Course Title

German Theater of the 20th Century

History & Practice

Course Number
GERM-UA 9290 D01, THEA-UT 9612 D01

Instruction Mode: In-Person

Fall 2022

Lecturer Contact Information
Dr. Christine Korte (she/her/they)

Your instructor will inform you about the learner hours (one-on-one meetings).

Prerequisites
None

Units Earned
4

Course Details
Tuesdays: 3:30 to 6:15 pm

Location: Rooms will be posted in Albert before your first class.

In the interest of protecting the NYU Berlin community, we are closely following guidance around COVID-19 from the Robert Koch Institute (Germany’s institute for disease control and prevention), the Centers for Disease Control and Prevention (CDC), the World Health Organization, and the New York City Department of Health and Mental Hygiene and adjusting our recommendations and policies accordingly. Your health and well-being is our top priority. You are required to adhere to the most recent policies. Please note that you are expected to attend every class meeting in-person; however, this may change at any point during the semester if local COVID-19 regulations so require. You will be assigned a seat on the first day and are expected to use that seat for the entire semester due to NYU COVID-19 safety protocol.

Course Description
Theater in Germany serves as a hotly debated public venue for working through major social and political issues and critiquing the status quo. This tradition begins in the late 18th century with the radical dramatists of the *Sturm und Drang* period and continues up to the present. This class centers on 20th-century German theater and on the theories, movements, and dramas that shaped it against the backdrop of a tumultuous century. After studying the foundational contributions of Schiller and Wagner, we examine the modernist theater of Max Reinhardt and the left-wing theater of the Weimar Republic, especially Piscator’s political theater and Brecht’s epic theater. In subsequent weeks, we look at theater during the Third Reich, postwar theater trends in East and West Germany, and developments in reunified Germany starting in the 1990s. Finally, we explore current debates surrounding how contemporary Berlin theaters are addressing racialization and structural inequality. Our weekly meetings center on history, and theory, and usually include a dramatic text.

**Course Learning Outcomes (CLOs)**

This transdisciplinary course engages a variety of lenses to enable students to critically engage with the major political and aesthetic issues informing 20th-century German theater up to the present. Students can describe the struggle to establish a democratic theater in Germany from Schiller’s concept of a “moral institution” up to contemporary debates. Students can classify the approaches of major directors, dramatists, and institutions that have shaped German theater throughout the 20th century. Students apply key concepts when debating the relationship between theory and praxis, writing about productions, formulating critical questions, and moderating discussion.

**Course Approach to Teaching & Learning (CATL)**

I see teaching as a collaborative event—one that enables transformative encounters to take place and expands our collective horizons. Students are equal co-creators of the classroom space and experts of their learning experience. Listening to student preferences and providing options are central to creating a productive learning environment that validates differences in perspective and approach. Soliciting anonymous feedback on what is working and what is not is part of my teaching strategy. Students should feel safe to explore different or even opposing ideas, engage in critical debate, and have their ideas valued. My presupposition of equality in the classroom is devised to build students’ confidence as communicators and enables critical analysis and reflection to take place. My approach to the course is invested in offering a critical lens toward systems of oppression and continually asking whose voices are missing or underrepresented.

**Assessment Components**

Everyone learns uniquely and at a different pace. While I apply the standard grading schema to ensure fairness, I am primarily interested in and account for student development throughout the semester, as well as the cultivation of students' strengths and interests. My method of evaluation retains the highest standards for students as unique learners, whilst accounting for their incorporation of feedback. For example, I assess how critical writing skills develop over 9 reading responses, and how feedback on the proposal is integrated into the final paper.

I expect students to attend all sessions, do the readings, participate in class discussions, and complete written assignments. Students will be evaluated on participation, one seminar- and discussion-leading presentation, 9 reading responses, a proposal for the final writing assignment, and a final argumentative writing assignment. Here is the breakdown:

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<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Class Participation</td>
<td>20%</td>
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<tr>
<td>Seminar-Leading</td>
<td>20%</td>
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Class Participation in discussions constitutes an important component of course activities and makes up a significant portion of student grades. Students will have the opportunity to further explore the course readings, seek clarification, express their views, and engage in peer discussion. Participation can also mean attentive presence and listening.

Seminar-Leading is a requirement. This involves a 20-minute presentation in a style of the student's choosing. Students offer a close reading of select passages of the week’s material and develop three critical discussion questions for the class to take on collectively.

