Course Title
Stanislavski, Brecht and Beyond: An Integrated Approach to Actor Training in Berlin

Course Number
THEA-UT.9455D01

Spring 2019

Syllabus last updated on: 30-Jan-2019

Coordinator Contact Information
Dr. Katrin Dettmer
katrin.dettmer@nyu.edu

Course Details
Mondays and Thursdays, 2:00pm to 6:30pm
Wednesdays and Fridays, 10:00am to 6:30pm
Class times may vary: Please consult the updated official calendar for the detailed schedule as it is subject to change.
NYU Berlin at St. Agnes (Alexandrinenstraße 118-121, 10969 Berlin), Room: SNTA 101 (“Studio”)

Prerequisites
Admission by audition and interview only.
4 semesters of studio training or equivalent professional experience preferred.

Units earned
8

Course Description
This is a one-semester program in theater and actor training for advanced drama students offered by NYU Berlin in conjunction with the Tisch Department of Drama and in affiliation with faculty from the Academy of Dramatic Arts “Ernst Busch” Berlin, the Berlin University of the Arts, and the Berlin Schaubühne.

The curriculum will focus on the study and practical application of aspects of German theater that have made and are continuing to make a significant contribution to international theater practice. It includes the integration of the Russian based Stanislavski Method of Physical Actions with Brecht’s Epic Theater, Advanced Realistic scene study, Brecht scene study, Devised Theater, Postdramatic Theater, movement, voice, and rigorous actor-oriented dramaturgical research. Each of the phases will culminate with workshop performances of the studied scenes, resulting in a collective performance at the end of the semester.
Students will also participate in the international FINDplus program of the Festival of International New Drama (FIND), hosted by Thomas Ostermeier and the Berlin Schaubühne. Designed to foster international artistic exchange, this festival brings together a select group of international theater students for ten days. They attend several contemporary professional productions, meet with the directors, and participate in a series of masterclasses led by an international team of major teaching artists.

Course Objective
The overall goal of the program is to enable students to create and perform realistic and devised theater that balances full physical and emotional embodiment with critical distance while actively interfacing the dramatic story with the theatrical context. This integrated approach aims to strengthen and deepen the students’ presence on stage and their ability to create performances that are intellectually informed, viscerally exciting, and theatrically courageous. Please refer to the program syllabus for a more extensive overview of intended learning outcomes, which also pertain specifically to the individual phases of training.

Assessment Components
Students will be assessed and graded based on the level of effort demonstrated in class, as well as the level of effort evident in and the overall artistic quality of the work they bring in to class. The percentage breakdown for all work that will impact the final grade is as follows:

- Full participation in class exercises, research, analysis, and creative projects – 65%
- Demonstrated improvement in the overall quality of individual artistic work, depth of understanding of methodologies, and growth in the ability to effectively apply techniques to creating performances and devising theater pieces – 35%

Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments.

Required Texts
- Electronic Resources (via NYU Classes / NYU Library)

One copy of each book is kept in the Reading Room of NYU Berlin's Academic Center, for you to read in the center but not to take out.

Please follow this link for the NYU Berlin Library Catalogue or the link on NYU Berlin's website (Academics/Facilities & Services).

Supplemental Texts (not required to purchase)

A growing collection of play texts and literature on theater and performance is available at the St. Agnes office for short-term loan.

**Internet Research Guidelines**
To be discussed in class.

**SCHEDULE**
For a detailed itinerary of hours, please refer to the official calendar provided by the program.

**Sessions 1: 4 Feb 2019 – 8 Feb 2019**
- Epic Theater Scene Study (with Harry Fuhrmann)
- Voice & Epic Theater: Voice as Gestus (with Viola Schmidt)
- Lucid Body and Michael Chekhov Technique (with Monika Gossmann)

**Sessions 2: 11 Feb 2019 – 15 Feb 2019**
- Epic Theater Scene Study (with Harry Fuhrmann)
- Lucid Body and Michael Chekhov Technique (with Monika Gossmann)

**Sessions 3: 18 Feb 2019 – 22 Feb 2019**
- Epic Theater Scene Study (with Harry Fuhrmann)
- Voice & Epic Theater: Voice as Gestus (with Viola Schmidt)
- Lucid Body and Michael Chekhov Technique (with Monika Gossmann)

