

Course Catalog

Curriculum

Acting 01—Students Enrolled in/after 2021

2021/2022 Academic Year

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| **Module** | **Course title** | **Date/Time** | **ECTS** | **Ex.** |
|  |  |  |  |  |
| **Body work** | Aikido IVolker Hochwald | ContinuousMon—08:15 – 10:15Tues, Fri—8:30 – 10:30 | 6 | OE |
|  |  |  |  |  |
| **Speech and music training** | Body Voice Training ITobias Grauer | ContinuousWed—8:30 – 10:00Thurs—8:30 – 09:30  | 4 | RP |
|  | Speech ITobias Grauer, Cornelia Schweitzer, Götz Schneyder, Andrea Hancke, Florian Esche | Continuous2× 1h per week | 4 | SME |
|  | Singing Lessons I/Chorus IAndreas Fischer, Truike van der Poel, Pascal Zurek, Mariann Grieshaber, Andreas Eckhardt | Continuous1/2h per weekChorus: Mon—18:30 – 20:00 | 1 | SME |
|  |  |  |  |  |
| **Stage acting** | Fundamentals I—Introduction to Acting WorkHelge Musial | 05/10–22/10/202115:00 – 20:00 | 3 | OE |
|  | Fundamentals II—Scene ImprovisationBenedikt Haubrich | 26/10–5/11/202115:00 – 19:00 | 2 | RP |
|  | Fundamentals III—Terminology of Stage CraftWulf Twiehaus | 09/11–26/11/202115:00 – 19:00 | 3 | RP |
|  | Fundamentals IV—Play: Form and FreedomAnne Weber, Caspar Weimann, Antje Siebers | 30/11–17/12/202115:00 – 20:00 | 3 | RP |
|  | Scene WorkshopAntje Siebers | 11/01–18/02/202215:00 – 19:00 | 6 | RP |
|  | Scene Study IAnne Weber, Caspar Weimann, Benedikt Haubrich | 05/04–13/05/202215:00 – 19:00 | 5 | RP |
|  | Reflection (DasArts Method) | May/June | 1 | RP |
|  | Training in Scene ActingChristiane Pohle, Peter Eckert | 24/05–10/06/202215:00 – 19:00 | 5 | RP |
|  | Fundamentals V—Contemporary PerformanceKatharina Oberlik | 12/07–29/07/202215:00 – 20:00 | 4 | RP |
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| **Screen acting** | Film I: Introductory CourseKai Wessel | 13/06–-08/07/202211:00 – 19:00 | 3 | RP |
|  |  |  |  |  |
| **Theater history and theory** | Methods of Digital TheaterIlja Mirsky | Continuous (14-day)Mon—10:45 – 12:15 | 1 | T |
|  | Theater History SurveyJens Groß | ContinuousMon—14:45 – 16:15 orMon—16:30 – 18:00 | 2 | 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 |
|  | History of CostumingBettina Walter | 21–22/12/202115/1/2022  | 1 | RP |
|  | History of Film IHansl Schulder | ContinuousTues—19:30 – 21:30 | 1 | RP |
|  | Film Seminar IHubert Bauer | 16/05–20/05/202215:00 – 19:00 | 1 | RP |
| **All information subject to change.** |
| **Abbreviations: Ex. = Exam: OE = Oral exam; RP = Regular participation; SME = Speech and music exam;****T = Test** |

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| **Course title** | Aikido I | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** | Body work |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Benedikt Haubrich |
| **Instructor** | Volker Hochwald |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | 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** |
| Aikido. The Japanese martial art Aikido demands a high degree of concentration, coordination, motor skills, and endurance while offering holistic training of body, mind, and soul. In Aikido, conflicts are not met with aggression and violence. Instead, the energy (KI) of the attack is taken up and brought into harmony (AI) with one’s own movement, in order to turn it back on the attacker or away from oneself. To do this, Aikido practitioners internalize an appropriately defensive and responsible mental attitude.Fitness. Aikido is supplemented by a unit on physical fitness through Tacfit (Tactical Fitness, based on Scott Sonnon), a training method that uses the body’s own weight. It does not aim to increase muscle, but to build conditioning, as well as improve mobility, three-dimensional strength, the cooperation of various muscle groups, and thus body intelligence. |
| **Course aims** |
| Improvement of body control through strength and fall training as well as weapons techniques. Ability to perceive the sparring partner holistically and connect with them in dialogue. |

