

Module Handbook

Degree: *Bachelor of Arts (B.A.)*
Course of Study: *Theatre in Social Contexts. Theatre Pedagogy*

Semester: *Summer Semester 2017*
Examination Regulation Version: *20171*
Course Handbook as per: *20.10.2016*

1st Study Section

Module Titel			CP	P	WL	Assessment Method	Suggested semester
1100000	Module 1	TS-1: Elements of Theatre 1	16	225	480	Module examination(s)	1 - 2

Module Director: Level: Entry requirements:

Cycle:

S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method (-/- means -or-)	Grading
1121000	Improvisation	Kö, Uhl	1	20	C	Theory-practice seminar	Participation	-
1122000	Drama, forms of playing	Fas; NR	5	70	C	Theory-practice seminar	Participation	-
1123100	Narrative communication 1	PdS	3	45	C	Theory-practice seminar	Participation	-
1123500	Narrative communication 2	PdS	3	45	C	Theory-practice seminar	Participation	-
1124000	Voice and speech training	PdS	1	15	C	Theory-practice seminar	Participation	-
1125000	Aesthetic and cultural theory of narration	PdS	1	10	C	Scientific seminar	Participation	-
1126000	Writing workshop 1 + 2	Sp	2	20	C	Theory-practice seminar	Participation	-
1130000	Module examination: presentation of results with a reflection report	-	-	-	C		Presentation of results	-

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

Learning objectives in Module 1

Goal:

The students are familiar with different variations of the performing arts and master the techniques of improvisation. They acquire basic skills in narrative communication for a professional use of the most important narrative forms and techniques. They have acquired theoretical knowledge regarding the foundations and functions of narrative communication in social contexts and in theatre pedagogical work. They master the art of storytelling as a core competence of the theatrical praxis and are equipped with methods and strategies for the theatre pedagogical conveyance of narrative concepts. They are in a position to relate narration and communication to different social milieus.

Content:

Improvisational techniques and conveyance of different forms of playing, reasons to play and performing techniques in acting. Artistic techniques and scenic narration. Text-bound and free narration. Basic knowledge of the anthropological, socio-cultural, biographical and psychological implications and functions of narration; gaining of methodical and didactic knowledge required to construct, shape and convey stories. Application orientated techniques for creative writing. Practical and theoretical examination of questions regarding theatre pedagogical possibilities of narrative communication; aesthetic and theoretical cultural aspects of narration. Improvisation techniques. Speech training. Theatrical forms of playing.

Literature:

- Wardetzky, K.: Sprachlos?: Erzählen im interkulturellen Kontext. Erfahrung aus einer Grundschule. 2012
- Wardetzky, K.: Projekt Erzählen. Hohengehren 2007
- Steinweg, R., Koch, G.(Hrsg.) : Erzählen, was ich nicht weiß. Berlin 2006
- Merkel, J.: Spielen, Erzählen, Phantasieren. München 2000
- Ricoeur, P.: Zeit und Erzählung. 3 Bd. München 1988-1991
- Fludernik, M.: Erzähltheorie. Eine Einführung. Darmstadt 2008
- Kruse, O.: Kunst und Technik des Erzählens. Frankfurt a.M. 2001

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

Module Titel			CP	P	WL	Assessment Method	Suggested semester
1200000	Module 2	TS-2: Elements of Dance and Movement	8	126	240	Module examination(s)	1 - 2

Module Director: Level: Entry requirements:

Cycle:

S#	Titel of Subject	Lecturer	CP	P	Rele- vance	Type of Course	Assessment Method (-/- means -or-)	Grading
1221100	Body - Space - Language 1	RdS	2	30	C	Theory-practice seminar	Participation	-
1221500	Body - Space - Language 2	RdS	1	15	C	Theory-practice seminar	Participation	-
1222000	Basics	Re	2	30	C	Theory-practice seminar	Participation	-
1223100	Acrobatics 1	Lo	1	18	C	Theory-practice seminar	Participation	-
1223500	Acrobatics 2	Lo	1	18	C	Theory-practice seminar	Participation	-
1224000	Anatomy	Re	1	15	C	Theory-practice seminar	Participation	-
1230000	Module examination	-	-	-	C		Presentation of results	-

Learning objectives in Module 2

Goal:

The students acquire practical skills enabling them to differentiatedly experience and understand the basic elements of movement and body language, and to apply them with respect to the target group, taking into account specific contextual conditions.

