Fachhochschule Dortmund
University of Applied Sciences and Arts

English Module Handbook
Master Theater and Digitality
MA THEAD

Status: November 29th, 2024

.

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Preliminary remarks and specifics (alignment semester)

The first semester of MA THEAD *may* in some scenarios be preceded by a so-called alignment semester, in which the according students must take individual courses offered by the Departments of Design and Computer Science in order to make up 30 credit points for 6-semester BA degrees (or for foreign degrees with more than 6 semesters, but which are only recognized as 6 semesters in Germany), in order to achieve the required 210 credit points.

The alignment semester can also be taken voluntarily in order to achieve a comparable level of prior knowledge. Applicants from design or artistic BA degree programs can access a number of courses offered by Faculty of Computer Science, applicants from computer science or technical BA degree programs can access a number of of courses offered by Faculty of Design.

15 lecture series must be attended throughout the course of study. Proof of attendance must be provided for admission to the colloquium in Module 8 (Master's thesis).

The course is taught in English. A language certificate C 1 English must be provided. Alternatively, the expert committee determines whether an equivalency exists.

Before admission to the Master's thesis (see degree program examination regulations, §27), proof of German A2 must be provided.

Modules (overview)

MATHEAD 1   Experimental improvised projects / digital narration / scenography
MATHEAD 2   Interaction of stage architecture and society, technology and performing arts
MATHEAD 3   Digital Narration / Scenography / Project Design / Project Development
MATHEAD 4   Conception and design of free projects
MATHEAD 5   Introduction to the history of media art: Interaction of performance space and society, technology and media art
MATHEAD 6   Career Orientation / Best Practice
MATHEAD 7   Project support for master thesis
MATHEAD 8   Master thesis / Colloquium

Semester (overview)

Adjustment semester (if applicable)

- Programming (graphical) - FB 4
- Applied Mathematics and Statistics - FB 4
- Computer Science and Society (Ethics/Law/DSDS) - FB 4
- Architecture of modern software systems (High Level Software Engineering) - FB 4
- Embedded Systems (Arduino, Actuators, Sensors) - FB 4
- other selected modules from FB 4
- all modules from the first two semesters of the MA Scenography and Communication - FB 2
- Selected modules from the BA courses in Object and Spatial Design, Film and Sound, Communication Design and Photography (with the exception of modules that have admission requirements and non-design-oriented modules such as key competencies)
- Modules from the new BA Serious Games & Digital Knowledge - FB 2 (with the exception of modules that have admission requirements and non-design-oriented modules such as key competencies)

- **The head of the MATHEAD degree program will provide a list of English-language seminars to the students who have to or wish to do an Adjustment Semester.**

- "Jour Fixe" - regular, cross-semester meeting of all students and lecturers
- Excursions, lectures by lecturers and students, guest lectures
- Open English-language presentations of artistic-technical projects and workshop's at the Academy for Theatre and Digitality

1. Foundation semester
   (Design 4 SWS/ 12 CP, Computer Science 8 SWS/ 12 CP and Science 2 SWS/ 6 CP)
   - Experimental improvised projects (design)
     supported by technical modules tracking, capturing and robotics
   - Data mining, big data and machine learning methods
   - Digital Reality - XR (VR, AR, MR)
   - IoT Embedded Systems
   - Interaction between stage architecture and society, technology and performing arts
   - "Jour Fixe" - regular, cross-semester meeting of all students and lecturers. Excursions, lectures by lecturers and students, guest lectures

2. Project semester
   (Design 12 SWS/ 18 CP, Computer Science 4 SWS/ 6 CP and 2 SWS/ 6 CP Science)
   - Major project for the development of the final project (competition)
   - Free projects for the development of individual, free projects/techniques
   - Introduction to the history of media art: Interaction of performance space and society, technology and media art
   - "Jour Fixe" - regular, cross-semester meeting of all students and lecturers. Excursions, lectures by lecturers and students, guest lectures

3. Final semester
(Design 2 SWS/ 2 CP, Computer Science 2 SWS/ 2 CP, Career Orientation 2 SWS/ 2 CP and 24 CP final thesis)
   - Foundation / best practice / key skills workshop
   - Final project with project support
   - "Jour Fixe" - fortnightly, cross-semester meeting of all students and lecturers. Excursions, lectures by lecturers and students, guest lectures

Module plan

Semester/Module	Module name	Teachers	SWS	CP /LP	Teaching
1st semester			**14**	**30**	
MATHEAD 1	Experimental improvised projects / digital narration / scenography	Prof. Anne-Kathrin Schulz Prof. NN[1] Prof. Oliver Langbein	4	12	Project seminar
	Data mining and machine learning methods	Prof. Daniel Hessler Prof. NN[1] Prof. Dr. Sabine Sachweh Prof. NN[2]	2	3	Technical project support / TN
	Digital reality (XR or AR, MR, VR)	Prof. Daniel Heßler Prof. NN[1] Prof. Dr. Sabine Sachweh Prof. NN[2]	2	3	Technical project support / TN
	Tracking, capturing and robotics	Prof. Dr. Sabine Sachweh Prof. NN FB 4	2	3	Technical project support /TN
	IoT / Embedded Systems	Prof. Dr. Sabine Sachweh Prof. NN[2]	2	3	Technical project support /TN
MATHEAD 2	Interaction between stage architecture and society, technology and the performing arts	Prof. Daniel Hessler Prof. Dr. Pamela Scorzin Prof. Dr. Marcel Marburger Prof. Dr. Jennifer Tiede Prof. Dr. Lioudmila Voropai Prof. Anne-Kathrin Schulz	2	6	Project seminar
2nd semester			**16**	**30**	
MATHEAD 3	Digital narration / scenography / project design / project development	Prof. NN[1] Prof. Anne-Kathrin Schulz Prof. Oliver Langbein	6	9	Project seminar
	Technical project support	Prof. Daniel Hessler Prof. Dr. Sabine Sachweh Prof. NN[1] Prof. NN[2]	2	3	Technical project support /TN
MATHEAD 4	Conception and design of free projects	Prof. NN [1] Prof. Anne-Kathrin Schulz Prof. Oliver Langbein	6	9	Project seminar

	Technical project support	Prof. Daniel Hessler Prof. Dr. Sabine Sachweh Prof. NN[1] Prof. NN[2]	2	3	Technical project support / TN
MATHEAD 5	Introduction to the history of media art: Interaction of performance space and society, technology and media art	Prof. Dr. Pamela Scorzin Prof. Anne-Kathrin Schulz Prof. Dr. Marcel Marburger Prof. Dr. Jennifer Tiede Prof. Dr. Lioudmila Voropai	2	6	Project seminar
3rd semester			**6**	**30**	
MATHEAD 6	Career guidance / best practice	Prof. NN[1] Prof. Anne-Kathrin Schulz Prof. Oliver Langbein	2	2	Project seminar
MATHEAD 7	Project support for Master's thesis				
	a) creative/artistic project support	Prof. NN[1] Prof. Anne-Kathrin Schulz Prof. Oliver Langbein	2	2	creative-artistic project support
	b) technical project support for Master's thesis / TN	Prof. Daniel Hessler Prof. Dr. Sabine Sachweh Prof. NN[1] Prof. NN[2]	2	2	Technical project support /TN
MATHEAD 8	Master thesis		0	24	
LEGEND					
Prof. NN[1]	New professorship to be established				
Prof. NN[2]	Professor (yet to be named) from Department 4				

Modules:

MATHEAD 1							
Experimental improvised projects / digital narration / scenography							
Number	**Language**	**Duration**	**Study semester**	**Frequency of the offer**		**ECTS**	**SWS**
MATHEAD 1	*English*	*1 semester*	1. Semester	*yearly*		*24LP*	*12*