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| **Course title** | Body Voice Training I | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Fundamentals of acting |
| **Acting (BA)** | Speech and music training |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Tobias Grauer |
| **Instructor** | Tobias Grauer |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 2 sem | required | 4 | 120 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| Speech action in reference to partner, audience, and spaceTargeted training of individual body, breath, and vocal tension, with emphasis on the strength for a vocally supportive body posture, elastic tension of the torso, physiological voice-breath connectionIntegration of articulatory tension with body-breath-voice tension; articulation “on the breath”Balance of tension between breathing musculature and outward posture; separation of breathing/vocal apparatus from other movementsIntroduction to fundamentals of anatomic/physiological aspects of breathing, voice, articulationWork on basic texts (epic, poetry, drama); fundamental questions of text interpretation (rhetorical structure, central meanings, plasticity through vocal delivery, shape, presentationPronunciation and phonetics of standard GermanMetrical analysis and practical work with texts; fundamentals of scansion |
| **Course aims** |
| Improved coordination of individual body, breath, and vocal tension for use on the stageMaintaining body tension appropriate for (speech) actionPerception and use of stable, reactive resonance spacesHeightened perceptiveness of own and others’ speech and vocal workKnowledge of standard German phonemics and pronunciation; natural and correct practical application of this knowledge to unknown texts with sufficient preparationAbility to use basic knowledge of how to shape texts for performance/presentationFundamentals of verse speaking, practical application |

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| **Course title** | Speech I | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** | Speech and music training |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Benedikt Haubrich, Tobias Grauer |
| **Instructor** | Tobias Grauer, Cornelia Schweitzer, Götz Schneyder, Andrea Hancke, Florian Esche |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 2 sem | required | 4 | 120 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Speech and music exam—45 minutes | Grades, from highest to lowest: 1–5 | Individual instruction |
| **Description** |
| Vocally/physiologically effective postureElastic tension of torsoReactive resonance spacesStable inner space for speech action on stage (“inhalation space”)Tension for breath, phonation, and articulation, along with capacity for reflexive inhalationSpeaking in reference to partner, audience, and space and meaningPronunciation and phonetics of standard GermanAnatomic and physiological basis of speechFundamentals of stage text work: occasion and action in dramatic speech; principles of communication; rhythmic, dynamic, and melodic shaping; sense plasticity through text speakingFundamentals of scansion/verse |
| **Course aims** |
| Application of above concepts to simple texts (epic, poetry, drama) as well as in concrete dramatic contexts |

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| **Course title** | Singing Lessons I/Chorus I | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** | Speech and music training |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Benedikt Haubrich, Truike van der Poel |
| **Instructor** | Andreas Fischer, Truike van der Poel, Pascal Zurek, Andreas Eckhardt, Mariann Grieshaber |
| **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 | Speech and music exam—45 minutes | Grades, from highest to lowest: 1–5 | Individual instruction |
| **Description** |
| Training and further development of vocal technique and abilityWork on natural individual voice production and broad tone paletteCreative development of own musical ideas (arrangements, song-writing, interpretation)Expansion of knowledge of theater-relevant art song repertoire, for both solo voice and ensembleRecitalPart-song, harmonic understanding, and listening are crucial pillars of musical education, especially one focused on the theater and thus on ensemble work. In the ADK Chorus, we aim to learn and strengthen these skills, as well as simply taking joy in the music. |
| **Course aims** |
| Knowledge of own vocal rangeIndependent learning of pieces from various genres of theater musicConfident application of vocal/musical skills in professional context |

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| **Course title** | Fundamentals I—Introduction to Acting Work | **Abbrev.** |
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| **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 judgmentDecisive action onstageInitiation of scene processes |

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| **Course title** | Fundamentals II—Scene Improvisation | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** | Stage acting |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Benedikt Haubrich |
| **Instructor** | Benedikt Haubrich  |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | Annually | 1 sem | required | 2 | 60 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| In a two-week workshop, brief situational improvisation and its rules are practiced. How do brief, given basic situations develop into situated play; how do characters or figures and their stories develop; how does one initiate a necessary scene process; how is scene visualization translated into texts, action impulses, a specific embodiment; is it possible to keep in mind and influence the larger dramaturgy of an improvisation from within one of its scenes; how does an improvisation start, develop, and end? These questions are examined in dramatic praxis and reflected on in joint feedback discussions.Workshop. Practical rehearsal work in several constellations, with periods for feedback and reflection. |
| **Course aims** |
| - Encountering various improvisation techniques and their practical implementation- Mastering situational improvisation, both alone and in various group constellations- Application and integration of previously learned body work, nonverbal play, and text development in improvisation- Recognizing, incorporating, and transforming action impulses- Developing actions, processes, and texts out of play-situations- Developing individual dramatic imagination in dialog with partners- Understanding and shaping the dramatic arc during improvisation- Independently initiating rehearsal processes- Use of practical improvisation as a means of “research” and “materials collection” in the rehearsal process- Independent rehearsal preparation (warm-up, vocal training)- Productively integrating criticism and feedback into the work process as part of rehearsal |