Content:

Narration in movement. Aspects of body language. Telling stories by means of movement. Body and space. Basic knowledge of the possibilities of movement and dance. Effects on physical, mental and social-communicative levels. Basic knowledge of the human anatomy.

Literature:

- Brandstetter, G., Klein, G. (Hrsg.) (2012): Dance (and) Theory. Bielefeld: Transcript.
- Calais-Germain, Blandine (2008): Anatomie der Bewegung. Marixverlag.
- Hartley, Linda (1995): Wisdom of the Body Moving. North Atlantic Books.
- Jochim, A.: Meg Stuart (2008): Bild in Bewegung und Choreographie. Bielefeld: Transcript.
- Kennedy, Antja (Hrsg) (2010): Bewegtes Wissen. Berlin: Logos.
- Klein, G., Noeth, S. (Hrsg.) (2011): Emerging Bodies. The Performance of Worldmaking in Dance and Choreography. Bielefeld: Transcript.
- Lampert, F. (2007): Tanzimprovisation, Bielefeld: Transcript.
- Lipton, Bruce H. (2006): Intelligente Zellen. KOHA-Verlag.

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

Module Titel			CP	P	WL	Assessment Method	Suggested semester
1300000	Module 3	TS-3 Elements of Music 1	5	75	150	Module examination(s)	1 - 2

Module Director: Level: Entry requirements:

Cycle:

S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method (-/- means -or-)	Grading
1321000	Choir	Mik	1	15	C	Theory-practice seminar	Participation	-
1322000	Singing 1	Mik	2	30	C	Theory-practice seminar	Participation	-
1323000	Rythm	Re	1	15	C	Theory-practice seminar	Participation	-
1324000	Body - Rythm - Tone	RdS	1	15	C	Theory-practice seminar	Participation	-
1330000	Module examination	-	-	-	C		Presentation of results	-

Learning objectives in Module 3

Goal:

The students acquire a basic musical education and a finer and more differentiated acoustic perception. They are able express themselves in a soloistic and choral form and furthermore are able to instruct small musical units.

Content:

Rhythm, melody, dynamics and agogics. Harmonies – disharmonies. Solo – tutti. The singing voice, acoustic spaces and body centres, breathing awareness/ breathing rhythm, assessment criteria of musical expression, especially regarding the singing voice. Rounds, mantras, scat, songs from all over the world (with up to 3 voices), improvisation. Bodily and musical expression.

Literature:

- Bossinger (1998): Chor aktuell junior. Kassel
- Kia, R.A. / Schulze-Schindler, R. : (2008): Sonne, Mond und Stimme. Bielefeld.

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

Module Titel			CP	P	WL	Assessment Method	Suggested semester
1400000	Module 4	TS-4: Elements of the Theatre 2	11	140	330	Module examination(s)	1 - 2

Module Director: Level: Entry requirements:

Cycle:

S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method (-/- means -or-)	Grading
1421000	Masks and improvisation	Bo	6	75	C	Theory-practice seminar	Participation	-
1422000	Voice training - Speech training	Mik	3	45	C	Theory-practice seminar	Participation	-
1423000	Contemporary theatre, drama and dance. Compulsory excursion	versch.	2	20	C	Scientific seminar	Participation	-
1430000	Module examination	-	-	-	C		Presentation of results	-

Learning objectives in Module 4

Goal:

The students are able to build masks as well as instruct others in how to build masks. They are in a position to accompany the transformation steps from the mask to the figure and to realise improvisational forms and masquerade performances in their particular line of work. Due to visiting contemporary theatre performances they are able to place their own ideas into a social context. They are acquainted to important criteria regarding a contemporary feedback culture.

