



**Akademie für
Darstellende** Baden
Kunst Württemberg

Course Catalog

Curriculum

Directing 01—Students Enrolled in/after 2024

2024/2025 Academic Year

Version: 09/09/2024

Module	Course title	Date/Time	ECTS	Ex.	
Fundamentals of directing	Directing Seminar I Carolin Hochleichter	Continuous	2	RP	
	Speech for Directors and Dramaturgs Cornelia Schweitzer	5/28 – 6/14/2025 4 days	1	RP	
	Stage & Space Christin Vahl	6/9 – 6/15/2025	1	RP	
	Fundamentals of directing Julie Paucker	2/25 – 2/28/2025	1	RP	
Fundamentals of acting	Fundamentals I—Introduction to Acting Work Helge Musial, Ronja Solveig Eick, Stefanie Alf	10/8 – 10/26/2024 03:00 PM – 8:00 PM	3	OE	
	Fundamentals II—Scene Improvisation Benedikt Haubrich	10/28 – 11/10/2024 03:00 PM – 7:00 PM	2	RP	
	Fundamentals III—Terminology of Stage Craft Wulf Twiehaus	11/12 – 11/22/2024 03:00 PM – 7:00 PM	3	RP	
	Training in Scene Acting TBD	5/26 – 6/8/2025 03:00 PM – 8:00 PM	5	RP	
	Fundamentals IV TBD	11/25 – 12/1/2024 03:00 PM – 7:00 PM	3	RP	
	Fundamentals V TBD	7/7 – 7/27/2025 03:00 PM – 8:00 PM	4	RP	
	Aikido Volker Hochwald	Continuous Mon, Tues, 8:30 AM – 10:30 AM Fri, 10:30 AM – 12:30 PM		RP	
	Body Voice Training I Tobias Grauer	Continuous Wed, 8:30 AM – 10 AM Thurs, 8:30 AM – 9:30 AM		RP	
	Conceptual/Production work	Short projects with ABK Judith Gerstenberg	December	1	RP
		Research Weeks Film Academy Inka Fedorova, Jai Wanigesinghe, David Steffen	12/2 – 12/22/2024		RP
Scene Workshop Wulf Twiehaus		1/6 – 2/16/2025	6	OE	
Introduction to Reflection (DasArts Method) Manolis Tsipos		1/28 – 1/30/2025	1	RP	
Subject Module B—Praxis TBD		4/14 – 5/25/2025	6	OE	
Reflection (DasArts Method) Carolin Hochleichter and others		4/14 – 5/25/2025		RP	
Theater history and theory		Theater and Digitallity Ilja Mirsky, Caspar Weimann	Continuous (alternate weeks) Mon, 11:00 AM – 2:15 PM	4	T
	Theater History Survey Prof. Dr. Peter W. Marx	Continuous (alternate weeks) Mon, 3 PM – 4:30 PM	2	T	
	Readings in Theater History Prof. Dr. Peter W. Marx	Continuous (alternate weeks) Mon, 4:45 PM – 6:15 PM	2	T	
	Readings in Contemporary Drama I Jan Hein	Continuous (alternate weeks) Mon, 11 AM – 12:30 PM	1	T	
	Visual Arts Dr. Ulrike Groos	Continuous (alternate weeks) Mon, 03:15 PM – 05:45 PM	1	T	
	Performance Analysis incl. Theater Attendance Anna Haas	Various	2	RP	
	Access: Barrier-free structures, barrier-free art Various	Continuous (alternate weeks) Mon, 12:45 PM – 2:15 PM	2	RP	
	Costume History—Cooperation with ABK Stuttgart Bettina Walter	TBD	1	RP	
	Subject Module B—Theory TBD	3/3 – 3/9/2025	2	RP	
	Word and Effect Oliver Bukowski	6/16 – 7/6/2025	3	RP	

	Interdisciplinary Project Ludger Engels and others	7/7 – 7/27/2025 mornings	1	RP
	Drama studies collection, Cologne—field trip Prof. Dr. Peter W. Marx	5/27–5/28/25		RP
All information subject to change.				
Abbreviations: Ex. = Exam type; OE = Oral exam; RP = Regular participation; T = Test				

