

Course Catalog

Curriculum

Directing 01—Students Enrolled in/after 2021

2021/2022 Academic Year

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Module** | **Course title** | **Date/Time** | **ECTS** | **Ex.** |
| **Fundamentals of directing** | Directing Seminar ITucké Royale | Continuous | 3 | RP |
|  | Speech for Directors and DramaturgsCornelia Schweitzer | TBA | 1 | RP |
|  | Contemporary PerformanceKatharina Oberlik | 02/11–05/11/202110:00 – 18:00 | 2 | RP |
|  | Stage & SpaceChristin Vahl | 09/11–12/11/202109:00 – 14:00 | 1 | RP |
|  | Theater and MediaPhilip Bußmann | 25/11–26/11/202110:00 – 18:00 | 1 | RP |
|  | Fundamentals of DirectingJulie Paucker | 28/03–03/04/202210:00 – 18:00 | 2 | RP |
|  | Space and MovementRic Schachtebeck | 20/10–23/10/202110:30 – 18:30 | 2 | OE |
|  |  |  |  |  |
| **Fundamentals of acting** | Fundamentals I—Introduction to Acting WorkHelge Musial | 05/10–15/10/202115:00 – 20:00 | 3 | OE |
|  | Fundamentals III—Terminology of Stage CraftWulf Twiehaus | 09/11–19/11/202115:00 – 19:00 | 3 | RP |
|  | Training in Scene ActingPeter Eckert | 24/05–10/06/202215:00 – 20:00 | 5 | RP |
|  |  |  |  |  |
| **Conceptual/Production work** | Short Projects with ABKJudith Gerstenberg | 05/07–07/11/202107–09/12/2021 | 1 | RP |
|  | Subject Module A—PraxisHeinrich Horwitz, Tucké Royale | 06/12–17/12/202110/01–18/02/2022 | 7 | OE |
|  | Reflection (DasArts Method)Manolis Tsipos, Ludger Engels and others | 19/10–21/10/2021 | 1 | RP |
|  | Subject Module B—PraxisTucké Royale, Christina Rast | 04/04–14/04/202219/04–20/05/2022 | 7 | OE |
|  | Reflection (DasArts Method)Tucké Royale and others | May/June | 1 | RP |
| **Theater history and theory** | Methods of Digital TheaterIlja Mirsky | Continuous (14-day)Mon—10:45 – 12:15 | 1 | T |
|  | Criticism and CrisisMartin Lüdke | Continuous (14-day)Mon—11:30 – 13:00 | 1 | T |
|  | History of Actor and Director PersonalitiesJürgen Berger | Continuous (14-day)Mon—13:00 – 14:30 | 1 | T |
|  | Theater History SurveyJens Groß, Carmen Wolfram | Continuous / Mon—14:45–16:15, 16:30–18:00 | 1 | T |
|  | Readings in Theater HistoryKerstin Grübmeyer | Continuous (14-day)Mon—14:45 – 16:15 | 1 | T |
|  | Readings in Contemporary Drama IIngoh Brux | Continuous (14-day)Mon—16:30 – 18:00 | 1 | T |
|  | Performance Analysis incl. Theater AttendanceAnna Haas | various | 2 | RP |
|  | Costume History—Cooperation with ABK StuttgartBettina Walter | 21/12–22/12/202115/01/2022 (Saturday!) | 1 | RP |
|  | Drama Studies Collection, CologneProf. Dr. Peter Marx | 27/10–29/10/2021 | 1 | RP |
|  | Subject Module A—TheoryProf. Peter Marx, Dr. Sarah Youssef and others | 28/09–01/10/202130/11–03/12/2021 | 2 | RP |
|  | Subject Module B—TheoryDr. Joy Kristin Kalu and others | 22/02–04/03/2022 | 2 | RP |
|  | Word and EffectOliver Bukowski | 28/06–15/07/202210:00 – 18:00 | 3 | RP |
|  | Interdisciplinary ProjectLudger Engels, Simon Kluth | 19/07–29/07/202210:00 – 18:00 | 1 | RP |
|  | Artistic Management: CurationCarolin Hochleichter | 07/12/202113:30 – 18:00  | 1 | RP |
|  | Artistic Management: Conflict ManagementAngelika Niermann | 25/05/202210:00 – 18:00 | 1 | RP |
| **All information subject to change.****Abbreviations: Ex. = Exam: 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** | Ludger Engels |
| **Instructor** | Tucké Royale |
| **Semester** | **Frequency offered** | **Duration** | **Semester** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 2 sem | sem. 1 | 3 | 90 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| Reflection of own conceptual and directing workReflection and analysis of the gradual growth into the role of director |
| **Course aims** |
| Development and training of skills specific to directingLeadership competenceFundamentals of guiding actorsKnowledge of organizational parametersDevelopment and interrogation of individual themes and focal pointsSelf-organization |

