schulte	24.09. – 19.10.2018	2
	Biopic Björn Auftrag, Philipp Schulte	30.10. – 24.11.2018	12
Theater history and theory	Introduction to Hegelian Aesthetics Martin Lüdke	Continuous (14-day) Mon - 11:30 – 13:00	(R2)
	Readings in Contemporary Drama II Jan Hein	Continuous (14-day) Mon - 14:45 – 16:15	(R2)
	Advanced Readings Ingoh Brux	Continuous (14-day) Mon - 14:45 – 16:15	1
	Production Analysis Anna Haas	Continuous (14-day) Mon - 09:30 – 11:00	1
	Forms and Theory of Theater Performance since 1900 Philipp Schulte	Continuous (14-day) Mo – 11:00 – 12:30	1
	Poetics Jan Hein	Continuous (14-day) Mo – 16:30 – 18:00	1
	Subject Module A – Theory Ruth Feindel, Andrea Koschwitz, Prof. Peter Marx	23.10. – 26.10.2018 27.11. – 29.11.2018	2
	Subject Module B – Theory TBD	19.02. – 01.03.2019	2
	Theater Behind the Scenes various	various	2
	Shakespeare Seminar Sarah Youssef	Nov - Jan	2
	Rhetoric Anna Güther	TBD	1
All information subject to change.			

Course title		Directing Lab			Abbrev.
Module and applicability		Directing (BA)	Fundamentals of directing		
		Acting (BA)			
		Dramaturgy (MA)			
Module supervisor		Ludger Engels			
Instructor		various			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
5. Sem	annually	2 Sem	Required	6	180 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<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>					
Course aims					
<p>Communicative competence Leadership competence Organizational competence Experience of production processes Experience in planning and organization</p>					

Course title		Biopic			Abbrev.	
Module and applicability		Directing (BA)		Conceptual/production work		
		Acting (BA)				
		Dramaturgy (MA)				
Module supervisor		Ludger Engels				
Instructor		Björn Auftrag, Philipp Schulte				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
5. Sem	annually	1 Sem	Required	12	360 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
<p>Development and realization of an installation Rehearsal work with actors based on own material Implementing and building an installation</p>						
Course aims						
<p>Deepening practical work Work with musicians and visual artists Production processes Managing performances Expansion of concept of "directing"</p>						



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Directing 04 – Students Enrolled in/after 2015
2018/2019 Academic Year

Module	Course title	Date/Time	ECTS
Fundamentals of directing	Directing Seminar IV Ludger Engels	Continuous	3
	Directing Lab various	various	3
Conceptual/production work	Preparation for Bachelor Project Ludger Engels	Continuous	5
	Independent Project Ludger Engels	Continuous	15
Theater history and theory	Theater Behind the Scenes various	various	2
Bachelor project	Bachelor Project Ludger Engels	Continuous	20
	Written BA Thesis Ludger Engels	Continuous	12

All information subject to change.

Course title		Preparation for Bachelor Project			Abbrev.
Module and applicability		Directing (BA)		Conceptual/production work	
		Acting (BA)			
		Dramaturgy (MA)			
Module supervisor		Ludger Engels			
Instructor		Ludger Engels			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
7. Sem	annually	2 Sem	Required	5	150 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Individual instruction Independent study	
Description					
<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>					
Course aims					
<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 language and verse</p>					

Course title		Independent Project			Abbrev.
Module and applicability		Directing (BA)	Conceptual/production work		
		Acting (BA)			
		Dramaturgy (MA)			
Module supervisor		Ludger Engels			
Instructor		Ludger Engels			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
7. Sem	annually	2 Sem	Required	15	450 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Individual instruction Independent study	
Description					
<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>					
Course aims					
<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>					

Course title		Bachelor Project			Abbrev.
Module and applicability		Directing (BA)		Bachelor project	
		Acting (BA)			
		Dramaturgy (MA)			
Module supervisor		Ludger Engels			
Instructor		Ludger Engels			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
7. Sem	annually	2 Sem	Required	20	600 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Individual instruction Independent study	
Description					
Completion of an independent production / installation / film / artistic project					
Course aims					
Independent directing work on an evening-length performance/presentation Competence in guiding acting performances, Planning rehearsals, time management, scheduling Leading rehearsals Body in space Scene competence Awareness of and conscious utilization of own leadership role as director					

Course title		Written BA Thesis			Abbrev.
Module and applicability		Directing (BA)		Bachelor project	
		Acting (BA)			
		Dramaturgy (MA)			
Module supervisor		Ludger Engels			
Instructor		Ludger Engels			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
7. Sem	annually	2 Sem	Required	12	360 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Independent study	
Description					
Completion of an analytical and academic critical investigation of the bachelor project					
Course aims					
Intensive and analytical engagement with otherwise practical work					



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Acting 01 – Students Enrolled in/after 2018

2018/2019 Academic Year

Module	Course title	Date/Time	ECTS
Body work	Aikido I Volker Hochwald	Continuous Mon, Tues, Fri - 8:30 – 10:30	6
Speech & music training	Body Voice Training I Tobias Grauer	Continuous Wed, Thurs - 8:30 – 10:30	4
	Speech I Salomé Feth, Tobias Grauer, Franziska Michel, Cornelia Schweitzer, TBD	Continuous 2x 1h per week	4
	Singing Lessons I / Chorus I Andreas Fischer, Truike van der Poel, Pascal Zurek, Cordula Stepp, Andreas Eckhardt	Continuous 1/2h per week	1
	Voice & Singing I Ida Kellarova, Desiderius Duzda, Oto Bunda	04.06. – 08.06.2019 10:00 – 18:00	2
Stage acting	Fundamentals I – Introduction to Acting Work Martin Blau	02.10. – 25.10.2018 15:00 – 20:00	4
	Fundamentals II – Scene Improvisation Wulf Twiehaus, Benedikt Haubrich	31.10. – 09.11.2018 15:00 – 20:00	2
	Fundamentals III – Terminology of Stage Craft Wulf Twiehaus	13.11. – 30.11.2018 15:00 – 19:00	3
	Fundamentals IV – Play: Form and Freedom Martin Blau	04.12. – 21.12.2018 15:00 – 20:00	3
	Scene Workshop Wulf Twiehaus, Caspar Weimann	02.01. – 05.02.2019 15:00 – 19:00	5
	Language Scene Study I Benedikt Haubrich, Caspar Weimann, TBD	02.04. – 07.05.2019 15:00 – 19:00	5
	Training in Scene Acting Christiane Pohle, Wulf Twiehaus	21.05. – 31.05.2019 11.06. – 21.06.2019 15:00 – 19:00	4
	Fundamentals V - Contemporary Performance Katharina Oberlik	02.07. – 26.07.2019 15:00 – 20:00	4
Screen acting	Film I: Introductory Course Kai Wessel	12.02. – 01.03.2019 15:00 – 19:00	3
Theater history and theory	Aesthetics of Existence I Theo Roos	Continuous (14-day) Mon - 11:00 – 12:30	1
	Theater History Survey Jens Groß, Carmen Wolfram	Continuous Mon - 14:45 – 16:15	2
	Readings in Theater History Anna-Sophia Güther	Continuous (14-day) Mon - 16:30 – 18:00	1
	Readings in Contemporary Drama I Ingoh Brux	Continuous (14-day) Mon - 16:30 – 18:00	1
	Performance Analysis incl. Theater Attendance Anna Haas	various	2
	History of Costuming Bettina Walter	Sa 10.11.2018 10:00 – 16:00 Sa 01.12.2018 10:00 – 16:00	1
	History of Film I Hansl Schulder	Continuous Tues - 19:30 – 21:30	1
	Film Seminar I Hubert Bauer	14.05. -18.05.2019 15:00 – 19:00	1

