

Module Handbook

Degree:	Bachelor of Arts (B.A.)
Subject:	Dance and Theatre in Social Contexts.
Head of degree programme:	Prof. Dr. Leonard Cruz
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- Requirement for the successful completion of studies within the standard prescribed period of study is adherence to the respective recommended semesters of a module.
- When multiple people are responsible for a module, the first-mentioned is responsible for the program

The English version of the module handbook is provided by the university as a service only. Only the German version of the module handbook is definitive and legally binding. Please compare the contents, especially the credit points, with the German version.

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Base Curriculum

No.	Module Titel	CP	P	WL	Assessment Method	suggested semester	Grading
1100000	Module 1 TTS-1: Elements of Danceable	10	150	300	Module examination(s)	1 - 2	

Cycle:	Yearly	Level:	Basic Module	Module Director:	Leonard Cruz	Entry requirement:	none
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S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method	Grading
1101000	Technique training	NN	2	30	C	Theory-practice seminar		
1102000	Bodywork and anatomy	Re	2	30	C	Theory-practice seminar		
1103000	Improvisation	Re	2	30	C	Theory-practice seminar		
1104000	Motion analysis I	Re, Wt	2	30	C	Theory-practice seminar		
1105000	Historical, ethnic and urban dances 1	Re, NN	2	30	C	Theory-practice seminar		
1130000	Module examination: Presentation of results	NN	-		C		Presentation of results	

Note regarding the examination requirements in Module 1:
Applicability: TTS, SoA

Note regarding the examination requirements in Module 1:

Usability: TTS, SoA

Goal, Content and Literature in Module 1

Goal:

The students are able to experience, differentiate and understand basic elements of human movement and body language in dance. Additionally, the students are able to use this knowledge in relation to different target groups and situations.

They can dance and relay simple dances and dance forms. The students have basic knowledge of musical contexts in dance and know about the anatomical and physiological functions of their dancing bodies. Furthermore, they are able to reflect on their experiences in conversations and discussions and give feedback to others.

Content:

- Basic form of classical dance
- Different techniques of contemporary dance
- Body work through Body-Mind-Centering, Feldenkrais etc.
- Movement analysis
- Improvisation: creating movements/ Solo, Duet, Trio and Ensemble/Instant Composition
- Communication in movement
- Body and space
- Effectiveness on a physical, psychological and social- communicative level
- Basic knowledge of anatomy and physiology

Literature:

- Brandstetter, G. / Klein, G. (Hrsg.) (2012): Dance and Theory. Bielefeld: Transcript.
- Calais-Germain, Blandine (2008). Anatomie der Bewegung. Marixverlag.
- Diehl, Ingo/Lampert, Friederike (2011): Tanztechniken 2010. Tanzplan Deutschland. Henschel.
- Feldenkrais, Moshe (2013): Verkörperte Weisheiten. Huber.
- Hartley Linda (2012) : Einführung in Body-Mind Centering. Huber.
- Jochim, Annamira (2008): Meg Stuart. Bild in Bewegung und Choreographie. Tanzscripte. Bielefeld: Transcript.
- Jussin, Reeve (2011): Dance Improvisations.
- Kennedy, Antja (Hrsg) (2010): Bewegtes Wissen. Berlin: Logos.
- Klein, G., Noeth, S. (Hrsg.) (2010):Emerging Bodies. The Performance of Worldmaking in Dance and Choreographie. Bielefeld: Transcript.
- Klein, Gabriele, (2015): Choreographischer Baukasten. TanzScripte. Bielefeld: Transcript.
- Lampert, F. (2007): Tanzimprovisation. Bielefeld: Transcript.
- Lipton, Bruce H. (2006): Intelligente Zellen. KOHA-Verlag.

No.	Module Titel		CP	P	WL	Assessment Method	suggested semester	Grading
1200000	Module 2	TTS-2: Elements of Theatrical	20	300	600	Module examination(s)	1 - 2	

Cycle:	Yearly	Level:	Basic Module	Module Director:	Céline Kaiser	Entry requirement:	none
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S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method	Grading
	Drama, forms of playing / Practice and reflection 1:		-					
1201100	Play and theatrical form	NN	3	45	C	Theory-practice seminar		
1201200	Figure and text	NN	4	60	C	Theory-practice seminar		
1201202	Disability / Inclusion and theatre	NN	1	15	C			
1202400	Perception and recording	KC	2	30	C	Theory-practice seminar		
-	Drama, forms of playing / Practice and reflection 2:		-					
1202100	Figure and dialogue	NN, Re, Bo	3	45	C	Theory-practice seminar		
1202200	Masque	Bo	5	75	C	Theory-practice seminar		
1202300	Contemporary performative arts	KC, NN	2	30	C	Theory-practice seminar		
1230000	Module examination: Presentation of results	NN	-		C		Presentation of results	

Note regarding the examination requirements in Module 2:

Usability: TTS, SoA

Goal, Content and Literature in Module 2

Goal:

The students gain experience and competences in fundamental practices, forms of play and performing arts. They get to know types of theatrical narration and deal with the tension between seeing/showing, telling/hiding in theatrical communication.

They learn to use the body and voice as fundamental instruments of theatrical communication and interaction. They get to know the opportunities of improvisation in different constellations, along the help of various approaches. They learn to use space, body, objects and situations as a starting point of their theatrical practice and gain basic knowledge through the use of masks in theater. They are theoretically and practically engaged in developing characters in theater and reflect on this figuration in relation to role-play. The students deal with concepts of embodiment and procedures of the performative representation. They can describe performative processes and plays, analyze these and reflect them in regard to theater practice in social contexts.

Content:

- Improvisations techniques
- Basic forms of acting and performative interaction
- Forms and techniques of artistic narration
- Work on role and character
- Mask theater
- Visits to performances and theaters
- Analyses of performances

Literature:

- Johnston, Keith (2010): *Improvisation und Theater*. Berlin: Alexander.
- Johnston, Keith (2011): *Theaterspiele. Spontaneität, Improvisation und Theatersport*. Berlin: Alexander.
- Boal, Augusto (2013): *Übungen und Spiele für Schauspieler und Nicht-Schauspieler*. Frankfurt/Main: Suhrkamp (aktualisierte zweite Ausgabe).
- Tecklenburg, Nina (2014): *Performing Stories. Erzählen in Theater und Performance*. Bielefeld: Transcript
- Merkel, Johannes (2000): *Spielen, Erzählen, Phantasieren. Die Sprache der inneren Welt*. München: Antje Kunstmann.
- Wardetzky, Kristin (2007): *Projekt Erzählen*. Hohengehren: Schneider.
- Steinweg, Reiner; Koch, Gerd (Hrsg.) (2006): *Erzählen, was ich nicht weiß*. Berlin: Schibri.
- Hiß, Guido (1990): *Zur Aufführungsanalyse*. In: Renate Möhrmann (Hrsg.): *Theaterwissenschaft heute*. Berlin: Dietrich Reimer. S. 65-80.
- Fischer-Lichte, Erika (2001): *Probleme der Aufführungsanalyse*. In: Dies.: *Ästhetische Erfahrung. Das Semiotische und das Performative*. Tübingen: Francke. S. 233-265.