**Sessions 4: 25 Feb 2019 – 1 Mar 2019**
- Epic Theater Scene Study (with Harry Fuhrmann)
- Voice & Epic Theater: Voice as Gestus (with Viola Schmidt)
- Lucid Body and Michael Chekhov Technique (with Monika Gossmann)
- **Showings of Epic Theater Scene Work**

- Russian-based Stanislavski Method of Physical Action: Script Analysis, Performance Research, Improvisational Etudes, Advanced Scene Study (with Monika Gossmann)
- Voice & Epic Theater: Voice as Gestus (with Viola Schmidt)
- **Required Reading**: Horváth’s *Faith, Love, and Charity* and the respective scenes, assigned by Monika Gossmann [required to purchase]
- **8 Mar 2019 – Public Holiday**: no purchase

- Russian-based Stanislavski Method of Physical Action: Script Analysis, Performance Research, Improvisational Etudes, Advanced Scene Study (with Monika Gossmann)
Voice & Epic Theater: Voice as Gestus (with Viola Schmidt)

- Russian-based Stanislavski Method of Physical Action: Script Analysis, Performance Research, Improvisational Etudes, Advanced Scene Study (with Monika Gossmann)
- Voice & Epic Theater: Voice as Gestus (with Viola Schmidt)
- Showings of Stanislavski Method of Physical Action Scene Work


Sessions 8: 1 Apr 2019 – 7 Apr 2019
- Lucid Body and Michael Chekhov Technique (with Monika Gossmann)
- FINDplus: 4-5 April 2019: Introductions & Official Opening at Schaubühne
- FINDplus: Workshops and masterclasses with students from other acting schools at the Glashaus (Arena Treptow) and performances at the Schaubühne (with Wiebke Nonne, Jan Pappelbaum, and others). Please refer to special program schedule!
- FINDplus: Productions and Q&As with international theater artists at the Schaubühne

Sessions 9: 8 Apr 2019 – 14 Apr 2019
- FINDplus: Workshops and masterclasses with students from other acting schools at the Glashaus (Arena Treptow) and performances at the Schaubühne (with Wiebke Nonne, Jan Pappelbaum, and others). Please refer to special program schedule!
- FINDplus: Productions and Q&As with international theater artists at the Schaubühne

Sessions 10: 15 Apr 2019 – 18 Apr 2019
- FINDplus: Debrief
- Gob Squad: Masterclass incorporating video techniques (with members of Gob Squad)
- 19 Apr 2019 – Public Holiday: no class

Sessions 11: 23 Apr 2019 – 26 Apr 2019
- 22 Apr 2019 – Public Holiday: no class
- Brecht’s Lehrstücke: Scene Study with a Postdramatic Twist (with Enrico Stolzenburg)
- Lucid Body and Michael Chekhov Technique (with Monika Gossmann)

Sessions 12: 29 Apr 2019 – 3 May 2019
- 1 May 2019 – Public Holiday: no class
- Brecht’s Lehrstücke: Scene Study with a Postdramatic Twist (with Enrico Stolzenburg)
- Lucid Body and Michael Chekhov Technique (with Monika Gossmann)

Sessions 13: 6 May 2019 – 10 May 2019
- Brecht’s Lehrstücke: Scene Study with a Postdramatic Twist (with Enrico Stolzenburg)
- Lucid Body and Michael Chekhov Technique (with Monika Gossmann)
Sessions 14: 13 May 2019 – 17 May 2019

➢ Brecht’s *Lehrstücke*: Scene Study with a Postdramatic Twist (with Enrico Stolzenburg)
➢ *Showings of Postdramatic Scene Work*

Sessions 15: 20 May 2019 – 23 May 2019

➢ Rehearsals for the final performance throughout the week (with Christoph Buchegger and Katrin Dettmer)
➢ *Final Performance* on Thursday, 23 May 2019

Classroom Etiquette
To be discussed with the individual instructor.

Required Co-Curricular Activities
We will see three productions at three leading theaters in Berlin, which are part of class time and thus mandatory. These visits will be accompanied by Q&As with the respective ensembles and creative teams, while the selected shows will also be discussed in class. Due to the special repertory scheduling system in German theaters, all dates are not yet set but will be made known to the class as soon as they become available. NYU Berlin will cover the ticket costs. We will also facilitate Meet & Greets and excursions in order to familiarize you with theater landscape in Berlin.

