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

Course Number
THEA-UT.9455-001

SAMPLE SYLLABUS

Coordinator Contact Information
Dr. Katrin Dettmer
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Course Details
Mondays – Thursdays, 2pm to 6.30pm
Fridays, 10am to 6.30pm
Class times may vary. Please consult the official calendar for the detailed schedule.
NYU Berlin at St. Agnes, Room: “Studio”

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

Units earned
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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 Ernst Busch Academy of Dramatic Arts, 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 Stanislavsky 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. The program will culminate with workshop performances of several short plays by Brecht as well as a collective performance at the end of the semester.

Students will also participate in the international F.I.N.D. Festival 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 master classes 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
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 fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments.

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. Furthermore, your professor is entitled to deduct points for frequent late arrival or late arrival back from in-class breaks. Being more than 15 minutes late counts as an unexcused absence. 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.

**Specific to the Program:** 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 [http://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/university-calendar-policy-on-religious-holidays.html](http://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/university-calendar-policy-on-religious-holidays.html)

**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.
End of semester essays must be submitted on time.

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

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 (http://www.nyu.edu/life/safety-health-andwellness/students-with-disabilities.html) 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: http://nyu.libguides.com/citations).

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 of NYU Global's academic policies please see: www.nyu.edu/global/academic-policies

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

NYU Berlin Library Catalogue: http://guides.nyu.edu/global/berlin or follow 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 – 30 Jan - 3 Feb 2017**
- Orientation Workshop II (with Kevin Kuhlke)
- Epic Theater Scene Study (with Harry Fuhrmann)
- Voice & Text: Linklater Approach (with Irene Wagner)
- Lucid Body and Michael Chekhov Technique (with Monika Gossmann)
- **Required Reading:** Scenes and respective plays, assigned by Harry Fuhrmann

**Sessions 2 – 6 Feb - 10 Feb 2017**
- Epic Theater Scene Study (with Harry Fuhrmann)
- Voice & Text: Linklater Approach (with Irene Wagner)
- Lucid Body and Michael Chekhov Technique (with Monika Gossmann)

**Sessions 3 – 13 Feb - 17 Feb 2017**
- Epic Theater Scene Study (with Harry Fuhrmann)
- Voice & Text: Linklater Approach (with Irene Wagner)
- Lucid Body and Michael Chekhov Technique (with Monika Gossmann)
- **Theater:** 14 Feb 2017, 7pm – 10.30pm, *Die Zauberflöte* at Komische Oper

**Sessions 4 – 20 Feb - 24 Feb 2017**
- Epic Theater Scene Study (with Harry Fuhrmann)
- Voice & Text: Linklater Approach (with Irene Wagner)
- Lucid Body and Michael Chekhov Technique (with Monika Gossmann)

**Sessions 5 – 27 Feb - 3 Mar 2017**
- Epic Theater Scene Study (with Harry Fuhrmann) – **incl. Showings**
- Voice & Text: Linklater Approach (with Irene Wagner) – **incl. Showings**
- Lucid Body and Michael Chekhov Technique (with Monika Gossmann)

**Sessions 6 – 6 Mar - 10 Mar 2017**
- Russian based Stanislavsky Method of Physical Actions: Script Analysis, Performance Research, Improvisational Etudes, Advanced Scene Study (with Anja Behrens)
- Lucid Body and Michael Chekhov Technique (with Monika Gossmann)
- **Required Reading:** Scene and respective play, assigned by Anja Behrens

**Spring Break – 13 Mar - 17 Mar 2017:** no classes

**Sessions 7 – 20 Mar - 24 Mar 2017**
- Russian based Stanislavsky Method of Physical Actions: Script Analysis, Performance Research, Improvisational Etudes, Advanced Scene Study (with Anja Behrens)
- Lucid Body and Michael Chekhov Technique (with Monika Gossmann)
- Voice & Epic Theater: Voice as Gestus (with Viola Schmidt)

**Sessions 8 – 27 Mar - 31 Mar 2017**
- Russian based Stanislavsky Method of Physical Actions: Script Analysis, Performance Research, Improvisational Etudes, Advanced Scene Study (with Anja Behrens)
Lucid Body and Michael Chekhov Technique (with Monika Gossmann)
Voice & Epic Theater: Voice as Gestus (with Viola Schmidt)
FIND+: 31 Mar 2017, Official Opening at Schaubühne

Sessions 9 – 3 Apr - 9 Apr 2017
FIND+: 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!