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| **Course title** | Fundamentals III—Terminology of Stage Craft | **Abbrev.** |
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| **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 |

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| **Course title** | Fundamentals IV—Play: Form and Freedom | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** | Stage acting |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Benedikt Haubrich |
| **Instructor** | Anne Weber, Caspar Weimann, Antje Siebers |
| **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** |
| Awareness and heightening of previous experiences and reflectionStabilization and fine-tuning of the dramatic instrument mind—body—voiceDeepening of sensitive processes of perceptionAdvanced improvisational principlesGroup and solo improvisationGuiding play through followingArtistic freedom and form loyalty in playTextPersonal freedom and textual freedom. Requirements. Boundaries. Possibilities.Language on stage.From tonal experience to inner monologueDescription of scene processesAccess to text and play beyond psychology and interpretationUse of personal performative imaginationUnderstanding and shaping a dramatic arc in text and improvisationPresenting an explored and shaped text for the public |
| **Course aims** |
| Self-control and release in the dramatic processRecognizing personal tactics of avoidanceMastery of different techniques of improvisationCraft of shaping text during the course of play |

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| **Course title** | Scene Workshop | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** | Stage acting |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Benedikt Haubrich |
| **Instructor** | Antje Siebers |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | annually | 1 sem | required | 6 | 180 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| 60–90 minute realization of a given text/piece with an ensemble of ca. 5 players and a production time of ca. 6–7 weeks. Students practice ensemble rehearsal work, as well as role development based on a close text analysis, engagement with an author and their specific language, historical setting of the text/piece, its distinctive style and theme, and its dramaturgy. Deepening of text-based dramatic dialog work. Further development of the individual actor’s imagination based on a figure/character. Independent dramatic work within an ensembleText analysis and presentationTheoretical and practical rehearsal preparation, individually and within an ensemblePractical rehearsal work within an ensembleStudy/completion of a piece/dramatic arc on the basis of a given text |
| **Course aims** |
| Use and deepening of previously learned acting skills in an ensemble contextText analysis and presentation, with reference to acting work in a scene-based contextUse of voice and speaking techniques in a text; application of learned skills to the rehearsal processUse of improvisation techniques to rehearse scenesTraining the ability to develop characters/roles from the textDevelopment of individual dramatic imagination in cooperation with fellow actorsRecognizing action impulses of figures/characters in the text and translating them into productive, consistent readings in rehearsalDeepening and expanding skills in dialog scenes, developing figure’s/character’s action impulses consistently from dialog/scene partnersSensitivity to task, partners’ actions, ensemble context, rehearsal process and associated dynamicsAwareness of the larger narrative of a scene and its context in the piece, including origins, position, action impulses, conflicts, breaks, turning points, and growth of a character |

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| **Course title** | Scene Study I | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** | Stage acting |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Benedikt Haubrich |
| **Instructor** | Anne Weber, Caspar Weimann, Benedikt Haubrich |
| **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** |
| Scenes are workshopped in groups of 2–4. Work focuses on the realization of dialogues from the dramatic canon, the development of scene processes from a given text context. |
| **Course aims** |
| - Text analysis for scene visualization, translation into specific acting processes, and character growth- Development and implementation of scene visualization using a given text from the drama literature within a constructive, jointly shaped rehearsal process- Training text- and scene-based improvisation- Generation of scene material through improvisation, and utilization of such material to develop a reproducible, dramaturgically meaningful scene with a fixed course of events- Developing a character using the text, based on situations developed with the ensemble- Acting with partners/ensemble- Application of previously learned vocal and linguistic abilities in scene work- Development of own action impulses from text, from scene partners- Independent development and meaningful application of fundamentals of acting: situational play, working with subtext, initiating changes in pacing, changes and breaks in position, finding turning points in the text and implementing them in a scene, initiating processes, organically developing impulses for action and speech as well as making these reproducible.- Reproducibility of rehearsal results- Independent textual, narrative, vocal, and bodily preparation for rehearsal- Independent reflection of past rehearsals- Presentation of work results in four performances, engaging with public and criticism, as well as constructive further development of work individually and in ensemble, based on given criticism |