1	**Events**		**Type of event**	**Planned group size**	**Workload 720h**		**LP**	**SWS**
					Contact time	**Self-study**		
			PF	15	135h	540	24	12
	a)	Experimental improvised projects / digital narration / scenography	Project seminar	15	45h	300h	12	4
	b)	Data mining and machine learning methods	Technical project support	15	22,5h	60h	3	2
	c)	Digital reality (XR or AR, MR, VR)	Technical project support	15	22,5h	60h	3	2
	d)	Tracking, capturing and robotics	Technical project support	15	22,5h	60h	3	2
	e)	IoT / Embedded Systems	Technical project support	15	22,5h	60h	3	2

2		**Learning outcomes / competences** a) Experimental improvised projects / digital narration / scenography: project seminar b) Data mining and machine learning: technical project support c) Digital Reality (XR or AR, MR, VR): technical project support d) Tracking, capturing and robotics: technical project support e) IoT / Embedded Systems: technical project support
		a) Experimental improvised projects / digital narration / scenography (project seminar)
		Upon successful completion of this module, students will have achieved the following learning outcomes: The students are able to apply the tools and methods learned in the project supervision and creatively demonstrate them through a project in theater / stage / scenic arts. They are able to develop, review and communicate an independent, spatial-scenographic-theatrical idea in a temporal-narrative structure for a specific task - with special application of the acquired digital skills - in the experimental design process. They are able to develop a joint concept in the group (possibly after an internal competition) from various ideas, to design it, to communicate it to partners, to adapt it if necessary, to plan it and to realize it in parts. They have acquired basic skills for the organization and realization of an artistic and creative solution, taking into account spatial qualities, social relevance, narrative storytelling strategies and theatrical dramaturgy, and have included these as important components in the design. They have learned or deepened their knowledge of application-related, digital production techniques. They have acquired application-related vocabulary for interdisciplinary exchange in the context of theater and performance, for reflection and goal-oriented decision-making about narrative storytelling strategies, staged (analog, digital or hybrid) spaces and digital realization techniques. They have gained experience in the planning, organization and realization (including budget planning and adherence) of their creative work / have staged a piece in a given narrative space. They have become familiar with different roles in a team for design, planning and production and have found, defined and filled their own role.
		b) Data mining and machine learning methods (project support)

Planned learning outcomes / competences

After successful completion of the course, students have an understanding of the possible applications of data mining and machine learning methods in theater / the scenic arts in general.

In the field of data mining, students can describe relations and data preprocessing, regression analysis, the principal component method, cluster analysis, classification methods and outlier detection. They can analyze, test and apply the application possibilities of the methods and selected methods in the project-specific application. In the area of machine learning methods, students are able to define basic concepts of machine learning and formal knowledge processing. They will be able to name and apply important methods and algorithms of modern data analysis for recognizing patterns and structures in large data sets. They will also be able to describe and define important machine learning approaches. They are able to select suitable data analysis methods for specific applications in the project context and to classify and interpret the analysis results. Similarly, they can analyze, evaluate and select architectures and approaches for machine learning in relation to a specific task. They can adequately apply the corresponding modeling techniques and use them to support decision-making.

Students have a basic understanding of the possible applications of these methods, can reflect on them and are sensitive to practical issues. This includes being aware of the security and data protection aspects associated with the use of information processing systems.

c) Digital reality (XR between AR, MR, VR) (project support)

After successfully completing the course, students will have an understanding of the functions and possible applications of XR technologies in theater and the scenic arts in general. They will be able to present and use current tools, as well as how to work with head-mounted displays.

Students can name the differences between virtual, mixed and augmented reality and understand the possible applications, limitations and requirements of these technologies. They have learned how to digitize information and objects and present them in digital spaces / realities in a user-friendly theatrical way.

Students have a basic understanding of the possible applications of these technologies in the scenic arts and can implement these technologies prototypically. Students know tools for modeling 3D worlds and can implement interfaces between these and other applications. They can reflect on the technologies used and are sensitive to practical issues.

d) Tracking, capturing and robotics (project support)

After successfully completing the course, students will have an overview of the areas of application of object recognition, localization and tracking, motion capturing and robotics in the context of theater and the scenic arts in general. They will be able to analyze and justify methods and procedures or technologies for implementation, as well as the supporting tools.

Professional and methodological competence:

In the field of object tracking, students are able to apply image-based methods as well as methods for multi-sensor data fusion and to design algorithms for tracking multi-sensor systems on this basis. In the field of motion capturing, students are able to record motion data with an optical

		motion capturing system, process it further and use it for the animation of a 3D character they have created themselves. They will be able to describe the structure and kinematics of stationary and mobile robots. They are able to use their knowledge of the subsystems of a robot to concretize motion sequences and deal with the orientation of an autonomous mobile robot in space. They can define and reflect on the possible applications of tracking, capturing and robotics. This includes being aware of the use of information-processing systems and the associated security problems.
		e) Internet of Things (IoT) / Embedded Systems (project support)
		After successfully completing the course, students will have an understanding of the possible applications of technologies from the Internet of Things (IoT) and embedded systems in theater and the scenic arts. They will be able to identify and analyze current architectures, hardware and standards and use development tools as examples. After successfully completing the course, students will be able to describe and analyze the architectures and technologies in the areas of embedded systems and IoT. This includes the basics of embedded systems, microcontrollers, embedded operating systems as well as real-time embedded systems. They are able to analyze and prototype these in larger contexts for the implementation of IoT architectures. In the field of IoT, they can identify and define basic architectures and standards and can use these in a targeted manner for prototypical applications in the scenic arts. They can identify the possibilities and limits of architectures and possible end devices, such as voice assistants. Students are able to develop new areas of application for these technologies in theater and the scenic arts, implement them prototypically and reflect on them.
3		**Contents** a) Experimental improvised projects / digital narration / scenography: project seminar b) Data mining and machine learning: technical project support c) Digital reality (XR or AR, MR, VR): technical project support d) Tracking, capturing and robotics : technical project support e) IoT / Embedded Systems: technical project support
		a) Experimental improvised projects / digital narration / scenography Project seminar
		The aim is to apply narrative-theatrical methods, digital techniques and artistic strategies within several short design processes from the development of ideas to approaches and strategies for realization.

The module in the first semester is intended for the experimental application of digital artistic strategies, theatrical dramaturgy and narration. Here, various smaller projects are developed in smaller groups over the course of the semester in order to try out the techniques and strategies learned.

Students will work on given tasks, which will be presented in models, plans, digital simulations and exemplary implementations. The focus of the module is on the practical testing of digital narration and theatrical-scenographic designs through artistic strategies and on the further development of artistic, technical and design skills through to communication with partners and the preparation of a successful implementation.

The focus of the module is the organization, realization and reflection of the topics determined by the improvised tasks, taking into account the desired combination of a narrative and spatial design approach. The choice of media and materials, in particular the use of the digital techniques and methods learned, are part of the design process .