Course title		Directing Seminar I			Abbrev.
Module and applicability		Directing (BA)		Fundamentals of directing	
		Acting (BA)			
		Dramaturgy (MA)			
Module supervisor		Tomáš Zielinski			
Instructor		Carolin Hochleichter			
Semester	Frequency offered	Duration	Semester	ECTS credits	Student workload
Sem. 1	Annually	2 sem.	Sem. 1	2	90 h
Prerequisites	Type/Duration of examination (required for credits)		Grading system	Course format	
None	Regular participation		Pass/Fail	Group session/studio	
Description					
<p>Reflection of own conceptual and directing work Reflection and analysis of gradual growth into the role of director</p>					
Course aims					
<p>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		Speech for Directors and Dramaturgs			Abbrev.
Module and applicability		Directing (BA)		Fundamentals of directing	
		Acting (BA)			
		Dramaturgy (MA)		Extended dramaturgy	
Module supervisor		Tomáš Zielinski, Anna Haas			
Instructor		Cornelia Schweitzer			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 1	Annually	1 sem.	Required	1	30 h
Prerequisites	Type/Duration of examination (required for credits)		Grading system	Course format	
None	Regular participation		Pass/Fail	Group session/studio	
Description					
<p>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		Stage & Space			Abbrev.
Module and applicability		Directing (BA)		Fundamentals of directing	
		Acting (BA)			
		Dramaturgy (MA)			
Module supervisor		Tomáš Zielinski			
Instructor		Christin Vahl			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 1	Annually	1 sem.	Required	1	30 h
Prerequisites	Type/Duration of examination (required for credits)	Grading system		Course format	
None	Regular participation	Pass/Fail		Group session/studio	
Description					
<p>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		Fundamentals of directing			Abbrev.
Module and applicability		Directing (BA)		Fundamentals of directing	
		Acting (BA)		Fundamentals of directing	
		Dramaturgy (MA)			
Module supervisor		Tomáš Zielinski			
Instructor		Julie Paucker			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 1	Annually	1 sem.	Required	1	30h
Prerequisites	Type/Duration of examination (required for credits)		Grading system	Course format	
None	Regular participation		Pass/Fail	Group session/studio	
Description					
<p style="text-align: center;">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		Fundamentals I—Introduction to Acting Work			Abbrev.
Module and applicability		Directing (BA)		Fundamentals of acting/directing	
		Acting (BA)		Stage acting	
		Dramaturgy (MA)		Fundamentals of acting	
Module supervisor		Benedikt Haubrich/Tomáš Zielinski			
Instructor		Helge Musial, Ronja Solveig Eick, Stefanie Alf			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 1	Annually	1 sem.	Required	3	90 h
Prerequisites	Type/Duration of examination (required for credits)	Grading system		Course format	
None	Oral exam—45 minutes	Grades, from highest to lowest: 1–5		Group session/studio	
Description					
<p>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)</p> <p>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 guiding themes 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. What is the source of this personal creative impulse 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>Play without judgment. Decisive action on stage. Initiation of scene processes</p>					

Course title		Fundamentals II—Scene Improvisation			Abbrev.
Module and applicability		Directing (BA)		Fundamentals of acting/directing	
		Acting (BA)		Stage acting	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich/Tomáš Zielinski			
Instructor		Benedikt Haubrich			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 1	Annually	1 sem.	Required	2	60 h
Prerequisites	Type/Duration of examination (required for credits)		Grading system	Course format	
None	Regular participation		Pass/Fail	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					
<ul style="list-style-type: none"> - 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, and text development in improvisation <ul style="list-style-type: none"> - 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 <ul style="list-style-type: none"> - Independently initiating rehearsal processes - Use of practical improvisation as a means of “research” and “materials collection” in the rehearsal process <ul style="list-style-type: none"> - Independent rehearsal preparation (warm-up, vocal training) - Productively integrating criticism and feedback into the work process as part of rehearsal 					

Course title		Fundamentals III—Terminology of Stage Craft				Abbrev.
Module and applicability		Directing (BA)		Fundamentals of acting/directing		
		Acting (BA)		Stage acting		
		Dramaturgy (MA)				
Module supervisor		Benedikt Haubrich/Tomáš Zielinski				
Instructor		Wulf Twiehaus				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
Sem. 1	Annually	1 sem.	Required	3	90 h	
Prerequisites	Type/Duration of examination (required for credits)		Grading system	Course format		
None	Regular participation		Pass/Fail	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		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/Tomáš Zielinski			
Instructor		TBD, TBD			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 2	Annually	1 sem.	Required	5	150 h
Prerequisites	Type/Duration of examination (required for credits)	Grading system		Course format	
None	Regular participation	Pass/Fail		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 literature. 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; 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					
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 to instructions, to partners’ readings and performances. - Awareness of the narrative arc of a scene and a character’s position in that scene. - Acting with partners: Application of learned skills in rehearsal. - Independent exploration and testing of different readings. - Reproducibility of status reached in rehearsal. - Practice with feedback methods and receiving criticism, as well as productive application of same in rehearsal					

