

Course Catalog

Curriculum

Acting 04—Students Enrolled in/after 2018

2021/2022 Academic Year

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Module** | **Course title** | **Date/Time** | **ECTS** | **Ex.** |
|  |  |  |  |  |
| **Stage acting** | Graduate Performance  Anne Weber, Caspar Weimann, Benedikt Haubrich, Wulf Twiehaus, Antje Siebers, Nils Brück, Christiane Pohle | 13/09–12/11/2021 | 9 | OE |
|  | Reflection (DasArts Method)  Benedikt Haubrich | Nov/Dec | 1 | RP |
|  | Practicum | Nov–Mar | 10 | RP |
|  | Subject Module B—Praxis  Laura Tetzlaff | 11/04–20/05/2022 | 5 | OE |
|  | Reflection (DasArts method)  Benedikt Haubrich | May/June | 1 | RP |
|  | Audio Drama Workshop  Iris Drögekamp | 11/07 – 17/07/2022 | 2 | RP |
|  | Intensive Workshop | TBA | 2 | RP |
|  | The Solo  Benedikt Haubrich, Ted Stoffer, Katharina Oberlik | Jun/Jul | 10 | RP |
|  |  |  |  |  |
| **Screen acting** | Film IV: Meisner Technique III  Amelie Tambour | 21/02-25/02/2022 | 1 | RP |
|  | Film IV: Film Coaching III  Kai-Ivo Baulitz, Florian Gottschick | 29/11-3/12/2021 | 1 | RP |
|  | Film IV: Film Shoots  Kai-Ivo Baulitz | 28/02-04/03/2022 | 2 | OE |
|  | Film IV: Casting  Nina Haun | TBA | 1 | RP |
|  |  |  |  |  |
| **Theater history and theory** | Artistic Management  Various | various | 2 | RP |
|  | Rhetoric  JessicaSteinke | 24-25/07+27/07/2022 | 1 | RP |
|  |  |  |  |  |
| **Bachelor project** | Written BA Thesis  Anne Weber, Caspar Weimann, Benedikt Haubrich | Continuous | 12 | BA |
| **All information subject to change.** | | | | |
| **Abbreviations: Ex. = Exam: OE = Oral exam; RP = Regular participation; BA = Graded bachelor’s project** | | | | |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Course title** | | Graduate Performance | | | | | **Abbrev.** |
|  |
| **Module and applicability** | | **Directing (BA)** | | |  | | |
| **Acting (BA)** | | | Stage acting | | |
| **Dramaturgy (MA)** | | |  | | |
| **Module supervisor** | | Benedikt Haubrich | | | | | |
| **Instructor** | | Caspar Weimann, Benedikt Haubrich, Nils Brück, Christiane Pohle | | | | | |
| **Semester** | **Frequency offered** | **Duration** | | **Type** | **ECTS credits** | **Student workload** | |
| sem. 7 | annually | 1 sem | | required | 9 | 270 h | |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | | **Grading system** | | **Course format** | | |
| none | Oral exam—90 minutes | | Grades, from highest to lowest: 1–5 | | Individual instruction  Group session/studio | | |
| **Description** | | | | | | | |
| Work on monologues and scenes for collective performance program (graduate performance)  Ensemble work  Musical work, e. g., songs, ensemble numbers, instrumental numbers  Supervision by expert instructors | | | | | | | |
| **Course aims** | | | | | | | |
| Independent completion of scenes and monologues  Spontaneous, productive approach to work impulses  Developing an adequate form of presenting own artistic abilities, artistic preferences, and individual strengths within the ensemble  Assessment of own strengths, awareness of own artistic/dramatic profile  Decisiveness and responsibility for own artistic work | | | | | | | |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Course title** | | Reflection (DasArts Method) | | | | | **Abbrev.** |
|  |
| **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. 7 | annually | 1 sem | | required | 1 | 30 h | |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | | **Grading system** | | **Course format** | | |
| none | Regular participation | | Pass/Fail | | Group session/studio | | |
| **Description** | | | | | | | |
| - 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 | | | | | | | |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Course title** | | Practicum | | | | | **Abbrev.** |
|  |
| **Module and applicability** | | **Directing (BA)** | | |  | | |
| **Acting (BA)** | | | Stage acting | | |
| **Dramaturgy (MA)** | | |  | | |
| **Module supervisor** | | Benedikt Haubrich | | | | | |
| **Instructor** | | TBD | | | | | |
| **Semester** | **Frequency offered** | **Duration** | | **Type** | **ECTS credits** | **Student workload** | |
| sem. 7 | annually | 1 sem | | Required | 10 | 300 h | |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | | **Grading system** | | **Course format** | | |
| none | Regular participation | | Pass/Fail | | Group session/studio | | |
| **Description** | | | | | | | |
| Participation as actor in a professional production at a theater cooperating with the ADK  Integration into the theater ensemble during the production’s preparation, rehearsal, and subsequent performances  Experience with performance/audience through several public performances  Artistic experience and application of learned skills outside the ADK  Reflections on and experience of the reality of municipal actors in state and municipal theater | | | | | | | |
| **Course aims** | | | | | | | |