|  |  |  |
| --- | --- | --- |
| **Course title** | Theater and Media | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** | Fundamentals of directing |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Media dramaturgy and theory |
| **Module supervisor** | Ludger Engels, Jens Groß |
| **Instructor** | Philip Bußmann |
| **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** |
| Survey of video technologyIntroduction to aesthetics of film and videoAnalysis of productions using film and videoHistorical survey of the use of film in the theaterExploration of mediated forms of theater |
| **Course aims** |
| Fundamental knowledge of video technologyKnowledge of various aesthetics in video artDeepening of analytic skillsDevelopment of own aesthetic approachesFundamental knowledge of interaction between video and stage space |

|  |  |  |
| --- | --- | --- |
| **Course title** | Fundamentals of Directing | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** | Fundamentals of directing |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Ludger Engels |
| **Instructor** | Julie Paucker |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 1 sem | required | 2 | 90 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| Creative approach to theater textsDevelopment of own techniques for scene visualization Development of own visual language Overview of various directing methods |
| **Course aims** |
| Perception and description of interior and exterior creative processesDirection of creative processesReflecting rehearsal processes from the perspective of the director and the perspective of the performer |

|  |  |  |
| --- | --- | --- |
| **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** |
| 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** |
| Introduction to speech trainingPractical exercises in vocal technique and breathText analysis Application of speech techniques to practical scene work in text |
| **Course aims** |
| Fundamentals of speech and voice techniqueKnowledge of text presentation Deepening work with actorsKnowledge in guiding collective creative processes |

|  |  |  |
| --- | --- | --- |
| **Course title** | Stage & Space | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** | Fundamentals of directing |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Ludger Engels |
| **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** |
| Survey of history and development of stage and theater spaces in historical contextFundamentals of various theater and spatial architecturesPractical realization of a staging or spatial concept Critical examination of space and stageExpansion of design/conception skills |
| **Course aims** |
| Deepening knowledge of theater historyKnowledge of set design history Understanding work in and with space |

|  |  |  |
| --- | --- | --- |
| **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** |
| 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** |
| Intensive workshop in contemporary performance—dramatic-performative work on an autobiographical basis (being vs. seeming; “true fiction”; the “I” as character)Introduction and implementation of basic techniques of performative play/dramatic formsPrinciples of presence and spaceStructured improvisation/“building play”Use of/dialog with video camerasReflection on and critical engagement with the notion of “authenticity”Dissolving the “fourth wall”/audience interactionTheme and text development without dramatic templatesCollective workPresentation in front of an invited audience |
| **Course aims** |
| Conscious comprehension and use of “performative” methods in contrast with “classical” acting methods based on others’ textsIndependent, autobiographically based development of a stage solo without dramatic templateConscious engagement with audience and, contrastingly, with cameras as “play partner” and staging element |

|  |  |  |
| --- | --- | --- |
| **Course title** | Space and 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** |
| sem. 1 | annually | 1 sem | required | 2 | 60 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** |
| Exercises on experimental and structured improvisationPractical work on the body in spaceCreating own instructions for improvisationLeading improvisationDeveloping own spatial concepts for a dramatic text |
| **Course aims** |
| Basic knowledge of “body and space awareness” as working methodLearning improvisation techniquesDeepening work with actorsDeepening own experience of spaceDeepening the relation body/space/groupDeepening team workBasic knowledge of active scene work |

