

Course Catalog

Curriculum

Acting 02—Students Enrolled in/after 2020

2021/2022 Academic Year

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| **Module** | **Course title** | **Date/Time** | **ECTS** | **Ex.** |
|  |  |  |  |  |
| **Body work** | Aikido IIVolker Hochwald | ContinuousFri—10:30 – 12:30 | 3 | OE |
|  | Dance IJuliette Villemin | ContinuousTues—08:30 – 10:30Wed—9:00 – 11:00 | 4 | RP |
|  |  |  |  |  |
| **Speech and music training** | Body Voice Training IITobias Grauer | ContinuousMon—08:30 – 09:30Thurs—9:30 – 10:30 | 2 | RP |
|  | Speech IITobias Grauer, Cornelia Schweitzer, Götz Schneyder, Andrea Hancke, Florian Esche | Continuous2× 1h per week | 4 | SME |
|  | Singing Lessons II/Chorus IIAndreas Fischer, Truike van der Poel, Pascal Zurek, Mariann Grieshaber, Andreas Eckhardt | Continuous1h per weekChorus: Mon—18:30 – 20:00 | 2 | SME |
|  |  |  |  |  |
| **Stage acting** | Scene Study II LanguagePeter Bärtsch, Nils Brück, Hans Fleischmann, Monika Wiedemer | 21/09–05/11/202115:00 – 19:00 | 6 | RP |
|  | Reflection (DasArts method)Benedikt Haubrich | Nov/Dec | 1 | RP |
|  | Dance (Make-up Class)Juliette Villemin | 07/12–17/12/202108/06–18/06/2021  | 3 | RP |
|  | Scene Study III MovementChristian von Treskow, Wulf Twiehaus, Tony De Maeyer | 11/01–25/02/202215:00 – 19:00 | 7 | RP |
|  | Performing BodyTed Stoffer | 01/03–09/03/2022 | 2 | RP |
|  | Selected RoleAntje Siebers, Benedikt Haubrich | 24/05–20/06/2022 | 4 | RP |
|  | Nomadic Research/AdaptationsSebastian Matthias | 26/06–29/07/202215:00 – 19:00 | 5 | OE |
|  | Subject Module B—PraxisPeter Eckert | 13/04–21/05/2022 | 6 | RP |
|  | Reflection (DasArts Method)Benedikt Haubrich | May/June | 1 | RP |
|  |  |  |  |  |
| **Screen acting** | Film II: Meisner Technique IAmelie Tambour | 09/11–12/11/202115:00 – 19:00 | 1 | RP |
|  | Film II: Film Coaching IKai-Ivo Baulitz | 16/11–19/11/202115:00 – 19:00 | 1 | RP |
|  | Film II: Preparation and ShootingKai Wessel | 22/11–03/12/2021 | 2 | RP |
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| **Theater history and theory** | Power Structures in Culture, Art, and the Sciences, and Gender Justice, Diversity, and EqualityRebecca Ajnwojner | 14 and 15/01/2022 | 1 | T |
|  | Readings in Contemporary Drama IIJan Hein | Continuous (14-day)Mon—14:45 – 16:15 | 1 | E |
|  | History of Film IIHansl Schulder | Continuous (14-day)Tues—19:30 – 21:30 | 1 | RP |
|  | Film Seminar IIHubert Bauer | 05/04–09/04/202214:00 – 22:00 | 1 | RP |
|  | History of Actor and Director PersonalitiesJürgen Berger | Continuous (14-day)Mon—13:00 – 14:30 | 1 | E |
|  | Hierarchies and Conflict ManagementAngelika Niermann | 15/10–16/10/202110:00 – 18:00 | 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 II | **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. 3 | 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** |
| 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** | Dance I | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** | Body work |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Benedikt Haubrich |
| **Instructor** | Juliette Villemin |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 3 | 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** |
| Through exploration and training, contemporary dance imparts the ability to apply movement principles based on human psychomotor development of mobility.Movements embracing the space are used to improve the body’s efficiency and the capacity to adapt effectively. Dance practice and systematic training will increase coordination, strength, endurance, flexibility, and the ability to react quickly. Additional work is done on precise phrasing of movement series, with attention paid to the musicality and accentuating of movement.The study and repetition of ever new choreographies will train movement and muscle memory.Dance and acrobatic elements of movement will be trained successively.Turns, leaps, and other individually learned “tricks of movement” will be imparted with regard to technical and efficient precision.Awareness of the movement parameters space, time, strength, form and their use is likewise developed. |
| **Course aims** |
| The volume of movement and presence within space are to be made clearer, more precise, and more readable. Furthermore, students are given a solid foundation for creating their own movement vocabulary. Elements of dance can be adapted for re-use in various theater scenes, epochs, and styles.Students’ individual spectrum for decision-making in the development of movement and the creation of spatial moods is expanded. |