No.	Module Titel			CP	P	WL	Assessment Method	suggested semester	Grading
1300000	Module 3	TTS-3: Elements of Musical	10	150	300	Module examination(s)	1 - 2		

Cycle:	Yearly	Level:	Basic Module	Module Director:	Leonard Cruz	Entry requirement:	none
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S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method	Grading
1301000	Singing and improvisation with voice	NN	4	60	C	Theory-practice seminar		
1302000	Rhythm	Re	1	15	C	Theory-practice seminar		
1303000	Voice and speech	NN	3	45	C	Theory-practice seminar		
1304000	Music theory and perception	NN	2	30	C	Theory-practice seminar		
1330000	Module examination: Presentation of results	NN	-		C		Presentation of results	

Note regarding the examination requirements in Module 3:

Usability: TTS, SoA

Goal, Content and Literature in Module 3

Goal:

The students gain basic knowledge of musical education and a refined acoustical perception differentiation. They learn about their own personal voice patterns and sound qualities, and are capable of controlling and developing these. They develop a sense of connection of body dynamic, breath and vocal possibilities of expression, which they can access during speaking and singing.

The students learn to express themselves through different musical/spoken materials as soloists and in a choir setting, to instruct small musical units, and to choose and use music according to

different settings. They know basic conditions of stage situations and have methods to use them for their vocal expression and are able to alter them.

Content:

- Body-Awareness, Stand und Standing, Tonus, Transsensensus,
- Breathing physiology und breathing energy, the polar breathing.
- (Sound) qualities of singing and speaking voice (evaluation criteria of vocal forms of expression), sound spaces & body centers, sound assurance, overtones and formants
- Sound awareness & articulation, emotionality & authenticity
- Rhythm, dynamic and agogic, (spoken) melody, intonation, harmony/disharmony, major/minor, intervals, solo/tutti
- Canon, mantra, scat, songs from all over the world (1-3 voices), interpretation of a solo song, poem and prose fragments.
- Improvisation through movement and vocal/musical expression
- Foundations of music theory. Choice and use of music for dance and theatrical productions, where different dance techniques, styles, forms and the recipient are taken into consideration. Correlation between dance movements and music in dance, improvisation and composition.

Literature:

- Bernhard, Barbara Maria (2014): Sprechtraining für Schauspieler, Berlin: Henschel.
- Ritter, Hans Martin (2009): Sprechen auf der B ühne. Ein Lehr- und Arbeitsbuch, Berlin: Henschel.

No.	Module Titel		CP	P	WL	Assessment Method	suggested semester	Grading
3100000	Module TTS P1	Interdisciplinary Project 1	10	100	300	Module examination(s)	1 - 2	

Cycle:	Yearly	Level:	Basic Module	Module Director:	Sara Schvienbacher	Entry requirement:	none
					Gabriele Schmid		

S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method	Grading
3121000	Interdisciplinary project 1	various	3	30	C	Project		
3122000	Artistic research and epistemology	Schm, NN	3	30	C	Theory-practice seminar		
3123000	Presentation and documentation techniques	various	1	10	C	Theory-practice seminar		
3124000	Communication and feedback culture	various	2	20	C	Theory-practice seminar		
3125000	Presentation and voice	NN	1	10	C	Theory-practice seminar		
3130000	Module examination: Portfolio	NN	-		C		Presentation of results	

Note regarding the examination requirements in Module TTS P1:

Usability: KS, TTS, FK, SoA

Goal, Content and Literature in Module TT

Goal:

The students can work on a given aesthetic task independently and present the results. They are able to justify their project experiences and reflect on these. The students gain communicative competences through the artistic project work, which will be reflected upon in the accompanying seminar. They learn about active listening and non-violent communication. The students learn about feedback systems and how to apply them. They possess basic skills and knowledge of documentation and description of aesthetic processes and can present these in a portfolio as well as verbally.

Content:

The students start their studies with a project week, in which they work on concrete aesthetic assignments in small groups. They are supervised and accompanied by various teachers through co-teaching. Afterwards the students are introduced to different techniques of presentation and documentation and create a portfolio. They are taught about the fundamentals of artistic research and its localization in cognitive science. The students also learn about participatory research approaches. The topics of this accompanying theory-praxis-seminar are models of feedback culture, non-violent communication and active listening.

Literature:

- Bräuer, Gerd (2014): Das Portfolio als Reflexionsmedium für Lehrende und Studierende. Opladen & Toronto.
- Brenne, Andreas (2008): Zarte Empirie. Theorie und Praxis einer künstlerisch-ästhetischen Forschung. Kassel: University Press.
- Fischer-Lichte, Erika (2012): Performativität. Eine Einführung. Bielefeld: transcript.
- Gläser-Zikuda, Michaela; Hascher, Tina (Hrsg.) (2007): Lernprozesse dokumentieren, reflektieren und beurteilen. Lerntagebuch und Portfolio in Bildungsforschung und Bildungspraxis. Bad Heilbrunn: Klinkhardt, Julius.
- Schöbi, Stefan; Rey, Anton (Hrsg.) (2009): Künstlerische Forschung – Positionen und Perspektiven. Zürich: Züricher Hochschule der Künste.
- Gehm, Sabine; Husemann, Pirkko; von Wilke, Katharina (Hrsg.) (2007): Wissen in Bewegung. Perspektiven der künstlerischen und wissenschaftlichen Forschung im Tanz. Bielefeld: transcript.
- Quellmelz, Matthaia; Ruschin, Sylvia (2013): Kompetenzorientiert prüfen mit Lernportfolios. In: Journal Hochschuldidaktik, 24. Jg., 2013, Nr. 1 und 2, S. 19 -22.
- Rosenberg, Marshall B. (2016): Gewaltfreie Kommunikation: Eine Sprache des Lebens. Paderborn: Junfermann.
- Paulson, F. Leon; Paulson, Pearl R.; Meyer, Carol A. (1991): What Makes a Portfolio a Portfolio?, in: Educational Leadership 1991, Bd. 48, Nr. 5, S. 60 -63
http://www.ascd.org/ASCD/pdf/journals/ed_lead/el_199102_paulson.pdf. <https://www.atd.ahk.nl/opleidingen-theater/das-theatre/feedback-method/>

No.	Module Titel		CP	P	WL	Assessment Method	suggested semester	Grading
3500000	Module TTS F1	Fundamental Studies 1	10	100	300	Module examination(s)	1 - 2	