Exercises are used to teach methods for the implementation-related further development and design of scenographic projects and digital-narrative performances. The ideas are examined on the basis of application-related criteria. The effect must be convincing in terms of content-concept, technical-artistic, media, equipment and appearance.

b) Data mining and machine learning methods (project support)

Seminar-based familiarization with the following areas:
- Data Mining
- relations and data preprocessing, regression analysis, the principal component method, cluster analysis, classification methods and outlier detection.
- Possible applications of the methods and selected methods in the project-specific application
- Machine learning methods
- Basic concepts of machine learning and formal knowledge processing
- These include intelligent agents, production control systems, simple neural networks and, if necessary, formal logic modeling.

c) Digital reality (XR or AR, MR, VR) (project support)

Seminar-based familiarization with the following areas:
- Importance of various XR systems for Digital Reality in the scenic arts and how they work.
- Differences between virtual, mixed and augmented reality and their possible applications
- Use of head-mounted displays (AR / MR / VR).
- Limits and requirements of AR / MR / VR.
  Digitization of information and objects, user-friendly presentation in VR or extension of reality. Tools for modeling 3D worlds and implementing interfaces between these and other applications
- Identification of new areas of application for these technologies in the scenic arts and prototypical implementation

d) Tracking, capturing and robotics (project support)

Objectives and areas of application of tracking, capturing and robotics in theater and the scenic arts in general. Seminar-based familiarization with technologies from the following areas:

- Detection, localization and tracking of moving objects
- Image-based methods and tools
- Sensor-based processes and tools (e.g. RFID tags, beacons)
- Motion Capturing
- Morph Target Animations
- Recording motion data using motion capturing
- Post-processing of motion data and animation of 3D characters with this motion data
- Robotics
- Construction of stationary and mobile robots
- Kinematics of stationary and mobile robots
- Subsystems and movement of robots (joints, drives, actuators and sensors)
- Self-localization and navigation of mobile robots. They are able to make a well-founded selection of technologies for the realization of a project in the field of digital narration and scenographic designs and can use these technologies prototypically for the realization of a project in the field of digital narration and scenographic (partial) designs.

e) Internet of Things (IoT) / Embedded Systems (project support)

Seminar-based familiarization with the analysis of architectures and technologies in the areas of embedded systems and IoT

- Fundamentals of embedded systems, microcontrollers, embedded operating systems as well as real-time embedded systems.
- larger contexts for the implementation of IoT architectures and prototypical use
- Identification of basic architectures and standards in the area of IoT
- Targeted prototypical applications in the scenic arts
- Identification of the possibilities and limitations of architectures and possible end devices, such as voice assistants.
- Development of new areas of application for these technologies in theater and the scenic arts in general and prototypical implementation

4		**Teaching methods**
		Project seminar, technical project support, project work, interdisciplinary teamwork, self-study Seminar in interaction with the students; solving practical tasks in individual or team work; experimental development of sub-projects; Active, self-directed learning through internet-based content, tasks, sample solutions and accompanying materials.
5		**Participation requirements** None / possibly semester of adjustment
6		**Forms of examination** Written aminations (§ 23 Framework Examination Regulations) with a processing time of one to a maximum of three hours, oral examinations (§ 25 Framework Examination Regulations) lasting a maximum of twenty minutes per candidate, term papers and presentations (§ 26 Framework Examination Regulations) or project-related work with documentation and its presentation with an oral examination lasting a maximum of twenty minutes (§ 24 Framework Examination Regulations)

		are permitted as forms of examination. The project-related work must be presented for the oral examination.
7		**Requirements for the awarding of credit points** Successful completion of the module examination
8		**Applicability of the module in other degree programs** None
9		**Value of the grade for the final grade** 50% of the CP share of this module in the total CP of all MADISC modules: (24/66) × 0.5 = 18.18%
10		**Module supervisor** Prof. Anne-Kathrin Schulz **and full-time lecturers** Prof. NN, Prof. Anne-Kathrin Schulz, Prof. Dr. Sabine Sachweh, Prof. Oliver Langbein
11		**Literature** a. Bakk, Á. K. (2023): *Magic in VR: New Frameworks for VR Experience Design Applying Insights from Performance Art, Video Games, and the Psychology of the Illusionary,* Budapest, Hungary: Moholy-Nagy University of Art and Design. b. Auslander, P. (2022): *Liveness: Performance in a mediatized culture,* London: Taylor & Francis. c. Dixon, S. (2015): *Digital performance: a history of new media in theater, dance, performance art, and installation,* Cambridge, USA: MIT press b. Bay-Cheng, S. (2012): *Theater Is Media: Some Principles for a Digital Historiography of Performance,* Theater, 42(2), 27-41, Durham, USA: Duke University Press d. Greengard, S. (2021): *The Internet of Things* (revised and updated edition), Cambridge, USA: MIT Press e. Olson, D. L., Lauhoff, G. (2023): *Descriptive data mining,* Wiesbaden, Germany: SpringerGabler f. Maier, H. (2022): *Fundamentals of Robotics,* Berlin, Germany: VDE Verlag g. Benford, S., Giannachi, G. (2022): *Performing Mixed Reality,* Cambridge, USA: MIT Press e. Rushkoff, D. (2013): *PRESENT SHOCK: When everything happens now,* London, UK: Current f. MacKenzie, D., Wajcman, J. (1999): *The Social Shaping of Technology,* Milton Keynes, UK: Open University Press g. Zuboff, S. (2019): *The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power,* London, UK: Profile Books

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k. Fukuyama, F. (1992): *The End of History and the Last Man,* New York, USA: Free Press

l. Fukuyama, F. (2002): *Our Posthuman Future: Consequences of the Biotechnology Revolution,* London, UK: Picador

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p. McLuhan, M. (1951): *The Mechanical Bride: Folklore of Industrial Man,* New York, USA: Vanguard Press

q. McLuhan. M. (1961): *The Gutenberg Galaxy. The Making of Typographic Man,* Toronto, Canada: University of Toronto Press

r. McLuhan, M., Fiore, Q. (1967): *The Medium is the Message: An Inventory of Effects,* London, UK: Penguin Books

s. McLuhan, M., Fiore, Q. (1968): *War and Peace in the Global Village,* New York, USA: Bantam

t. Chomsky, N., Herman, E. S. (1988): *Manufacturing Consent. The Political Economy of the Mass Media,* New York: Pantheon Books

u. Sontag, S. (1977): *On Photography,* New York, USA: Farrar, Straus and Giroux

v. Siciliano, B, Khatib, O. (2016): *Handbook of Robotics*, 2nd Edition, New York (USA): Springer

w. Falcón Araujo, A. V. (2023): *Drafting the VR Play: Exploring Extended Reality Theater to Propose a Method for Virtual Reality Playwriting*, phd Thesis, Tallinn, Estonia: Estonian Academy for Music and Theatre

x. Otto, B., ten Hompel, M., Wrobel, S. (2023): *Designing Data Spaces. The Ecosystem Approach to Competitive Advantage*, New York, USA: Springer

MATHEAD 2
Interaction of stage architecture and society, technology and performing arts

Number	Language	Duration	Semester of study	Frequency of the offer	ECTS	SWS
MATHEAD 2	*English*	*1 semester*	1. Semester	*yearly*	6 LP	*2*

1	events		Type of event	Planned group size	Workload 180h	
					Contact time	Self-study
			PF	15	22,5h	150h

2	**Learning outcomes / competencies**

After successfully completing the module, students will be able to describe an overview of various epochs in the history of theater - with inclusion and explanation of the formative influence of social events and new technologies on art, which in turn is influenced by political (power) structures as well as economic and social conditions.

Students know different types of stages and can relate the architectural features of theater buildings to the art that takes place in these buildings.
Students are familiar with the technical and social developments that have influenced different theatrical eras.
Students are aware of the interaction between technical and social developments, stage architecture and content-related, political and social issues and are able to reflect on these.

Students become familiar with the stage as a place that can examine and make accessible the respective technical, social and political developments of an era.

Students will be able to recognize and independently describe the use of various technologies in theater and the scenic arts in general. They develop the ability to classify the singularity of an artistic event historically and to recognize and describe its artistic-technical structure, in which political and social influences also play a role. Based on this, students should develop the ability to take an abstract and creative look at the present. Students will be able to critically reflect on technical developments of various types and tools, their accessibility and use (in terms of culture and technology) and place them in an overall social context of art and technology, power and society - in relation to the respective epoch. They thus make a media and technology-critical contribution to the use of (digital) technologies in artistic processes and (performance or stage) spaces. In this way, students acquire the ability to critically question and reflect on societal themes and issues using artistic and technical means in the

space of art and theater. Their (culturally) critical reflection of societal processes is expressed through artistic and technical means and sharpens their individual sense of social responsibility.

