

Course Catalog

Curriculum

Directing 03—Students Enrolled in/after 2019

2021/2022 Academic Year

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| **Module** | **Course title** | **Date/Time** | **ECTS** | **Ex.** |
|  |  |  |  |  |
| **Fundamentals of directing** | Directing Seminar IIILudger Engels | Continuous | 3 | RP |
|  | Directing Labvarious | various | 6 | OE |
|  |  |  |  |  |
| **Conceptual/Production work** | Subject Module A—PraxisChristina Rast, Carolin Hochleichter | 07/12–17/12/202111/01–19/02/2022 | 11 | OE |
|  | Reflection (DasArts method)Ludger Engels and others | Feb/Mar | 1 | RP |
|  | Subject Module B—PraxisLudger Engels, Jutta Wangemann | 04/04–14/04/202219/04–21/05/2022 | 11 | OE |
|  | Reflection (DasArts Method)Ludger Engels and others | May/June | 1 | RP |
|  | BiopicBjörn Auftrag, Philipp Schulte | 05/10–20/11/2021 | 11 | OE |
|  | Reflection (DasArts Method)Ludger Engels and others | Nov/Dec | 1 | RP |
|  |  |  |  |  |
| **Theater history and theory** | Criticism and CrisisMartin Lüdke | Continuous (14-day)Mon—11:30 – 13:00 | (R2) | T |
|  | Readings in Contemporary Drama IIJan Hein | Continuous (14-day)Mon—14:45 – 16:15 | (R2) | 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 A—TheoryProf. Peter Marx, Sarah Youssef, Carolin Hochleichter | 27/09–01/10/202130/11–03/12/2021 | 3 | RP |
|  | Subject Module B—TheoryJoy Kristin Kalu | 22/02–04/03/2022 | 3 | RP |
|  | Artistic Management: Leadership Structures/HierarchiesChristian Holtzhauer | 21/12/202110:00 – 18:00 | 1 | RP |
|  | Artistic Management: Conflict ManagementAngelika Niermann | 17 and 18/12/202110:00 – 18:00  | 1 | RP |
|  | Artistic Management: NetworkingIphigenia Taxopoulou | 19/07/202210:00 – 18:00  | 1 | RP |
|  | Artistic Management: Cultural Communication in Practice; Press/Marketing/Social MediaJohannes Lachermaier, Ingo Sawilla | 07/06–09/06/202210:00 – 18:00 | 1 | 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 III | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Fundamentals of directing |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Ludger Engels |
| **Instructor** | Ludger Engels |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 5 | 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** | Directing Lab | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Fundamentals of directing |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Ludger Engels |
| **Instructor** | Various |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 5 | annually | 2 sem | required | 6 | 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** |
| Questions on implementation of directing conceptsReflection on own work using video analysisCooperation with lighting designersCooperation with the various departments of a theater: set, lighting, costuming, make-up, props |
| **Course aims** |
| Communicative competenceLeadership competenceOrganizational competenceExperience of production processesExperience in planning and organization  |

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| **Course title** | Subject Module A—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** | Christina Rast, Carolin Hochleichter, Christin Vahl |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 5 | annually | 1 sem | required | 11 | 330 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.** |
|  |
| **Module and applicability** | **Directing (BA)** | Conceptual/Production work |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Ludger Engels |
| **Instructor** | Ludger Engels |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 5 | 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** | 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** | Ludger Engels, Jutta Wangemann |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 6 | annually | 1 sem | required | 11 | 330 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.** |
|  |
| **Module and applicability** | **Directing (BA)** | Conceptual/Production work |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Ludger Engels |
| **Instructor** | Ludger Engels and others |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 6 | 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** | 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. 5 | 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** |
| 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** | Biopic | **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. 5 | annually | 1 sem | required | 11 | 330 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** |
| Development and realization of an installationRehearsal work with actors based on own materialImplementing and building an installation |
| **Course aims** |
| Deepening practical workWork with musicians and visual artistsProduction processesManaging performancesExpansion of concept of “directing” |

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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** | Ludger Engels and others |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 5 | 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** | 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 | (R2) | 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. |

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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 | (R2) | 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 | 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. Discussion of plays by contemporary authors Theresia Walser, Roland Schimmelpfennig, Philipp Löhle, Simon Stephans, Akin Şipal |
| **Course aims** |
| Identifying and exploring the specific themes of the relevant subject module |

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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 | 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** |
| 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.** |
|  |
| **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 | 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** |
| 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 | 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** |
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| **Course aims** |
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| **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. 5 | 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** |
| 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** | 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 and others |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 6 | 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** |
| 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: Leadership Structures/Hierarchies in Performing Arts Institutions/Independent Productions | **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** | Christian Holtzhauer |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 5 | annually | 2 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.  |
| **Course aims** |
| This seminar introduces students to the structure of a state or municipal theater company. How is it organized, what are its departments, how are they linked, how are the hierarchies built, and who is responsible for what? Hybrid forms (half privately and half publicly funded) and independent productions are introduced by way of comparison, offering insights into the multifarious ways of mounting artistic productions. Knowledge about the various production venues is meant to impart confidence in selecting the most appropriate form for one’s own artistic work.  |

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| **Course title** | Artistic Management: Networking | **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** | Iphigenia Taxopoulou |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 7 | 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** |
| See above |
| **Course aims** |
| Networks are groupings of artists and/or institutions at a national, European, or international level. They serve to exchange ideas and experiences, enable quick contacts and co-productions, and offer opportunities for internships or career entry. Contacts and networks are helpful in professional life. The goal is to get to know networks and how to deal with them in order to efficiently expand one’s professional field. |

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| **Course title** | Artistic Management: Cultural Communication in Practice: Press, Marketing, Social Media | **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** | Johannes Lachermaier, Ingo Sawilla |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 7 | 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** |
| See above |
| **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.Networking is discussed as well. What national and international networks exist in the performing, visual, and digital arts? What are they for, how can they be used, and how does one get in? How are contacts, connections, networks formed? The goal is to give performing arts students a toolkit for their own marketing which they can use to ease their path into professional life. |

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| **Course title** | Artistic Management: Conflict Management | **Abbrev.** |
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| **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 |