All information subject to change.

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

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

Course title		Speech I			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Speech & music training	
		Dramaturgy (MA)			
Module supervisor		Tobias Grauer			
Instructor		Salomé Feth, Tobias Grauer, Franziska Michel, Cornelia Schweitzer, TBD			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem	annually	2 Sem	Required	4	120 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Individual instruction	
Description					
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 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					
Course aims					
Application of above concepts to simple texts (epic, poetry, drama) as well as in concrete dramatic contexts					

Course title		Singing Lessons I / Chorus I			Abbrev.	
Module and applicability		Directing (BA)				
		Acting (BA)		Speech & music training		
		Dramaturgy (MA)				
Module supervisor		Tobias Grauer				
Instructor		Andreas Fischer, Truike van der Poel, Pascal Zurek, Cordula Stepp, Andreas Eckhardt				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
1. Sem	annually	2 Sem	Required	1	30 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Individual instruction		
Description						
<p>Fundamentals of singing voice based on speaking voice principles (breath, support, resonance) Fundamental principles of Western concert music (scales, functional harmony, rhythm) Initial work on songs and <i>Lieder</i> Basic knowledge of art song repertoire relevant to theater Applying textual analysis of songs to musical interpretation.</p> <p>Part-song, harmonic understanding, and listening are crucial pillars of a musical education, especially one focused on the theater and thus on ensemble work. In the ADK Chorus, we aim to learn and strengthen these skills, as well as simply taking joy in the music.</p>						
Course aims						
<p>Applying the concepts listed above to theater-specific musical repertoire (<i>Lied</i>, <i>Chanson</i>, <i>Song</i>) both as soloist as well as in the context of an ensemble or production</p>						

Course title		Voice & Singing I			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Speech & music training	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich			
Instructor		Ida Kellarova, Desiderius Duzda, Oto Bunda			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
2. Sem	annually	1 Sem	Required	2	60 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>Vocal and emotional work engaging with Roma music and culture Breathing techniques to expand vocal abilities, part-singing, individual work. Rhythm training (dance).</p> <p>Group workshop with intensive praxis; cooperation between actors of different years.</p>					
Course aims					
<p>Expansion of emotional and vocal capabilities Conscious use of strength, uniqueness, and quality of own singing voice beyond classical technique Coordinating high emotional intensity and vocal delivery Coordinating complex rhythmic dance steps with choir harmonies and melody Independent use and application of breath and vocal techniques learned in the workshop to acting work Part-singing and choir singing</p>					

Course title		Fundamentals I – Introduction to Acting Work			Abbrev.
Module and applicability		Directing (BA)		Fundamentals of Acting	
		Acting (BA)		Stage acting	
		Dramaturgy (MA)		Fundamentals of Acting	
Module supervisor		Benedikt Haubrich			
Instructor		Martin Blau			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem	annually	1 Sem	Required	4	120 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p style="text-align: center;">Explanation and context of basic dispositions of acting Introduction and application of technical terms Ethical concepts of the acting profession Basic concepts in neurobiology Joint practice and reflection of sensitive perception processes (competence in sense perception) Awareness of the body as artistic instrument Awareness of the connections and difference between private body and performing body Voices of the body instrument Coordination exercises and their application to performing situations Exercises of spatial perception. Inner space. Outer space. The performing body in space, movement, and sound Recognizing thoughts and movement impulses on a performative level Impulsivity and its implementation in sound and movement Description of inner and outer scene-dramatic processes Introduction and application of improvisational principles The “creative act” within the performance process Resistance as an impulse source Chorus principles—solos from within the group Experiencing impulses for play Text as tonal experience</p>					
Course aims					
<p>Exploring the performative “creative act” and its embodiment through the player (actor) on the stage are the Leitmotifs of Fundamentals I and III. Improvisation techniques, body work (Feldenkrais, mime, dance, aikido), musical and vocal training, and textual work are its instruments and building blocks. A variety of playful group and solo improvisations and exercises is used to seek out the “true impulse,” “free play,” the “performing act,” and determine its rules. Access to drama without psychology or interpretation. Where does this personal creative impulse come from that makes each performer’s acting so distinctive? Authentic and many-layered. Personal and trans-personal. What inspires it, what prevents it? How can it be made interpersonally perceivable, and how can it be shaped? Not least, how can a player follow the impulses in text and character to the pinnacle of performative embodiment? All these essential questions are discussed and explored in practice: Attention, transmissiveness, dedication, joy, innocence, experience, artistic will, and courage are necessary to call up this moment or chain of moments repeatedly, for and on the stage: moving and affecting.</p> <p style="text-align: center;">Play without judgment Decisive action onstage Initiation of Scene processes</p>					

Course title		Fundamentals II – Scene Improvisation			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Stage acting	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich			
Instructor		Wulf Twiehaus, Benedikt Haubrich			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem	annually	1 Sem	Required	2	60 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>In a two-week workshop, brief situational improvisation and its rules are practiced. How do brief, given basic situations develop into situated play; how do characters or figures and their stories develop; how does one initiate a necessary Scene process; how is scene visualization translated into texts, action impulses, a specific embodiment; is it possible to keep in mind and influence the larger dramaturgy of an improvisation from within one of its scenes; how does an improvisation start, develop, and end? These questions are examined in dramatic praxis and reflected on in joint feedback discussions.</p> <p>Workshop. Practical rehearsal work in several constellations, with periods for feedback and reflection.</p>					
Course aims					
<p>Encountering various improvisation techniques and their practical implementation Mastering situational improvisation, both alone and in various group constellations Application and integration of previously learned body work; nonverbal play, text development in improvisation Recognizing, incorporating and transforming action impulses Developing actions, processes, and texts out of play-situations Developing individual dramatic imagination in dialog with partners Understanding and shaping the dramatic arc during improvisation Independently initiating rehearsal processes Use of practical improvisation as a means of “research” and “materials collection” in the rehearsal process Independent rehearsal preparation (warm-up, vocal training) Productively integrating criticism and feedback into the work process as part of rehearsal</p>					