Course title		Fundamentals IV—Play: Form and Freedom				Abbrev.
Module and applicability		Directing (BA)		Fundamentals of acting/directing		
		Acting (BA)		Stage acting		
		Dramaturgy (MA)				
Module supervisor		Benedikt Haubrich/Tomáš Zielinski				
Instructor		TBD				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
Sem. 1	Annually	1 sem.	Required	3	90 h	
Prerequisites	Type/Duration of examination (required for credits)		Grading system	Course format		
None	Regular participation		Pass/Fail	Group session/studio		
Description						
<p style="text-align: center;"> 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 performative 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		Fundamentals V—Contemporary Performance			Abbrev.
Module and applicability		Directing (BA)		Fundamentals of acting/directing	
		Acting (BA)		Stage acting	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich/Tomáš Zielinski			
Instructor		TBD			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 2	Annually	1 sem.	Required	4	120 h
Prerequisites	Type/Duration of examination (required for credits)		Grading system	Course format	
None	Regular participation		Pass/Fail	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 play”</p> <p>Use of/dialog with video cameras</p> <p>Reflection on 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		Aikido I			Abbrev.
Module and applicability		Directing (BA)	Fundamentals of acting/directing		
		Acting (BA)	Body work		
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich/Tomáš Zielinski			
Instructor		Volker Hochwald			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 1	Annually	1 sem.	Required	-	180 h
Prerequisites	Type/Duration of examination (required for credits)		Grading system	Course format	
None	Oral exam—45 minutes		Grades, from highest to lowest: 1–5	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 mental attitude.</p> <p>Fitness. Aikido is supplemented by a unit on physical fitness through Tacfit (Tactical Fitness, based on Scott Sonnon), a training method that uses the body's own weight. It does not aim to increase muscle, but to build conditioning, as well as improve mobility, three-dimensional strength, the cooperation of various muscle groups, and thus body intelligence.</p>					
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 and music training	
		Dramaturgy (MA)			
Module supervisor		Tobias Grauer			
Instructor		Tobias Grauer			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 1	Annually	1 sem.	Required		120 h
Prerequisites	Type/Duration of examination (required for credits)		Grading system	Course format	
None	Regular participation		Pass/Fail	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) 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		Short Projects with ABK			Abbrev.
Module and applicability		Directing (BA)		Conceptual/Production work	
		Acting (BA)			
		Dramaturgy (MA)		Dramaturgical practice	
Module supervisor		Tomáš Zielinski, Anna Haas			
Instructor		Judith Gerstenberg			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 1	Annually	1 sem.	Required	1	30 h
Prerequisites	Type/Duration of examination (required for credits)		Grading system	Course format	
None	Regular participation		Pass/Fail	Group session/studio	
Description					
<p>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		Research Project FABW			Abbrev.
Module and applicability		Directing (BA)			
		Acting (BA)			
		Dramaturgy (MA)			
Module supervisor		Tomáš Zielinski			
Instructor		Inka Fedorova, Jai Wanigesinghe, David Steffen			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
1. Sem.	Annually	1 sem.	Required	-	30h
Prerequisites	Type/Duration of examination (required for credits)		Grading system	Course format	
None	Presentation		Pass/Fail	Group and individual instruction	
Description					
Fundamentals of research with practical exercises					
Course aims					