Students will also be familiar with the most important institutions in the German-speaking theater landscape as well as the corresponding networks and the professions involved in theater and their areas of expertise. They know the interplay between artistic departments and technical trades in the theater and are familiar with the corresponding professional processes. They are familiar with the institutional constitution of various management models and the associated artistic and technical departments. With regard to the latter, they will gain a profound insight into the interplay between the divergent departments and trades, in particular the interfaces between the sound, lighting and video departments and their artistic-technical interplay with the areas of directing, acting, stage design, dramaturgy, scenography, workshops and costume design.

Interdisciplinary methodological competence:
Students have become familiar with the interdependence of art, technology and society and can describe this. They have acquired a conceptual understanding of why which technologies are (or can be) used for which purpose or with which result. They will also be able to use theater-historical and stage-relevant terminology confidently and know important institutions in German-language theater, the corresponding professions and their interactions as well as the technical and artistic processes in German-language theater.

3	**Contents**
	a) History of the theater from antiquity to the Renaissance
	b) History of the theater from the Baroque era to the present day
	c) History of applied technologies (architecture and theater construction, various theater machinery, lighting, electricity, etc.)
	d) Interaction between art, technologies, architecture and society
	e) Understanding the transformation of the audience (accessibility, social situation, expectations, social function, etc.)
	f) Today's institutional structures at municipal and state theaters and their job profiles and practices

In particular, four guiding questions will be pursued: 1. What influence do the various architectural features of theater buildings have on the arts (from the theater buildings of Greek and Roman antiquity to the simultaneous stage of the Middle Ages and Shakespeare's Globe Theatre to the theater buildings of the present day)? 2. Which technical inventions have shaped the scenic arts through the various epochs? 3. How do technical developments, stage architecture and content-related questions of the respective epoch interact to constitute theater as a contemporary art form? 4. To what extent is the respective artistic event framed by social and political influences and the social situation of the audience?

The diverging influences of architectural conditions as well as technical framework conditions and innovations are presented in relation to the relationship between audience and actors as well as

changing narrative perspectives and narratives. How do the artistic conditions of possibility change over the course of different eras? Last but not least, it is important to highlight how "technology" and "art" influenced each other in relation to the concept of innovation: Where and when were the stages places of technical innovation, where were they a testing ground for technical innovations and transformed them in turn? How do the stages create access, experience and understanding of technical innovation - and convey the mutual interpenetration and conditionality of "technology" and "art" in artistic work and aesthetic experience? It is central to work out how the interplay of stage (spatial) architecture and technology determines the conditions of reception (aesthetic spaces of possibility, accessibility, audience expectations).

Important institutions of the German-speaking theater landscape are presented and examined as well as the institutional constitution of different management models and the associated artistic-technical departments, the interaction of the divergent departments and trades - especially with regard to the interfaces between the sound, lighting and video departments and their artistic-technical interaction with the areas of direction, acting, stage design, workshops, dramaturgy, scenography and costume design.

4	**Teaching methods**
	Seminar in interaction with the students
5	**Participation requirements**
	none / possibly semester of adjustment
6	**Forms of examination**
	Written examinations (§ 23 Framework Examination Regulations) with a processing time of one to a maximum of three hours, oral examinations (§ 25 Framework Examination Regulations) lasting a maximum of twenty minutes per candidate, term papers and presentations (§ 26 Framework Examination Regulations) or project-related work with documentation and its presentation with an oral examination lasting a maximum of twenty minutes (§ 24 Framework Examination Regulations) are permitted as forms of examination. The project-related work must be presented for the oral examination.
7	**Requirements for the awarding of credit points**
	Successful completion of the module examination
8	**Applicability of the module in other degree programs**
	None
9	**Importance of the grade for the final grade**
	50% of the CP share of this module in the total CP of all MADISC modules: (6/66) × 0.5 = 4.55%
10	**Module coordinator**
	Prof. Dr. Pamela **Scorzin** **and full-time** lecturers Prof. NN, Prof. Anne-Kathrin Schulz, Prof. Daniel Hessler, Prof. Dr. Pamela Scorzin, Prof. Dr. Marcel Marburger, Prof. Dr. Lioudmila Voropai, Prof. Dr. Jennifer Tiede
11	**Literature**
	a. Davis, J. (2024): *European Theatre Performance Practice 1750-1900*, London, UK: Taylor & Francis

a. Brauneck, M. (2012): *Europe Theater: 2500 Years of History*, Berlin: Rowohlt

b. Fischer-Lichte, E. (2002): *History of European Drama and Theatre*, Milton Park, UK: Routledge

c. European Commission. (2022): *The Situation of Theatres in the EU Member States: Final Report.* Luxembourg, Luxembourg: Publications Office of the European Union

d. European Theatre Forum. (2023). ETF 2023: *Opole Recommendations for the European Commission (Culture, Creativity and Sport)*.

e. Rufford, J. (2017): *Theatre &* Architecture, London, UK: Methuen

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h. Hurtzig, H. (2015): *Imitation of Life: Bert Neumann's Stage Designs*, Berlin, Germany: Theater der Zeit

i. Wiens, B. E. (2021): *Contemporary Scenography. Practices and Aesthetics in German Theatre, Arts and Design*, London, UK: Methuen

j. MacKenzie, D., Wajcman, J. (1999): *The Social Shaping of Technology,* Milton Keynes, UK: Open University Press

k. Staples, D., Hamer, D.: Modern *Theatres* 1950-2020, Milton Park, UK: Routledge

l. Allen, J., *Allen,* J. P. (1983): *A History of the Theatre in* Europe, London, UK: Heinemann

m. Achtzig, D. (2020): Digitality - *stage design in transition. From theater machines to robots to virtual reality*, Berlin, Germany: Independent

MATHEAD 3 **Digital Narration / Scenography / Project Design / Project Development**						
Number	**Language**	**Duration**	**Study semester**	**Frequency of the offer**	**ECTS**	**SWS**
MATHEAD 3	*English*	*1 Semester*	2. Semester	*yearly*	*12 LP*	*8*

1	**events**		**Type of event** **PF**	**Planned group size**	**Workload** **360**		**LP** **12**	**SWS** **8**
					Contact time **90 h**	**Self-study** **262,5 h**		
	a) **Digital narration / scenography / project design & project development**		Project seminar	15	67,5 h	180h	9	6
	b) **Technical project support**		Technical project support	15	22,5 h	60h	3	2

2	**Learning outcomes / competencies**
	Students are able to apply the tools and methods learned in the previous semesters and to combine them technically and creatively into a project in the theatrical and scenic arts. a. Digital Narration / Scenography | Project Design & Development b. Technical project support
	a) Digital narration / scenography | project design & project development
	Upon successful completion of this course, students will have achieved the following learning outcomes: They are able to develop, review and communicate an independent, spatial-scenographic-theatrical idea for a specific task - with special application of the acquired digital skills - in an experimental design process. They are able to develop a joint concept from various ideas in the group (possibly after an internal competition), design it, communicate it to partners, adapt it if necessary, plan it and realize it in parts. They have acquired basic skills for the organization and realization of an artistic and creative solution, taking into account spatial quality, narrative storytelling strategies and theatrical dramaturgy, and have included these as important components in the design. They have learned or deepened your knowledge of application-related, digital realization techniques. They have gained experience in the planning, organization and realization (including budget planning and adherence) of their creative work / have staged a piece in a given narrative space. They got to know different roles in a team for design, planning and realization, found, defined and filled their own role.