Reading Responses are required to prepare for discussion in class and develop critical thinking and writing skills. Students are required to submit 9 reading responses (ca. 250 words) in total on specific texts and questions by the designated deadline by posting them under Discussions on Brightspace. These reading responses, counting 20% towards the final grade, serve to develop a habit of critical engagement with the texts and regular writing practice. They can also help to identify research interests early on.

Proposal (2) pages and the bibliography (1 page) should outline students’ choice of topic for the critical essay, as well as five bibliographic sources students will incorporate in their final papers. Please arrange to meet with or email Dr. Korte at the earliest opportunity to discuss your research interests and topic ideas. The proposal is due on Friday, October 21, 2022.

Finally, students will write a critical essay (approx. 8 pages, 2000 words) on a topic of their choosing. This work demands argumentative writing and critical engagement with secondary sources. The critical essay is due on Friday, December 9, 2022.

Required Text(s)
Electronic Resources (via Brightspace / NYU Library Course Reserves)

Please follow this link for the [NYU Berlin Library Catalogue](https://www.library.nyu.edu) or the link on NYU Berlin's website (Academics/Facilities & Services).

The following books do not have to be purchased and should be borrowed from the Academics Office:


Session 1 – Tuesday, 6 September 2022
Theater as a Moral Institution
In our first session, we discuss the objectives and the organization of the seminar. We look at German theater traditions starting in the late 18th century, but also start our inquiry into current discourses and debates, including current institutional mandates and the politics of representation. Out of this conversation, we will develop questions to guide us through the semester. Our first session is devised to provide historical context and familiarize students with the foundations and ideals of the German drama in the late 18th century that make theater a revolutionary art form and unique public venue.

Session Learning Outcomes: Students can describe the historical context, key dramatists, and foundational concepts that emerge from the late 18th century and that continue to serve as a standard and measure for German theater through the 20th century up to the present. Students can apply and critically engage with terms such as: Dramaturgy, National Theater, Aesthetic Education, and Moral Institution.

Recommended Follow-up Reading:
- Schiller Institute – Theater As a Moral Institution by Friedrich Schiller 1784

Session 2 – Tuesday, 13 September 2022
Revolutionary Pathos and Utopianism: Schiller & Wagner

We begin this session with a discussion of Schiller’s *Robbers*, applying concepts from our first meeting. The second half of our session will be dedicated to Wagner’s concept of the Gesamtkunstwerk (Total Work of Art). We will look at the social and political context of Wagner’s concept and read his own writings. We look at the creation of the Bayreuther Festspielhaus and its ongoing significance for contemporary German theater directors. We discuss the Gesamtkunstwerk as the immersive aesthetic experience that would later be tied to fascism and against which the various dramatists of the 20th century would rebel.


Session Learning Outcomes: Students can apply Schiller’s key concepts to discussion, summarize the aesthetic and political principles of Wagner’s Gesamtkunstwerk, and describe the historical context from which it emerged. Students can critically debate the legacy of Wagner’s Gesamtkunstwerk.

Session 3 – Tuesday, 20 September 2022
Realism, Naturalism, and the Freie Bühne

This session will begin with a discussion of the historical and political context of the emerging trends of Realism and Naturalism and the close relationship between drama and left-leaning politics in Berlin. We look at Otto Brahm’s Freie Bühne, his directorship of the Deutsches Theater, and the founding of the first worker’s theater, the Volksbühne (People’s Stage). We compare these organizations’ aims, programming line-ups, and intended audiences. In the second half of the class, we discuss Gerhart Hauptmann’s *The Weavers* as a watershed in the German drama.

Session Learning Outcomes: Students distinguish between the aesthetics and politics of Realism versus Naturalism and situate these movements in debates surrounding social conditions in late 19th century Berlin. Students will be able to summarize the agendas underlying Brahm’s Freie Bühne and the Volksbühne. Students debate the vanguard political dimensions of Hauptmann’s Weavers.

Session 4 – Tuesday, 27 September 2022
Expressionism and Neo-Romanticism in the Early 20th Century
This session is dedicated to the director Max Reinhardt and to the first major avant-garde movement of 20th-century German drama: Expressionism. We discuss Reinhardt’s role as Intendant of the Deutsches Theater, as well as his sensational and immersive mass spectacles. As exemplary of the emerging trend of Expressionism, we look at Wedekind's Spring Awakening as an epic drama and a scathing indictment of the repressive mores of the Wilhelmine era.