Your Lecturers

**Dr. Katrin Dettmer, Arts Coordinator**
As the Arts Coordinator for NYU Berlin, Katrin is the point of contact for all matters regarding the Tisch Special Program Stanislavski, Brecht and Beyond in Berlin. In this capacity, she not only coordinates the studio classes but also arranges theater visits and meetings with theater makers in Berlin. As part of the program, Katrin also teaches a class on German theater of the 20th century, which also addresses the German theater tradition of dramaturgy and how it can be directly applied for the acting profession. She received her Ph.D. in German Studies from Brown University in 2012 with a dissertation on East-German playwright Heiner Müller, entitled *The Touch of the Dead*, in which Katrin negotiates the dynamics between history and performance in both Müller’s writing and his stage work.

Since then, Katrin has taught for Brown University and Leuphana Universität Lüneburg, where she developed courses in German Studies and Theatre Arts with a special focus on dramaturgy. Her research focuses on 20th and 21st century German literature; GDR literature and intellectual life; literatures of trauma, memory, and remembrance; Theatre and Performance Studies; Media Studies; intellectual history; and aesthetics of presence. Her current research projects address the issues of *Vergangenheitsbewältigung* (coming to terms with the past) as specific to the GDR and the literary mediation of trauma after World War II. In addition to her academic work, Katrin has also been working as a dramaturg for a variety of productions, both in the US and in Germany.

**Harry Fuhrmann**
Harry Fuhrmann completed his theatrical studies in 1995 at the Academy of Music and Theatre Hamburg and worked for several years as an actor at various theaters in Germany. From 1998 – 2002, he studied directing at the Academy of Dramatic Arts “Ernst Busch” in Berlin. During this time, he also worked as assistant director to Peter Zadek at the Vienna Burgtheater. In 2004, he founded the “Flying Fish” Theatre Group and realized an eight-month theater journey through
Nepal and India in 2005/06. The idea of the company is, to go to the people, collect their stories and to develop plays out of them. Since 2002, he has worked in many theaters, such as the Nationaltheater Mannheim, Neues Theater Halle, Staatsstheater Mainz, Theater Bern, Badisches Staatstheater Karlsruhe, Staatsstheater Cottbus, Theater Baden-Baden, Theater Ulm and Theater Augsburg. He taught at various acting schools all over the world, such as “Toi Whakaari New Zealand Drama School” in Wellington, the “Victorian College of Arts” in Melbourne / Australia, the National School of Drama in Delhi, the KHIO and the Westerdals School of Arts in Oslo, the HKU in Utrecht, the Royal Danish Academy of Fine Arts in Copenhagen, the CUT in Mexico City and New York University/Berlin. Since 2015, he teaches regularly at the Tibetan Institute of Performing Arts in Dharamsala/India. From October 2010 until 2017, he was theatrical lecturer at the Academy of Dramatic Arts “Ernst Busch” Berlin.

Monika Gossmann
Monika Gossmann was born and raised bilingually (German and Russian) in Alma-Ata/Kazakhstan. She studied singing, dancing, and musical performance at the Contemporary Dance School in Hamburg. From 2003 until the summer of 2007, she studied acting at the University of the Arts Theater in Moscow (partner school of Harvard University ART program). After studying acting in Moscow, Monika trained in the Lucid Body acting technique. Now a Lucid Body Trainer, she opened her own Studio in 2014, the “LUCID BODY room berlin”. Monika also teaches for Copenhagen Scenenkunstschole Staten University, Copenhagen Skuespiller-akademiet, Moscow MXAT, and Actors Space Berlin. In recent years, she has also led master classes for FINDplus. Monika also works as a director and actor on the stage, in film, and for television. Most recently, she has written her first musical, *Dorian*, based on Oscar Wilde’s *The Picture of Dorian Gray*, which has been contracted by Rodgers & Hammerstein. http://monikagossmann.com