Course title		Fundamentals III – Terminology of Stage Craft				Abbrev.
Module and applicability		Directing (BA)		Fundamentals of Acting		
		Acting (BA)		Stage acting		
		Dramaturgy (MA)				
Module supervisor		Benedikt Haubrich				
Instructor		Wulf Twiehaus				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
1. Sem	annually	1 Sem	Required	3	90 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
<p>Basic terms of theater work are explored in theory and practice Explanation of relevant terminology Using terminology based on Brechtian drama analysis, directing and acting students learn a professional understanding of dramatic texts Discovery of scene processes, scene turning points and goals, as well as character motivations from textual material (e. g Horvath, Büchner, Müller, Fosse)</p>						
Course aims						
<p>Use of a joint dramatic vocabulary as basis for situational and process-oriented scene work Basics for later practical engagement with dramatic text and situated play</p>						

Course title		Fundamentals IV – Play: Form and Freedom			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Stage acting	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich			
Instructor		Martin Maria Blau			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem	annually	1 Sem	Required	3	90 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p style="text-align: center;"> Awareness and heightening of previous experiences and reflection Stabilization and fine-tuning of the dramatic instrument mind—body—voice Deepening of sensitive processes of perception Advanced improvisational principles Group and solo improvisation Guiding play through following Artistic freedom and form loyalty in play Text Personal freedom and textual freedom. Requirements, boundaries, possibilities. Language on stage. From tonal experience to inner monologue Description of scene processes Access to text and play beyond psychology and interpretation Use of personal imagination Understanding and shaping a dramatic arc in text and improvisation Presenting an explored and shaped text for the public </p>					
Course aims					
<p style="text-align: center;"> Self-control and release in the dramatic process Recognizing personal tactics of avoidance Mastery of different techniques of improvisation Craft of shaping text during the course of play </p>					

Course title		Scene Workshop			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Stage acting	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich			
Instructor		Wulf Twiehaus, Caspar Weimann			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem	annually	1 Sem	Required	5	150 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>60-90 minute realization of a given text/piece with an ensemble of ca. 5 players and a production time of ca. 6-7 weeks. Students practice ensemble rehearsal work, as well as role development based on exacting text analysis, engagement with an author and their specific language, historical setting of the text/piece, its distinctive style and theme, and its dramaturgy. Deepening of text-based dramatic dialogue work. Further development of individual actor's imagination based on a figure/character. Independent dramatic work within an ensemble.</p> <p style="text-align: center;">Text analysis and presentation Theoretical and practical rehearsal preparation, individually and within an ensemble Practical rehearsal work within an ensemble Study/completion of a piece/dramatic arc on the basis of a given text</p>					
Course aims					
<p>Use and deepening of previously learned acting skills in an ensemble context Text analysis and presentation, with reference to acting work in a scene-based context Use of voice and speaking techniques in a text; application of learned skills to the rehearsal process Use of improvisation techniques to rehearse scenes Training the ability to develop characters/roles out of the text Development of individual dramatic imagination in cooperation with fellow actors Recognizing action impulses of figures/characters in the text and translating them into productive, consistent readings in rehearsal Deepening and expanding skills in dialogical partner scenes, developing action impulses consistently from dialog/scene partners Sensitivity to task, partners' actions, ensemble context, rehearsal process and associated dynamics Awareness of the larger narrative of a scene and its context in the piece, including origins, position, action impulses, conflicts, breaks, turning points, and growth of a character</p>					

Course title		Language Scene Study			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Stage acting	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich			
Instructor		Benedikt Haubrich, Caspar Weimann, TBD			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
2. Sem	annually	1 Sem	Required	5	150 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>Scenes are workshopped in groups of 2-4. Work focuses on the realization of dialogues from the dramatic canon, the development of scene processes from a given text context.</p>					
Course aims					
<p>Text analysis for scene visualization, translation into specific acting processes, and character growth Development and implementation of scene visualization using a given text from the drama literature within a constructive, jointly devised rehearsal process Training text- and scene-based improvisation Generation of scene material through improvisation, and utilization of such material to develop a reproducible, dramaturgically meaningful scene with fixed course of events Developing a character using the text, based on situations developed with the ensemble Acting with partners/ensemble Application of previously learned vocal and linguistic abilities in scene work Development of own action impulses from the text and from scene partners Independent development and meaningful application of fundamentals of acting: situational play, working with subtext, initiating changes in pacing, changes and breaks in position, finding turning points in the text and implementing them in a scene, initiating processes, organically developing impulses for action and speech as well as making these reproducible. Reproducibility of work developed in rehearsal Independent text, content, vocal, and physical preparation for rehearsal Independent reflection of each rehearsal Presentation of work results in four performances, engaging with public and criticism, as well as constructive further development of work individually and in ensemble, based on given criticism</p>					

Course title		Training in Scene Acting			Abbrev.
Module and applicability		Directing (BA)		Fundamentals of Acting	
		Acting (BA)		Stage acting	
		Dramaturgy (MA)		Fundamentals of Acting	
Module supervisor		Benedikt Haubrich			
Instructor		Christiane Pohle, Wulf Twiehaus			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
2. Sem	annually	1 Sem	Required	4	120 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>Several short scenes are workshopped by small groups of 2-4 performers in various constellations. The work focuses on the realization of dialogue texts from dramatic repertoire. Students first practice close analysis of the given excerpt; precise contextualization within the play/larger piece, setting, and basic situation; identification of characters ("Where am I coming from and where am I going?"), their socio-political position and motivations; as well as recognizing and reading the text for scene progression, conflicts, dramatic arc of a scene; and finally developing scene processes in rehearsal based on the textual analysis as well as on previous introductory courses and scene study skills. The goal is to shape reproducible Scene Connections.</p> <p style="text-align: center;">Text analysis Scene rehearsals in small groups Applying the results of text analysis and learned techniques to rehearsal work Developing a character/role Recognizing and transforming action impulses in the text and given by the scene partner Acting with partners / in ensemble Translating scene imagination into reproducible scene progression Accepting feedback and criticism, independently integrating criticism into the rehearsal process</p>					
Course aims					
<p style="text-align: center;">Acting work and practical rehearsal work on a given scene, a "textual score" Independent completion of a text/scene analysis: author, historical context, themes, set-up, rhythm, structure, stylistic elements, and plot of the text/scene, description and sketch of the acting characters/figures based on text Identification of basic situation, social background, motivation, basic conflicts of characters, based on text Recognition of characters' action impulses from the text and translation of these impulses into productive, consistent readings in rehearsal Practice developing the character/role/scene visualization based on the text Sensitivity for instructions, for partners' readings and performances Awareness of the narrative arc of a scene and a character's position in that scene Acting with partners: applying basic acting techniques in rehearsal Independent exploration and testing of different readings Ability to reproduce results of previous rehearsals Practice with feedback methods and receiving criticism, as well as productive application of same in rehearsal</p>					