Session Learning Outcomes: Students can describe the ritualistic dimensions of Max Reinhardt’s mass spectacles and situate his productions in the fraught social context of the early 20th century. Students can classify the political and formal aspects of Expressionism, discuss Spring Awakening as an influential example, and draw connections to Brecht.

Session 5 – Tuesday, 4 October 2022
Weimar Berlin and the Left-wing Avant Garde
This session is dedicated to the highly politicized theater of Weimar-era Berlin. We examine the culture and fraught politics of the period between 1918 and 1933, as well as the major debates within left-wing theater at the time. We explore Piscator’s concept of political theater and Brecht’s early theatrical theories. We also discuss Brecht’s concept of “epic theater” as elaborated for works such as “Mahoganny” and his turn to the much more radical Lehrstück format.


Session Learning Outcomes: Students can differentiate between Piscator’s political and Brecht’s epic theatre, describe the political-artistic environment of Weimar Berlin, and summarize key debates in left-wing theater from this period. Students can classify key concepts such as proletarian theater and Lehrstück.

Session 6 – Tuesday, 11 October 2022
Theater during the Third Reich: Conformism or Exile
In this session, we move from the artistic-political vibrancy and vanguardism of Weimar Berlin to the dark period of National Socialist dictatorship. Many of the artists discussed in previous sessions manage to escape Nazi Germany and continue to work in exile, sustaining the
revolutionary tradition they cultivated in Berlin in the 1920s through their writings. Others stay in Germany and adhere to the Nazi dictatorship's demand for total conformism. Hence our session covers theater in the Third Reich and the writings of Brecht in exile. We also discuss theater and resistance.


Session Learning Outcomes: Students can communicate effectively on Brecht’s theories of theater written in exile. Students can classify the features of a revolutionary stage versus the National Socialist concept of Gleichschaltung and describe the conformism of theater culture under the NS dictatorship.

Session 7 – Tuesday, 18 October 2022
Rubble and Ruin at the Zero Hour
This session is dedicated to the immediate post-WWII context and to the attempt of dramatists to reflect on the psychic and emotional trauma of returning from the war front. We explore the aesthetics of rubble as a metaphor for Germany’s emotional landscape. We also look at the issue of disability in immediate postwar literature and continuities in the treatment of the subject from the National Socialist era to the postwar era and beyond.


Session Learning Outcomes: Students can classify the Stunde Null (Zero Hour) and describe how the metaphor of Trümmer (rubble) was used to reflect the postwar state of Germany. Students can discuss the issue of disability – both in the shadow of National Socialism and in the fraught context of postwar Germany.

Friday, 21 October 2022. Proposal is due

Session 8 – Tuesday, 25 October 2022
Theater in the GDR (1949-1990) – Complicity and Subversion in the Worker’s State
This week, we look at theater in the one-party state. The victory of Socialist Realism as the party-sanctioned aesthetic for GDR drama dashed the hopes for formally innovative work that attempted to deal with Germany’s traumatic past (and not just with socialism’s bright future). We discover a fraught political landscape filled with unethical compromises made in the name of the worker’s republic and a landscape very much in the shadow of Brecht, albeit one wherein the subversive dramas of Heiner Müller existed as a genuine threat to the state.

Session 9 – Tuesday, 1 November 2022

Theater in the FRG – Documentary Theater and the Rebirth of Theater as Moral Tribunal

While East Germany was building socialism – appointing theater as its most hallowed artistic form – the FRG was engineering the Wirtschaftswunder by relying on the labor of so-called “Gastarbeiter”. Artists such as Erwin Piscator returned from exile in New York to West Germany with the objective to rebuild theater as a “moral tribunal” in the aftermath of the Shoah. We explore the development of Piscator’s “documentary theater” and read Peter Weiss’s drama “The Investigation” in relation to Hannah Arendt’s thoughts. We discuss documentary theater as launching a collective processing of the past or Vergangenheitsbewältigung.

Session Learning Outcomes: Students can classify Piscator’s documentary approach in the tradition of Schiller’s “moral tribunal” and differentiate between Piscator’s political theater in the 1920s and his documentary theater in the 1960s. Students can describe the impact of Arendt’s Eichmann in Jerusalem on the documentary theater in helping to launch a collective Vergangenheitsbewältigung in 1960s West Germany.

Session 10 – Tuesday, 8 November 2022

Theater and Rebellion – The ’68 Generation

This week, we continue our investigation of West German theater with an exploration of the student movement of 1968 and its implications for theater as a public forum for inditing ongoing fascist dimensions in educational and family structures. We analyze the impact of director Peter Stein and the playwright Peter Handke under these auspices. We address the rise of Regietheater in the 1980s from these radical roots.