	They have dealt with task-specific framework conditions, in particular with regard to the application of digital techniques in a theatrical context, execution planning, organization, budget planning and realization, developed solutions and implemented them in an exemplary manner.
	b) Technical project support Students are able to independently apply the technological methods and tools acquired in the first semester.
3	**Contents** a) Digital narration / scenography | project design & project development b) Technical project support
	a) Digital narration / scenography / project design & project development Development and realization of independent spatial-scenographic-theatrical ideas, with special application of the acquired digital skills. Development of an experimental design process to test and communicate the concept Coordination and cooperation with other group members, adaptation of the concept if necessary Definition of sub-areas to be realized, especially with regard to the application of digital techniques, execution planning, organization; budget planning. Realization of artistic and design solutions, taking into account spatial quality, technological tools, narrative strategies and dramaturgical aspects. Application of digital realization techniques.
	b) Technical project support Investigation of methods and digital techniques within the design process from idea development to realization, adapted to the project currently being worked on and its specific requirements. For example, if the project requires tracking and mapping rather than VR or robotics, the project support will focus on this.
4	**Teaching methods** Project seminar in interaction with the students, technical project support, project work, interdisciplinary teamwork, self-study, solving practical tasks in individual or team work; experimental development of sub-projects; active, self-directed learning through internet-supported content, tasks, sample solutions and accompanying materials
5	**Prerequisites for participation** Successful completion of the modules from the 1st semester
6	**Forms of examination** Written examinations (§ 23 Framework Examination Regulations) with a processing time of one to a maximum of three hours, oral examinations (§ 25 Framework Examination Regulations) lasting a maximum of twenty minutes per candidate, term papers and presentations (§ 26 Framework Examination

	Regulations) or project-related work with documentation and its presentation with an oral examination lasting a maximum of twenty minutes (§ 24 Framework Examination Regulations) are permitted as forms of examination. The project-related work must be presented for the oral examination.
7	**Requirements for the awarding of credit points**
	Successful completion of the module examination
8	**Applicability of the module in other degree programs**
	None
9	**Importance of the grade for the final grade**
	50% of the CP share of this module in the total CP of all MADISC modules: (12/66) × 0.5 = 9.09%
10	**Module supervisor**
	Prof. Anne-Kathrin Schulz
	and full-time lecturers
	Prof. NN, Prof. Anne-Kathrin Schulz, Prof. Dr. Sabine Sachweh, Prof. Oliver Langbein
11	**Literature**
	a. Glovitczki, P. (2021): *Mediated Narration in the Digital Age. Storying the Media World,* Lincoln, USA: University of Nebraska Press
	b. Han, B.-C. (2024): *The Crisis of Narration*, Cambridge, UK: Polity
	c. Han, B.-C. (2022): *Infocracy: Digitization and the Crisis of Democracy*, Cambridge, UK: Polity
	d. Harari, Y. N. (2024): *NEXUS: A Brief History of Information Networks from the Stone Age to AI*. New York, USA: Vintage
	e. Falcón Araujo, A. V. (2023): *Drafting the VR Play: Exploring Extended Reality Theater to Propose a Method for Virtual Reality Playwriting,* phd Thesis, Tallinn, Estonia: Estonian Academy for Music and Theatre
	f. Benford, S., Giannachi, G. (2022): *Performing Mixed Reality,* Cambridge, USA: MIT Press
	g. Bay-Cheng, S. (2012): *Theater Is Media: Some Principles for a Digital Historiography of Performance,* Theater, 42(2), 27-41, Durham, USA: Duke University Press
	h. Auslander, P. (2022): *Liveness: Performance in a mediatized culture,* London: Taylor & Francis.
	i. Dixon, S. (2015): *Digital performance: a history of new media in theater, dance, performance art, and installation,* Cambridge, USA: MIT press
	j. MacKenzie, D., Wajcman, J. (1999): *The Social Shaping of Technology,* Milton Keynes, UK: Open University Press
	k. Chapple, F., & Kattenbelt, C (Eds.). (2006): *Intermediality in theater and performance,* Leiden, Netherlands: Brill

l. Koenitz, H. (2023): *Understanding Interactive Digital Narrative: Immersive Expressions for a Complex Time*, Milton Park, UK: Routledge

Further literature depends on the chosen topic. The research of literature is part of the examination.

MATHEAD 4
Conception and design of free projects

Number	Language	Duration	Semester of study	Frequency of the offer	ECTS	SWS
MATHEAD 4	English	1 Semester	2. Semester	yearly	12 LP	8

1 events		Type of event	Planned group size	Workload 360 h		LP	SWS
		PF	15	Contact time 90 h	Self-study 270 h	12	8
a) Conception and design of free projects				67,5 h	180 h	9	6
b) Technical project support				22,5 h	60 h	3	2

2		**Learning outcomes / competencies**
		a) Conception and design of free projects
		Planned learning outcomes / competencies Upon successful completion of this module, students will have achieved the following learning outcomes: They have acquired basic skills for the organization and realization of an artistic and creative solution, taking into account spatial quality, narrative storytelling strategies and theatrical-dramaturgical aspects, and have included these as important components in the design. They have developed and implemented an independent project with a theatrical-narrative spatial reference and a suitable form of presentation. They are able to research and analyze the topic independently. They have dealt with the issue of acquisition. They have gained experience in the planning, organization and realization (including budget planning and adherence) of their creative work / have staged a piece in a given narrative space. They have become familiar with different roles in a team for design, planning and implementation and have found, defined and filled their own role. They are able to coordinate their own work with that of others and work cooperatively.
		b) Technical project support
		The students have dealt with task-specific framework conditions, in particular with regard to the application of digital techniques, implementation planning, organization, budget planning, networking and realization, developed solutions and implemented them in an exemplary manner. They have deepened their knowledge of application-related, digital realization techniques learned in the MATHEAD 1 module.

3		**Contents** a) Digital Narration / Scenography | Project Design & Project Development (6 CP, 180h) b) Technical project support (2 CP, 60 h)
		a. Conception and design of free projects
		The module is intended for students' own projects. These can also be based on their own Master's project or the project developed in the MATHEAD 3 module or other projects developed on their own initiative. It offers space to deal with individual interests, but can also be worked on in smaller groups. At the same time, students are encouraged to engage in a continuous exchange about their projects in terms of staging, design and scenography. Research and analysis of the respective topic form the basis for dealing with the respective content, which is presented in the seminar in close connection with the artistic and creative concepts. Various communicative formats can be tried out and applied within the plenary, such as the salon, the staged guest meal, the Pecha Kucha lecture, the classic lecture format, the performance or other possible discussion formats. A critical discourse on the individual project ideas and their creative and artistic quality is constantly encouraged. The differentiation and consolidation increase the quality of the content of the work. The group process can lead to the formation of future-oriented professional networks, especially due to the high diversity of the students. The questions of realization in terms of planning, sponsoring and marketing are discussed in the respective project context and developed as realistically as possible. The free projects can be incorporated into the joint final project in the 3rd semester.
		b. Technical project support
		Investigation of methods and digital techniques within the design process from idea development to realization, adapted to the free project to be worked on and its specific technical requirements.
4		**Teaching methods** a) The forms of teaching are used specifically for the course: Project seminar in interaction with the students, technical project support, project work, interdisciplinary teamwork, self-study Solving practical tasks in individual or team work; Experimental development of sub-projects; Active, self-directed learning through internet-based content, tasks, sample solutions and accompanying materials
5		**Participation requirements** Successful completion of the modules from the 1st semester
6		**Forms of examination** Written examinations (§ 23 Framework Examination Regulations) with a processing time of one to a maximum of three hours, oral examinations (§ 25 Framework Examination Regulations) lasting a maximum of twenty minutes per candidate, term papers and presentations (§ 26 Framework Examination Regulations) or project-related work with documentation and its presentation with an