|  |  |  |
| --- | --- | --- |
| **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** | Helge Musial |
| **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** |
| Explanation and context of basic dispositions of actingIntroduction and application of technical termsEthical concepts of the acting professionBasic concepts in neurobiologyJoint practice and reflection of sensitive perception processes (competence in sense perception)Awareness of the body as artistic instrumentAwareness of the connections and difference between private body and performing bodyVoices of the body instrumentCoordination exercises and their application to performing situationsExercises of spatial perception. Inner space. Outer space.The performing body in space. Movement and soundRecognizing thoughts and movement impulses on a performative levelImpulsivity and its implementation in sound and movementDescription of inner and outer scene-dramatic processesIntroduction and application of improvisational principlesThe “creative act” within the performance processResistance as an impulse sourceChorus principles—solos from within the groupExperiencing impulses for playText as tonal experience |
| **Course aims** |
| 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.Play without judgment. Decisive action on stage. Initiation of scene processes |

|  |  |  |
| --- | --- | --- |
| **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** |
| 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** |
| Basic terms of theater work are explored in theory and practiceExplanation of relevant terminologyUsing terminology based on Brechtian drama analysis, directing and acting students learn a professional understanding of dramatic textsDiscovery of scene processes, scene turning points and goals, as well as character motivations from textual material (e. g., Horvath, Büchner, Müller, Fosse) |
| **Course aims** |
| Use of a joint dramatic vocabulary as basis for situational and process-oriented scene workBasics for later practical engagement with dramatic text and situated play |

|  |  |  |
| --- | --- | --- |
| **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** | Peter Eckert, 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** |
| 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.Text analysisScene rehearsals in small groupsApplying the results of text analysis and learned techniques to rehearsal workDeveloping a character/roleRecognizing and transforming action impulses in the text and given by the scene partnerActing with partners/in ensembleTranslating scene imagination into reproducible scene progressionAccepting feedback and criticism, independently integrating criticism into the rehearsal process |
| **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** | 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, 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** |
| Survey of work with set and costume designersIntroduction to conceptual work in coordination with scene and costume designersOverview of production processesIndividual development of production concepts Work with models |
| **Course aims** |
| Fundamentals of production processes in set and costume designFundamentals of developing conceptual ideasFundamentals of concept implementation into modelsDeepening communicative skillsDeepening team workRecognizing and positioning own aesthetic approaches |

|  |  |  |
| --- | --- | --- |
| **Course title** | Subject Module A—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** | Heinrich Horwitz, Tucké Royale |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 1 sem | required | 7 | 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** |
| Cooperation with directing/dramaturgy students in the relevant subject module; acting in directors’ projectsJoint (acting, directing, dramaturgy) development and exploration of a dramatic/scene languagePresentation in front of a larger audienceRehearsals are guided by acting, directing, and dramaturgy instructors, with individual and group feedback to reflect on learning |
| **Course aims** |
| Application of learned skills within bounds of artistic freedomHigh 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 aboveArtistic understanding of the concept of a production and active participation in the rehearsal processEnsemble workIntegration of actorly impulses into the production processPractice/experience performing in front of an audience |

|  |  |  |
| --- | --- | --- |
| **Course title** | Reflection (DasArts Method) | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** | Conceptual/production work |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Ludger Engels |
| **Instructor** | Manolis Tsipos and others |
| **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** |
| - 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** |
| - 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- 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, Ludger Engels, Jens Groß |
| **Instructor** | Christina Rast, Tucké Royale |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 2 | annually | 1 sem | required | 7 | 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** |
| Cooperation with directing/dramaturgy students in the relevant subject module; acting in directors’ projectsJoint (acting, directing, dramaturgy) development and exploration of a dramatic/scene languagePresentation in front of a larger audienceRehearsals are guided by acting, directing, and dramaturgy instructors, with individual and group feedback to reflect on learning |
| **Course aims** |
| Application of learned skills within bounds of artistic freedomHigh 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 aboveArtistic understanding of the concept of a production and active participation in the rehearsal processEnsemble workIntegration of actorly impulses into the production processPractice/experience performing in front of an audience |