Course title		Scene Workshop			Abbrev.
Module and applicability		Directing (BA)		Fundamentals of directing	
		Acting (BA)		Stage acting	
		Dramaturgy (MA)			
Module supervisor		Benedikt Haubrich, Tomáš Zielinski			
Instructor		Wulf Twiehaus			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 1	Annually	1 sem.	Required	6	180 h
Prerequisites	Type/Duration of examination (required for credits)	Grading system		Course format	
None	Regular participation	Pass/Fail		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 a close 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 dialog work. Further development of the 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 from 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 dialog scenes, developing figure's/character's 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		Introduction to Reflection (DasArts Method)			Abbrev.
Module and applicability		Directing (BA)		Conceptual/Production work	
		Acting (BA)			
		Dramaturgy (MA)			
Module supervisor		Tomáš Zielinski			
Instructor		Manolis Tsipos			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 1	Annually	1 sem.	Required	1	30 h
Prerequisites	Type/Duration of examination (required for credits)		Grading system	Course format	
None	Regular participation		Pass/Fail	Group session/studio	
Description					
<ul style="list-style-type: none"> - Reflection on production work within modules - Interrogation of own conceptual approaches - Processing of own work through discussion with colleagues - Mirroring of own personal development as director - Assessment and processing of received criticism - Rapid integration and implementation of reflective insights in current working processes 					
Course aims					
<ul style="list-style-type: none"> - Development and training of skills specific to directing - Development of ability to take criticism and to reflect - Development of interrogation strategies for reflecting on own artistic work - Development and interrogation of individual thematic focus <ul style="list-style-type: none"> - Competence in artistic positioning of self - Competence in team-building and collective work 					

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, Tomáš Zielinski, Anna Haas			
Instructor		Bernhard Herbordt Heinrich Horwitz			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 2	Annually	1 sem.	Required	6	210 h
Prerequisites	Type/Duration of examination (required for credits)	Grading system		Course format	
None	Oral exam—45 minutes	Grades, from highest to lowest: 1–5		Group session/studio	
Description					
<p>Cooperation with directing/dramaturgy students in the relevant subject module; acting in directors' projects Joint (acting, directing, dramaturgy) development and exploration of a dramatic/scene language Presentation in front of a larger audience Rehearsals are guided by acting, directing, and dramaturgy instructors, with individual and group feedback to reflect on learning</p>					
Course aims					
<p>Application of learned skills within bounds of artistic freedom High individual responsibility and independence in the rehearsal process (preparation, reflection) as regards artistic partners (directors, dramaturgs, stage designers, costumers) Communicative competence with the various roles/departments listed above Artistic understanding of the concept of a production and active participation in the rehearsal process Ensemble work Integration of actorly impulses into the production process Practice/experience performing in front of an audience</p>					

Course title		Reflection (DasArts Method)			Abbrev.
Module and applicability		Directing (BA)		Conceptual/Production work	
		Acting (BA)			
		Dramaturgy (MA)			
Module supervisor		Tomáš Zielinski			
Instructor		Carolin Hochleichter and others			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 1	Annually	1 sem.	Required	-	30 h
Prerequisites	Type/Duration of examination (required for credits)		Grading system	Course format	
None	Regular participation		Pass/Fail	Group session/studio	
Description					
<ul style="list-style-type: none"> - Reflection on production work within modules - Interrogation of own conceptual approaches - Processing of own work through discussion with colleagues - Mirroring of own personal development as director - Assessment and processing of received criticism - Rapid integration and implementation of reflective insights in current working processes 					
Course aims					
<ul style="list-style-type: none"> - Development and training of skills specific to directing - Development of ability to take criticism and to reflect - Development of interrogation strategies for reflecting on own artistic work - Development and interrogation of individual thematic focus <ul style="list-style-type: none"> - Competence in artistic positioning of self - Competence in team-building and collective work 					

Course title		Theater and Digitality			Abbrev.
Module and applicability		Directing (BA)		Theater history and theory	
		Acting (BA)		Theater history and theory	
		Dramaturgy (MA)		Cultural theory	
Module supervisor		Anna Haas & Carolin Hochleichter			
Instructor		Ilja Mirsky, Caspar Weimann			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 1	Annually	2 sem.	Required	4	120 h
Prerequisites	Type/Duration of examination (required for credits)	Grading system		Course format	
None	Test—45 minutes	Grades, from highest to lowest: 1–5		Group session/studio	
Description					
<p>Following a brief historical survey of digital technology in theater and the use of internet technologies and new media in the performing arts generally, this course presents an introduction to concepts and practices in digital technology and digital dramaturgy. Both established concepts and current developments in virtual reality (VR; esp. Social VR, e. g., Mozilla hubs), 360° video, augmented reality (AR), motion capture, live streaming, artificial intelligence (AI), 3D modeling, robotics, and digital puppetry in arts production and reception are laid out and—using practical examples—examined as tools of digital dramaturgy. Artistic projects involving digital technology require an interdisciplinary approach. In dramaturgy and directing, this approach can be created primarily through engagement with the challenges, opportunities, and perspectives as well as concomitant repurposing of digital technologies. In spite of the widespread euphoria over digital technologies, this course pursues a critical perspective on the use of digital technology in theater.</p> <p>Within the realm of digital dramaturgy, particular emphasis and consideration are given to established theater studies concepts such as embodiment, liveness, presence, and human-machine interactions.</p>					
Course aims					
<p>Theoretical and practical grounding in basic terminology and technologies of digital dramaturgy. Vocabulary, project management skills, and technical capabilities for work on interdisciplinary artistic projects using digital technologies will be learned through a praxis-oriented assessment of digital dramaturgy and the methods of digital theater within the performing arts. Artistic projects require conceptual consideration of the challenges, approaches, and resources digital technologies represent in production processes. By repurposing media, the creative use of new technologies enables new dramaturgical perspectives and potential interactions for exploring innovative production possibilities. Through the combination of theoretical concepts and excursions into specific (software) examples, students will be guided towards practical application and the conceptual integration of digital technology in the area of performing arts.</p>					