Cycle:	Yearly	Level:	Basic Module	Module Director:	Gabriele Schmid	Entry requirement:	none
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S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method	Grading
3522700	Scientific work	various	3	30	C	Scientific seminar		
3522000	Propaedeutics	various	1	10	C	Exercises		
Note:	Please choose one of the following elective subjects		-					
3522900	Social science / Educational science	SF	3	30	E	Lecture/scientific seminar		
3523100	Medicine / Health science	He	3	30	E	Scientific seminar		
3523000	Psychology / Developmental psychology	SchiM	3	30	E	Scientific seminar		
3521400	Art / Image science	NN	3	30	E	Lecture/scientific seminar		
3521900	Art psychology / Social psychology	SchiM	3	30	E	Lecture/scientific seminar		
3521300	Philosophy	NN	3	30	E	Lecture/scientific seminar		
3522300	Cultural studies / Media studies	RuS, KC	3	30	E	Lecture/scientific seminar		
3521500	Art and cultural sociology	RuS	3	30	E	Lecture/scientific seminar		
3522200	Social education / Special education	NN	3	30	E	Scientific seminar		
3522800	Aesthetic and cultural education	Schm	3	30	E	Scientific seminar		
3521800	Dance and theater history	Wt, KC	3	30	E	Scientific seminar		
3522400	Aesthetics / Poetics	NN	3	30	E	Scientific seminar		
3530000	Module examination	various	-		C		Paper; Presentation	

Note regarding the examination requirements in Module TTS F1:

Usability: KS, TTS, FK, SoA

Goal, Content and Literature in Module TT

Goal

The students know the fundamentals of academic work and use this regarding the production of module examinations. They know the knowledge base of the fundamental, as well as the relational studies, which are relevant to their field. They particularly know the fundamentals of social and educational science as a chosen professional perspective. Consequently, they are able to use their scientific knowledge and reflect their professional orientation interdisciplinary. They get to know historical and current perspectives and positions of different disciplines and subjects, and can process these through concrete questioning. The overall goal of this module is the development of scientific competences, esp. sound reflection and communication capabilities.

Content

In Modul F1 the fundamentals of academic work are taught, as well as different epistemologies and their application.

Apart from the obligatory seminars, the students can choose from a range of classes in basic as well as related studies, relevant to their field. Examples for seminars in the Studium

Fundamentale are: Art theoretically valid models of interpretation, Phenomenology of perception, Types of teaching and learning.

Literature:

Will be announced in the seminars.

Advanced Curriculum

No.	Module Titel	CP	P	WL	Assessment Method	suggested semester	Grading
3200000	Module TTS P2 Interdisciplinary Project 2	10	100	300	Module examination(s)	3 - 4	

Cycle:	Yearly	Level:	More Advanced Module	Module Director:	Céline Kaiser	Entry requirement:	P1
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S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method	Grading
3221000	Interdisciplinary project 2	various	4	40	C	Project		
3221100	Preparatory seminar	various	2	20	C	Scientific seminar		
3222100	Project forum 1	RuS, Versch	1	10	C	Scientific seminar		
3222200	Project forum 2	various	1	10	C	Scientific seminar		
3223000	Project management, project documentation and evaluation	RuS	2	20	C	Scientific seminar		
3230000	Module examination: Portfolio	NN	-		C		Presentation of results	gr

Note regarding the examination requirements in Module TTS P2:
Applicability: KS, TTS, FK, SoA

Note regarding the examination requirements in Module TTS P2:

Usability: KS, TTS, FK, SoA

Goal, Content and Literature in Module TT

Goal

The students can apply their acquired artistic knowledge and skills to a specific artistic interdisciplinary project. They are able to work in groups with students from all study fields as well as plan, execute and present a free artistic, art therapeutical or work-related project (e.g. Theater in business establishments, Projects in a psychiatric ward, Art in public spaces or art institutions, Art therapy in clinics,..).

They can reflect on their artistic work concerning the contents of the project related seminars. They can offer different perspectives concerning their work. They understand the basic steps of planning, executing and securing the results of projects. They have media competences at the interface between the arts and the sciences relevant to their studies.

In the artistic interdisciplinary projects and the following project forum, the students learn about problems and approaches during the planning and execution phase of projects in social contexts.

They form peer consulting groups and profit from different ideas, impulses, and experiences. The forum offers help during the ongoing project planning and executing. The students learn to counsel and support each other.

Content

The students choose from different projects offered by teachers of the university in their area of research or plan their own interdisciplinary projects. The students plan their project with the help of various artistic mediums and types. They are accompanied by various teachers through co-teaching. They describe and document their projects and reflect on these amid project-specific theory models and fundamental thoughts in project management.

The project forum included in the module, offers students and teachers a platform to exchange project related experiences in the various praxis fields of the involved areas of study.

Literature:

- Bishop, Claire (2012): *Artificial Hells. Participatory Art and the Politics of Spectatorship*. New York: Verso.
- Höhne, Steffen (2009): *Kunst- und Kulturmanagement*. Paderborn: Wilhelm Fink Verlag.
- Klein, Armin (2010): *Projektmanagement für Kulturmanager*. Wiesbaden: VS-Verlag für Sozialwissenschaften.
- Scheuermann, Arne; Berchtold, Peter (Hrsg.) (2011): *Neue Darstellungsformen. Künstlerische Forschung zum Führungsverständnis in Krankenhäusern*. Sulgen: Niggli.
- Thompson, Nato (Hrsg.) (2012): *Living as Form. Socially engaged Art from 1991-2011*. Cambridge: The MIT Press.

No.	Module Titel	CP	P	WL	Assessment Method	suggested semester	Grading			
3600000	Module TTS F2	Fundamental Studies 2			10	90	300	Module examination(s)	3 - 4	

Cycle:	Yearly	Level:	More Advanced Module	Module Director:	Gabriele Schmid	Entry requirement:	F1
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S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method	Grading
Note:	Please choose three of the following elective subjects		-					
3621700	Psychology / Developmental psychology	SchiM	3	30	E	Scientific seminar		
3623200	Dance and Theater Studies	Wt, KC	3	30	E	Scientific seminar		
3622900	Social science / Educational science	SF	3	30	E	Lecture/scientific seminar		
3623100	Medicine / Health sciences	He	3	30	E	Scientific seminar		
3623000	Art / Image science	NN	3	30	E	Lecture/scientific seminar		
3622500	Art psychology / Social psychology	SchiM	3	30	E	Lecture/scientific seminar		
3621600	Philosophy	NN	3	30	E	Lecture/scientific seminar		
3621500	Cultural studies / Media studies	RuS, KC	3	30	E	Lecture/scientific seminar		
3622200	Art and cultural sociology	RuS	3	30	E	Lecture/scientific seminar		
3622000	Social education / Special education	NN	3	30	E	Scientific seminar		
3622800	Aesthetic and cultural education	Schm	3	30	E	Scientific seminar		
3623300	Aesthetics / Poetics	NN	3	30	E	Scientific seminar		
3630000	Module examination	various	1		C		Paper; Presentation	gr

Note regarding the examination requirements in Module TTS F2:

Usability: KS, TTS, FK, SoA

Goal, Content and Literature in Module TT

Goal:

The students know the fundamentals of the social and educational science as a chosen professional perspective in their future occupational fields. They can reflect on their artistic and scientific experiences and knowledge. They can reflect on their professional orientation interdisciplinarily. They learn how to deal with artistic processes and the scientific sources relevant to their field of study and can work on a specific question.