		oral examination lasting a maximum of twenty minutes (§ 24 Framework Examination Regulations) are permitted as forms of examination. The project-related work must be presented for the oral examination.
7		**Requirements for the awarding of credit points** Successful completion of the module examination
8		**Applicability of the module in other degree programs** None
9		**Importance of the grade for the final grade** 50% of the CP share of this module in the total CP of all MADISC modules: (12/66) × 0.5 = 9.09%
10		**Module supervisor** Prof. Anne-Kathrin Schulz **and full-time lecturers** Prof. NN, Prof. Anne-Kathrin Schulz, Prof. Dr. Sabine Sachweh, Prof. Oliver Langbein
11		**Literature** a. Chapple, F., & Kattenbelt, C (Eds.). (2006): *Intermediality in theater and performance,* Leiden, Netherlands: Brill b. Koenitz, H. (2023): *Understanding Interactive Digital Narrative: Immersive Expressions for a Complex Time*, Milton Park, UK: Routledge c. Salter, C. (2010): *Entangled: technology and the transformation of performance, Cambridge, USA:* MIT press. d. Saltz, D. Z. (2013): *Media, technology, and performance*. Theatre Journal 65(3), 421-432, Baltimore, USA: The John Hopkins University Press e. Leeker, M., Schipper, I. & Beyes, T. (Eds.) (2016): *Performing the Digital*: *Performativity and Performance Studies in Digital Cultures*. Transcript. f. Masura, N. (2020): *Digital Theater: The Making and Meaning of Live Mediated Performance*, US & UK 1990-2020: Palgrave Macmillan Cham. g. Bakk, Á. K. (2023): *Magic in VR: New Frameworks for VR Experience Design Applying Insights from Performance Art, Video Games, and the Psychology of the Illusionary,* Doctoral Thesis, Budapest, Hungary: Moholy-Nagy University of Art and Design. h. Falcón Araujo, A. V. (2023): *Drafting the VR Play: Exploring Extended Reality Theater to Propose a Method for Virtual Reality Playwriting,* Tallinn, Estonia: Estonian Academy for Music and Theatre i. Auslander, P. (2022): *Liveness: Performance in a mediatized culture,* London: Taylor & Francis.

j. Dixon, S. (2015): *Digital performance: a history of new media in theater, dance, performance art, and installation,* Cambridge, USA: MIT press

k. Bay-Cheng, S. (2012): *Theater Is Media: Some Principles for a Digital Historiography of Performance,* Theater, 42(2), 27-41, Durham, USA: Duke University Press

l. Benford, S., Giannachi, G. (2022): *Performing Mixed Reality,* Cambridge, USA: MIT Press

m. Rushkoff, D. (2013): *PRESENT SHOCK: When everything happens now,* London, UK: Current

n. MacKenzie, D., Wajcman, J. (1999): *The Social Shaping of Technology,* Milton Keynes, UK: Open University Press

o. Zuboff, S. (2019): *The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power,* London, UK: Profile Books

p. Higgings, D., Higgings. H (2018): *Intermedia, Fluxus and the Something Else Press,* New York, USA: Siglio Press

q. Kurzweil, R. (2024): *The Singularity is Nearer. When We Merge With AI,* New York, USA: Penguin Random House

r. McLuhan, M., Fiore, Q. (1967): *The Medium is the Message: An Inventory of Effects,* London, UK: Penguin

Further literature depends on the chosen topic. The research of literature is part of the examination.

MATHEAD 5
Introduction to the history of media art:
Interaction of performance space and society, technology and media art

Number	Language	Duration	Study semester	Frequency of the offer	ECTS	SWS
MATHEAD 5	*English*	*1 Semester*	*2 Semester*	*yearly*	*6 LP*	2

1	Events		Type of event	Planned group size	Workload 180 h	
					Contact time	**Self-study**
			PF	15	22,5 h	127,5h

2	Learning outcomes / competencies
	After successfully completing the module, students will have gained a deeper understanding of the formative influence of visual, auditory and digital media on artistic processes and "products" - both in production and reception - through an introduction to the history of media art. Students will have gained an overview of the artistic conditions of possibility that have developed since the 1950s, which are linked to the use of various media in a scenographic-narrative context (film, photography and video, sound, computer software and hardware, holography, etc.) and will be able to name examples of these. The points of contact and boundaries to digital art, video art, computer art, game art can be shown - as well as the differences between generative, interactive and performative art. Students will be able to reflect on factors such as space, audience, technical medium and artistic narrative as well as factors such as current political, economic and social influences and relate them to each other. Students are able to critically reflect on technical developments and tools, their accessibility and use (in terms of culture and technology) and place them in a social context of art and technology, power and society. They thus make a media and technology-critical contribution to the use of (digital) technologies in artistic processes and (performance or stage) spaces. In this way, students acquire the ability to critically question and reflect on societal themes and issues using artistic and technical means in the space of art and stage contexts. Their (culturally) critical reflection of societal processes is expressed through artistic and technical means and sharpens their individual sense of social responsibility. Professional and methodological competence: Students can recognize and independently describe the use of different technologies and media in media art. They have developed the ability to classify the singularity of an artistic event historically and to recognize its artistic-technical conditional structure. Students have acquired the ability to take an abstract and creative look at the present.

<u>Interdisciplinary methodological competence</u>:
Students can name and analyze the interdependence of art and technology. They have developed a conceptual understanding and can analyze why which technologies are (or can be) used for which purpose or with which result.

They will also be able to confidently use terms relating to the history of theater, the history of media art and the stage.

3	**Contents** The seminar follows on from the first semester course MATHEAD 2 and extends it with a chapter that looks at performance art, media art and installation between installative and presentational spaces. - History of media art from the 1950s to the present day - History of applied technologies and media (film, photography, video, sound, software and hardware, etc.) - Interaction between media art, theater, performance and technologies - Interaction and interpenetration between scenic art, performance and media art - Understanding the transformation of the audience - Understanding the transformation of the artist In particular, the following guiding questions will be pursued: How do space, technical medium and artistic narratives condition and influence each other in the various forms of media art, which in turn is to be seen in the context of contemporary influences of politics, economy and society? How does the role of the viewer change in relation to this: from consumer to prosumer? How is the role of the producer changing and what professional qualifications do they have? It is also important to highlight how media art and scenic arts interpenetrate and influence each other. Last but not least, in what ways have the dynamic relationships between technical developments and the content-related issues of the respective performance shaped the theater as a contemporary art form?	
4	**Teaching methods** Seminar in interaction with the students	
5	**Participation requirements** Successfully completed modules from the 1st semester	
6	Forms **of examination** Written examinations (§ 23 Framework Examination Regulations) with a processing time of one to a maximum of three hours, oral examinations (§ 25 Framework Examination Regulations) lasting a maximum of twenty minutes per candidate, term papers and presentations (§ 26 Framework Examination Regulations) or project-related work with documentation and its presentation with an oral examination lasting a maximum of twenty minutes (§ 24 Framework	

	Examination Regulations) are permitted as forms of examination. The project-related work must be presented for the oral examination.
7	**Requirements for the awarding of credit points** Successful completion of the module examination
8	**Applicability of the module in other degree programs** None
9	**Importance of the grade for the final grade** 50 % of the CP share of this module in the total CP of all modules MADISC = (6/66) x 0.75757 = 4.55
10	**Module supervisor** Prof. Dr. Pamela **Scorzin** **and full-time** lecturers Prof. NN, Prof. Dr. Pamela Scorzin, Prof. Anne-Kathrin Schulz, Prof. Dr. Marcel Marburger, Prof. Dr. Lioudmila Voropai, Prof. Dr. Jennifer Tiede
11	**Literature** a. Salter, C. (2010): *Entangled: technology and the transformation of performance, Cambridge, USA:* MIT press. b. Saltz, D. Z. (2013): *Media, technology, and performance*. Theatre Journal 65(3), 421-432, Baltimore, USA: The John Hopkins University Press c. Stalder, F., (2016): *Culture of Digitality*, Frankfurt, Germany: Suhrkamp d. Grau, Oliver (Editor) (2010): *MediaArtHistories*, Cambridge, USA: MIT Press e. Leeker, M., Schipper, I. & Beyes, T. (Eds.) (2016): *Performing the Digital*: *Performativity and Performance Studies in Digital Cultures*. Transcript. f. Paul, C. (2023). *Digital Art,* London, UK*:* Thames & Hudson Ltd. g. Masura, N. (2020): *Digital Theater: The Making and Meaning of Live Mediated Performance*, US & UK 1990-2020: Palgrave Macmillan Cham h. Bakk, Á. K. (2023): *Magic in VR: New Frameworks for VR Experience Design Applying Insights from Performance Art, Video Games, and the Psychology of the Illusionary,* Doctoral Thesis, Budapest, Hungary: Moholy-Nagy University of Art and Design. i. Auslander, P. (2022): *Liveness: Performance in a mediatized culture,* London*:* Taylor & Francis. j. Dixon, S. (2015): *Digital performance: a history of new media in theater, dance, performance*