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| **Course title** | Body Voice Training II | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **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. 3 | 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** |
| Speech action in reference to partner, audience, and performance space in various dynamic and situational contextsIncreased focus on individual body, breath, and vocal tension in challenging external circumstances; training dynamic range and staminaSwitching between movement and speech; speech during movementUnifying form and gesture |
| **Course aims** |
| Improvement of dynamic range and vocal stamina in various formal and dramatic contexts on stage and in front of an audienceAppropriate tension and connection for (speech) action, even under extreme formal/scene conditions Independent use of speaking techniques in rehearsal process Independent and natural use of standard German pronunciation in unknown text; the ability to make conscious phono-stylistic choices for characterization |

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| **Course title** | Speech II | **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. 3 | 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 instructionSmall group |
| **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 II/Chorus II | **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, Mariann Grieshaber, Andreas Eckhardt |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 3 | annually | 2 sem | required | 2 | 60 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** | Scene Study II Language | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** | Stage acting |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Benedikt Haubrich |
| **Instructor** | Peter Bärtsch, Nils Brück, Hans Fleischmann, Monika Wiedemer |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 3 | 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** |
| Scenes are workshopped in groups of 2–4. Work focuses on the realization of texts from the dramatic canon, access to scene work via language, approaches to text, analysis of a text’s levels of meaning, comprehension of the literary, philosophical, societal, and political aspects of the text, its historical context, an understanding of the author, the characters’ ‘language’, and (based on these factors) the development of a visualization of the scene as well as a commensurately consistent access to the text and characters. Further, training in verse, the use of metered/artificial languageText analysisSpeech techniquesSpeech trainingApplication of text comprehension and speech training to rehearsal workDeveloping a character/roleSpeech as action impulsePartner/dialogue workTranslating scene visualization into reproducible scene processesPresentation of work in several performancesFeedback and criticism, independent integration of criticism/notes into scene work |
| **Course aims** |
| Approach to texts of the extended classical dramatic canon. Verse, different stylistic forms. Use of language, use of standard German. Text analysis; structure, rhythm, form of a text.Text as actionRecognizing characters’ action impulses through the text; translating these impulses into scene visualization in rehearsalTraining in partner/ensemble work using advanced dramatic textsAction impulse of speech in dialogue, in ensembleAbility to develop characters/roles and scene visualization out of the textActing from a given “text score”Application of learned skills in rehearsalIndependent development of scene/line readingsReproducibility of status reached in rehearsal |

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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** | Benedikt Haubrich |
| **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** |
| - 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** | Selected Role | **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. 3 | annually | 1 sem | required | 4 | 120 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Individual instruction |
| **Description** |
| Selection of suitable text based on individual students’ interestsCompletion of a chosen monologue with high degree of individual responsibilitySpecial attention to increasing capacity for scene visualization/creating a scene situationFourth wall/audience addressSupervision by expert instructors |
| **Course aims** |
| Individual work on a scene situation in a self-selected textIndependent application of previously learned skills (speech and music training, movement) both in scene work and in preparation (e. g., warm-ups)Conscious approach to audience |

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| **Course title** | Scene Study III Movement | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** | Stage acting |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Benedikt Haubrich |
| **Instructor** | Christian von Treskow, Wulf Twiehaus, Tony De Maeyer |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 3 | annually | 1 sem | required | 7 | 210 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| The two-week, physically intensive Contact Training focuses on communication forms on a movement level; immediate interaction of bodies; creative movement; touching and being touched; giving and receiving weight; acrobatic movement, lifts, falls; body dialogue in the moment of dance/movement shaping. The intensive Contact Training is combined with scene study: dialogue texts are learned in small groups/pairs. The goal of scene work is to develop an understanding of dialog principles on a bodily and on a textual level, as well as to independently make use of the learned skills to produce action impulses in rehearsal.Ensemble work (Contact Training) and dialog/small group (scene study with text)Partner workDialogRecall and application of learned skills, including voice work/text work/character development, partner work, as well as integration of impulses from Contact Training and increasing bodily vocabularyExpansion of scene visualization capacity in body-oriented rehearsal processes |
| **Course aims** |
| Conscious use and choice of body techniques in scene actingCombining partner work on the text-dialog level with body-oriented acting techniquesTaking own action impulses from scene partner/partner workDeveloping non-verbal techniques for dialog on a body level; independent application in rehearsalTranslating role/character from text analysis into a body visualizationTurning improvisation into reproducible scene processesIncreased imagination, scene visualization, abstractionIndependent application of learned to techniques to text in rehearsalIndependent preparation and reflection on rehearsal processEnsemble work (Contact Training) and dialog/small group (scene study with text)Partner work/dialogRecall and application of learned skills, including voice work/text work/character development, partner work, as well as integration of impulses from Contact Training and increasing bodily vocabularyExpansion of scene visualization capacity in body-oriented rehearsal processes |