Content:

The focus of module F2 is on the advancement of scientifically justified reflection capability. Different scientific perspectives of the current society and fundamental problems of the human selfconception are being connected productively. The module serves the training of the reflection competences, related to aesthetic perception and the practice of power of judgment. It provides knowledge of the theoretical and methodical fundamentals of the arts and science beyond the borders of their particular discipline. It trains the interaction with complex communicative processes and leads to the acquirement of communicative competence in view of societal fields. Apart from the obligatory seminars, the students can choose from a range of classes in basic as well as related studies, relevant to their field of studies. Examples for seminars in the Studium Fundamentale are: Art theoretically valid models of interpretation, Phenomenology of perception, Types of teaching and learning.

Literature:

Will be announced in the seminars.

No.	Module Titel	CP	P	WL	Assessment Method	suggested semester	Grading
3700000	Module 4.1 TaS-4.1: Dancing Styles and Techniques	10	150	300	Module examination(s)	3	

Cycle:	Yearly	Level:	More Advanced Module	Module Director:	Leonard Cruz Maren Witte	Entry requirement:	TTs 1
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S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method	Grading
3701000	Classical dance	NN	1	15	C	Theory-practice seminar		
3702000	Modern and contemporary dance (Masterclass)	NN	3	45	C	Theory-practice seminar		
3703000	Contact and partnering	NN	2	30	C	Theory-practice seminar		
3704001	Historical, ethnic and urban dances II a	various	1	14	C	Theory-practice seminar		
3704002	Historical, ethnic and urban dances II b	various	1	16	C	Theory-practice seminar		
3705000	Body conditioning	various	2	30	C	Theory-practice seminar		
3730000	Module examination: Presentation of results	NN	-		C		Presentation of results	gr

Note regarding the examination requirements in Module 4.1:

Usability: TTS (main focus: dance)

Goal, Content and Literature in Module 4.

Goal:

The students can dance different dance styles and techniques in proper style. They can perceive their bodies in a differentiated way and recognize which forms they are passionate about. They are able to perceive themselves in relation to the room and others, and can arrange the related situations in dance accordingly. They possess a feeling for the rhythmic and musical connections of the dance forms and can analyze these to some extent. Furthermore the students have the competence to teach different dance forms in various contexts according to specific target groups. They can plan and execute dance classes and workshops in different styles and genres. Additionally the students are also able to understand the impression of themselves and others as dancers, learners and teachers and act responsibly. They can give and receive productive feedback to teachers, each other and their students.

Content:

- Classical, modern and contemporary dance
- Contact Improvisation and Partnering
- Historical dances
- Ethnical dances, e.g. Tango, Samba, African dances, etc.
- Development of movement/applied anatomy: BMC, Alexander-Technique, Feldenkrais
- Analysis of movement and dance notation
- Body-conditioning: Yoga, Pilates, Sport gymnastics, Feldenkrais, Alexandertechnique, physical education, development of movement, health in dance

Literature:

- Diehl, Ingo/Lampert, Friederike (2011): Tanztechniken 2010. Tanzplan Deutschland. Henschel.
- Feldenkrais, Moshe (2013): Verkörperte Weisheiten. Huber.
- Hartley Linda (2012) : Einführung in Body-Mind Centering. Huber.
- Jochim, Annamira (2008): Meg Stuart. Bild in Bewegung und Choreographie. Tanzscripte. Bielefeld: Transcript.
- Jussin, Reeve (2011): Dance Improvisations.
- Kennedy, Antja (Hrsg) (2010): Bewegtes Wissen. Berlin: Logos.
- Klein, Gabriele, (2015): Choreographischer Baukasten. TanzScripte. Bielefeld: Transcript.
- Lampert, F. (2007): Tanzimprovisation. Bielefeld: Transcript.

No.	Module Titel	CP	P	WL	Assessment Method	suggested semester	Grading
3800000	Module 4.2 ThS-4.2: Acting Styles and Shapes	10	125	300	Module examination(s)	3	

Cycle:	Yearly	Level:	More Advanced Module	Module Director:	NN	Entry requirement:	TTS 2
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S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method	Grading
3801000	Physical techniques	NN	2	30	C	Theory-practice seminar		
3802000	Acting methods 1	NN	3	45	C	Theory-practice seminar		
3803000	Acting methods 2 / Performance	Re	2	30	C	Theory-practice seminar		
3804000	Acting theories / Acting anthropology	KC	2	20	C	Scientific seminar		
3830000	Module examination: Presentation of results	KC, NN	1		C		Presentation of results	gr

Note regarding the examination requirements in Module 4.2:

Usability: TTS (main focus: theatre)

Goal, Content and Literature in Module 4.

Goal:

The students expand on their abilities in their own acting expression. They get to know the fundamental acting techniques and styles by dealing with exemplary approaches (e.g. Commedia dell'arte, Stanislavski, Brecht, Grotowski) in a practical and theoretical way. They deal with artist theories and can differentiate acting styles and theories of western drama traditions and place them in a historical context.

Content:

- Exemplary drama approaches in theory and practice; developing a role
- Acting theories and history
- Drama anthropology

Literature:

- Baumbach, Gerda (2012): Schauspieler. Historische Anthropologie des Akteurs. Band 1: Schauspielstile. Leipzig: Universitätsverlag.
- Roselt, Jens (2009): Seelen mit Methode. Schauspieltheorien vom Barock bis zum postdramatischen Theater. Berlin: Alexander (2. Auflage).
- O'Brien, Nick (2012): Annie Sutton: Theatre in Practice. Abingdon-on-Thames: Routledge.
- Schuler, Margarete; Stephanie Harrer (2011): Grundlagen der Schauspielkunst. Leipzig: Henschel.
- Boal, Augusto (1982): Theater der Unterdrückten. Frankfurt: Suhrkamp.
- Brauneck, Manfred (1986): Theater im 20. Jahrhundert. Programmschriften, Stilperioden, Reformmodelle. Hamburg: Rowohlt's Enzyklopädie.
- Brook, Peter (2009): Der leere Raum. Berlin: Alexander.
- Grotowski, Jerzy (2000): Für ein armes Theater. Berlin: Alexander Verlag.
- Stanislavski, Konstantin, Sergejewitsch (1993): Die Arbeit des Schauspielers an sich selbst. Berlin: Henschel.
- Stegemann, Bernd (2007): Stanislavski Reader. Die Arbeit des Schauspielers an sich selbst und an der Rolle. Berlin: Henschel.
- Strasberg, Lee (2001): Schauspielen und Training des Schauspielers. Berlin: Alexander.
- Adler, Stella (2008): Die Schule der Schauspielkunst: The Art of Acting. 22 Lektionen. Berlin: Henschel.
- Cechov, Michail, C. (1990): Die Kunst des Schauspielers. Moskauer Ausgabe. Stuttgart: Urachhaus.
- Brecht, Berthold (1967): Neue Technik der Schauspielkunst, in: Schriften zum Theater 1, GW 15. Frankfurt: Suhrkamp.
- Artaud, Antonin (2012): Das Theater und sein Double, Berlin, Matthes & Seitz.