| Purposeful and self-reliant application and implementation of learned acting and artistic competencies in professional rehearsal and theater work outside the educational environment of the ADK  Self-confident direction of targeted application processes for own work and future as an actor after completion of ADK training | | | | | | | |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Course title** | | Subject Module B—Praxis | | | | | **Abbrev.** |
|  |
| **Module and applicability** | | **Directing (BA)** | | | Conceptual/Production work | | |
| **Acting (BA)** | | | Stage acting | | |
| **Dramaturgy (MA)** | | | Production dramaturgy | | |
| **Module supervisor** | | Benedikt Haubrich, Ludger Engels, Jens Groß | | | | | |
| **Instructor** | | Laura Tetzlaff | | | | | |
| **Semester** | **Frequency offered** | **Duration** | | **Type** | **ECTS credits** | **Student workload** | |
| sem. 8 | 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** | | | | | | | |
| Cooperation with directing/dramaturgy students in the relevant subject module; acting in directors’ projects  Joint (acting, directing, dramaturgy) development and exploration of a dramatic/scene language  Presentation in front of a larger audience  Rehearsals 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 freedom  High 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 above  Artistic understanding of the concept of a production and active participation in the rehearsal process  Ensemble work  Integration of actorly impulses into the production process  Practice/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/director  - Presentation of work results, engaging with feedback and criticism, constructive further development (individually and in ensemble) based on criticism and feedback | | | | | | | |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Course title** | | Reflection (DasArts Method) | | | | | **Abbrev.** |
|  |
| **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. 8 | 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  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 | | | | | | | |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Course title** | | Audio Drama Workshop | | | | | **Abbrev.** |
|  |
| **Module and applicability** | | **Directing (BA)** | | |  | | |
| **Acting (BA)** | | | Stage acting | | |
| **Dramaturgy (MA)** | | |  | | |
| **Module supervisor** | | Benedikt Haubrich | | | | | |
| **Instructor** | | Iris Drögekamp | | | | | |
| **Semester** | **Frequency offered** | **Duration** | | **Type** | **ECTS credits** | **Student workload** | |
| sem. 8 | 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** | | | | | | | |
| Expansion of speaking competencies with regard to audio drama and media speaking  Use of microphone—microphone speaking—and headset  Work in recording studio  Dealing with various kinds of texts in audio art forms (feature, audio drama dialog, dubbing, etc.) | | | | | | | |
| **Course aims** | | | | | | | |
| Fundamental practical knowledge of media speaking and work in a recording studio  Development and expansion of speaking skills in audio drama and media speaking, as well as of work in a recording studio  Ability to respond differentially to the requirements of various kinds of texts in audio art forms (feature, audio drama dialog, poem, dubbing, etc.) | | | | | | | |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Course title** | | Intensive Workshop | | | | | **Abbrev.** |
|  |
| **Module and applicability** | | **Directing (BA)** | | |  | | |
| **Acting (BA)** | | | Stage acting | | |
| **Dramaturgy (MA)** | | |  | | |
| **Module supervisor** | | Benedikt Haubrich | | | | | |
| **Instructor** | | TBD | | | | | |
| **Semester** | **Frequency offered** | **Duration** | | **Type** | **ECTS credits** | **Student workload** | |
| sem. 8 | 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** | | | | | | | |
| Approx. 1 week, intensive/development workshop with varying contents depending on particular class year, e, g., ensemble and personality; clowning, biomechanics, dance, or “voice and singing” workshop with Ida Kelerova | | | | | | | |
| **Course aims** | | | | | | | |
| Deepening and expansion of acting skills, with focus based on the interests and experience of the relevant acting class year. Course aims are likewise geared to this focus. | | | | | | | |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Course title** | | The Solo | | | | | **Abbrev.** |
|  |
| **Module and applicability** | | **Directing (BA)** | | |  | | |
| **Acting (BA)** | | | Stage acting | | |
| **Dramaturgy (MA)** | | |  | | |
| **Module supervisor** | | Benedikt Haubrich | | | | | |
| **Instructor** | | Benedikt Haubrich, Ted Stoffer, Katharina Oberlik | | | | | |
| **Semester** | **Frequency offered** | **Duration** | | **Type** | **ECTS credits** | **Student workload** | |
| sem. 8 | annually | 1 sem | | required | 10 | 300 h | |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | | **Grading system** | | **Course format** | | |
