

Course Catalog

Curriculum

Directing 02—Students Enrolled in/after 2020

2021/2022 Academic Year

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| **Module** | **Course title** | **Date/Time** | **ECTS** | **Ex.** |
|  |  |  |  |  |
| **Fundamentals of directing** | Directing Seminar IIChristof Nel (Carolin Hochleichter) | Continuous | 3 | RP |
|  |  |  |  |  |
| **Fundamentals of film** | Filmmaking II (Film Academy)David Späth | 20/09/2021–19/02/2022 | 30 | OE |
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| **Conceptual/Production work** | Subject Module B—PraxisCarolin Hochleichter, Tomas Zielinski | 04/04–14/04/202219/04–19/05/2022 | 9 | OE |
|  | Reflection (DasArts Method)Christof Nel and others | May/June | 1 | RP |
|  | Turbo Opera ABKMiron Hakenbeck | 31/05–10/06/2022 | 3 | RP |
|  | Nomadic Research/AdaptationsSebastian Matthias and others | 28/06–29/07/202215:00 – 20:00 | 5 | RP |
|  | Biopic PreparationBjörn Auftrag, Philipp Schulte | 14/06–18/06/2022 | 3 | RP |
|  |  |  |  |  |
| **Theater history and theory** | Criticism and CrisisMartin Lüdke | Continuous (14-day)Mon—11:30 – 13:00 | 1 | T |
|  | Readings in Contemporary Drama IIJan Hein | Continuous (14-day)Mon—14:45 – 16:15 | 1 | T |
|  | Advanced ReadingsIngoh Brux | Continuous (14-day)Mon—14:45 – 16:15 | 1 | T |
|  | Production AnalysisAnna Haas | Continuous (14-day)Mon—09:30 – 11:00 | 1 | T |
|  | Forms and Theory of Theater Performance since 1900Philipp Schulte | Continuous (14-day)Mon—11:00 – 14:30 | 1 | T |
|  | PoeticsJan Hein | Continuous (14-day)Mon—16:30 – 18:00 | 1 | T |
|  | Power Structures in Culture, Art, and the Sciences, and Gender Justice, Diversity, and EqualityRebecca Ajnwojner | 14-15/01/2022 | 1 | T |
|  | Subject Module B—TheoryJoy Kristin Kalu and others | 22/02–04/03/2022 | 2 | RP |
|  | Hierarchies and Conflict ManagementAngelika Niermann | 15/10 + 16/10/202110:00 – 18:00 | 1 | RP |
|  | Artistic Management: CurationCarolin Hochleichter | 07/12/202113:30 – 18:00 | 1 | RP |
|  | Publishing and CopyrightAnnette Reschke | 11/02/202210:00 – 18:00 | 1 | RP |
|  | Cultural Communication in PracticeDorothea Volke | TBA10:00 – 14:00 | - | RP |
| **All information subject to change.** |
| **Abbreviations: Ex. = Exam: OE = Oral exam; RP = Regular participation; T = test** |

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| **Course title** | Directing Seminar II | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Fundamentals of directing |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Ludger Engels |
| **Instructor** | Christof Nel, Carolin Hochleichter |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 3 | annually | 2 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** |
| Reflection on production work within modulesInterrogation of own conceptual approachesDiscussion of own work within context of contemporary theaterQuestions of personal development as director |
| **Course aims** |
| Development and training of skills specific to directingIncreased competence in leading actorsLeadership competenceCommunicative competenceOrganizational competenceSelf-management competenceDevelopment and interrogation of individual thematic focusCompetence in artistic positioning of self |

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| **Course title** | Filmmaking II | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Fundamentals of film |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Ludger Engels |
| **Instructor** | David Späth |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 3 | annually | 1 sem | required | 30 | 900 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** |
| Introduction to camera technologyIntroduction to cutting/editing technologyIntroduction to film productionScript-writingIndependent production of a film |
| **Course aims** |
| Understanding artistic aspects of filmmaking Fundamentals of conceptual development in filmOrganizational and communicative competence in film productionCamera dramaturgyTeam workIncreased competence in directing actors |

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| **Course title** | Subject Module B—Praxis | **Abbrev.** |
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| **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** | Carolin Hochleichter, Tomas Zielinski |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 4 | annually | 1 sem | required | 9 | 270 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 |

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| **Course title** | Reflection (DasArts Method) | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Conceptual/Production work |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Ludger Engels |
| **Instructor** | Christof Nel and others |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 4 | 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 |

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| **Course title** | Turbo Opera | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Conceptual/Production work |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Ludger Engels, Michael Nijs |
| **Instructor** | Miron Hakenbeck |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 4 | 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** |
| Conception in cooperation with set and costume designersDevelopment of concepts for an entire operaRealization of concept in a modelPresentation of concept |
| **Course aims** |
| Increased team skills in artistic design processAbility to abstract own ideasDeepening conceptual work for a multi-act productionKnowledge of staged music literatureFundamentals of staged music analysis |

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| **Course title** | Nomadic Research/Adaptations | **Abbrev.** |
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| **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** | Sebastian Matthias and others |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 4 | 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** |
| - 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 |