No.	Module Titel	CP	P	WL	Assessment Method	suggested semester	Grading			
3900000	Module 5	TTS-5: Dance and Theater in Context			10	90	300	Module examination(s)	3 - 5	

Cycle:	Yearly	Level:	More Advanced Module	Module Director:	Maren Witte	Entry requirement:	TTS 1-3
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S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method	Grading
3901000	Theories and methods of applied theatre / Dance	NN	3	30	C	Scientific seminar		
3902000	History, aesthetics and critique of applied theater / Dance	Wt	3	30	C	Scientific seminar		
3903000	From improvisation to the scene	NN	3	30	C	Scientific seminar		
3930000	Module examination: Coursework	NN	1		C		Paper	gr

Note regarding the examination requirements in Module 5:

Usability: TTS, SoA

Goal, Content and Literature in Module 5

Goals:

The module teaches key competences related to the relationality of artistic practices. Methodical competences in the area of dance and theater education, applied theater and dance as well as in social fields and aesthetic education are taught. The students are enabled to put performative, theatrical and dance intervention in the context of various theoretical concepts and learn about corresponding methodical approaches. They are able to reflect on methodical concepts according to the situation.

The students gain meaningful knowledge in the history of applied theater/applied performance and deal with fundamental aesthetic and poetic dimensions in the same area. Through that they gain fundamental competences, can position themselves in the application fields of theater in social contexts and are able to justify their position in a reflective way.

The students pursue the learning objective to raise an awareness for the artistic, aesthetic and social context in their own practice. The students are empowered to recognize and contextualize their own artistic action and relate it to established artistic practices.

They can recognize and describe arrangements, formations, procedures and encounters choreographically and dramaturgically. They are able to situate their own artistic and applied occupation in historic and current dance aesthetic, as well as in cultural-historical, philosophical and interdisciplinary discourses. They can orientate themselves in the history and present of dance teaching/ dance pedagogy, and develop and teach target group-specific offers.

Content:

- Contemporary theories and methods of dance and theater pedagogy.
- Theory and history of Dance/Theater in social contexts/ of Applied Dance/Theatre.
- Critical positions related to applications in Dance/Theater in social contexts/ in Dance and Theater pedagogy.
- Aesthetical and political dimensions of Dance/Theater in social contexts/ of Applied Dance/Theatre.

Literature:

- Primavesi, Patrick; Jan Deck (Hrsg.) (2014): Stop Teaching. Neue Theaterformen mit Kindern und Jugendlichen. Bielefeld: transcript.
- Sack, Mira (2011): spielend denken. Theaterpädagogische Zugänge zur Dramaturgie des Probens, Bielefeld: transcript.
- Thompson, James (2012): Applied Theatre. Bewilderment and Beyond, Oxford: Peter Lang.
- Thompson, James (2009): Performance Affects. Applied Theatre and the End of Effect, Basingstoke: Palgrave Macmillan.
- Warstat, Matthias; Florian Ewers, Kristin Flade, Fabian Lempa, Lilian Seuberling (Hrsg.) (2017): Applied Theatre. Rahmen und Positionen, Berlin: Theater der Zeit (Band 129).
- Shaughnessy, Nicola (2015): Applying Performance. Live Art, Socially Engaged Theatre and Affective Practice, Basingstoke: Palgrave Macmillan.
- Bleeker, Maaïke (2000): „Dramaturgie als Modus der Betrachtung. Über die Beziehung des Choreographischen mit dem Dramaturgischen“. In: tanzdrama 54. S. 27-29.
- Cools, Guy (2014): Rewriting Distance: Dance Dramaturgy as a somatic and creative practice. The body talking and writing. University of Ghent/KASK. S. 25-40.
- Fischer-Lichte, Erika (2004): Ästhetik des Performativen. Suhrkamp: Frankfurt/Main (insbes. Kapitel 3: Die leibliche Ko -Präsenz von Akteuren und Zuschauern).
- Kotte, Andreas (2005): Dramaturgie. In: Theaterwissenschaft. Eine Einführung. Köln u.a.: Böhlau. S. 202-222.
- Kunst, Bojana (2009): The economy of proximity. Dramaturgical work in contemporary dance. In: Performance Research, UK, 14 (3), S. 80 – 87.
- Ranciere, Jacques (2009): Der emanzipierte Zuschauer. Wien: Passagen.
- Van Kerkhoven, Marianne (1994): Über Dramaturgie. In: Theaterschrift, Heft 5-6: On Dramaturgy (Über Dramaturgie), January. S. 8 -34 (bes. Kapitel 3 „Eine neue/andere Dramaturgie“, S.16-24).

No.	Module Titel	CP	P	WL	Assessment Method	suggested semester	Grading			
4100000	Module 6	TTS-6: Artistic Forms and Practices			10	200	300	Module examination(s)	3 - 5	

Cycle:	Half-yearly	Level:	More Advanced Module	Module Director:	Leonard Cruz Maren Witte	Entry requirement:	TTS 1-3
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S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method	Grading
Note:	Please select 10 CP events from the following elective subjects		-					
4101100	Voice, speech, singing / Ensemble singing	NN	5	100	E	Project		
4101200	Mask work	Bo	5	100	E	Project		
4101300	Performance, dance theater	Re	3	55	E	Project		
4101400	Contemporary movement training (masterclass dance)	NN	2	45	E	Project		
4130000	Module examination: Presentation of results	NN	-		C		Presentation of results	gr

Note regarding the examination requirements in Module 6:

Usability: TTS, SoA

Goal, Content and Literature in Module 6

Goal:

In this module students get the opportunity to deepen their knowledge of artistic forms and practices. They can set individual focus areas and look further into possibilities of performance, forms and dimensions of mask theater or deal with the means and potentials of voice, speech and song. They learn to work in ensembles with the help of artistic means and broaden their competences in the development of collective work processes.