Content:

- Building a half mask and developing a mask figure
- Improvisation with half masks
- Street theatre and performance practice of the improvisational masquerade theatre form
- Positions of contemporary theatre
- Feedback culture

Literature:

- Echtermeyer (2010): Deutsche Gedichte. Berlin.
- Fischer-Lichte, Erika (2004): Ästhetik des Performativen. Frankfurt am Main: Suhrkamp.
- Jandl, E. (2003): Laut und Luise. Stuttgart.
- Johnstone, Keith (1998): Theaterspiele. Alexander Verlag.
- Kaster, Armin (2005): Masken, Die Verwandlung der Wirklichkeit. Projekte Verlag Bochum.
- Schulte, Tiedke (Hrsg) (2008): Die Kunst der Bühne, Positionen zeitgenössischen Theaters. Theater der Zeit.
- Sommer, Katherina (1992): Maskenspiel in Therapie und Pädagogik. Verlag Junfermann.
- Tomatis, A. (2002): Der Klang des Lebens. Hamburg

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

Module Titel			CP	P	WL	Assessment Method	Suggested semester
1500000	Module 5	TS-5: Theatre In Context	8	85	240	Module examination(s)	3 - 4

Module Director: Level: Entry requirements:

Cycle:

S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method (-/- means -or-)	Grading
1521000	Methodology	Wt; Fas	4	40	C	Theory-practice seminar	Participation	-
1522000	Anthropology. Positions and concepts. Theatre and dance	Wt	1	15	C	Scientific seminar	Participation	-
1523000	Theory and history of theatre and dance in a social context	Wt	3	30	C	Scientific seminar	Participation	-
1530000	Module examination	-	-	-	C		Paper; Presentation	gr

Learning objectives in Module 5

Goal:

Knowledge of the most important theatre and dance pedagogical methods. Knowledge regarding the fundamental features of the development of artistic and didactic concepts the theatre and dance pedagogical work. The students are in a position to use these methods with laypersons. They are able to reflect and take responsibility for their own conceptional approaches regarding the concrete project. Fundamental knowledge of theatre anthropology. The students are familiar with the most important contemporary concepts of theatre in a social context including current style of play and an understanding of actors respectively performers, dancers and text. They are able to use this understanding for their theatre and dance pedagogical work. They are in a position in which they are able to use theoretical concepts for the historical, cultural sociological and psychological reflection for the theatre and dance pedagogical praxis.

Content:

Theatre pedagogic. Dance pedagogic. Methods for performance concepts and realization. Theatre anthropology. Contemporary concepts and artistic positions in the pedagogical praxis. The theory and history of theatre in a social context.

Literature:

- Barthel, Gitta / Artus, Hans G.: Vom Tanz zur Choreografie: Gestaltungsprozesse in der Tanzpädagogik. Oberhausen 2013.
- Deck, Jan u. Angelika Sieburg (Hg.): Politisch Theater machen. Neue Artikulationsformen des Politischen in den darstellenden Künsten. Bielefeld 2011.
- Hoppe, Hans: Theater und Pädagogik. Grundlagen, Kriterien, Modelle pädagogischer Theaterarbeit. Lit-Verlag, Münster 2000.
- Nix, Christoph/Dietmar Sachser/Marianne Streisand (Hrsg): Lektionen 5 Theaterpädagogik. Verlag Theater der Zeit, Berlin 2012.
- Roselt, Jens u. Christel Weiler: Schauspielen heute. Die Bildung des Menschen in den performativen Künsten. Transcript Verlag Bielefeld 2011, 268 Seiten.
- Stegemann, Bernd: Lektionen 3. Schauspielen, Theorie. / Lektionen 4. Schauspielen, Ausbildung. Verlag Theater der Zeit, Berlin 2010.

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

Module Titel			CP	P	WL	Assessment Method	Suggested semester
1600000	Module 6	TS-6: Ensemble Project	8	150	240	Module examination(s)	3

Module Director: Level: Entry requirements:

Cycle:

S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method (-/- means -or-)	Grading
Note:	Please select one of the following elective subjects! No.: 1621100 - 1621300		-	-	-	-	-	-
1621100	Voice, speech, singing	Mik	8	150	E	Project	Participation	-
1621200	Choreography, dance, theatre	RdS	8	150	E	Project	Participation	-
1621300	Performance, dance, theatre	Re	8	150	E	Project	Participation	-
1630000	Module examination	-	-	-	C	-	Presentation of results	gr

Learning objectives in Module 6

Goal:

The students have engrossed themselves into their artistic discipline of choice. They are able to develop a theatre production together and have acquired knowledge regarding how to create and structure a collective work process. They find themselves capable of self-reflection within the creative processes which define the area of conflict between the individual and the group.