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

Course title		Film I - Introductory Course			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Screen Acting	
		Dramaturgy (MA)			
Module supervisor		Kai Wessel			
Instructor		Kai Wessel			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem	annually	1 Sem	Required	3	90 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p style="text-align: center;">From silent acting to dialogue scenes Practical exercises of increasing difficulty (often filmed), enabling students to participate confidently in initial film exercises and shoots, such as through the Film Academy or video installations.</p> <p style="text-align: center;">Silent emotional moments and stories / silent reaction to external impulses (e. g., dialogue) / video diary / screen acting workshop with Michael Caine / screen acting—a tool kit / introduction to use of a simple video camera / filmed monologues and speech / filmic dialogues and scene dramaturgy / film examples</p>					
Course aims					
<p style="text-align: center;">Free movement in front of the camera Trained appraisal of authentic and creative screen acting Building trust for authenticity, credibility, and transparency in front of the camera Communicating the structure of a scene and the relevant play Recognizing and filling creative space Independent preparation for film shoots Use of camera and sound in order to be able to realize own small film projects independently</p>					

Course title		History of Film I			Abbrev.	
Module and applicability		Directing (BA)				
		Acting (BA)		Theater history and theory		
		Dramaturgy (MA)				
Module supervisor		Benedikt Haubrich				
Instructor		Hansl Schulder				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
1. Sem	annually	2 Sem	Required	1	30 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
<p>“Objects in the mirror are closer than they appear.” Significant and trailblazing films are shown, illuminating the origins of contemporary film art and how it is rooted in the history of film..</p>						
Course aims						
<p>Engagement with seminal works of film history, demonstrating the similarities and differences between stage and screen acting while also establishing/confirming an initial historical perspective on film.</p>						

Course title		Film Seminar I			Abbrev.	
Module and applicability		Directing (BA)				
		Acting (BA)		Theater history and theory		
		Dramaturgy (MA)				
Module supervisor		Benedikt Haubrich				
Instructor		Hubert Bauer				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
1. Sem	annually	1 Sem	Required	1	30 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
<p>Intensive seminar. Survey of development of new narrative structures in the genre of "series." Reading and analyzing for themes, gender, character development. Comparison and link between the screen series format and the relevant working structures within ensemble work in the theater.</p>						
Course aims						
<p>Analytical skills in text reading Development of own well-founded positions with respect to contemporary narrative formats Investigation of concept of narration within different genres, possible applications to theater work 'Image as text'</p>						



**Akademie für
Darstellende** Baden
Kunst Württemberg

Course Catalog

Curriculum

Acting 02 – Students Enrolled in/after 2017
2018/2019 Academic Year

Module	Course title	Date/Time	ECTS
Body work	Aikido II Volker Hochwald	Continuous Wed, Fri - 8:30 – 10:30	4
	Dance I Juliette Villemin	Continuous Mon, Thurs - 8:30/9:00 – 10:30	3
Speech & music training	Body Voice Training II Tobias Grauer	Continuous Tues - 8:30 – 10:30	2
	Speech II Salomé Feth, Tobias Grauer, Franziska Michel, Cornelia Schweitzer, TBD	Continuous 2x 1h per week	4
	Singing Lessons II / Chorus II Andreas Fischer, Truike van der Poel, Pascal Zurek, Cordula Stepp, Andreas Eckhardt	Continuous 1h per week	2
	Voice & Singing II Ida Kellarova, Desiderius Duzda, Oto Bunda	04.06. -08.06.2018 10:00 – 18:00	2
Stage acting	Language Scene Study II Antje Siebers, Nils Brück, Christiane Pohle, Peter Bärtsch	24.09. – 06.11.2018 15:00 – 19:00	6
	Selected Role Peter Eckart, Benedikt Haubrich	11.12.2018 – 11.01.2019	3
	Scene Study Dialogue / Contact Improvisation Helge Musial, Christiane Pohle, Benedikt Haubrich	15.01. – 26.02.2019 15:00 – 19:00	6
	Performing Body Ted Stoffer	04.03. –12.03.2019 10:00 – 18:00	1
	Ensemble & Persönlichkeit Benedikt Haubrich	11.12. – 14.12.2018	1
	Compact Scene Study TBD	09.04. – 18.05.2019	3
	Scenes and Monologues I Nils Brück, Peter Eckart, TBD	21.05. – 31.05.2019 15:00 – 19:00	2
	Clown Workshop Yve Stöcklin	11.06. – 21.06.2019	3
	Nomadic Research TBD	25.06. -26.07.2019 15:00 – 19:00	5
	Subject Module B – Praxis Sandra Strunz, Laura Tetzlaff	09.04. – 18.05.2019	3
Screen acting	Film II: Meisner Technique I TBD	13.11. – 16.11.2018 15:00 – 19:00	1
	Film II: Film Coaching I Kai-Ivo Baulitz	20.11. – 23.11.2018 15:00 – 19:00	1
	Film II: Preparation and Shooting TBD	27.11. – 07.12.2018	2
Theater history and theory	Aesthetics of Existence II Theo Roos	Continuous (14-day) Mon - 13:00 – 14:30	1
	Readings in Contemporary Drama II Jan Hein	Continuous (14-day) Mon - 14:45 – 16:15	1
	History of Film II Hansl Schulder	Continuous (14-day) Tues - 19:30 – 21:30	1
	Film Seminar II Hubert Bauer	03.04. – 05.04.2019 14:00 – 22:00	1
	History of Actor and Director Personalities Jürgen Berger	Continuous (14-day) Mon - 13:00 – 14:30	1
	Hierarchies and Conflict Management Angelika Niermann, Stefan Rosinski	28.09.2018 – 30.09.2018 10:00 – 18:00	1
All information subject to change.			