Prof. Dr. Viola Schmidt
Viola Schmidt was born in Berlin in 1958. From 1978 to 1982, she studied Speech Science and German Language at the Faculty of Arts at the Martin Luther University Halle/Wittenberg in Germany and graduated with a Diploma. After two years of research, she received her doctorate with a thesis entitled *On the Relationship of Self-Assessment and Assessment by Others Regarding Voices Possessing Various Degrees of Hoarseness* in 1985. From 1984 to 2001, she worked as an instructor for voice and speech at the Academy of Dramatic Arts “Ernst Busch” Berlin. From 2001 to 2003, she was Professor of Voice and Speech at the University of Music and Theater “Felix Mendelssohn Bartholdy” Leipzig. In 2003, she returned to Berlin and since then has been Professor of Voice and Speech at the Academy of Dramatic Arts “Ernst Busch” Berlin and Director of the Voice and Speech Training Section there. From 2005 to 2011, she was Prorektorin of the Academy and developed the international collaborations of the Acting Department at “Ernst Busch”. She has worked as a voice and speech instructor at various German theaters and has conducted workshops both in Germany and abroad.

Prof. Enrico Stolzenburg
Enrico Stolzenburg is Professor for Scene Work at the Berlin University of the Arts with a focus on contemporary drama and experimental music theater. As a director, he has worked for Schaubühne Berlin and Deutsches Theater Berlin, in Freiburg, Konstanz, and Weimar. His productions were invited to a number of festivals. Enrico has also directed contemporary plays both in Europe (Finland, France, Greece, Switzerland) and in Asia (South Korea, Japan). He has also collaborated with composers Daniel Ott and Kirsten Reese and written numerous new pieces, which premiered at festivals for New Musik. He continues working closely with authors Kai Ivo Baulitz and Dirk Laucke.
GOB SQUAD
Gob Squad present themselves as “a seven-headed monster, an arts collective with seven bosses, with a schizophrenic identity and a multiple split personality: hermaphrodite, binational and bilingual, both a patchwork family and a social utopia. Gob Squad have been devising, directing and performing together since 1994, working where theater meets art, media and real life. Always on the hunt for beauty amidst the mundane, they place their work at the heart of urban life. Everyday life and magic, banality and idealism, reality and entertainment are all set on a collision course and the unpredictable results are captured on video. Motivated by a desire to elevate the everyday and empower audience members to step beyond their traditional role as passive spectators. Berlin has been the group’s creative home since 1999. Core members are Johanna Freiburg, Sean Patten, Sharon Smith, Berit Stumpf, Sarah Thom, Bastian Trost and Simon Will. Other artists are invited to collaborate on particular projects. The group is managed by Eva Hartmann.” Creating a dialogue between art, media, and real-life, this masterclass will offer valuable insights into what is possible with video techniques in a performance setting.
www.gobsquad.com

FIND and FINDplus
The Festival of International New Drama (FIND) has been a stalwart of the Schaubühne’s repertoire since the 1999/2000 season. In the early years, dramatic texts from predominantly young writers from one particular culture or region were presented, mostly in rehearsed readings. In 2011, FIND reinvented itself as a large-scale festival for visiting productions. Since then, more and more works from international writer-theater makers and their companies have been shown for the first time in Berlin.

The festival will be accompanied by FINDplus, a workshop program for international theater students, supported by the Allianz Kulturstiftung and the Deutsch-Französische Jugendwerk (DFJW). Throughout this ten-day workshop program, students will have the unique opportunity of participating in master classes with artists, who showcase their work at the festival. You will get to know and work with acting and directing students from Germany, France, and other European countries. In addition to the workshops and networking opportunities, students will have guaranteed admission to some of the most popular productions shown at the festival.
www.schaubuehne.de/en/pages/find-concept.html
Academic Policies

Attendance Policy
Participation in all classes is essential for your academic success, especially in courses that meet only once per week. Your attendance in both content and language courses is required and will be checked at each class meeting. As soon as it becomes clear that you cannot attend a class, you must inform your professor by e-mail immediately (i.e. before the start of your class). Absences are only excused if they are due to illness, religious observance or emergencies. Your professor or NYU Berlin's administration may ask you to present a doctor's note or an exceptional permission from NYU Berlin's Director or Wellness Counselor as proof. Emergencies or other exceptional circumstances must be presented to the Director. Doctor's notes need to be submitted to the Academics Office, who will inform your professors. Doctor's notes need to be from a local doctor and carry a signature and a stamp. If you want the reasons for your absence to be treated confidentially, please approach NYU Berlin's Director or Wellness Counselor.