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		Anna Haas & Carolin Hochleichter			
Instructor		Prof. Dr. Peter W. Marx			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 1	Annually	2 sem.	Required	2	60 h
Prerequisites	Type/Duration of examination (required for credits)		Grading system	Course format	
None	Test—45 minutes		Grades, from highest to lowest: 1–5	Group session/studio	
Description					
<p>Over four semesters, this course presents a survey of theater history, intellectual history, and cultural history from antiquity to the present. In the process, historical matters will be contextualized with contemporary discourses and theater forms. The first year of study will begin with prehistoric scenes of play as described in myth and ancient tragedy, the Greek <i>polis</i>, and the philosophy of Plato. We will then look at Japanese Noh theater, <i>Comedia dell' arte</i>, and Elizabethan theater in transcultural comparison through the lens of acting with masks as a medium of transformation. Particular attention will be paid to topics such as sex and resistance, war, flight and colonialism.</p>					
Course aims					
<p>This seminar offers a not merely chronological overview of the epochs of European and non-European theater history, aiming to empower students to speak about the historical framework and conditions of theater arts, mirrored in parallel tendencies in intellectual and social history.</p>					

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		Anna Haas & Carolin Hochleichter			
Instructor		Prof. Dr. Peter W. Marx			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 1	Annually	2 sem.	Required	2	60 h
Prerequisites	Type/Duration of examination (required for credits)	Grading system		Course format	
None	Test—45 minutes	Grades, from highest to lowest: 1–5		Group session/studio	
Description					
<p>Reading of historical theater texts in close connection to the contents of Peter Marx's seminar "Theater History". This reading seminar examines traditional and modern dramaturgical techniques and engages with theater texts on historical, philosophical, content, and drama theoretical levels.</p>					
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		Anna Haas & Carolin Hochleichter			
Instructor		Jan Hein			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 1	Annually	2 sem.	Required	1	30 h
Prerequisites	Type/Duration of examination (required for credits)		Grading system	Course format	
None	Test—45 minutes		Grades, from highest to lowest: 1–5	Group session/studio	
Description					
<p>The seminar focuses on reading contemporary German and international dramatists, examining plays by living authors Clemens J. Setz, Ferdinand Schmalz, Dea Loher, Leonie Lorena Wyss, and Maryna Smilianets.</p>					
Course aims					
<p>Learning to analyze texts for the purpose of dramatic implementation.</p>					

Course title		Visual Arts				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		Ulrike Groos				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
Sem 1+3	Annually	2 sem	Required	1	30 h	
Prerequisites	Type/Duration of examination (required for credits)		Grading system		Course format	
None	Test		1-5		Group session/studio	
Description						
<p>This seminars aims to sharpen the students' eye for visual arts. In addition to theoretical introductions to major periods and themes of art history, the significance and currency of historical and contemporary art are made clear primarily through practical exercises such as museum, archive, and studio visits and analysis of works.</p>						
Course aims						
<p>Theoretical introduction to major periods and themes of art history; practical exercises during museum, archive, and studio visits</p>						