Course title		Dance I			Abbrev.	
Module and applicability		Directing (BA)				
		Acting (BA)		Body work		
		Dramaturgy (MA)				
Module supervisor		Tobias Grauer				
Instructor		Juliette Villemin				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
3. Sem	annually	2 Sem	Required	3	90 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
Text available by mid-October						
Course aims						
Text available by mid-October						

Course title		Body Voice Training II			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Speech & music training	
		Dramaturgy (MA)			
Module supervisor		Tobias Grauer			
Instructor		Tobias Grauer			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
3. Sem	annually	2 Sem	Required	2	60 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<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>					
Course aims					
<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 scene/formal 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>					

Course title		Speech II			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Speech & music training	
		Dramaturgy (MA)			
Module supervisor		Tobias Grauer			
Instructor		Salomé Feth, Tobias Grauer, Franziska Michel, Cornelia Schweitzer, TBD			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
3. Sem	annually	2 Sem	Required	4	120 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation Practical exam (ca. 15 Min)			Individual instruction Small group	
Description					
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 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					
Course aims					
Application of above concepts to simple texts (epic, poetry, drama) as well as in concrete dramatic contexts					

Course title		Language Scene Study II			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Stage acting	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich			
Instructor		Antje Siebers, Nils Brück, Christiane Pohle, Peter Bärtsch			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
3. Sem	annually	1 Sem	Required	6	180 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<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 the development of a visualization of the scene as well as a commensurately consistent access to the text and characters.</p> <p style="text-align: center;">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 into 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>					
Course aims					
<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>					

Course title		Selected Role			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Stage acting	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich			
Instructor		Peter Eckart, Benedikt Haubrich			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
3. Sem	annually	1 Sem	Required	3	90 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Individual instruction	
Description					
<p>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 docents</p>					
Course aims					
<p>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 interaction</p>					

Course title		Scene Study Dialogue/Contact Improvisation			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Stage acting	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich			
Instructor		Helge Musial, Christiane Pohle, Benedikt Haubrich			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
3. Sem	annually	1 Sem	Required	6	180 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<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 dialogue 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 dialogue/group work (scene study with text) Partner work Dialogue</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</p> <p style="text-align: center;">Expansion of scene visualization capacity in body-oriented rehearsal processes</p>					
Course aims					
<p style="text-align: center;">Conscious use and choice of body techniques in scene acting Combining partner work on the textual-dialogical level with body-oriented acting techniques Taking own action impulses from scene partner / partner work Developing nonverbal techniques for dialogue 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 dialogue / small group (scene study with text) Partner work / dialogue</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</p> <p style="text-align: center;">Expansion of scene visualization capacity in body-oriented rehearsal processes</p>					

Course title		Performing Body			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Stage acting	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich			
Instructor		Ted Stoffer			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
3. Sem	annually	1 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<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>					
Course aims					
<p>Use of non-verbal improvisation techniques</p> <p>Deepening and increasing expression and creativity on a movement level</p>					

Course title		Ensemble and Individual			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Stage acting	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich			
Instructor		Benedikt Haubrich			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
3. Sem	annually	1 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>Exercises for increasing ensemble awareness in the intersection between ensemble and individual (experiencing and recognizing choral principles)</p> <p>Training the capacity for concentration and perception during physical exertion</p> <p>Exercises for strengthening the perception of ensemble impulses</p> <p>Sensitization to changes in rhythm and pacing (contrary motion)</p> <p>Transfer of body instructions into scene visualization (individual and ensemble)</p> <p>Further development of ability to observe and describe processes on stage and to use technical terminology</p>					
Course aims					
<p>Deepening and training ensemble-specific and individual abilities of perception and action impulses (physical and psychological sensitivity)</p> <p>Ability to collectively initiate and artistically employ individual impulses</p> <p>Ability to recognize ensemble dynamics and employ them artistically and in service of the scene</p> <p>Deepening and extension of coordination, both individually and in context of group dynamics</p> <p>Recognition and use of choral principles on the level of movement</p> <p>Improved individual physical fitness</p>					

Course title		Compact Scene Study			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Stage acting	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich			
Instructor		TBD			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
4. Sem	annually	1 Sem	Required	3	90 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>Scenes are workshopped in groups of 2-4. Work focuses on the realization of dialogues from the dramatic canon, the development of scene processes from a given text context.</p>					
Course aims					
<p>Developing and applying scene visualization, using a given text from the dramatic canon, within a constructive, independently organized rehearsal process.</p> <p style="padding-left: 40px;">Partner/Ensemble work</p> <p style="padding-left: 40px;">The application of previously learned vocal/linguistic skills in scene work</p> <p style="padding-left: 40px;">Development of own action impulses from text, from scene partners</p> <p style="padding-left: 40px;">Further development and judicious application of skills from the craft of acting: situational play, working with subtext, initiating changes in pacing, organically developing and reproducing action and speech impulses.</p> <p style="padding-left: 40px;">Reproducibility of rehearsal results</p> <p style="padding-left: 40px;">Independent textual, narrative, vocal, and physical preparation for rehearsals</p> <p style="padding-left: 40px;">Independent reflection of rehearsal content</p> <p style="padding-left: 40px;">Presentation of work results; dealing with audience and feedback, as well as constructive further development individually and within the ensemble based on feedback</p>					

Course title		Scenes and Monologues I			Abbrev.	
Module and applicability		Directing (BA)				
		Acting (BA)		Stage acting		
		Dramaturgy (MA)				
Module supervisor		Benedikt Haubrich				
Instructor		Nils Brück, Peter Eckart, TBD				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
4. Sem	annually	1 Sem	Required	2	60 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
<p>Work on scenes and texts from world literature</p> <p>Deepening acting skills, in scenes particularly with regard to partner work and action impulses from the relationship with the partner</p> <p>Deepening situational understanding, based on analysis and realization of the given text</p> <p>Creating a dramatic/scene situation in artistic relationship with character, text, space, and partner</p> <p>Experience in performance/presentation before an audience</p> <p>Comprehension and critical investigation of various artistic approaches</p> <p>Working under guidance of docents</p> <p>Developing individual vocal and physical warm-up routines as part of independent preparation</p>						
Course aims						
<p>Application and integration into the rehearsal process of previously learned acting skills (speech and musical training, movement)</p> <p>Versatility</p> <p>Independent analysis of action goals/impulses; ability to independently transform these into line readings</p> <p>Independent development of scene readings</p> <p>Reproducibility</p> <p>Productive use of notes given by various docents, independent continuation of work</p>						

Course title		Clown Workshop			Abbrev.	
Module and applicability		Directing (BA)				
		Acting (BA)		Stage acting		
		Dramaturgy (MA)				
Module supervisor		Benedikt Haubrich				
Instructor		Yve Stöcklin				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
4. Sem	annually	1 Sem	Required	3	90 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
<p>Work on fundamentals of comedy Investigation of the concept of "fiasco" Development of a personal clown character (specific bodily manner, costume) Experience with performance forms such as slapstick/grotesque Experience in improvisational techniques and advanced partner work Presentation in front of an invited audience</p>						
Course aims						
<p>Knowledge of principles of clown comedy Experience with performance forms such as slapstick and grotesque</p>						