Sessions 10 – 10 Apr - 14 Apr 2017
Russian based Stanislavsky Method of Physical Actions: Script Analysis, Performance Research, Improvisational Etudes, Advanced Scene Study (with Anja Behrens) – incl. Showings
Lucid Body and Michael Chekhov Technique (with Monika Gossmann)
Voice & Epic Theater: Voice as Gestus (with Viola Schmidt)

Sessions 11 – 17 Apr - 21 Apr 2017
Gob Squad: Masterclass incorporating video techniques (with members of Gob Squad)
Voice & Epic Theater: Voice as Gestus (with Viola Schmidt)

Sessions 12 – 24 Apr - 28 Apr 2017
Brecht’s Lehrstücke: Scene Study with a Postdramatic Twist (with Enrico Stolzenburg)
Voice & Epic Theater: Voice as Gestus (with Viola Schmidt)

Sessions 13 – 1 May – 5 May 2017
Brecht’s Lehrstücke: Scene Study with a Postdramatic Twist (with Enrico Stolzenburg)

Sessions 14 – 8 May – 12 May 2017
Brecht’s Lehrstücke: Scene Study with a Postdramatic Twist (with Enrico Stolzenburg) – incl. Showings

Sessions 13 – 15 May – 19 May 2017
Rehearsals for the final performance throughout the week (with Christoph Buchegger and Katrin Dettmer)
Final Performance on Thursday, 18 May 2017, at Frannz
Classroom Etiquette
To be discussed with the individual instructor.

Your Lecturers
Anja Behrens was born in Germany and now lives and works in Copenhagen. She studied acting at the Michael Tschechow Studio in Berlin and directing at the Danish National School of Performing Arts. Since 2014 she has directed productions in Klagenfurt, Salzburg, Copenhagen, Berlin (Deutsches Theater), and Egypt. She also teaches acting at the Move’n Act in Aarhus and Akademiet in Copenhagen.

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

Harry Fuhrmann teaches acting at the Ernst Busch Academy of Dramatic Arts in Berlin. He studied acting at the Hochschule für Musik und Theater in Hamburg and directing at Ernst Busch Academy of Dramatic Arts, while serving as the assistant director for Peter Zadek at Wiener Burgtheater. Since then, he has directed productions for various main stages in Germany. In 2004, he founded the company >fliedende fische>, for which he still serves as artistic director. The company often engages in intercultural projects, e.g. an eight-month theater journey through Nepal and India. In 2010, Harry taught at Toi Whakaari New Zealand Drama School in Wellington and at the Victorian College of Arts in Melbourne, Australia.

Gob Squad is a group of UK and German artists, who started their company in Nottingham (UK) in 1994, but are now based in Berlin, Germany. They are an artists’ collective, whose 7 core members work collaboratively on the concept, direction and performance of their work. Other artists, performers and technicians are invited to collaborate on particular projects. As well as theaters and galleries, Gob Squad places their work at the heart of urban life while the audience is often asked to step beyond their traditional role as passive spectators and bear witness to the results. Their work is regularly shown throughout Europe, and they’ve toured in all the continents apart from Antarctica.

Monika Gossmann was born and raised bilingually (German and Russian) in Alma-Ata/Kasachstan. 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“.

Viola Schmidt was born in Berlin and studied elocution and German Studies in Halle/Wittenberg. She completed her dissertation in 1985 and has worked as an elocution trainer for the Ernst Busch Academy of Dramatic Arts in Berlin until 2001. She has also taught as a professor for elocution training at the University for Musik and Theater “Felix Mendelssohn Bartholdy” in Leipzig from 2001 to 2003. Since 2003, she is Professor for Elocution at the Ernst Busch Academy of Dramatic Arts and also gives numerous courses in Germany and abroad.
**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 such as Premières at the Théâtre National de Strasbourg and F.I.N.D. at Schaubühne Berlin.

**Irene Wagner** is Professor for Elocution at the Berlin University of the Arts. She is a Designated Linklater Teacher and has worked as a speaker for numerous radio and audiobook productions. She has taught elocution in numerous theaters in Germany and at the Universities of Stuttgart and Hamburg, as well as at the Film Academy “Konrad Wolf” in Babelsberg.