Content:

Depending on the chosen focus, the students develop skills that result from the specific possibilities of movement, speech and dance. The participants employ improvising and composition, jointly and individually, to develop a theatre production in which they input and communicate their personal themes and artistic intentions.

Literature:

- Barthel, G., Artus, H.-G. (2008): Vom Tanz zur Choreographie. Oberhausen:
- Blum, R. (2004): Die Kunst des Fügens. Dance Theatre Improvisation. Über Tanztheaterimprovisation. Oberhausen
- Fischer- Lichte, Erika (2004): Ästhetik des Performativen (edition suhrkamp), Frankfurt am Main: Suhrkamp.
- Haerdter, Michael; Kawai, Sumie (Hrsg.) (1988): Butoh. Berlin: Alexander Verlag.
- Lange, Marie Luise (2001): Grenzüberschreitungen - Wege zur Performance: Körper - Handlung - Intermedialität im Kontext ästhetischer Bildung. Ulrike Helmer Verlag.
- Lange, Marie Luise (2006): Performativität erfahren. Inkl. DVD: Aktionskunst lehren - Aktionskunst lernen. Schibri-Verlag.
- Servos, N. (2012): Pina Bausch. Tanztheater. München:
- Stachelhaus, Heiner (2006): Beuys. München: List.

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

Module Titel			CP	P	WL	Assessment Method	Suggested semester
1700000	Module 7	Dialogue	14	180	420	Module examination(s)	3 - 4

Module Director: Level: Entry requirements:

Cycle:

S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method (-/- means -or-)	Grading
1721000	Dialogue	versch.	4	40	C	Theory-practice seminar	Participation	-
1722000	Theory and practice of dialogue	PdS	3	30	C	Scientific seminar	Participation	-
Note:	Please choose at least one of the following WP elective subjects.		-	-	-	-	-	-
1723200	Dance and dialogue 1 - Swordfighting	Re	2	30	E	Theory-practice seminar	Participation	-
1723300	Dance and dialogue 2 - Dialogic dancing	Re	2	30	E	Theory-practice seminar	Participation	-
1724000	Voice training - Speech training 2	Mik	3	60	C	Theory-practice seminar	Participation	-
1725000	Poetics and rhetoric	PdS	2	20	C	Theory-practice seminar	Participation	-
1730000	Module examination	-	-	-	C		Presentation of results	gr

Learning objectives In Module 7

Goal:

The students master the basic elements of acting dialogue. They learn how to implement different artistic forms and techniques of textual dialogues. They possess dialogical skills, both on stage and in the work process. They have the ability to initiate and accompany artistic dialogue actions in the social field. They are able to reflect the dialogue in its dimensions and functions regarding society and relate this to the artistic work. They possess fundamental knowledge regarding poetics and rhetoric and have developed a multidimensional definition of the phenomena speech. They have the ability to anthropologically reflect different elements of speech. They are familiar with the effects of poetic elements and are able to apply this in the theatre pedagogical work.

Content:

The development of stage dialogues stemming from theatre literature. Trying out different dialogue forms and techniques. The practical and theoretical examination of dialogues from different epochs in theatre history and everyday culture. Speech phenomenology. Fundamental poetical and rhetorical elements as components for theatrical acting and scenic writing.

Literature:

- Arendt, S.: Einführung in Rhetorik und Poetik. Darmstadt 2012.
- Flusser, V.: Kommunikologie. Frankfurt 1999.
- Hagège, V.: Der dialogische Mensch. Hamburg 1987.
- Plett, H.F.: Systematische Rhetorik. München 2000.
- Smit, P. de: Mit seinem Dasein zur Sprache gehen. In: Ich seh dich so gern sprechen. Frankfurt 2008.
- Buber, M.: Das dialogische Prinzip. Heidelberg 1984.