Content (optional):

- Artistic forms and practices
- Performance Art
- Dance theater
- Work with whole masks
- Artistic ensemble work with voice, speech and song
- Singing

Literature:

Will be announced in the seminars

No.	Module Titel	CP	P	WL	Assessment Method	suggested semester	Grading
4200000	Module 7.1 TaS-7.1: Choreography and Spatial-temporal-social Design	15	200	450	Module examination(s)	3 - 4	

Cycle:	Yearly	Level:	More Advanced Module	Module Director:	Leonard Cruz	Entry requirement:	TTS 1-3
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S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method	Grading
4203000	Choreography	Cru	10	100	C	Theory-practice seminar		
4206000	Mediation and reflection	Wt	2	30	C	Theory-practice seminar		
4204000	Production-related dramaturgy	Wt	2	20	C	Scientific seminar		
4207000	Lighting technology	Bo	1	10	C	Workshop		
4230000	Module examination: Presentation of results	NN	-		C		Presentation of results	gr

Note regarding the examination requirements in Module 7.1:

Usability: TTS (main focus: dance)

Goal, Content and Literature in Module 7.

Goal:

The students are able to act productively in artistic design processes, to create, initiate and direct these according to different age and target groups. They are comfortable with different forms of improvisation, use and manipulate various tools and methods of movement composition, choreography and dramaturgy of dance in order to teach other people artistically. The students understand the criteria and principals of various design processes and work result oriented and openly, produce and present concepts and work results. Furthermore they can give and receive feedback in order to reflect on their own process, understand and further develop them. The students can use experiential and experimental spaces for their own practice and finally also initiate and design them.

Content:

- Improvisation for movement development or rather development of movement quality
- Improvisation in ensembles, Instant Composition and work with Scores
- Improvisation Technologies of Forsythe
- Movement generation and composition (ABA, loops, Retrograde, Cut up, enter/exit etc.)
- Music analysis and movement composition (Unisono, Canon, Counterpoint)
- Scores and performative guidelines
- Physical Dramaturgy
- Topic identification, approach, first steps, method

Literature:

- Buckwalter, Melinda (2010): Composing while dancing. An improviser's companion. Madison
- Burrows, Jonathan (2010): A choreographer's handbook. Routledge
- Forsythe, William (2001): Improvisation Technologies. CD -Rom, ZKM
- Gehm, Sabine u.a. (2007): Wissen in Bewegung. Bielefeld
- Peeters, Jeroen (2014): Through the Back. Situating Vision between Moving Bodies. Helsinki
- Rethorst, Susan (2012): A Choreographic Mind: Autobodygraphical Writings. Helsinki

No.	Module Titel	CP	P	WL	Assessment Method	suggested semester	Grading
4300000	Module 7.2 ThS-7.2: Directing as Social Design	15	160	450	Module examination(s)	3 - 4	

Cycle:	Yearly	Level:	More Advanced Module	Module Director:	NN	Entry requirement:	TTS 1-3
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S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method	Grading
4301000	Direction	NN	10	100	C	Theory-practice seminar		
4302000	Mediation and reflection	NN	2	30	C	Theory-practice seminar		
4303000	Production-related dramaturgy	KC, Wt	2	20	C	Scientific seminar		
4304000	Lighting technology	Bo	1	10	C	Workshop		
4330000	Module examination: Presentation of results	NN	-		C		Presentation of results	gr

Note regarding the examination requirements in Module 7.2:
Usability: TTS (main focus: theatre)

Goal, Content and Literature in Module 7.

Goal:

The students become familiar with the possibilities and forms of directorial work, especially in relation to a theater pedagogical production as well as forms of a production related dramaturgy. They refer team building exercises in performative play to social processes and learn to influence these through aesthetic means. They familiarize themselves with group dynamic processes and take the position of the stage manager in aesthetical social processes according to their own abilities. They organize the life of the actors on stage and learn to assess the role of the director in theater productions. They reflect on their own directing abilities and create their own artistic style.

The students work in small ensemble groups and get familiar with different acting positions (actor, director, dramaturg), observe the play from these positions and learn how to switch between these roles. Furthermore the students put themselves in the position of the recipient and cooperation partner of a theater production, for whom they are going to create theater pedagogical accompanying material and with that a first mediation concept for the respective production.

Content:

- Development of performative stage actions
- Development of team building play forms
- Production of a stage performance according to a theme
- Support of the actor during the rehearsal process
- Reflection of the gradual development of a theater production by the means of public rehearsals
- Dramaturgy accompanying the production
- Creating theater pedagogical accompanying material
- Fundamentals of light technology

Literature:

- Sack, Mira (2011): spielend denken. Theaterpädagogische Zugänge zur Dramaturgie der Probe. Bielefeld: transcript.
- Giese, Nadine; Koch, Gerd; Mazzini, Silvia (Hrsg.) (2012): SozialRaumInszenierung. Berlin: Schibri.
- Hilliger, Dorothea (Hrsg.) (2010): Freiräume der Enge. Künstlerische Findungsprozesse der Theaterpädagogik. Berlin: Schibri.
- Oddey, Alison (1996): Devising Theatre. A Practical and Theoretical Handbook. Abingdon: Routledge.
- Kotte, Andreas (2005): Dramaturgie. In: Theaterwissenschaft. Eine Einführung. Köln u.a.: Böhlau. S. 202-222.
- Schumacher, Max (2008): „Expect Expectation – Gestaltung der Erwartungshaltung als Teil einer 'Over-All-Dramaturgy'“. In: Jan Deck/ Angelika Sieburg (Hrsg.): Paradoxien des Zuschauens.
Die Rolle des Publikums im zeitgenössischen Theater. Bielefeld: transcript. S. 73-84.
- Stegemann Bernd (2009): Dramaturgie. Lektionen 1. Berlin: Theater der Zeit.
- Roselt, Jens (2015): Regie im Theater. Regietheorien. Geschichte – Theorie – Praxis. Berlin: Alexander.

No.	Module Titel	CP	P	WL	Assessment Method	suggested semester	Grading
4400000	Module 8.1 TaS-8.1: Dance and mediation. Didactics, methodology, communication as artistic practice as mediation	15	180	450	Module examination(s)	5	

Cycle:	Yearly	Level:	More Advanced Module	Module Director:	Maren Witte Leonard Cruz	Entry requirement:	TTS 1-3
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S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method	Grading
4401000	Mediation as artistic practice	Wt, NN	3	45	C	Theory-practice seminar		
Note:	Please choose two of the following elective subjects with a combined 6 CP from the following elective subjects groups (ES1 or ES2)!							
ES1								
4402000	History of methodology and didactics of dance education	NN	3	30	C	Scientific seminar		
4403000	Current methodology and didactics of dance education	NN	3	30	C	Scientific seminar		
ES2								
4403100	History of methodology and current methodology of dance education and didactics	NN	3	30	C	Scientific seminar		
4403200	Design of scenic spaces	NN	1	15	C	Scientific seminar		
4404000	Art, communication, conflict. Current approaches in social-artistic process research	Various	3	30	C	Scientific seminar		
4405000	Training theory, movement theory, motion analysis	Cru, NN	3	45	C	Theory-practice seminar		
4430000	Module examination: Presentation of results	NN	-		C		Presentation of results	gr

Note regarding the examination requirements in Module 8.1:
Applicability: TTS (focus area dance)

Note regarding the examination requirements in Module 8.1:
Usability: TTS (main focus: dance)

Goal, Content and Literature in Module 8.