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| **Course title** | Biopic Preparation | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Conceptual/Production work |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Ludger Engels |
| **Instructor** | Björn Auftrag, Philipp Schulte |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 4 | 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** |
| Survey of history and methods of autobiographical workTaking own personality and history as starting point and material for artistic workDeveloping material for own work |
| **Course aims** |
| Knowledge of performative forms in the visual artsExploration of authorshipDeepening recognition of own artistic personaPositioning own aesthetic views and signatureDeepening conceptual work |

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| **Course title** | Criticism and Crisis | **Abbrev.** |
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| **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) |  | **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. |

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| **Course title** | Readings in Contemporary Drama II | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** | Theater history and theory |
| **Dramaturgy (MA)** | Text and production analysis |
| **Module supervisor** | Jens Groß |
| **Instructor** | Jan Hein  |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 4 | 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 modern theater texts and discussing them in the seminar, in order to get to know traditional and modern techniques of dramaturgy, as well as to engage with plays and theater texts on the levels of history, philosophy, content, and drama theory.Readings of contemporary German and international drama. Considering plays by various contemporary authors. |
| **Course aims** |
| Learning to analyze texts for the purpose of dramatic implementation |

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| **Course title** | Advanced Readings | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Text and production analysis |
| **Module supervisor** | Jens Groß |
| **Instructor** | Ingoh Brux |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 4 | annually | 2 sem | required | (R3) | 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 modern theater texts and discussing them in the seminar, in order to get to know traditional and modern techniques of dramaturgy, as well as to engage with plays and theater texts on the levels of history, philosophy, content, and drama theory.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 |

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| **Course title** | Production Analysis | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Text and production analysis |
| **Module supervisor** | Jens Groß |
| **Instructor** | Anna Haas |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 4 | annually | 2 sem | required | (R3) | 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** |
| This seminar discusses central approaches and methods of performance analysis, testing these methods and approaches on specific productions by leading directors who have had a lasting impact on the directing profession. Analysis of work by, among others, Peter Stein, Klaus Michael Grüber, Einar Schleef, Frank Castorf, Jürgen Gosch, Christoph Marthaler, and Nicolas Stemann. |
| **Course aims** |
| Training in performance analysis practice, skills in analysis and observation |

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

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| **Course title** | Poetics | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Cultural theory |
| **Module supervisor** | Jens Groß |
| **Instructor** | Jan Hein |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 4 | annually | 2 sem | required | (R3) | 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** |
| This seminar is meant to lay a foundation for understanding the various schools of poetics. Beginning with the classical texts of antiquity, students will read Aristotle’s *Poetics*, Horace’s *Ars Poetica*, and Longinus’s *On the Sublime*, along with subsequent central texts of the various periods all the way to central positions of contemporary poetics. |
| **Course aims** |
| Understanding of the fundamental terms and questions of poetics, past and current. |

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| **Course title** | Power Structures in Culture, Art, and the Sciences, and Gender Justice, Diversity, and Equality | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Cultural theory |
| **Module supervisor** | Jens Groß |
| **Instructor** | Rebecca Ajnwojner |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 4 | annually | 2 sem | required |  | 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** |
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| **Course aims** |
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| **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** | Joy Kristin Kalu |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 4 | 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 |

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| **Course title** | Artistic Management: Conflict Management | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** | Theater history and theory |
| **Dramaturgy (MA)** | Theater history and theory |
| **Module supervisor** | Elisabeth Schweeger, Jens Groß |
| **Instructor** | Angelika Niermann |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 3 | annually | 1 sem | required | 1 | 30 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| 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.  |
| **Course aims** |
| Self-experience in manageable doses, learning methods, increasing awareness, finding answers to burning questions, reflecting jointly on experiences |

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| **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. |

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| **Course title** | Artistic Management: Rights and ObligationsPublishing and Copyright | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Theater history and theory |
| **Module supervisor** | Prof. Dr. Elisabeth Schweeger, Jens Groß |
| **Instructor** | Annette Reschke |
| **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** |
| We in the performing arts work with literary templates or off other text platforms. In the course of their artistic lives, students will keep needing or wanting to respond to, use, or change texts. At what point do copyright laws start to apply, what do I need to do to secure rights, how far can I go with changes and additions, in what ways do I need to consult the publisher/author/artist on doing so, and what are the limits of copyright? This seminar communicates a basic knowledge on the rights and obligations inherent in copyright as it applies particularly to literature, but also to music, audio drama, film/new media, and digital transmission. |

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| **Course title** | Artistic Management: Cultural Communication in Practice: Brief Introduction to PR/Marketing | **Abbrev.** |
|  |
| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** | Theater history and theory |
| **Module supervisor** | Prof. Dr. Elisabeth Schweeger, Jens Groß |
| **Instructor** | Dorothea Volke, Elisabeth Maier |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 2 | 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** |
| 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** |
| Working artistically is one thing, producing another, and in the end there is also the matter of communication and marketing. All three areas are closely linked. A contemporary artist must have knowledge not only of production but also of marketing processes in order to survive in the arts and performance market. This seminar introduces areas of arts administration that enable, spread, and publicize productions. It deepens strategies for public relations, social media, and marketing. |