Course title		Subject Module B – Praxis			Abbrev.	
Module and applicability		Directing (BA)		Conceptual/production work		
		Acting (BA)		Stage acting		
		Dramaturgy (MA)		Production dramaturgy		
Module supervisor		Benedikt Haubrich, Ludger Engels, Jens Groß				
Instructor		Sandra Strunz, Laura Tetzlaff				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
4. Sem	annually	1 Sem	Required	3	90 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
<p>Cooperation with directing/dramaturgy students in the relevant subject module; acting in directors' projects</p> <p>Joint (acting, directing, dramaturgy) development and exploration of a dramatic/scene language</p> <p>Presentation in front of a larger audience</p> <p>Rehearsals are overseen by docents in acting, directing, and dramaturgy; individual/group feedback sessions</p>						
Course aims						
<p>Application of learned skills within bounds of artistic freedom</p> <p>High individual responsibility and independence in the rehearsal process (preparation, reflection) as regards artistic partners (directors, dramaturgs, set designers, costumers)</p> <p>Communicative competence with the various roles/departments listed above</p> <p>Artistic understanding of the concept of a production and active participation in the rehearsal process</p> <p>Ensemble work</p> <p>Integration of actorly impulses into the production process</p> <p>Practice/experience performing in front of an audience</p> <p>Independent work within the creative team</p> <p>Application and strengthening of skills learned in acting classes, scene study, and voice/body training</p> <p>Independent application of previously learned acting skills to rehearsal process</p> <p>Independent initiation of action, scene visualization and suggestions in dialogue with directing team and scene partner(s)</p> <p>Independent textual, narrative, vocal, and bodily preparation for rehearsal</p> <p>Independent reflection of past rehearsals</p> <p>Reproducibility and intelligent appraisal of achievements reached in rehearsal</p> <p>Ensemble skills: productive collaboration through ensemble dialogue and concept suggestions supporting 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>						

Course title		Film II - Meisner Technique I			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Screen acting	
		Dramaturgy (MA)			
Module supervisor		Kai Wessel			
Instructor		TBD			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
3. Sem	annually	1 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>Fundamentals of stage and screen acting in the Meisner technique 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>					
Course aims					
<p>Use of Meisner technique for camera/screen acting Independence and freedom of actor during film shoots Training in attention and reading of scene partner(s) Rapid translation of impulses in to acting energy Training in authenticity, credibility, and actorly transparency</p>					

Course title		Film II - Film Coaching I			Abbrev.	
Module and applicability		Directing (BA)				
		Acting (BA)		Screen acting		
		Dramaturgy (MA)				
Module supervisor		Kai Wessel				
Instructor		Kai-Ivo Baulitz				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
3. Sem	annually	1 Sem	Required	1	30 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
<p>Common and every day "tools" of screen acting. Annually progressive course:</p> <p>Brief scene exercises in front of a camera, with analysis and criticism Role and scene study Where is my character coming from, where are they going Authenticity and credibility in front of the camera</p>						
Course aims						
<p>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.</p> <p>Development and implementation of dramatic ideas in front of the camera Actorly continuity Development of a comprehensible vocabulary for actors and their partners</p>						

Course title		Film II - Preparation and Shooting Cooperation with the Film Academy			Abbrev.	
Module and applicability		Directing (BA)				
		Acting (BA)		Screen acting		
		Dramaturgy (MA)				
Module supervisor		Kai Wessel				
Instructor		TBD				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
3. Sem	annually	1 Sem	Required	2	60 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
<p>Practical preparation and experience of filming—the creation of a film. Shots are workshopped in cooperation with the Film Academy (international degree program) led by an experienced international director Practical application of previously learned skills</p>						
Course aims						
<p>Theory and practice: Training in applying theoretical knowledge in an unknown environment and collaboration with different directors Role study Improvement of communication skills New real-life filming experience Networking on campus</p>						

Course title		Film Seminar II			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Theater history and theory	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich			
Instructor		Hubert Bauer			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
4. Sem	annually	1 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>Intensive seminar. Survey of development of new narrative structures in the genre of "series." Reading and analyzing for themes, gender, character development. Comparison and link between the screen series format and the relevant working structures within ensemble work in the theater.</p>					
Course aims					
<p>Analytical skills in text reading Development of own well-founded positions with respect to contemporary narrative formats Investigation of concept of narration within different genres, possible applications to theater work 'Image as text'</p>					

Course Catalog

Curriculum

Acting 03 – Students Enrolled in/after 2016

2018/2019 Academic Year

Module	Course title	Date/Time	ECTS
Body work	Dance II Claudia Senoner	Continuous Wed, Thurs - 9:00 – 10:30	2
	Contact Improvisation Britta Schönbrunn	Continuous Fr - 9:00 – 12:30	3
Speech & music training	Body Voice Training III Tobias Grauer	Continuous Tues - 8:30 – 10:30	2
	Speech III Salomé Feth, Tobias Grauer, Franziska Michel, Cornelia Schweitzer, TBD	Continuous 2x 1h per week	4
	Singing Lessons III / Chorus III Andreas Fischer, Truike van der Poel, Pascal Zurek, Cordula Stepp, Andreas Eckhardt	Continuous 1h per week	2
Stage acting	Selected Role Christiane Pohle, Benedikt Haubrich	25.03. – 29.03.2019 15:00 - 19:00	2
	Scenes and Monologues II Antje Siebers, Nils Brück, Caspar Weimann, Benedikt Haubrich, Christiane Pohle, TBD	27.05. – 14.06.2019 01.07. – 26.07.2019 15:00 – 19:00	7
	Subject Module A – Praxis Ludger Engels, Laura Tetzlaff	07.01. – 15.02.2019	6
	Subject Module B – Praxis Christof Nel, Laura Tetzlaff	08.04. – 17.05.2019	6
	Scene Singing Intensive Ludger Engels	20.05. – 24.04.2019 15:00 – 19:00	
Screen acting	Film III: An Actor's Experience David Steffen	25.09. – 29.09.2018 15:00 – 19:00	1
	Film III: Film Coaching II and Chubbuck Technique Kai-Ivo Baulitz	02.10. – 12.10.2018 15:00 – 19:00	2
	Film III: Scene Work Kai-Ivo Baulitz	16.10. – 19.10.2019 15:00 – 19:00	1
	Film III: Meisner Technique II Mike Bernardin	17.12. – 21.12.2019 15:00 – 19:00	1
	Film III: Screenplay and Editing Thomas Schadt	25.02. – 01.03.2019 15:00 – 19:00	1
Theater history and theory	Subject Module A – Theory Ruth Feindel, Andrea Koschwitz, Prof. Peter Marx	23.10. – 26.10.2019	2
	Subject Module B – Theory TBD	18.02. – 22.02.2019 15:00 – 19:00	2
Bachelor project	Bachelor Production Pedro Martins Beja	30.10. – 07.10.2018 15:00 – 19:00	15
All information subject to change.			