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| **Course title** | Reflection (DasArts Method) | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** | Stage acting |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Benedikt Haubrich |
| **Instructor** |  |
| **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 acting work within modules- Interrogation of own conceptual approaches and acting tools/methods used- Processing of own work through discussion with colleagues- Mirroring of own personal development as actor- 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 acting- 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** | Training in Scene Acting | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Fundamentals of acting |
| **Acting (BA)** | Stage acting |
| **Dramaturgy (MA)** | Fundamentals of acting |
| **Module supervisor** | Benedikt Haubrich |
| **Instructor** | Christiane Pohle, Peter Eckert |
| **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 textIdentification of basic situation, social background, motivation, basic conflicts of characters, based on textRecognition of characters’ action impulses from the text and translation of these impulses into productive, consistent readings in rehearsalPractice developing the character/role/scene visualization based on the textSensitivity to instructions, to partners’ readings and performancesAwareness of the narrative arc of a scene and a character’s position in that sceneActing with partners: Application of learned skills in rehearsalIndependent exploration and testing of different readingsReproducibility of status reached in rehearsalPractice with feedback methods and receiving criticism, as well as productive application of same in rehearsal |

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| **Course title** | Fundamentals V—Contemporary Performance | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** | Stage acting |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Benedikt Haubrich |
| **Instructor** | Katharina Oberlik |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 2 | Annually | 1 sem | required | 4 | 120 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| 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 |

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| **Course title** | Film I—Introductory Course | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** | Screen acting |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Kai Wessel |
| **Instructor** | Kai Wessel |
| **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** |
| From silent acting to dialog scenesPractical exercises of increasing difficulty (often filmed), enabling students to participate confidently in initial film exercises and shoots, such as through the Film Academy or video installations.Silent emotional moments and stories/silent reaction to external impulses (e. g., dialog)/video diary/screen acting workshop with Michael Caine/screen acting—a tool kit/introduction to use of a simple video camera/filmed monologues and speech/filmic dialogs and scene dramaturgy/film examples |
| **Course aims** |
| - Free movement in front of the camera- Trained appraisal of authentic and creative screen acting- Building trust for authenticity, credibility, and transparency in front of the camera- Learning to recognize the structure of a scene and the relevant play- Recognizing and filling creative space- Independent preparation for film shoots- Use of camera and sound in order to be able to realize own small film projects independently |

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| **Course title** | Methods of Digital Theater | **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** | 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. |

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| **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 |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 1 | Annually | 2 sem | required | 2 | 60 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Test—45 minutes | Grades, from highest to lowest: 1–5 | Group session/studio |
| **Description** |
| 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. |

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| **Course title** | Readings in Theater History | **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** | 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 Survey); 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 |

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| **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 |

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| **Course title** | Performance Analysis incl. Theater Attendance | **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** | 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 |

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| **Course title** | History of Costuming | **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** | 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 processesKnowledge of costumer methodsWorking knowledge of professional vocabularyDeveloping communicative capacities for costuming work |

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| **Course title** | History of Film I | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** | Theater history and theory |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Benedikt Haubrich |
| **Instructor** | Hansl Schulder |
| **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 | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| “Objects in the mirror are closer than they appear.” Significant and trailblazing films are shown, illuminating the origins of contemporary film art and how it is rooted in the history of film. |
| **Course aims** |
| Engagement with seminal works of film history, demonstrating the similarities and differences between stage and screen acting while also establishing/confirming an initial historical perspective on film. |

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| **Course title** | Film Seminar I | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** | Theater history and theory |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Benedikt Haubrich |
| **Instructor** | Hubert Bauer |
| **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** |
| Intensive seminar. Survey of development of new narrative structures in the genre of “series.” Reading and analyzing for themes, gender, character development. Comparison and link between the screen series format and the relevant working structures within ensemble work in the theater. |
| **Course aims** |
| Analytical skills in text readingDevelopment of own well-founded positions with respect to contemporary narrative formatsInvestigation of concept of narration within different genres, possible applications to theater work‘Image as text’ |