|  |  |  |
| --- | --- | --- |
| **Course title** | Reflection (DasArts Method) | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** | Conceptual/production work |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Ludger Engels |
| **Instructor** | Tucké Royale 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** |
| - 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** |
| - 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- Competence in artistic positioning of self- Competence in team-building and collective work |

|  |  |  |
| --- | --- | --- |
| **Course title** | Methods of Digital Theater | **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** | Ilja Mirsky |
| **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** |
| 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 will offer 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. 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. 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. 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. |
| **Course aims** |
| 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. |

|  |  |  |
| --- | --- | --- |
| **Course title** | Criticism and Crisis | **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** | Martin Lüdke |
| **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** |
| Walter Benjamin is among European modernity’s most influential theorists— and among the most enigmatic, as well. He was just as close friends with the Jewish religious scholar Gershom Sholem as he was with the Communist playwright and poet Bertolt Brecht. He is considered alongside Horkheimer, Adorno, Marcuse, and Habermas as one of the founders of the Frankfurt School, and he was an influential literary critic in the Weimar Republic. Zionism, Marxism, and messianic tendencies are key words for describing his *oeuvre*. |
| **Course aims** |
| This seminar will attempt to retrace the spectrum of Benjamin’s thinking in several broad strokes: From works as a commentator, *Deutsche Menschen*, through his literary criticism on Kraus and Kafka and the long essay on Goethe’s *Wahlverwandschaften* all the way to his *Passagenwerk*. A large—albeit rewarding—amount of German-language reading is required and corresponding participation is expected. Bibliography:Walter Benjamin, *Gesammelte Schriften*, Vol. IV.1 (*Deutsche Menschen*) Vol. III (Criticism and reviews: “Linke Melancholie,” “Wie erklären sich große Bucherfolge”) Vol. II.1 (Treatises, essays, lectures: Kraus, Kafka, et al.) Vol. I (Monographs, incl. *Wahlverwandschaften*) Vol. V (*Das Passagenwerk*)Additionally recommended is the thus far best (and most comprehensive) assessment of his life and work:Howard Eiland/Michael W. Jennings, *Walter Benjamin: Eine Biographie*. Berlin: Suhrkamp, 2020. |

|  |  |  |
| --- | --- | --- |
| **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** |
| 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** |
| How did directing originate, and how did today’s *Regietheater* 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, it was Max Reinhardt, Erwin Piscator, and Bertolt Brecht who laid the foundations of a theater dominated by the director. In the 1960s and 1970s, as well as over the last 20 years, a variety of very different directing styles has developed. 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? |
| **Course aims** |
| Knowledge of historical development of directing as professionIntroduction to different styles of directing and acting |

|  |  |  |
| --- | --- | --- |
| **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** |
| 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** |
| 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. |
| **Course aims** |
| 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. |

|  |  |  |
| --- | --- | --- |
| **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** | Kerstin Grübmeyer |
| **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** |
| 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. |
| **Course aims** |
| Learning to analyze texts for the purpose of dramatic implementation |

|  |  |  |
| --- | --- | --- |
| **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** |
| 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** |
| Readings of contemporary German and international drama. Discussion of plays by contemporary authors Theresia Walser, Roland Schimmelpfennig, Philipp Löhle, Simon Stephans, Akin Şipal. |
| **Course aims** |
| Learning to analyze texts for the purpose of dramatic implementation |

|  |  |  |
| --- | --- | --- |
| **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** |
| 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** |
| 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. |
| **Course aims** |
| The craft of analyzing performances, training habits of observation and capacity for analysis |

|  |  |  |
| --- | --- | --- |
| **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** |
| Survey of the history and development of theater costumesFundamentals of creation and presentation of costume designsIntroduction to the process of costume production and manufactureKnowledge of work processesOverview of costuming professions |
| **Course aims** |
| Knowledge of fundamentals of costuming historyBasic knowledge of production processes Knowledge of costumer methodsWorking knowledge of professional vocabularyDeveloping communicative capacities for costuming work |