Session Learning Outcomes: Students can situate the oeuvres of Handke and Stein in the context of the student movement of 1968 and are able to describe dramatic concepts such as Publikumsbeschimpfung.

Session 11 – Tuesday, 15 November 2022

Performing Unification – Berlin Theater after the Wende
This week, we examine theater after the fall of the wall in 1989. The reunification saw two separated Germanys artificially bolted together and the Berlin theater landscape drastically cut in the face of restructuring and budgeting constraints. In this context, directors and playwrights from East and West alike intensified the search for new theatrical forms that would adequately represent the disorientation of the times. We explore how the Volksbühne under intendant Frank Castorf used the stage to thematize the discontents of reunification for the citizens of the GDR.

- Castorf’s Dämonen. DVD.

Session Learning Outcomes: Students can summarize the historical and political context of Wende. Students can describe the key issues facing the Berlin theater landscape after the fall of the Berlin Wall. Students can assess the relationship between history and dramaturgy in the German context, classify the significance of the Berliner Volksbühne, and debate the controversial productions of Castorf.

Session 12 – Tuesday, 22 November 2022
Postdramatic Approaches to the Stage
This week, we continue to look at developments in unified Germany, especially the “postdramatic theater” – Hans-Thies Lehmann’s term to describe theater that rejects the dominance of dramatic text in favor of a radical degree of self-reflexiveness. We discuss the seminal writings of Lehmann and apply them to paradigmatic examples of postdramatic theater such as the performance happenings of Christoph Schlingensief and the work of Rene Pollesch.


Session Learning Outcomes: Students can summarize key concepts postdramatic theater and apply them to a critical analysis of theatrical performance and dramatic text. Students can assess the social, political, and cultural shifts that impelled the postdramatic turn in theater and describe the key proponents of postdramatic theater in the German-speaking world.

Session 13 – Tuesday, 29 November 2022
Postmigrant Theater & Decolonizing the German Stage
In this session we enter the most urgent debates currently facing German theater today: from recent Intendanten scandals and the Frauenquote implemented at the Theatertreffen festival, to the Racism Clause actors can have inserted into their contracts. These debates will be framed within the context of a long history of racialization and hierarchical structures in the German theater. A closer look at Maxim Gorki’s “postmigrant” production of Crazy Blood (Verrücktes Blut) returns us to Schiller’s Robbers, the idea of theater as a moral tribunal and hence full circle.

Session Learning Outcomes: Students can summarize key debates in contemporary German theater. Students can classify diverse approaches to identity politics offered by different theater institutions. Students can define “postmigrant” theater, situating it within the context of post-colonial, post-Brechtian, and intersectional critiques. Students can discuss, debate, critique, and moderate discussion on these issues.

Session 14 – Tuesday, 6 December 2022
Intersectionality and Inclusivity – Theater RambaZamba
This week we wrap up our course by discussing inclusivity at RambaZamba – a radical and inclusive theater founded in 1990 pursuing formal innovation and inclusivity simultaneously. We examine the aesthetics and politics of inclusive theatre on German stages today. We also discuss other institutions such as the Schaubühne with regard to programming line-ups, artistic mandates, and the diversity of their ensembles. A final discussion will include students' key takeaways from the course.


Session Learning Outcomes: Students can describe the inclusive and intersectional approaches to theater at the RambaZamba and Schaubühne respectively. Students can situate these developments in Berlin theater against the backdrop of a variety of social phenomena including the rise of the Far Right in Western Europe and the legacy of the NS dictatorship.

Friday, 9 December 2022: Final Essay due.

Recommendations for a Positive Teaching and Learning Environment
The use of laptops, tablets, and other electronic devices is not allowed during class (unless special permission has been granted). Cell phones need to be switched off and put away. Students may not eat during class, except during breaks. Drinks, including coffee and tea, are allowed (depending on current health regulations in Berlin).

Suggested Learning Opportunities that Relate to our Course
As the theater and arts scene in Berlin is very diverse and as ticket prices are comparatively cheap when you are using your student ID at the box offices, you are encouraged to explore the Berlin theater world on your own.