Course title		Dance II			Abbrev.	
Module and applicability		Directing (BA)				
		Acting (BA)		Body work		
		Dramaturgy (MA)				
Module supervisor		Tobias Grauer				
Instructor		Claudia Senoner				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
5. Sem	annually	2 Sem	Required	2	60 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
Text available by mid-October						
Course aims						
Text available by mid-October						

Course title		Contact Improvisation			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Body work	
		Dramaturgy (MA)			
Module supervisor		Tobias Grauer			
Instructor		Britta Schönbrunn			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
5. Sem	annually	2 Sem	Required	3	90 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>Fundamental training in contact improvisation focuses on grounding the body in order to establish a natural stance in all positions: intentional falling of weight, using gravity to raise the body. A further aspect is the conscious use of space (suspension): center of gravity—kinesphere in reference to partner and space. The subtle play with balance, weight, and momentum (changes in position, stance, or place) is the main focus. Emphasis is placed on physical interaction and contact with partners: “touching and being touched.”</p> <p>Techniques used: largely principles from contact improvisation (focusing on weight, momentum, and kinesthetic perception), from dance training (body isolations and focus on the spine), from yoga (breathing, strengthening lung volume, energizing exercises focused on dynamic, stamina, and balance in all positions—with particularly advanced, challenging, and strengthening positions complementing contact improvisation).</p>					
Course aims					
<p>Making rapid choices in interaction and body contact with partner(s). (Fundamentals of partner work) Themes: Action with intention; speed and bounce; continuation of a movement impulse in all positions (particularly in the middle and upper body); development of strength, stamina, and coordination. Movement has a clear intention—temporal, emotional, and holistic elements are implicit. Bodily readiness, reaction, reflexes, centering and direction. The courage to engage with the other body and person. Somatic techniques increase perception, such as kinesthetic awareness, body control, body intelligence, as well as the modulation of body tension. Presence is increased.</p>					

Course title		Body Voice Training III			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Speech & music training	
		Dramaturgy (MA)			
Module supervisor		Tobias Grauer			
Instructor		Tobias Grauer			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
5. Sem	annually	2 Sem	Required	2	60 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>Speech action in reference to partner, audience, and performance space in various dynamic and situational contexts Increased focus on individual body, breath, and vocal tension in challenging external circumstances; training dynamic range and stamina Switching between movement and speech; speech during movement Unifying form and gesture</p>					
Course aims					
<p>Improvement of dynamic range and vocal stamina in various formal and dramatic contexts on stage and in front of an audience Appropriate tension and connection for (speech) action, even under extreme formal/scene conditions</p> <p>Independent use of speaking techniques in rehearsal process Independent and natural use of standard German pronunciation in unknown text; the ability to make conscious phono-stylistic choices for characterization</p>					

Course title		Scene Singing Intensive			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Stage acting	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich			
Instructor		Ludger Engels			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
6. Sem	Annually	1 Sem	required	1	30 h
Prerequisites	Type/Duration of examination (required for credits)			Course format	
none	Regular participation			Individual instruction Group session / studio	
Description					
<p>SCENE SINGING INTENSIVE is an intensive course in which students take songs and <i>Lieder</i> 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>					
Course aims					
<p style="text-align: center;">Song and <i>Lied</i> interpretation</p> <p>Independent application, use, and differentiation of previously learned breath and vocal techniques for musical/scene work</p> <p style="text-align: center;">Use of various singing styles: folk song, chanson, jazz, <i>Lied</i>/aria/art song, pop</p> <p style="text-align: center;">Flexibility, stamina, and versatility of singing voice</p> <p style="text-align: center;">Adapting musical interpretation with reference to scene processes / scene acting</p> <p>Maintaining, extending, and reproducing vocal abilities during heightened vocal strain of bodily scene work</p> <p style="text-align: center;">Part-singing, choral singing</p> <p style="text-align: center;">Ensemble skills, ensemble work in its musical aspects</p> <p style="text-align: center;">Musical/scene work with accompanists, background singers, band</p> <p style="text-align: center;">Speaking / emcee function during a musical program</p>					

Course title		Film III - An Actor's Experience			Abbrev.	
Module and applicability		Directing (BA)				
		Acting (BA)		Screen acting		
		Dramaturgy (MA)				
Module supervisor		Kai Wessel				
Instructor		David Steffen				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
5. Sem	annually	1 Sem	Required	1	30 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
<p>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>						
Course aims						
<p>There is no one technique or school of thought. Acting is the combination of training, lived experience, and particularly personality.</p> <p>Insight into an actor's practical everyday life</p> <p>Understanding the various stages in a film's development</p> <p>Criteria for and understanding of film roles</p> <p>Personal preparations for film shoots</p> <p>Practical exercises</p>						

Course title		Film III - Film Coaching II and Chubbuck Technique				Abbrev.
Module and applicability		Directing (BA)				
		Acting (BA)		Screen acting		
		Dramaturgy (MA)				
Module supervisor		Kai Wessel				
Instructor		Kai-Ivo Baulitz				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
5. Sem	annually	1 Sem	Required	2	60 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
Annual continuation and deepening of FILM COACHING I and introduction to acting technique as taught by Ivana Chubbuck.						
Course aims						
<p>In-depth, advanced knowledge, professionalization and practical experience of production processes in film.</p> <ul style="list-style-type: none"> Independent use of learned skills for casting, preparation, and shooting. Fundamentals of Ivana Chubbuck's extremely praxis-based technique <ul style="list-style-type: none"> Authenticity, credibility, and creativity Development and implementation of dramatic ideas in front of the camera <ul style="list-style-type: none"> Actorly continuity Development of a comprehensible vocabulary for actors and their partners 						

Course title		Film III - Scene Work			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Screen Acting	
		Dramaturgy (MA)			
Module supervisor		Kai Wessel			
Instructor		Kai Ivo Baulitz, TBD			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
5. Sem	annually	1 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<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>					
Course aims					
<p>Practical implementation of theory Learned skills are deepened and strengthened Scene and character study Improvement in realization of emotionality and creativity If applicable, collection of material for DVD</p>					