|  |  |  |
| --- | --- | --- |
| **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** |
| 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** |
| Excursion to the drama studies collection in CologneStudents will receive an introduction to and gain insights into the state of contemporary drama scholarship. |
| **Course aims** |
| Basic knowledge of contemporary drama scholarship and research |

|  |  |  |
| --- | --- | --- |
| **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** | Prof. Peter Marx, Sarah Youssef, Carolin Hochleichter, and others |
| **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** |
| 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. |
| **Course aims** |
| Identifying and exploring the specific themes of the relevant subject module |

|  |  |  |
| --- | --- | --- |
| **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** | Dr. Joy Kristin Kalu and others |
| **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** |
| 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. |
| **Course aims** |
| Identifying and exploring the specific themes of the relevant subject module |

|  |  |  |
| --- | --- | --- |
| **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** |
| 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** |
| 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. |
| **Course aims** |
| Knowledge and initial deployment of linguistic methods, styles, and forms. |

|  |  |  |
| --- | --- | --- |
| **Course title** | Interdisciplinary Project | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Theater history and theory |
| **Module supervisor** | Jens Groß, Ludger Engels |
| **Instructor** | Ludger Engels, Simon Kluth |
| **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** |
| - 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** |
| - Utilization and further development of previously learned skills in 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 |

|  |  |  |
| --- | --- | --- |
| **Course title** | Artistic Management: Curation (Introduction) | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Theater history and theory |
| **Module supervisor** | Prof. Dr. Elisabeth Schweeger, Tom Stromberg |
| **Instructor** | Carolin Hochleichter |
| **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** |
| The arts administration module uses individual seminar blocks to cover the fundamentals and basic knowledge that go into making a production possible. This includes aspects of different structures within the theater, the independent scene, and performing arts more generally: contract law, copyright, labor and stage regulations, cost calculation, financing, sponsorship, public relations, sustainability in production and organization, stress management, and much more. Here too, the individual subject blocks are presented and guided by experts from the relevant area in professional practice.  The module is aimed at students from all three programs (acting, directing, dramaturgy), teaching self-management and the organization of own artistic productions. By the end, students should be capable of understanding, mastering, and independently implementing production processes at a highly professional level.  They are given comprehensive insights into planning and production processes (such as in the course of season and program planning), engage with the curation of various production models (theater, festivals, events, independent scene, exhibitions) as well as the administrative structures and hierarchies of differing institutional frameworks, and gather knowledge of the various presentation forms and sites, in order to be able to enter into partnerships and cooperations on national and international levels and to gain confidence in the practice of their own artistic work. They will be sensitized to existing power structures and trained in conflict management.   |
| **Course aims** |
| This seminar is geared towards dramaturgy, directing, and acting students. It introduces aspects of producing: What must be considered when realizing a project? Production processes, budgeting and controlling, general management planning, acquisition of funds, gaining partners/co-producers, casting, sustainable producing, marketing, etc. Students will learn to understand, have a command of, and independently implement project and production processes at a highly professional level. |

|  |  |  |
| --- | --- | --- |
| **Course title** | Artistic Management: Conflict Management | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Theater history and theory |
| **Module supervisor** | Prof. Dr. Elisabeth Schweeger, Tom Stromberg |
| **Instructor** | Angelika Niermann |
| **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** |
| The arts administration module uses individual seminar blocks to cover the fundamentals and basic knowledge that go into making a production possible. This includes aspects of different structures within the theater, the independent scene, and performing arts more generally: contract law, copyright, labor and stage regulations, cost calculation, financing, sponsorship, public relations, sustainability in production and organization, stress management, and much more. Here too, the individual subject blocks are presented and guided by experts from the relevant area in professional practice. |
| **Course aims** |
| 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. Self-experience in manageable doses, learning methods, increasing awareness, finding answers to burning questions, reflecting jointly on experiences |