Goal:

The students know different historic and current methodical and didactical dance pedagogic models. They know models of communicative theory and have a productive critical relationship. They can orient themselves in such models as well as situate and relate their own practice accordingly. They are able to conceptually develop, present and discuss their own methods of sharing artistic practices. They understand teaching as a form of creative practice, just like artistic work, and can choose from different models of communication according to specific needs and further develop these. The students know the meaning and contents of various training approaches, like technique training/warm up, improvisational play and motoric kinaesthetic learning techniques. They know methods for body awareness, as well as movement analysis and correction and can use these. They possess a large variety of methods and can use and further develop them according to connections between teaching objectives and methods, interactions of content and interpersonal levels, context and target group oriented teaching structures, and its execution and reflection.

Content:

To form groups according to age and needs,
and to motivate and teach them

Communicate content, spark excitement,
phrase and reach a goal with a group Convey
expertise successfully

Speaking with words, Speaking with pictures, Speaking with the body - ways of knowledge transfer and the enabling of specific movement experiences

Forms of dance teaching in history and present, its analysis and contextualization

Literature:

- Barthel, Gitta/Artus, Hans G.: Vom Tanz zur Choreographie: Gestaltungsprozesse in der Tanzpädagogik, Oberhausen 2013
- Duncan, Isadora: Der Tanz der Zukunft (Vorlesung von 1904)
- Gadelha, Catharina: Kreatives Tanzen mit Schulkindern: Ein Leitfaden für Lehrer und Tanzpädagogen, Berlin 2012
- Helbig, Christiane: Tanzpädagogik: Tanz als Erfahrungs-, Lern- und Gestaltungsraum, München 2013
- Ickstadt, Leanore: Dancing Heads. 2007
- Kessel, Martina: Aufwachsen mit Tanz. 2011
- Krautscheid, Jutta: Schnellkurs Tanz, Köln 2004
- Laban, Rudolf von/Ullmann, Lisa: Der moderne Ausdruckstanz in der Erziehung: Eine Einführung in die kreative tänzerische Bewegung als Mittel zur Entfaltung der Persönlichkeit, Wilhelmshaven 2003
- Laban, Rudolf von / Vial, Karin/ Perrottet, Claude: Kunst in Bewegung, Wilhelmshaven 2003
- Lewis, Daniel: The illustrated dance technique of José Limón, New York 1984
- Diehl/Lampert/Tanzplan Deutschland: Tanztechniken 2010. Leipzig 2011

No.	Module Titel	CP	P	WL	Assessment Method	suggested semester	Grading
4500000	Module 8.2 ThS-8.2: Positions of Theater in Social Contexts	15	150	450	Module examination(s)	5	

Cycle:	Yearly	Level:	More Advanced Module	Module Director:	Céline Kaiser	Entry requirement:	TTS 1-3
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S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method	Grading
4501000	Current positions of theatre in social contexts / Scenic research	KC, NN	7	60	C	Theory-practice seminar		
4502000	Concepts of artistic research	KC	2	15	C	Scientific seminar		
Note:	Please select 3 CP from the following seminars! Either S# 4503000 or both 4503002 + 4503003.							
ES1								
4503000	Elements of artistic design: stage design, scenic writing	NN	3	30	C	Workshop		
ES2								
4503002	Stage design	NN	1	15	C	Theory-practice seminar		
4503003	Scenic Writing	NN	2	30		Theory-practice seminar		
4504000	Art, communication, conflict. Current approaches to social-artistic process research	NN	3	45	C	Theory-practice seminar		
4530000	Module examination: Presentation of results, Showing	NN	-		C		Presentation of results	gr

Note regarding the examination requirements in Module 8.2:

Usability: TTS (main focus: theatre)

Goal, Content and Literature in Module 8.

Goal:

This module teaches a deeper understanding of the connection between theater pedagogical concepts and processes, its methods, analysis and documentation procedures.

The students familiarize themselves intensively with concepts and procedures of theater in social contexts through a chosen approach. They theoretically and practically deal with an elaborate position of theater in social contexts; like artistic research, theater pedagogical teaching concepts, systematical theater pedagogy. They recognize the connection of philosophically theoretical and artistically aesthetic placement, and methods and intervention forms, corresponding observation, documentation and evaluation procedures derived from these. Through that they are able to reason, implement and critically assess the possibilities and boundaries of individual positions. They create an artistic production in a group/ a collective/ an ensemble and complete the module with a presentation of an artistic work, which they develop while debating the chosen approach.

Through detailed workshops the students will gain necessary artistic design techniques according to the chosen approaches, like stage design, lighting control, costume design or scenic writing.

Content:

- Contemporary models and positions of theater in social contexts like:
- Concepts of participative theater practice in social contexts
- Artistic research with theatrical/performative means
- Gestural research
- Systemic theater pedagogy
- Elements of artistic design
- Stage design
- Light design
- Costume design
- Scenic writing

Literature:

Will be announced in the seminars.

No.	Module Titel	CP	P	WL	Assessment Method	suggested semester	Grading			
4600000	Module 9	TTS-9: Professional Practice 1			10	100	300	Module examination(s)	5	

Cycle:	Yearly	Level:	More Advanced Module	Module Director:	Ralf Rummel-Suhrcke	Entry requirement:	TTS 1-3
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S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method	Grading
4601000	Professional law and professional policy	various	3	30	C	Scientific seminar		
4602000	Concept development and application	various	3	30	C	Theory-practice seminar		
4603000	Time-based media	NN	2	20	C	Theory-practice seminar		
4604000	Colloquium: Presentation, discussion and evaluation of the proposal	various	2	20	C	Colloquium		
4630000	Module examination: Presentation of results	NN	-		C		Presentation of results	gr

Note regarding the examination requirements in Module 9:

Usability: TTS

Goal, Content and Literature in Module 9

Goal:

The Students create a detailed plan for an artistic project in a social context while taking into consideration their artistic and technical experiences and knowledge. This plan will be developed from idea to proposal and presented to a group of students and teachers, followed by a discussion and evaluation.

Contents:

- Legal and actuarial fundaments
- Dance politics/Theater politics: Federal associations, Cultural council, Foundations/Ministries
- Organization: Self-employment, Event organization, Support systems, Applications
- Legal issues: tax liability, GEMA, law of companies, KSK, business start-up, professional- und contract law
- Organization and self-employment; Foundations of proposal in free projects or for externally funded projects
- Insight into the dance political structures in Germany
- Public relations and acquisition
- Requirements of the written and verbal presentation
- Criteria and forms of a qualified project evaluation

Literature:

- Buchholz/Goetz (2011): Der Ratgeber Selbständige. Berlin: mediafon.
- Hartewig, W. (2013): Traumberuf Tänzer. Leipzig: Henschel.
- Martin, E. (2007): Sozialpädagogische Berufsethik. Auf der Suche nach dem richtigen Handeln. Weinheim/München: Beltz Juventa.
- Staub-Bernasconi, S. (2007): Soziale Arbeit als Handlungswissenschaft. Systemische Grundlagen und professionelle Praxis. Bern: UTB.
- Schwab , G. u.S. (2017): Der Förderratgeber, 4. Auflage.