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| **Course title** | Performing Body | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** | Stage acting |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Benedikt Haubrich |
| **Instructor** | Ted Stoffer |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 3 | Annually | 1 sem | required | 2 | 60 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| Intensive workshop in which students explore movement systems, tools, and strategies on a more abstract, less text-oriented level, in order to expand their range of bodily expression and make this range usable for acting workWork on improvisational, intuitive patterns of body movementStrengthening and finding personal themes and areas for further work (author identity, performative independence) |
| **Course aims** |
| Use of non-verbal improvisation techniquesDeepening and increasing expression and creativity on a movement level |

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| **Course title** | Dance/Movement (Make-up Class) | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** | Stage acting |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Benedikt Haubrich |
| **Instructor** | Juliette Villemin |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 4 | annually | 1 sem | required | 3 | 90 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| Make-up class for dance classes canceled in the course of the COVID-19 pandemic |
| **Course aims** |
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| **Course title** | Nomadic Research/Adaptations | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Conceptual/Production work |
| **Acting (BA)** | Stage acting |
| **Dramaturgy (MA)** | Production dramaturgy |
| **Module supervisor** | Benedikt Haubrich, Ludger Engels, Jens Groß |
| **Instructor** | Sebastian Matthias |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 4 | annually | 1 sem | required | 5 | 150 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Oral exam—45 minutes | Grades, from highest to lowest: 1–5 | Group session/studio |
| **Description** |
| - Interdisciplinary, cross-program project under direct supervision of an interdisciplinary artist- Theoretical and practical engagement with specific artistic languages, rehearsal techniques, and modes of expression- Students from the dramaturgy, directing, and acting programs learn a concrete form of artistic expression beyond pure acting, exploring this form in mixed ensembles.- Students are enjoined to reflect on their specific roles (dramaturgy, directing, acting), changing and expanding them where necessary. |
| **Course aims** |
| - Utilization and further development of previously learned skills in artistic forms of expression beyond ‘classical’ actor responsibilities- Reflection on and expansion of role awareness in the artistic process- Expansion of artistic forms of expression |

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| **Course title** | Subject Module B—Praxis | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Conceptual/Production work |
| **Acting (BA)** | Stage acting |
| **Dramaturgy (MA)** | Production dramaturgy |
| **Module supervisor** | Benedikt Haubrich, Ludger Engels, Jens Groß |
| **Instructor** | Peter Eckert |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 4 | 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** |
| 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 - Independent work within the creative team- Application and strengthening of skills learned in acting classes, scene study, and voice/body training- Independent application of previously learned acting skills to rehearsal process - Independent initiation of action, scene visualization, and suggestions in dialog with directing team and scene partner(s) - Independent textual, narrative, vocal, and bodily preparation for rehearsal - Independent reflection of past rehearsals- Reproducibility and intelligent appraisal of achievements reached in rehearsal- Ensemble skills: productive collaboration through ensemble dialog and concept suggestions supporting the directing team/directorPresentation of work results, engaging with feedback and criticism, constructive further development (individually and in ensemble) based on criticism and feedback |

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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** | Benedikt Haubrich |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 4 | annually | 1 sem | required | 1 | 30 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| - Reflection on production work within modules- Interrogation of own conceptual approaches- Processing of own work through discussion with colleagues- Mirroring of own personal development as director- Assessment and processing of received criticism- Rapid integration and implementation of reflective insights in current working processes |
| **Course aims** |
| - Development and training of skills specific to directing- Development of ability to take criticism and to reflect- Development of interrogation strategies for reflecting on own artistic work- Development and interrogation of individual thematic focus- Competence in artistic positioning of self- Competence in team-building and collective work |