Course title		Film III - Meisner Technique II			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Screen Acting	
		Dramaturgy (MA)			
Module supervisor		Kai Wessel			
Instructor		Mike Bernardin			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
5. Sem	annually	1 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>Refresher and advanced training in Meisner technique Continuation of Meisner Technique I from second-year study</p>					
Course aims					
<p>Use of Meisner technique for camera/screen acting Independence and freedom of actor during film shoots Training in attention and reading of scene partner(s) Rapid translation of impulses in to acting energy Training in authenticity, credibility, and actorly transparency</p>					

Course title		Film III - Screenplay and Editing			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Screen Acting	
		Dramaturgy (MA)			
Module supervisor		Kai Wessel			
Instructor		Thomas Schadt			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
5. Sem	annually	1 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<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>					
Course aims					
<p>Introduction to and understanding of various aspects of filmmaking What does a screenplay need to be able to do? The boundaries of a screenplay as the beginnings of an actor's freedom Research, reality, and fiction What can editing achieve? Editing techniques and their consequences for acting</p>					

Course title		Bachelor Production			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Bachelor project	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich			
Instructor		Pedro Martins Beja			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
5. Sem	annually	1 Sem	Required	15	450 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<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 public performances Acting/speaking in large performance space</p>					
Course aims					
<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>					



**Akademie für
Darstellende** Baden
Kunst Württemberg

Course Catalog

Curriculum

Acting 04 – Students Enrolled in/after 2015
2018/2019 Academic Year

Module	Course title	Date/Time	ECTS
Stage acting	Graduate Performance Wulf Twiehaus, Benedikt Haubrich, Nils Brück, Christine Pohle, Caspar Weimann	10.09. – 16.11.2018	10
Screen acting	Film IV: Meisner Technique III TBD	26.11. – 30.11.2018 15:00 – 19:00	1
	Film IV: Film Coaching III Kai-Ivo Baulitz	03.12. – 07.12.2018 15:00 – 19:00	1
	Film IV: Film Shoots Kai Wessel, TBD	10.12. – 21.12.2018	2
	Film IV: Casting TBD	TBD	1
Theater history and theory	Theater Behind the Scenes various	various	2
	Rhetoric Anna Güther	TBD	1
Bachelor project	Written BA Thesis Wulf Twiehaus, Benedikt Haubrich	Continuous	12
All information subject to change.			

Course title		Graduate Performance			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Stage acting	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich			
Instructor		Wulf Twiehaus, Benedikt Haubrich, Nils Brück, Christine Pohle, Caspar Weimann			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
7. Sem	annually	1 Sem	Required	10	300 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Individual instruction Group session / studio	
Description					
<p>Work on monologues and scenes for collective performance program (graduate performance)</p> <p>Ensemble work</p> <p>Musical work, e. g., songs, ensemble numbers, instrumental numbers</p> <p>Supervision by docents</p>					
Course aims					
<p>Independent completion of scenes and monologues</p> <p>Spontaneous, productive approach to work impulses</p> <p>Developing an adequate form of presenting own artistic abilities, artistic preferences, and individual strengths within the ensemble</p> <p>Assessment of own strengths, awareness of own artistic/dramatic profile</p> <p>Decisiveness and responsibility for own artistic work</p>					

Course title		Film IV – Meisner Technique III			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Screen Acting	
		Dramaturgy (MA)			
Module supervisor		Kai Wessel			
Instructor		TBD			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
7. Sem	annually	1 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>Refresher and advanced training in Meisner technique Continuation of Meisner Technique I and II</p>					
Course aims					
<p>Use of Meisner technique for camera/screen acting Independence and freedom of actor during film shoots Training in attention and reading of scene partner(s) Rapid translation of impulses into acting energy Training in authenticity, credibility, and actorly transparency</p>					

Course title		Film IV - Film Coaching III			Abbrev.	
Module and applicability		Directing (BA)				
		Acting (BA)		Screen Acting		
		Dramaturgy (MA)				
Module supervisor		Kai Wessel				
Instructor		Kai Ivo Baulitz				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
7. Sem	annually	1 Sem	Required	1	30 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
<p style="text-align: center;">Continuation of Film Coaching I and II Annual seminar in advanced topics for FILM COACHING</p>						
Course aims						
<p>Extensive/advanced knowledge, professionalization, and practical experience of production processes in film. Independent application of learned skills with respect to casting, preparation, and film shoot.</p> <p style="text-align: center;">Authenticity, credibility, and creativity Development and realization of acting ideas in front of the camera Actorly continuity Improved ability to communicate precisely with scene partner(s) and director(s)</p>						

Course title		Film IV – Film Shoots			Abbrev.	
Module and applicability		Directing (BA)				
		Acting (BA)		Screen Acting		
		Dramaturgy (MA)				
Module supervisor		Kai Wessel				
Instructor		Kai Wessel, TBD				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
7. Sem	annually	1 Sem	Required	2	60 h	
Prerequisites	Type / duration of examination (required for credits)			Course format		
none	Regular participation			Group session / studio		
Description						
<p>“Lights, camera, ...”—cooperation with directors from Film Academy Under the guidance of an experienced director, acting students shoot scenes together with fourth-year directing students from the Film Academy, as part of a two-week final seminar. Scene contents are developed by docents in cooperation with students, prepared together, and finally filmed by directing students. This is the final film project for acting students.</p>						
Course aims						
<p>Practical on-set experience; working in front of and with the camera Application of previously learned skills to practice Role and scene study Improvement of communication skills Preparation for freelance work Experience working with and understanding the requirements of professional directors Networking</p>						

Course title		Film IV - Casting			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Screen Acting	
		Dramaturgy (MA)			
Module supervisor		Kai Wessel			
Instructor		TBD			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
7. Sem	annually	1 Sem	Required	1	30 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Regular participation			Group session / studio	
Description					
<p>In a one-week seminar, students are prepared for the time after graduation. The seminar consists of group discussion and individual coaching.</p> <p>Topics include:</p> <p>How should I approach casters/agencies? What should my show reel / head shots look like? What suits me? How should I prepare for a casting? How does the 'free market' work? The 'who is who' of the film world.</p>					
Course aims					
<p>Preparation for a screen actor's professional life</p> <p>Overview of an apparently overwhelming market</p> <p>Preparation for casting</p> <p>Preparation for interviews with employers</p> <p>Recognizing and presenting own skills.</p>					

Course title		Written BA Thesis			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)		Bachelor project	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich			
Instructor		Wulf Twiehaus, Benedikt Haubrich			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
7. Sem	annually	1 Sem	Required	12	360 h
Prerequisites	Type / duration of examination (required for credits)			Course format	
none	Academic paper			Academic paper	
Description					
<p>A written BA thesis encompasses the analysis of a role played by the student, together with reflections on experiences gained in the process of learning the role.</p>					
Course aims					
<p>Intensive and analytical engagement with otherwise practical work.</p>					