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

Module Titel			CP	P	WL	Assessment Method	Suggested semester
1800000	Module 8	TS-8: Professional Practice 1	10	50	300	Module examination(s)	3 - 4

Module Director: Level: Entry requirements:

Cycle:

S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method (-/- means -or-)	Grading
1821000	Foundation work experience	versch.	8	30	C	Project	Participation	-
1822000	Fields of practice 1	versch.	2	20	C	Scientific seminar	Participation	-
1830000	Module examination	-	-	-	C		Practical course report; project report; project documentation; project work	gr

Learning objectives in Module 8

Goal:

The students acquire the ability to implement artistic methods and processes in relation to different contexts and professions (method skills). They have the ability to shape social processes and are able to encourage and accompany artistic processes in a social context. They are able to reflect on their own actions in a social context. They are capable of holding their opinion and of integration in the case of processes involving work sharing. They have acquired knowledge of socio-educational, socio-cultural as well as psychotherapeutic practice fields.

Content:

Planning, realizing and evaluating a work experience/project. Introduction into different fields of practice.

Literatur:

- Broich, Josef (2011): Theaterpädagogik konkret: Ansichten, Projekte, Ausblicke. Köln: Maternus
- Ellermann, Walter (2010): Sozialpädagogische Praxis: Band 3 - Das sozialpädagogische Praktikum. Cornelsen: Scriptor.
- Hilliger, Dorothea (2006): Theaterpädagogische Inszenierung: Beispiele - Reflexionen - Analysen. Berlin: Schibri-Verlag.
- Liebau, Eckart, Leopold Klepacki, Jörg Zirfas (Hrsg.) (2009): Theatrale Bildung: theaterpädagogische Grundlagen und kulturpädagogische Perspektiven für die Schule. Weinheim: Juventa.
- Stamer-Brandt, Petra (2011): Pädagogische Praktika in Kita und Kindergarten: planen - begleiten - auswerten. Verlag Herder.

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

2nd Study Section

Module Titel			CP	P	WL	Assessment Method	Suggested semester
4100000	Module 9	TS-9: Directing and Social Structure 1 / Acting / Dance	16	150	480	Module examination(s)	5

Module Director: Level: Entry requirements:

Cycle:

S#	Titel of Subject	Lecturer	CP	P	Rele- vance	Type of Course	Assessment Method (-/- means -or-)	Grading
4121000	Concepts and procedures. Mask work	Bo	4	40	C	Theory-practice seminar	Participation	-
4122000	Directing 1	Bo	8	60	C	Theory-practice seminar	Participation	-
4123000	Instruction and group leadership	Fas	2	30	C	Theory-practice seminar	Participation	-
4124000	Fields of practice 2	versch.	1	10	C	Scientific seminar	Participation	-
4125000	Light engineering	Bo	1	10	C	Workshop	Participation	-
4130000	Module examination	-	-	-	C		Presentation of results	gr

Learning objectives in Module 9

Goal:

The students are acquainted to several concepts and procedures of theatre in social work fields and are able to work with the masks. They are able to apply team building masquerade exercises to social processes and have learnt to aesthetically affect these. They are familiar with group dynamic processes and are able to relate these to the position of the director in aesthetic and social processes. They are able to organise the life of the actor on stage and are able to assess the directors function in a theatre production. They can reflect on their role as a director in the rehearsal process and realize their own directing skills.

Content:

- The build of a whole mask and the steps to develop a mask figure
- Development of a performative plot on the basis of the mask figures
- Development of team building forms of acting
- Staging the on stage occurrence on the basis of a superordinated topic
- Accompaniment of the actors during the rehearsals
- Reflection of the theatre productions step by step development on the basis of public rehearsals

Literature:

- Sheleen, Laura (1987): Maske und Individuation. Verlag Junfermann.
- Brook, Peter (2012): Das offene Geheimnis. Alexander-Verlag.
- Knill, Paolo J.; Eberhard, Herbert (2010): Lösungskunst. Vandenheock & Ruprecht.
- Fiebach, Joachim(2006): Inszenierte Wirklichkeit. Theater der Zeit.
- Matzke, Annemarie; Weiler, Christel; Wortelkamp, Isa (2012): Das Buch der Angewandten Theaterwissenschaft. Alexander Verlag.