Your Lecturer
Christine Korte received her Ph.D. from York University in Toronto in 2020. Her dissertation focused on the post-unification politics and aesthetics of the Berliner Volksbühne under intendant Frank Castorf. Since then, she has taught at York University, Memorial University of Newfoundland, and the University of Toronto. In her current postdoctoral research, Dr. Korte is examining the way Berlin theaters such as the Schaubühne, the Maxim Gorki, and the Volksbühne are attempting to diversify their stages, make their work more inclusive, and offer
expanded or hybrid concepts of German identity. In her life outside academia, Dr. Korte is a dancer – training in the studios at the Kulturbrauerei and dancing in her apartment.

**Academic Policies**

**Grade Conversion**
Your lecturer may use one of the following scales of numerical equivalents to letter grades:

- A = 94-100 or 4.0
- A- = 90-93 or 3.7
- B+ = 87-89 or 3.3
- B = 84-86 or 3.0
- B- = 80-83 or 2.7
- C+ = 77-79 or 2.3
- C = 74-76 or 2.0
- C- = 70-73 or 1.7
- D+ = 67-69 or 1.3
- D = 65-66 or 1.0
- F = below 65 or 0

**Attendance Policy**
Studying at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. Since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers is expected promptly when class begins. Attendance will be checked at each class meeting.

As soon as it becomes clear that you cannot attend a class, you must inform your professor and/or the Academics team (berlin.academics@nyu.edu) by e-mail immediately (i.e. before the start of your class). Absences are only excused if they are due to illness, Moses Center accommodations, religious observance or emergencies. Your professor or site staff may ask you to present a doctor’s note or an exceptional permission from an NYU Staff member as proof. Emergencies or other exceptional circumstances that you wish to be treated confidentially must be presented to NYU Berlin’s director or Wellness Counselor. Doctor’s notes must be submitted in person or by e-mail to the Academics team, who will inform your professors.

Unexcused absences may be penalized with a two percent deduction from the student’s final course grade for every week’s worth of classes missed, and may negatively affect your class participation grade. Four unexcused absences in one 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 frequently joining the class late.

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 site staff; 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.

**Final exams**
Final exams must be taken at their designated times. Should there be a conflict between your final exams, please bring this to the attention of the Academics team. Students should not plan to leave the site before the end of the finals period.

**Late Submission of Work**
(1) Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (including weekends and public 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.

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

(3) Assignments due during finals week that are submitted more than 3 days late (including weekends and public holidays) without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work during finals week must be discussed with the Site Director, Dr. Gabriella Etmektsooglou.

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

(5) Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on a university computer is no excuse for a late submission.

**Academic Honesty/Plagiarism**
As the University's policy on "Academic Integrity for Students at NYU" states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others." Students at Global Academic Centers must follow the University and school policies.

NYU 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, and may check your assignments by using TurnItIn or another software designed to detect offenses against academic integrity.

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. 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 guidelines on academic honesty, clarification of the definition of plagiarism, examples of procedures and sanctions, and resources to support proper citation, please see:

- NYU Academic Integrity Policies and Guidelines
- NYU Citations Style Guide

**Inclusivity Policies and Priorities**
NYU’s Office of Global Programs and NYU’s global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

**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 team 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 team 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.

**Pronouns and Name Pronunciation (Albert and Zoom)**
Students, staff, and faculty have the opportunity to add their pronouns, as well as the pronunciation of their names, into Albert. Students can have this information displayed to faculty, advisors, and administrators in Albert, Brightspace, the NYU Home internal directory, as well as other NYU systems. Students can also opt out of having their pronouns viewed by their instructors, in case they feel more comfortable sharing their pronouns outside of the classroom. For more information on how to change this information for your Albert account, please see the Pronouns and Name Pronunciation website.

Students, staff, and faculty are also encouraged, though not required, to list their pronouns, and update their names in the name display for Zoom. For more information on how to make this change, please see the Personalizing Zoom Display Names website.

**Moses Accommodations Statement**
Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance. Accommodations for this course are managed through NYU Berlin.

**Bias Response**
The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community.
Experienced administrators in the Office of Equal Opportunity (OEO) receive and assess reports, and then help facilitate responses, which may include referral to another University school or unit, or investigation if warranted according to the University's existing Non-Discrimination and Anti-Harassment Policy.

The Bias Response Line is designed to enable the University to provide an open forum that helps to ensure that our community is equitable and inclusive.

To report an incident, you may do so in one of three ways:

- Online using the Web Form
- Email: bias.response@nyu.edu
- US Phone Number: +1 212-998-2277
- Local Number in Berlin: +49 (0) 30 2902 91277

Please consider the environment before printing this syllabus. If printing is necessary, please select only the essential page range.