| none | Regular participation | | Pass/Fail | | Group session/studio | | |
| **Description** | | | | | | | |
| - Development of a 60-minute solo working with particular rules and constraints (use of only one object, no incidental music, conscious approach to audience interaction, etc.)  - Engagement with and experience of own artistic needs as basis for artistic decision-making  - Implementation of a self-chosen scenic form under particular constraints: by reducing external inputs (absence of incidental music, elaborate sets, extensive props list, etc.) students develop their personal modes of expression and deepen their research into personal thematic and formal choices in the interest of developing and strengthening the artistic personality  - Application of previously learned dramaturgy and acting skills  - Presentation of all works in one day in front of an invited audience  - Intensive reflection on specific themes and scenic effects as well as connections between form and content through an interdisciplinary team of instructors supporting rehearsal work  - Regular presentation of work in progress and engagement with criticisms of the group | | | | | | | |
| **Course aims** | | | | | | | |
| - Ability to differentiate between and selectively apply various artistic forms of expression specific to acting  - Highly independent development, honing, and presentation of a piece of solo acting work  - Defense of own artistic work and decisions, taking responsibility for entirety of artistic work (acting, directing, dramaturgy) through a presentation in front of an invited audience/AUTHORSHIP OF ACTORS  - Expansion of dramaturgical skills to build a 60-minute solo presentation, consciousness and effective use of an independently developed dramaturgical structure  - Close engagement with personal modes of expression, deepening of research into personal thematic and formal choices in the interest of developing and strengthening the artistic personality  - Deepening of research principles  - Dealing with FEEDBACK in the production process | | | | | | | |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Course title** | | Film IV—Meisner Technique III | | | | | **Abbrev.** |
|  |
| **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. 7 | annually | 1 sem | | required | 1 | 30 h | |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | | **Grading system** | | **Course format** | | |
| none | Regular participation | | Pass/Fail | | Group session/studio | | |
| **Description** | | | | | | | |
| Refresher and advanced training in Meisner technique  Continuation of Meisner Technique I and II | | | | | | | |
| **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 | | | | | | | |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Course title** | | Film IV—Film Coaching III | | | | | **Abbrev.** |
|  |
| **Module and applicability** | | **Directing (BA)** | | |  | | |
| **Acting (BA)** | | | Screen acting | | |
| **Dramaturgy (MA)** | | |  | | |
| **Module supervisor** | | Kai Wessel | | | | | |
| **Instructor** | | Kai Ivo Baulitz, Florian Gottschick | | | | | |
| **Semester** | **Frequency offered** | **Duration** | | **Type** | **ECTS credits** | **Student workload** | |
| sem. 7 | annually | 1 sem | | required | 1 | 30 h | |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | | **Grading system** | | **Course format** | | |
| none | Regular participation | | Pass/Fail | | Group session/studio | | |
| **Description** | | | | | | | |
| Continuation of Film Coaching I and II  Annual seminar in advanced topics for FILM COACHING module | | | | | | | |
| **Course aims** | | | | | | | |
| - Extensive/advanced knowledge, professionalization, and practical experience of production processes in film.  Independent application of learned skills with respect to casting, preparation, and film shoot.  - Authenticity, credibility, and creativity  - Development and realization of acting ideas in front of the camera  - Actorly continuity  - Improved ability to communicate precisely with scene partner(s) and director(s) | | | | | | | |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Course title** | | Film IV—Film Shoots | | | | | **Abbrev.** |
|  |
| **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. 7 | annually | 1 sem | | required | 2 | 60 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** | | | | | | | |
| “Lights, camera, …”—cooperation with directors from the Film Academy  Under the guidance of an experienced director, acting students shoot scenes together with fourth-year directing students from the Film Academy, as part of a two-week final seminar. Scene contents are developed by instructors in cooperation with students, prepared together, and finally filmed by directing students guided by the instructor.  This is the final film project for acting students. | | | | | | | |
| **Course aims** | | | | | | | |