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

Module Titel			CP	P	WL	Assessment Method	Suggested semester
4200000	Module 10	TS-10: Elements of Music 2	6	90	180	Module examination(s)	5 - 6

Module Director: Level: Entry requirements:

Cycle:

S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method (-/- means -or-)	Grading
4221000	Singing 2	Mik	3	60	C	Theory-practice seminar	Participation	-
4222000	Body - Time - Music	RdS	3	30	C	Theory-practice seminar	Participation	-
4230000	Module examination	-	-	-	C		Presentation of results	gr

Learning objectives in Module 10

Goal:

The students have widened their horizon regarding their musical possibilities of perception and expression and have emancipated themselves from obsolete sound and style ideas. They are able to accompany themselves and others in their artistic musical development.

Content:

Module 3 "Elements of Music 1" is further developed, music theory and musical notation, singing voice and musical instrument. Breathing energy (charge/discharge, impulse centre) and controlling of musical procedures. Development of a solo piece and 3-4 voiced choral movement. Instructing of musical actions.

Literature:

- Bossinger (2002): Chor aktuell Basis. Kassel.
- Meierhofer, L. (2006): 4 Voices. Kassel.
- Seidler-Winkler, B. (2010): Im Atemholen sind zweierlei Gnaden. Saarbrücken.
- Sonnenschmidt, R. (2007): Das Praxisbuch der solaren und lunaren Atemenergetik. Wolfratshausen.

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

Module Titel			CP	P	WL	Assessment Method	Suggested semester
4300000	Module 11	TS-11: Directing and Social Structure 2 / Acting / Dance	18	170	540	Module examination(s)	6

Module Director: Level: Entry requirements:

Cycle:

S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method (-/- means -or-)	Grading
4321000	Knowledge in movement. Gestural concepts and research	PdS; RdS	5	40	C	Theory-practice seminar	Participation	-
4322000	Directing / Staging - Acting 2 / Dance 2	PdS; RdS	8	80	C	Theory-practice seminar	Participation	-
4323000	Writing workshop 3/ Scenic writing	Hp	1	10	C	Theory-practice seminar	Participation	-
Note:	Please choose at least one of the following elective subjects. From these WP events 2 to 3 are offered as required.							
4323200	Scenic writing	Hp	1	10	E	Workshop	Participation	-
4323300	Stage scenery	N.N.	1	10	E	Workshop	Participation	-
4323400	Costumes	N.N.	1	10	E	Workshop	Participation	-
4323500	Lighting control	N.N.	1	10	E	Workshop	Participation	-
4324000	Dramaturgy	Wt	2	20	C	Scientific seminar	Participation	-
4325000	Concepts and positions of contemporary theatre / Dance	Wt	2	20	C	Scientific seminar	Participation	-
4330000	Module examination: Presentation of results - Staging	-	-	-	C		Presentation of results	gr

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

Learning objectives in Module 11

Goal:

The students are equipped with fundamental knowledge regarding artistic movement research and a physically anchored cultural knowledge of the theatre. They have fundamental knowledge regarding scenography, dramaturgy and directing. They have artistically represented themselves with their own staging and with their work they are now able to take part in discourse regarding society and art. They have the ability to translate a text or a theatrical concept into a coherent dramatic action. They can reflect on their role as director in the rehearsal process and realistically assess their own directing skills. They have the ability to independently plan and implement a dance theatre project and they learn to realistically evaluate their concepts, working methods and their own artistic style with respect to contemporary theatre practice and social work fields.

Content:

Gestural phenomenology in every day, aesthetic and natural contexts. Conceptualize and realize a staging project. Basic principles of dramaturgy and scenography with regard to what is effective on stage. Methods of instruction and group leadership with regard to theatre work involving target groups in the social sphere. Scenic writing. Reflexion of their own artistic work with regard to the contemporary culture and its questions.