art, and installation, Cambridge, USA: MIT press

k. Bay-Cheng, S. (2012): *Theater Is Media: Some Principles for a Digital Historiography of Performance,* Theater, 42(2), 27-41, Durham, USA: Duke University Press

l. Benford, S., Giannachi, G. (2022): *Performing Mixed Reality,* Cambridge, USA: MIT Press

m. Rushkoff, D. (2013): *PRESENT SHOCK: When everything happens now,* London, UK: Current

n. MacKenzie, D., Wajcman, J. (1999): *The Social Shaping of Technology,* Milton Keynes, UK: Open University Press

o. Zuboff, S. (2019): *The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power,* London, UK: Profile Books

p. Higgings, D., Higgings. H (2018): *Intermedia, Fluxus and the Something Else Press,* New York, USA: Siglio Press

q. Kurzweil, R. (2024): *The Singularity is Nearer. When We Merge With AI,* New York, USA: Penguin Random House

r. Kurzweil, R. (2006): *The Singularity Is Near: When Humans Transcend Biology,* New York, USA: Penguin

s. Fukuyama, F. (1992): *The End of History and the Last Man,* New York, USA: Free Press

t. Fukuyama, F. (2002): *Our Posthuman Future: Consequences of the Biotechnology Revolution,* London, UK: Picador

u. McLuhan, M. (1951): *The Mechanical Bride: Folklore of Industrial Man,* New York, USA: Vanguard Press

v. McLuhan. M. (1961): *The Gutenberg Galaxy. The Making of Typographic Man,* Toronto, Canada: University of Toronto Press

w. McLuhan, M., Fiore, Q. (1967): *The Medium is the Message: An Inventory of Effects,* London, UK: Penguin Books

x. McLuhan, M., Fiore, Q. (1968): *War and Peace in the Global Village,* New York, USA: Bantam

y. Chomsky, N., Herman, E. S. (1988): *Manufacturing Consent. The Political Economy of the Mass Media,* New York: Pantheon Books

z. Falcón Araujo, A. V. (2023): *Drafting the VR Play: Exploring Extended Reality Theater to Propose a Method for Virtual Reality Playwriting,* phd Thesis, Tallinn, Estonia: Estonian Academy for Music and Theatre

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MATHEAD 6
Career Orientation / Best Practice

Number	Language	Duration	Semester of study	Frequency of the offer	ECTS	SWS
MATHEAD 6	English	1 Semester	3 Semester	yearly	2 LP	2

1	events		Type of event	Planned group size	Workload 60 h	
					Contact time	Self-study
			PF	15	22,5 h	30 h

2	Learning outcomes / competences:
	Upon successful completion of this module, students will have achieved the following learning outcomes: Students will have studied successful examples of business start-ups and become familiar with the framework conditions of professional practice. They have become familiar with various possibilities of professional activity in the field of spatial-scenographic narration (from self-employment as a founder or freelancer to employment) and reflected on their framework conditions. They have become familiar with and reflected on methods and evaluation criteria for applications, portfolio creation, methods and media for self-promotion and the independent acquisition of jobs. They have acquired the ability to draw up business, cost and financing plans, they can research funding opportunities and write applications, and learn about and tap into sources of funding: Business development, start-up funding, the UAS transfer office, sponsors and foundations. They have become familiar with industry-specific networks and can name the function and tasks of the KSK (Künstlersozialkasse).
3	**Contents** Teaching of options for industry-specific professional activity based on best practice examples by lecturers or full-time lecturers Business start-up Framework conditions Professional practice (self-employment, employment) Business plan, cost plans, financing plans Researching funding opportunities Networking Artists' social security fund Systematic communication of knowledge about the various players in the industry and the resulting options, fields of activity and financing possibilities
4	**Teaching methods** Seminar in interaction with the students
5	**Participation requirements**

	Successfully completed modules from the 1st and 2nd semester
6	**Forms of examination**
	Written examinations (§ 23 Framework Examination Regulations) with a processing time of one to a maximum of three hours, oral examinations (§ 25 Framework Examination Regulations) lasting a maximum of twenty minutes per candidate, term papers and presentations (§ 26 Framework Examination Regulations) or project-related work with documentation and its presentation with an oral examination lasting a maximum of twenty minutes (§ 24 Framework Examination Regulations) are permitted as forms of examination. The project-related work must be presented for the oral examination.
7	**Requirements for the awarding of credit points**
	Successful completion of the module examination (in this case proof of participation)
8	**Applicability of the module in other degree programs**
	None
9	**Importance of the grade for the final grade**
	50% of the CP share of this module in the total CP of all modules MADISC: $(2/66) \times 0.5 = 1.52\%$
10	**Module coordinator**
	Prof. Anne-Kathrin Schulz
	and full-time lecturers
	Prof. NN, Prof. Anne-Kathrin Schulz, Prof. Dr. Sabine Sachweh, Prof. Oliver Langbein
11	**Literature**
	a. Hawthorne, K. (2023): *Digital Theatre: Strategies and Business Models in European Theatre.* ETC: European Theatre Convention.
	b. *Theatre Green* Book (2021), London, UK: Theatre Trust
	c. Hackenberg, H., Empter, S. (2011): *Social Entrepreneurship - Social Business: Enterprises for Society.* Wiesbaden, Germany: VS Verlag
	d. Pfennig, G. (2010): *Kunst, Markt und Recht: Einführung in das Recht des Kunstschaffenden und der Verwertung von Kunst,* Berlin, Germany: Berliner Bibliothek zum Urheberrecht
	e. Chapple, F., & Kattenbelt, C (Eds.). (2006): *Intermediality in theater and performance,* Leiden, Netherlands: Brill
	f. Koenitz, H. (2023): *Understanding Interactive Digital Narrative: Immersive Expressions for a Complex Time,* Milton Park, UK: Routledge

MATHEAD 7
Project support for master thesis

Number	Language	Duration	Semester of study	Frequency of the offer	ECTS	SWS
MATHEAD 7	English	1 Semester	3rd semester	yearly	4 LP	4

1	events		Type of event	Planned group size	Workload 120 h		LP	SWS
					Contact time 45	**Self-study** 60		
	a) creative/artistic project support b) Technical project support		PF	15	22,5 h	30 h	2	2
				15	22,5 h	30 h	2	2

2	**Planned learning outcomes / competencies**
	After successfully completing the module, students will have the ability to analyze and assess conceptual approaches and strategic implementations of projects in the context of digital, scenographic designs (dramaturgy, technology, production, direction, management / organization)
	They will be able to develop an independent concept/develop a concept in a team and realize a scenographic project as well as analyze, present and discuss the strategic implementation.
	They are able to independently make a well-founded choice of media with a view to time-related staging tasks and contexts in relevant scenographic areas.
	They are able to apply the selected tools and media.
	They have knowledge and understanding of the specific requirements and project management needed for the selected task, can define individual work steps and set priorities.
	They have the ability to develop and test work strategies and problem solutions.
	They are able to formulate subtasks for the modules of the first semester. They will be able to integrate students from the first semester into the final project together with their lecturers and provide them with insights into the overall project (project management).
	They have acquired additional skills in the areas of marketing / documentation / publication / PR.