| - Practical on-set experience; working in front of and with the camera  - Application of previously learned skills to practice  - Role and scene study  - Improvement of communication skills  - Preparation for freelance work  - Experience working with and understanding the requirements of professional directors  - Networking | | | | | | | |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Course title** | | Film IV—Casting | | | | | **Abbrev.** |
|  |
| **Module and applicability** | | **Directing (BA)** | | |  | | |
| **Acting (BA)** | | | Screen acting | | |
| **Dramaturgy (MA)** | | |  | | |
| **Module supervisor** | | Kai Wessel | | | | | |
| **Instructor** | | Nina Haun | | | | | |
| **Semester** | **Frequency offered** | **Duration** | | **Type** | **ECTS credits** | **Student workload** | |
| sem. 7 | annually | 1 sem | | required | 1 | 30 h | |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | | **Grading system** | | **Course format** | | |
| none | Regular participation | | Pass/Fail | | Group session/studio | | |
| **Description** | | | | | | | |
| In a one-week seminar, students are prepared for the time after graduation. The seminar consists of group discussion and individual coaching.  Topics include:  How should I approach casters/agencies? What should my show reel/head shots look like? What suits me? How should I prepare for a casting? How does the “free market” work? The “who is who” of the film world. | | | | | | | |
| **Course aims** | | | | | | | |
| - Preparation for a screen actor’s professional life  - Overview of an apparently overwhelming market  - Preparation for casting  - Preparation for interviews with employers  - Recognizing and presenting own skills | | | | | | | |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Course title** | | Artistic Management | | | | | **Abbrev.** |
|  |
| **Module and applicability** | | **Directing (BA)** | | | Theater history and theory | | |
| **Acting (BA)** | | | Theater history and theory | | |
| **Dramaturgy (MA)** | | | Theater history and theory | | |
| **Module supervisor** | | Elisabeth Schweeger, Jens Groß | | | | | |
| **Instructor** | | various | | | | | |
| **Semester** | **Frequency offered** | **Duration** | | **Type** | **ECTS credits** | **Student workload** | |
| sem. 8 | 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** | | | | | | | |
| “Theater behind the scenes”—what kinds of structures and preliminary work are necessary for the theater curtain to rise? In this seminar, various experts will present different organizational fields of work in both the theater and freelance scene. | | | | | | | |
| **Course aims** | | | | | | | |
| Self-management  Learning the organization of own artistic productions | | | | | | | |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Course title** | | Rhetoric in Presentation | | | | | **Abbrev.** |
|  |
| **Module and applicability** | | **Directing (BA)** | | | Theater history and theory | | |
| **Acting (BA)** | | | Theater history and theory | | |
| **Dramaturgy (MA)** | | | Cultural theory | | |
| **Module supervisor** | | Jens Groß | | | | | |
| **Instructor** | | Jessica Steinke | | | | | |
| **Semester** | **Frequency offered** | **Duration** | | **Type** | **ECTS credits** | **Student workload** | |
| sem. 7 | annually | 1 sem | | required | 1 | 30 h | |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | | **Grading system** | | **Course format** | | |
| none | Regular participation | | Pass/Fail | | Group session/studio | | |
| **Description** | | | | | | | |
| The seminar offers an introduction to rhetoric from antiquity to today. Concurrently, practical applications are explored. | | | | | | | |
| **Course aims** | | | | | | | |
| Capacity for discourse, argument, and eloquence  Structure and realization of speeches, lectures, presentations of own projects | | | | | | | |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Course title** | | Written BA Thesis | | | | | **Abbrev.** |
|  |
| **Module and applicability** | | **Directing (BA)** | | |  | | |
| **Acting (BA)** | | | Bachelor project | | |
| **Dramaturgy (MA)** | | |  | | |
| **Module supervisor** | | Benedikt Haubrich | | | | | |
| **Instructor** | | Anne Weber, Caspar Weimann, Benedikt Haubrich | | | | | |
| **Semester** | **Frequency offered** | **Duration** | | **Type** | **ECTS credits** | **Student workload** | |
| sem. 8 | annually | 1 sem | | required | 12 | 360 h | |
| **Prerequisites** | **Type/Duration of examination** (required for credits) | | **Grading system** | | **Course format** | | |
| none | Academic paper | | Grades, from highest to lowest: 1–5 | | Academic paper | | |
| **Description** | | | | | | | |
| A written BA thesis encompasses the analysis of a role played by the student, together with reflections on experiences gained in the process of learning the role. | | | | | | | |
| **Course aims** | | | | | | | |
| Intensive and analytical engagement with otherwise practical work. | | | | | | | |