No.	Module Titel	CP	P	WL	Assessment Method	suggested semester	Grading			
4700000	Module 10	TTS-10: Professional Practice 2			30	60	900	Module examination(s)	6-7	

Cycle:	Yearly	Level:	More Advanced Module	Module Director:	Ralf Rummel-Suhrcke	Entry requirement:	TTS 1-3
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S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method	Grading
4701000	Professional project	NN	20		C	Practical course		
4702000	Mentoring	NN	2	20	C	Mentoring		
4703000	Colloquium on the preparation for the professional project and the final report	various	3	20	C	Colloquium		
4704000	Colloquium on the follow-up of the professional project and the final report	various	3	20	C	Colloquium		
4730000	Module examination: Presentation of results (oral and written portion)	NN	2		C		Presentation of results	gr

Note regarding the examination requirements in Module 10:

Usability: TTS

Goal, Content and Literature in Module 10

Goal:

The students are able to navigate in a social and societal context, e.g. in a rural or urban setting, in a national or international context. They know artistic and cultural backgrounds and components of the chosen field of work. The students are able to use their artistic experiences for a project in a social occupational field. They are capable to execute an artistic project independently with a chosen target group and to present the results. They can judge their own occupational capabilities and use them in a practical manner. After accomplishing the practical occupational training they are able to reflect upon their experiences verbally and in written form and are able to present the results.

Content:

Planning and realization of a personal project for a specific target group. Mentoring of the practical occupational training. Preparation and follow-up of the internship/project. Professional Internship consisting of 450 hours.

Literatur:

- Burkhard, Helga/Walsdorf, Hanna (2009): Tanz vermittelt – Tanz vermitteln. Leipzig: Henschel
- Gauert, Jürgen (2014): „Berufsfelder: Konzert- und Tanzpädagogik“. In: Arbeitsmarkt Bildung, Kultur, Sozialwesen. Informationsdienst des Wissenschaftsladen Bonn, S. 1-5, hrsg. Vom Wissenschaftsladen Bonn e.V., (Quelle: online, abgerufen am 25.09.2017)
- Fleischle-Braun, Claudia/Stabel, Ralf (2008): Tanz. Forschung & Ausbildung. Leipzig: Henschel
- Hartewig, Wibke (2013): Traumberuf Tänzer. Leipzig: Henschel
- Hentschel, U./ Pinkert, U. (Hrsg.) (2017): Zeitschrift für Theaterpädagogik ZfTP, Heft 70, 04/2017: Praktiken der Vermittlung in theaterpädagogischen Kontexten. Strasburg Hruschka, Ole (2016): Theater machen. Eine Einführung in die theaterpädagogische Praxis. Paderborn: Fink.

No.	Module Titel	CP	P	WL	Assessment Method	suggested semester	Grading
6000000	Module I Initiative study	10		300	Module examination(s)	1 - 7	

Cycle:	Yearly	Level:	More Advanced Module	Module Director:	Gabriele Schmid Céline Kaiser	Entry requirement:	none
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S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method	Grading
6021400	Forum positions	various	3	30	E	Lecture		
6021500	Research forum / Research workshop	various	3	30	E	Theory-practice seminar		
6021100	Mobility window	various	-		E			
6021200	Subject-specific offers	various	-		E			
6021800	Various artistic techniques	NN	2	30	E	Theory-practice seminar		
6022000	Business English	NN	2	20	E	Exercises		
6023000	Social Credit Points	various	-		E			
6030000	Module examination	NN	-		C			

Note regarding the examination requirements in Module 7:
Applicability: KS, TTS, FK, SoA

Note regarding the examination requirements in Module I:

Usability: SoA, KS, FK

Goal, Content and Literature in Module I

Goal:

The module gives students the possibility to develop an individual profile in regards to their specific professional orientation. It promotes social commitment as well as student mobility by simplifying the creditability of credits earned abroad as well.

In the position forum, students get to know current artistic and scientific positions given the implementation in the Arts in Social Contexts. They learn about discipline-specific and interdisciplinary discourses and how to reflect upon these in regards to their professional field. Through that, the position forum offers insights into the self-organization of the studies.

The research forum enables the students to research and apply methods and approaches autonomously, in recourse to specific research questions, as they arise from professional practice modules and conceptional observations of the artistic and scientific final theses.

Content:

In the module, the courses from different areas are combined to profiled course sequels, which allows students who for example change their major to purposefully acquire competences in regards to enrolling in the Master program "Art and Theater in Social Contexts (M.A./M.F.A.). The position forum and research forum are also located within the module. The position forum takes place in the form of lectures and lecture series, which are complemented by discussion forums. The research forum offers a platform for the exchange of research perspectives from different disciplinary approaches.

Social credit points are awarded to students who are involved in community and university politics in the sense of service learning. They are awarded for social and voluntary commitment. Creditable activities are, for example, participation in student initiatives, representation of the student body in university committees, involvement in the AStA, supervision of exchange students or similar. Creditability is checked by the module coordinators. Remunerated activities cannot be credited.

Remarks:

The crediting of credit points acquired at other universities and competences acquired in other professional fields is possible.

Literature:

Will be announced in the seminars.

No.	Module Titel		CP	P	WL	Assessment Method	suggested semester	Grading
8000	Module 11	TTS-11: Bachelor thesis	20	60	600	Module examination(s)	7	graded

Cycle:	Yearly	Level:	More Advanced Module	Module Director:	Céline Kaiser	Entry requirement:	TTS 1-3
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S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method	Grading
8011	Scientific colloquium on bachelor thesis	various	1	10	C	Colloquium		
8012	Schientific theory/ Research methods	Schm	2	20	C	Scientific seminar		
8013	Writing-coaching	NN	5	30	C	Theory-practice seminar		
8030	Module examination: Written bachelor thesis	NN	12		C		Bachelor project work	gr

Note regarding the examination requirements in Module 11:

Usability: TTS

Goal, Content and Literature in Module 11

Goal:

The students are able to narrow down and work on a specific topic by using scientific criteria and methods to investigate a research question.

Content:

- Specification of scientific methods and criteria of good scientific practice
- Presentation of scientific questions, Exposé
- Forms, obstacles and possibilities of scientific writing
- Writing of the bachelor thesis in a total of 30 pages

Literature:

(follows)

Index

C:	Compulsory
CP:	Credit Points
E:	Elective
Gr:	graded
O:	Optional
P:	Presence / Contact Hours
WL:	Workload
Versch.:	different