3	**Contents**
	a. Presentation of your own Master's thesis/individual part of the joint final project in various stages of development at regular meetings with all Master's students
	b. Involvement of first semester students in the final project by defining and formulating subtasks.

	c. Problematization of other Master's theses and exemplary case studies, with examples of scenography and staging. Formats include demonstrations, presentations, lectures and discussions. d. Joint analysis of the respective design language, planning and implementation e. Gain practical experience in the realization of a project in the context of scenographic design / and intervention in public space (dramaturgy, production, direction, management / organization, marketing / documentation / publication / PR).
4	**Teaching methods** - Project seminar in interaction with the students, - Group work - active, self-directed learning through Internet-supported content, tasks, sample solutions and accompanying materials.
5	**Participation requirements** see study program examination regulations
6	**Forms of examination** Participation in the artistic and creative project supervision is graded; proof of participation is sufficient for the technical project supervision.
7	**Requirements for the awarding of credit points** Participation and final examination
8	**Applicability of the module in other degree programs** None
9	**Importance of the grade for the final grade** 50% of the CP share of this module in the total CP of all modules MADISC: (4/66) × 0.5 = 3.03%
10	**Module supervisor** Prof. Anne-Kathrin Schulz **and full-time lecturers** Prof. NN, Prof. Anne-Kathrin Schulz, Prof. Dr. Sabine Sachweh, Prof. Oliver Langbein
11	Literature The literature depends on the chosen topic. The research of literature is part of the examination.

MATHEAD 8
Master thesis / Colloquium

Number	Language	Duration	Study semester	Frequency of the offer	ECTS
MATHEAD 8	English	1 Semester	3rd semester	yearly	24 LP

1	events		Type of event	Planned group size	Workload 720 h		LP	SWS
					Contact time	Self-study		
	a. Master project		Examination.	-	-	450h	15	0
	b. Thesis				-	210h	7	0
	c. Colloquium				-	60h	2	0

2	**Learning outcomes / competencies**
	Thesis: After successfully completing the Master's thesis, students have demonstrated their ability to carry out scientific work in the sense of a sustainable expansion of the scientific methods and knowledge acquired during their studies.
	Practical project: Proof of the successful acquisition of the principles, processes, methods, techniques and strategies relevant to the individual stages of the independently created project work. Ability to independently identify subject areas and confidently deal with parameters and structures.
	Colloquium: Proof of the ability to professionally present, evaluate and defend the final thesis in a final colloquium.

3	**Contents**
	basically all contents of the curriculum

4	**Teaching methods**
	Independent scientific-artistic-technical work under the supervision of a lecturer

5	**Participation requirements**
	see degree program examination regulations
	15 lecture series must be attended throughout the course of study. Proof of attendance must be provided for admission to the colloquium in Module 8 (Master's thesis).
	Before admission to the colloquium, a German language certificate (A2) must be provided.

6	**Forms of examination**
	Presentation and defense of the Master's project work (duration: approx. 60 minutes) and the Master's thesis as part of the final colloquium.

7	**Requirements for the awarding of credit points**
	Passed exam

8	**Applicability of the module / course**
9	**Importance of the grade for the final grade** The total proportion of the Master's thesis in the overall grade is 50% and is divided as follows: Master project: 30 %, Master thesis 15 %, Master colloquium 5 %
10	**Module supervisor** Prof. Anne-Kathrin Schulz **and full-time lecturers** Prof. NN, Prof. Anne-Kathrin Schulz, Prof. Dr. Sabine Sachweh, Prof. Oliver Langbein, Prof. Dr. Pamela Scorzin, Prof. Dr. Marcel Marburger, Prof. Dr. Lioudmila Voropai, Prof. Dr. Jennifer Tiede
11	**Literature** (basic literature) a) Reference to topicality (current semester apparatus, due to the fast-moving content) b) Esselborrn-Krummbiegel, H. (2022): *From the idea to the text. Eine Anleitung zum wissenschaftlichen Schreiben, 4th edition* Stuttgart, Germany: UTB c) Karmasin, M. and Ribing, R. (2019): *The design of scientific papers: Ein Leitfaden für Facharbeit / VWA, Seminararbeiten, Bachelor-, Master-, Magister- und Diplomarbeiten sowie Dissertationen*, Stuttgart, Germany: utb Further literature depends on the chosen topic. The research of literature is part of the examination.

Fachhochschule Dortmund
University of Applied Sciences and Arts

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Study Plan MA THEAD | Faculty of Design, supported by the Faculty of Computer Science | Fachhochschule Dortmund
A preceding preparatory semester is offered in which students can individually take courses from the Faculties of Design and Computer Science to reach a comparable level of prior knowledge. Here, 30 credit points (LP) must be accumulated.

Modules from the Faculty of Computer Science - primarily to be taken by students from design-related Bachelor's study programs			
Graphical Programming	Computer Science and Society (DSDS/Ethics/Law)	Applied Mathematics and Statistics	Architecture of Modern Software Systems
Embedded Systems	Modules from the Master's program Digital Design		

Modules from the Faculty of Design - primarily to be taken by students Computer Science Bachelor's study programs	
All modules of the first two semesters of the Master's program in Scenography and Communication	Modules from the new Bachelor's program Serious Games
Selected modules from the BA study programs in Object and Space Design, Film and Sound, Communication Design, and Photographic Studies	

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30 LP
14 SWS

MA THEAD	MP	S	24 LP	12 SWS
Experimental Impromptou Projects				
Digital Narration / Scenography			*12 LP*	*4 SWS*
Data Mining, ma. Learning Methods			3 LP	2 SWS
Digital Reality (XR bzw. AR, MF			*3 LP*	*2 SWS*
Tracking, Capturing and Roboti			*3 LP*	*2 SWS*
IOT / Embedded Systems			*3 LP*	*2 SWS*

MA THEAD	MP	S	6 LP	2 SWS
Interaction between Stage Architecture				
and Society, Technology and Performing Arts				

Semester CAe 0,93	Module CAe 0,80		Group S 15	Rounds 1	Total 12 SWS

Module CAe 0,13		Group S 15	Rounds 1	Total 2 SWS

2

30 LP
18 SWS

MA THEAD	MP	S	12 LP	8 SWS
Digital Narration / Scenography				
Design Project			*9 LP*	*6 SWS*
Technical Project Management			*3 LP*	*2 SWS*

MA THEAD	MP	S	12 LP	8 SWS
Independent Projects				
Design Project			*9 LP*	*6 SWS*
Technical Project Management			*3 LP*	*2 SWS*

MA THEAD 5	MP	S	6 LP	2 SWS
Introduction to the History of Media Art:				
Interaction of Performance and Space				
and Society, Technology and Media Art				

Semester CAe 1,20	Module CAe 0,53		Group S 15	Rounds 1	Total 8 SWS

Module CAe 0,53		Group S 15	Rounds 1	Total 8 SWS

Module CAe 0,13		Group S 15	Rounds 1	Total 2 SWS

3

30 LP
6 SWS

MA THEAD	MP	S	2 LP	2 SWS
Career Orientation				
best Practice				

MA THEAD	MP	S	4 LP	4 SWS
Artistic/creative				
Project support Master's Thesis			**2 LP**	**2 SWS**
Techn. project support Master's The			*2 LP*	*2 SWS*
15 Lecture series				

MA THEAD 8	MP	P	24 LP	
Master's Thesis				
Master's Project				
Master's Project / Thesis			22 LP	
Colloquium			2 LP	

Semester CAe 0,80	Module CAe 0,13		Group S 15	Rounds 1	Total 2 SWS

Module CAe 0,27		Group S 15	Rounds 1	Total 4 SWS

Module CAe 0,40		Group P 5	Rounds 2	Total SWS

Total	
CAe 2,93	
38 SWS	
90 LP	

Group sizes		
5	P	Master's Project
15	S	Seminar
35	SV	
60	V	

15 Students	
20 SWS Subject / WS	
18 SWS Subject / SS	
38 SWS Subject overall	
2 SWS Wiss. / WS	
2 SWS Wiss. / SS	
4 SWS Wiss. Overall	

* A total of 15 lecture series must be attended throughout the course of study. The proof of attendance must be provided for admission to the colloquium in Module 13 (Master's Thesis).

Study plan