

Course Catalog

Curriculum

Directing 04—Students Enrolled in/after 2018

2021/2022 Academic Year

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| **Module** | **Course title** | **Date/Time** | **ECTS** | **Ex.** |
|  |  |  |  |  |
| **Fundamentals of directing** | Directing Seminar IVThomas Zielinski | Continuous | 3 | RP |
|  | Directing LabVarious | various |  | OE |
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| **Conceptual/Production work** | Preparation for Bachelor ProjectThomas Zielinski | Continuous | 5 | RP |
|  | Independent ProjectThomas Zielinski | Continuous | 15 | RP |
|  | Space and SoundBoris Hegenbart | 13/12–17/12/202110:00 – 18:00  | 1 | RP |
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| **Theater history and theory** | Artistic Management: CurationCarolin Hochleichter, Iphigenia Taxopoulou, Kathrin Tiedemann, Nina Tabassomi | 07/12–15/12/2021 | 1 | RP |
|  | Artistic Management: Rights and ObligationsRolf Bolwin, Nicola May | 03/02/2022 and 15/06/2022 | 1 |  |
|  | Artistic Management: Presentation RhetoricJessica Steinke | 24, 25, and 27/05/202210:00 – 18:00  | 1 | RP |
|  | Artistic Management: Future CoachingViola Hasselberg, Tom Stromberg | 04/07–08/07/202210:00 – 14:00  | 1 | RP |
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| **Bachelor project** | Bachelor ProjectThomas Zielinski | Continuous | 20 | BA |
|  | Written BA ThesisThomas Zielinski | Continuous | 12 | BA |
| **All information subject to change.** |
| **Abbreviations: Ex. = Exam: OE = Oral exam; RP = Regular participation; BA = Graded bachelor’s project** |

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| **Course title** | Directing Seminar IV | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Fundamentals of directing |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Ludger Engels |
| **Instructor** | Thomas Zielinski |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 7 | 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. 7 | annually | 2 sem | required |  | 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** |
| 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** | Preparation for Bachelor Project | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Conceptual/Production work |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Ludger Engels |
| **Instructor** | Thomas Zielinski |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 7 | annually | 2 sem | required | 5 | 150 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Individual instructionIndependent study |
| **Description** |
| Theoretical and practical preparation for bachelor productionIndependent acquisition of knowledge through reading and seminarsIntegration of various roles into the imaginative processLeadership of main production team (stage/costume/music etc.)Communication with various roles within theaterPlanning, calculating, and managing the production budgetCasting |
| **Course aims** |
| Competence in leading and structuring imaginative processes,Competence in observation, feedback and introspection,Expansion of technical vocabulary for directing,Awareness of and conscious utilization of own leadership role as director,Scene competenceCompetence in speech and verse |

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| **Course title** | Independent Project | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Conceptual/Production work |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Ludger Engels |
| **Instructor** | Thomas Zielinski |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 7 | annually | 2 sem | required | 15 | 450 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Individual instructionIndependent study |
| **Description** |
| Development of a production outside the ADKCasting and budgeting, organization, schedulingPlanning and search for cooperation partners and venuesRealization of freely chosen material/art form |
| **Course aims** |
| Communication with partners outside the academic contextIndependent production managementSelf-promotionIndependent artistic work in the context of the professional theater and art scene |

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| **Course title** | Artistic Management: Curation | **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** | Carolin Hochleichter, Iphigenia Taxopoulou, Kathrin Tiedemann, and others |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 5 | annually | 2 sem | required | 1 | 60 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| 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 aims** |
| The goal is to give a comprehensive overview of the highly varied opportunities inherent in curatorial activity and into the resultant planning processes for own or invited productions or artists. Over the course of their careers, dramaturgs—as well as directors and actors—will keep being confronted with season and production planning: how to approach content planning, considerations with regard to space/location/sociopolitical situation/public, how to build a program for festivals or events. A broader curatorial gaze yields a keener eye for other disciplines (emphasis on festivals and events) that can offer new insights and inspiration for the performing arts. Directors and actors will often need to survive on the open market, where all these skills and insights are extremely important and enable greater knowledge of the various forms and sites of presentation for the sake of entering into potential partnerships and cooperations. |

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| **Course title** | Artistic Management: Rights and ObligationsContract Law, Insurance, Stage Regulations, Tax Law | **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** | Rolf Bolwin, Nicola May |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 5 | Annually | 2 sem | required | 1 | 60 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| This seminar covers contract law (general aspects), insurance rights and obligations, and stage regulations. A brief introduction to relevant topics in tax law is included in the seminar. The seminar aims to give students of all programs a comprehensive introduction to the legal questions which will be significant in the course of their professional careers and to communicate the knowledge and security vital to that profession. |
| **Course aims** |
| 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.  In addition, students will learn about legal systems applicable within cultural and artistic practice (contract rights: stage responsibilities, labor agreements, copyright, service contracts, insurance, etc.), along with arts management and marketing processes (press, public relations, social media).  As part of the arts administration course, there is also a special “future coaching” intended to enable students to be successful in their job application and work processes.  |

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| **Course title** | Artistic Management: Future Coaching | **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** | Viola Hasselberg, Tom Stromberg |
| **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** |
| How does one get a contract? How does one introduce oneself, what should one prioritize, how does one apply? Conversations with arts administrators, producers, agents, and event managers explore, define, and discuss perspectives for the future, inspire strategies and plans, and perhaps simulate job interviews in prospective planning exercises using role-play. The goal is to develop self-confidence, to use self-awareness and recognize outward effect, to assess one’s partner and be correspondingly convincing in one’s appearance. |
| **Course aims** |
| 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.  In addition, students will learn about legal systems applicable within cultural and artistic practice (contract rights: stage responsibilities, labor agreements, copyright, service contracts, insurance, etc.), along with arts management and marketing processes (press, public relations, social media).  As part of the arts administration course, there is also a special “future coaching” intended to enable students to be successful in their job application and work processes.  |

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| **Course title** | Bachelor Project | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Bachelor project |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Ludger Engels |
| **Instructor** | Thomas Zielinski |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 7 | annually | 2 sem | required | 20 | 600 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Graded bachelor’s project | Grades, from highest to lowest: 1–5 | Individual instructionIndependent study |
| **Description** |
| Completion of an independent production/installation/film/artistic project |
| **Course aims** |
| Independent directing work on an evening-length performance/presentationCompetence in guiding acting performances,Planning rehearsals, time management, schedulingLeading rehearsalsBody in space Scene competenceAwareness of and conscious utilization of own leadership role as director |

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| **Course title** | Written BA Thesis | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Bachelor project |
| **Acting (BA)** |  |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Ludger Engels |
| **Instructor** | Thomas Zielinski |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 7 | annually | 2 sem | required | 12 | 360 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Written BA Thesis | Grades, from highest to lowest: 1–5 | Independent study |
| **Description** |
| Completion of an analytical and academic critical investigation of the bachelor project |
| **Course aims** |
| Intensive and analytical engagement with otherwise practical work |