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		Anna Haas & Carolin Hochleichter			
Instructor		Anna Haas			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 1	Annually	2 sem.	Required	2	60 h
Prerequisites	Type/Duration of examination (required for credits)		Grading system	Course format	
None	Regular participation		Pass/Fail	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		ACCESS: Barrier-free structures, barrier-free art			Abbrev.
Module and applicability		Directing (BA)		Theater history and theory	
		Acting (BA)		Theater history and theory	
		Dramaturgy (MA)		Text and production analysis	
Module supervisor		Anna Haas, Carolin Hochleichter			
Instructor		Various			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 1	Annually	2 sem.	Required	2	60 h
Prerequisites	Type/Duration of examination (required for credits)	Grading system		Course format	
None	Test—45 minutes	Grades, from highest to lowest: 1–5		Group session/studio	
Description					
<p>The first part of the seminar, CRIPPING INSTITUTIONS (September to December 2024) concerns structural barriers. Taking our own academic structures as a starting point, we will examine other institutions such as theater and cultural sites of various disciplines and identify the barriers and hurdles that hinder many people’s access. Agnieszka Habraschka, Anne Rieger, Konrad Wolf, Nadja Dias, and Nina Mühlemann will contribute diverse perspectives on disability.</p> <p>The second part of the seminar, AESTHETICS OF ACCESS (January to July 2025) will focus on inclusive aesthetics and their creative potential: Models such as Relaxed Performance, audio description, creative supertitles, theater and simple language etc. will be presented by various teachers such as Noa Winter, Sofia Neises, Janina Brosowsky and Isabel Schwenk and explored through various practical examples at the end of the academic year by Jasmin Schädler, Anna Mülter, Annika Jakobs, and Antje Siebers/Anne Greta Weber.</p>					
Course aims					
<p>Discussing the foundations of inclusive theater practice and engaging with various aspects of structural and aesthetic accessibility for a diverse audience.</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
Sem. 1	Annually	1 sem.	Required	1	30 h
Prerequisites	Type/Duration of examination (required for credits)		Grading system	Course format	
None	Regular participation		Pass/Fail	Group session/studio	
Description					
<p>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		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		Anna Haas, Tomáš Zielinski				
Instructor		TBD				
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload	
Sem. 2	Annually	1 sem.	Required	2	60 h	
Prerequisites	Type/Duration of examination (required for credits)		Grading system		Course format	
None	Regular participation		Pass/Fail		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		Word and Effect			Abbrev.
Module and applicability		Directing (BA)		Theater history and theory	
		Acting (BA)			
		Dramaturgy (MA)		Cultural theory	
Module supervisor		Anna Haas, Tomáš Zielinski			
Instructor		Oliver Bukowski			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 2	Annually	1 sem.	Required	3	90 h
Prerequisites	Type/Duration of examination (required for credits)		Grading system	Course format	
None	Regular participation		Pass/Fail	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 material 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		Interdisciplinary Project			Abbrev.
Module and applicability		Directing (BA)		Theater history and theory	
		Acting (BA)			
		Dramaturgy (MA)		Theater history and theory	
Module supervisor		Anna Haas, Tomáš Zielinski			
Instructor		Ludger Engels and others			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 2	Annually	1 sem.	Required	1	30 h
Prerequisites	Type/Duration of examination (required for credits)	Grading system		Course format	
None	Regular participation	Pass/Fail		Group session/studio	
Description					
<ul style="list-style-type: none"> - Interdisciplinary, cross-program project under direct supervision of an interdisciplinary artist - Theoretical and practical engagement with specific artistic languages, rehearsal techniques, and modes of expression - Students from the dramaturgy, directing, and acting programs 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. 					
Course aims					
<ul style="list-style-type: none"> - Utilization and further development of previously learned skills in artistic forms of expression beyond 'classical' actor responsibilities <ul style="list-style-type: none"> - Reflection on and expansion of role awareness in the artistic process - Expansion of artistic forms of expression 					

Course title		Drama Studies Collection, Cologne—Field Trip			Abbrev.
Module and applicability		Directing (BA)		Theater history and theory	
		Acting (BA)			
		Dramaturgy (MA)		Theater history and theory	
Module supervisor		Anna Haas, Tomáš Zielinski			
Instructor		Prof. Dr. Peter W. Marx			
Semester	Frequency offered	Duration	Type	ECTS credits	Student workload
Sem. 2	Annually	1 sem.	Required		
Prerequisites	Type/Duration of examination (required for credits)	Grading system		Course format	
None	One-time participation	Pass/Fail		Field trip	
Description					
<p style="text-align: center;">Excursion to the drama studies collection in Cologne.</p> <p style="text-align: center;">Students will receive an introduction to and gain insights into the state of contemporary drama scholarship.</p>					
Course aims					
<p style="text-align: center;">Basic knowledge of contemporary drama scholarship and research will be provided.</p>					