Unexcused absences affect students' grades: In content courses each unexcused absence (equaling one week's worth of classes) leads to a deduction of 2% of the overall grade and may negatively affect your class participation grade. In German Language classes two or three (consecutive or non-consecutive) unexcused absences (equaling one week's worth of classes) lead to a 2% deduction of the overall grade. Three unexcused absences in one content course and five unexcused absences in your German language course may lead to a Fail in that course. Being more than 15 minutes late counts as an unexcused absence. Furthermore, your professor is entitled to deduct points for frequent late arrival or late arrival back from in-class breaks. Please note that for classes involving a field trip, transportation difficulties are never grounds for an excused absence. It is the student’s responsibility to arrive in time at the announced meeting point.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to the Academics Office; until this doctor's note is produced the missed assessment is graded with an F and no make-up assessment is scheduled. In content classes, an F in one assignment may lead to failure of the entire class.

Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed.

Specific to the Program: Students are required to attend the weekly meetings with Prof. Dettmer. These meetings are designed to track progress and address changes in the schedule, as well as exchange thoughts on co-curricular theater visits. Students are expected to be present and on time for every class meeting and are expected to actively participate in all classroom work including in-class exercises, as well as out-of-class rehearsals and preparation. Active participation means full emotional, physical and intellectual commitment to the work, as well as maintaining a generous, supportive, respectful, and responsible attitude towards the work of fellow students. Students will not be admitted into the classroom once class has begun unless they have made a prior arrangement with the instructor. Students will be expected to rehearse for approximately four to six hours a week outside of class time.

Due to the progressive accumulation of skills, the steady increase in the level of concentration and effort required by the class, and the amount of material the class will cover, daily attendance is crucial. Students are only allowed two unexcused absences. Subsequent absences may
result in the lowering of grades. Exceptions will only be made in the event of a medically excused absence (doctor's note) or the observance of religious holidays. In the event of an anticipated absence, for instance in the case of a religious holiday, the student must inform the teacher and the Arts Coordinator prior to the day of the class.

Students must wear comfortable, flexible clothing that allows maximum freedom of movement. Sweatpants, yoga pants, t-shirts, etc. are appropriate. Denim jeans, tight pants, dresses, etc. are not. For safety reasons, students should not wear large pieces of jewelry. Students will frequently work barefoot. Given the physical nature of the work, students should have a bottle of water on hand.

**Attendance Rules on Religious Holidays**
Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their lecturer AND NYU Berlin's Academics Office in writing via e-mail one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics Office will schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also University Calendar Policy on Religious Holidays

**Late Submission of Work**
(1) Written work due in class must be submitted during the class time to the professor.

(2) Late work should be submitted in person to the lecturer or to the Academics Office, who will write on the essay or other work the date and time of submission, in the presence of the student. Another member of the administrative staff may also personally accept the work and will write the date and time of submission on the work, as above.

(3) Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (excluding weekends and public or religious holidays), unless an extension has been approved (with a doctor's note or by approval of NYU Berlin's administration), in which case the 2 points per day deductions start counting from the day the extended deadline has passed.

(4) Without an approved extension, written work submitted more than 5 days (excluding weekends and public or religious holidays) following the submission date receives an F.

(5) End of semester essays must be submitted on time.

(6) Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.

(7) Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on the university computer is no excuse for a late submission.
Provisions for Students with Disabilities
Academic accommodations are available for students with documented disabilities. Please contact
the Moses Center for Students with Disabilities at 212-998-4980 or see their website for further
information.

Plagiarism Policy
The presentation of another person’s words, ideas, judgment, images or data as though they were
your own, whether intentionally or unintentionally, constitutes an act of plagiarism. Proper
referencing of your sources avoids plagiarism (see as one possible help the NYU library guide to
referencing styles.

NYU Berlin takes plagiarism very seriously; penalties follow and may exceed those set out by your
home school. Your lecturer may ask you to sign a declaration of authorship form.

It is also an offense to submit work for assignments from two different courses that is substantially
the same (be it oral presentations or written work). If there is an overlap of the subject of your
assignment with one that you produced for another course (either in the current or any previous
semester), you MUST inform your professor.

For a summary please follow the link to NYU Global's academic policies.