Literature:

- Böhme, Gernot (1995): Atmosphären. Frankfurt a.M.: Suhrkamp.
- Fischer-Lichte, Erika, Kreuder, F., Pflug, I. (Hrsg.) (1998): Theater seit den 60er Jahren. Tübingen und Basel.
- Gehm, S., Husemann, P., Wilcke, K. von. Hrsg. [2007]: Wissen in Bewegung. Perspektiven der künstlerischen und wissenschaftlichen Forschung im Tanz. Bielefeld: Transcript.
- Rauh, A. (2012): Die besondere Atmosphäre. Ästhetische Feldforschungen. Bielefeld: Transcript.
- Sack, Mira (2011): Spielend denken. Theaterpädagogische Zugänge zur Dramaturgie des Probens. Bielefeld: Transcript.
- Wulf, Christoph; Fischer-Lichte, Erika (2010): Gesten. München: Wilhelm Fink

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

Module Titel			CP	P	WL	Assessment Method	Suggested semester
4400000	Module 12	TS-12: Ensemble Project 2 - Artistic Research in a social context	8	80	240	Module examination(s)	7

Module Director: Level: Entry requirements:

Cycle:

S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method (-/- means -or-)	Grading
4421000	Artistic research in social contexts, forms of participative theatre	versch.	2	20	C	Scientific seminar	Participation	-
4422000	Artistic conclusion of the studies/ Ensemble project	Lehrteam	6	60	C	Theory-practice seminar	Participation	-
4430000	Module examination: Presentation of results, external performance or artistically presented documentation	-	-	-	C		Presentation of results	gr

Learning objectives in Module 12

Goal:

The students have mastered the techniques and procedures of artistic research and are able to apply this within the framework of a practice project in the students chosen social field. They are able to cooperatively realize their intentions with regard to the professional practice project in an inter-medial overall project. They work in project teams with clear responsibility structures.

Content:

As a continuation of the module; Ensemble project 1 and both of the modules Directing and Social Structure the students deepen their artistic and research skills in a social context. The practice project for artistic research acts as a bridge to the professional practice project. Theatre, dance and inter-medial forms of expression are reflected upon and used as instruments for research and for artistic conveyance. Mentoring for their chosen focus like dance, performance, project management or directing.

Literature:

- Diehl, I., Lampert, F. (Hrsg.) (2011): Tanztechniken 2010 Tanzplan. Leipzig: Henschel.
- Ritter, H. M.: ZwischenRäume (2009): Theater - Sprache - Musik. Grenzgänge zwischen Kunst und Wissenschaft. Berlin: Schibri.
- Sting, W., Mieruch, G. u.a. (Hrsg.) (2012): Tusch. Poetiken des Theatermachens. Werkbuch für Theater und Schule. München: kopaed.
- Tigges St., Pewny, K., Deutsch-Schreiner, E. (Hrsg.) (2010): Zwischenspiele. Neue Texte, Wahrnehmungs- und Fiktionsräume in Theater, Tanz und Performance. Bielefeld: Transcript.

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

Module Titel			CP	P	WL	Assessment Method	Suggested semester
4500000	Module 13	TS-13 Professional Practice 2	18	40	540	Module examination(s)	7 - 8

Module Director: Level: Entry requirements:

Cycle:

S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method (-/- means -or-)	Grading
4521000	Professional work experience	versch.	14	-	C	Practical course	Participation	-
4522000	Mentoring	versch.	2	20	C	Mentoring	Participation	-
4523000	Colloquium introducing the concept	versch.	1	10	C	Colloquium	Participation	-
4524000	Colloquium project report	versch.	1	10	C	Colloquium	Participation	-
4530000	Module examination - documented verbal practical report/ Project report	-	-	-	C		Practical course report; project report; project documentation; project work	gr

Learning objectives in Module 13

Goal:

The students are in a position to use their own artistic experiences and encounters in a socio-professional project. They are capable of independently conducting, and presenting, a theatre work with a selected target group. They are in a position to present their project concept, both in writing and verbally. Knowledge of scientific working methods and research.

Content:

Planning and realization of their own project for a selected target group. Mentoring of the professional work experience. Preparation and post-processing of the project.

Literature:

- Brater, M.; Freygarten, S. u.a. (2011): Kunst als Handeln - Handeln als Kunst. Gütersloh: Bertelsmann.
- Jürgens, Martin (2012): Helle Ekstasen : Essays zum Theater und zur Theaterpädagogik. Berlin: Schibri-Verlag.
- Köhler, Norma (2009): Biografische Theaterarbeit zwischen kollektiver und individueller Darstellung : ein theaterpädagogisches Modell. München: kopaed-Verlag.
- Pinkert, Ute (Hrsg.) (2008): Körper im Spiel: Wege zur Erforschung theaterpädagogischer Praxen. Berlin: Schibri-Verlag.