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| **Course title** | Film II—Meisner Technique I | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** | Screen acting |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Kai Wessel |
| **Instructor** | Amelie Tambour |
| **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** |
| Fundamentals of stage and screen acting in the technique of Sanford Meisner, with reference to several fundamental aspects of Strassberg technique.In Meisner technique, the actor does not independently generate own impulses for relevant dramatic actions, but receives these interactively from scene partners and the scene context. “Watch, listen, and react.” Meisner training is deepened throughout students’ course of study and is a fundamental pillar of screen acting. |
| **Course aims** |
| - Use of Meisner technique for camera/screen acting- Independence and freedom of actor during film shoots- Training in attention and reading of scene partner(s)- Rapid translation of impulses into acting energy- Training in authenticity, credibility, and actorly transparency |

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| **Course title** | Film II—Film Coaching I | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** |  |
| **Acting (BA)** | Screen acting |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Kai Wessel |
| **Instructor** | Kai-Ivo Baulitz |
| **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** |
| Common and every day “tools” of screen acting.Annually progressive course:- Brief scene exercises in front of a camera, with analysis and criticism- Role and scene study- Where is my character coming from, where are they going- Authenticity and credibility in front of the camera |
| Course aims |
| - Using a “catalog of questions,” the actor learns how to independently develop their character before filming. This technique makes the actor largely independent on set. It teaches independent work and preparation.- Development and realization of acting ideas in front of the camera- Actorly continuity- Development of a comprehensible vocabulary for actors and their partners |

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| **Course title** | Film II—Preparation and Shooting Cooperation with the Film Academy | **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. 3 | 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** |
| Practical preparation and experience of filming—the creation of a film.Shoots are workshopped in cooperation with the Film Academy (international degree program) led by an experienced international director. Practical application of previously learned skills. |
| **Course aims** |
| - Theory and practice: training in applying theoretical knowledge in an unknown environment and collaboration with different directors - Role study- Improvement of communication skills- New real-life filming experience- Networking on campus |

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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)** |  |
| **Acting (BA)** | Theater history and theory |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Jens Groß |
| **Instructor** | Rebecca Ajnwojner |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 3 | 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** |
|  |
| **Course aims** |
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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. 3 | annually | 2 sem | required | 1 | 30 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Test—45 minutes | Grades, from highest to lowest: 1–5 | Group session/studio |
| **Description** |
| Reading modern theater texts and discussing them in the seminar, in order to get to know traditional and modern techniques of dramaturgy, as well as to engage with plays and theater texts on the levels of history, philosophy, content, and drama theory.Readings of contemporary German and international drama. Considering plays by various contemporary authors. |
| **Course aims** |
| Learning to analyze texts for the purpose of dramatic implementation |

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| **Course title** | History of Film II | **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. 3 | 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 II | **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. 4 | annually | 1 sem | required | 1 | 30 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Regular participation | Pass/Fail | Group session/studio |
| **Description** |
| 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’ |

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| **Course title** | History of Actor and Director Personalities | **Abbrev.** |
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| **Module and applicability** | **Directing (BA)** | Theater history and theory |
| **Acting (BA)** | Theater history and theory |
| **Dramaturgy (MA)** |  |
| **Module supervisor** | Jens Groß |
| **Instructor** | Jürgen Berger |
| **Semester** | **Frequency offered** | **Duration** | **Type** | **ECTS credits** | **Student workload** |
| sem. 3 | annually | 2 sem | required | 1 | 30 h |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | **Grading system** | **Course format** |
| none | Test—45 minutes | Grades, from highest to lowest: 1–5 | Group session/studio |
| **Description** |
| How did directing originate, and how did today’s *Regietheater* develop? The course “History of Actor and Director Personalities” presents proto-forms of directing, examining the origins of European theater in Greek drama and the question of whether court theaters in Goethe’s and Schiller’s time employed directors and what the actors’ role was. In the Weimar Republic, it was Max Reinhardt, Erwin Piscator, and Bertolt Brecht who laid the foundations of a theater dominated by the director. In the 1960s and 1970s, as well as over the last 20 years, a variety of very different directing styles has developed. Using selected examples of productions, we will discuss seminal directors and their work with actors. Other questions will include: How do directors work with text? What role do dramaturgs play in a director’s creative process? |
| **Course aims** |
| Knowledge of historical development of directing as professionIntroduction to different styles of directing and acting |

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| **Course title** | Hierarchies and 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 |