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

Module Titel			CP	P	WL	Assessment Method	Suggested semester
4600000	Module 14	Professional Practice 3	9	65	270	Module examination(s)	7 - 8

Module Director: Level: Entry requirements:

Cycle:

S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method (-/- means -or-)	Grading
4621000	Final portfolio	RdS; versch.	4	20	C	Theory-practice seminar	Participation	-
4622000	Job application training	versch.	2	20	C	Theory-practice seminar	Participation	-
4623000	Setting up a business, Employment and contract law	versch.	2	15	C	Theory-practice seminar	Participation	-
4624000	Colloquim studies - Professional practice	Lehrteam	1	10	C	Colloquium	Participation	-
4630000	Module examination: Presentation of results (Portfolio with a reflection report about the studies in connection to the professional practice)	-	-	-	C		Presentation of results	gr

Learning objectives in Module 14

Goal:

By the end of their studies the students are capable of assessing their own strengths and weaknesses. At the bridge between studies and work life the students create a final portfolio in which they adequately encompass their acquired artistic and scientific skills and convey in an aesthetic and convincing form. They are capable of positioning themselves both verbally and in written form and are able to convincingly represent themselves and their skills. They are equipped with fundamental knowledge regarding how to set up a business as well as in contract law,

Content:

Mentored portfolio. Application training. Portfolio presentation.

Literature:

- Bräuer G. (2000): Schreiben als reflektive Praxis. Tagebuch, Arbeitsjournal, Portfolio. Stuttgart: Klett/Fillibach
- Brunner, I., Häcker, Th., Winter, F. (2006): Das Handbuch Portfolioarbeit: Konzepte - Anregungen - Erfahrungen aus Schule und Lehrerbildung. Stuttgart: Kallmeyer.
- Buchholz, Goetz (2011): Der Ratgeber Selbstständige. Berlin: mediafon.
- H. Graves, D.H., Sunstein, B. S. Sunstein (1992): Portfolio Portraits. Portsmouth.
- Martin, E. (2007): Sozialpädagogische Berufsethik. Auf der Suche nach dem richtigen Handeln. Weinheim/München: München: Beltz Juventa.
- Staub-Bernasconi, S. (2007): Soziale Arbeit als Handlungswissenschaft. Systemische Grundlagen und professionelle Praxis. Bern: UTB.

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

Module Titel			CP	P	WL	Assessment Method	Suggested semester	Grading
8000	Module 15	TS-15: Bachelor Thesis	15	30	450	Bachelor project work	8	graded

Module Director: Level: Entry requirements:

Cycle:

8021	Scientific colloquium on bachelor thesis	-	1	10	C	Colloquium	Participation	-
8022	Schientific theory/ Research methods	-	2	20	C	Scientific seminar	Participation	-
8030	Written bachelor thesis - Module examination	-	12	-	C		Bachelor project work	gr

Learning objectives in Module 15

Goal:

The students are able to independently narrow down a determined subject and work on a question with the help of scientific criteria and methods.

Content:

In a predetermined period of time the students work on a theoretically based or practically orientated question taken out of the context of their studies. They independently work on a subject including scientific criteria. The bachelor thesis encompasses 30 pages.

Literature:

- Bortz, J./ Döring, N. (2006): Forschungsmethoden und Evaluation für Human- und Sozialwissenschaftler. Berlin: Springer Verlag.
- Brink, Alfred (2012): Anfertigung wissenschaftlicher Arbeiten: ein prozessorientierter Leitfadens zur Erstellung von Bachelor-, Master- und Diplomarbeiten. Wiesbaden: Springer Gabler.
- Flick, U./ Kardoff v./ E./ Steinke, I. (2005): Qualitative Forschung. Ein Handbuch. Reinbek bei Hamburg: Rowohlt.
- Franck, Norbert (2011): Die Technik wissenschaftlichen Arbeitens: eine praktische Anleitung. Paderborn: Schöningh.
- Karmasin, Matthias; Rainer Ribing (Hrsg.) (2012): Die Gestaltung wissenschaftlicher Arbeiten: ein Leitfadens für Seminararbeiten, Bachelor-, Masterarbeiten sowie Dissertationen. Wien: Facultas Verlag.

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional