

# Module Handbook

Degree: *Master of Arts (M.A.)* Course of Study: *Art and Theatre in Social Contexts* Semester: *Summer Semester 2018* Examination Regulation Version: *2017* Course Handbook as per: *26.09.2017*

## 1st Study Section

Module Titel			CP	P	WL	Assessment Method	Semester
11000	Module 1	Interdisciplinary project module	15	30	450		From 1. - 2. Semester

Module Director: Prof. Dr. phil. Ralf Rummel-Suhrcke

Entry requirements: -

Cycle: yearly

S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method (-/- means -or-)	Grading
11010	Project management	RuS	3	30	C	Lecture/scientific seminar		-
Note:	Please choose one of the following optional subjects. (Number 11021 - 11022)							
11021	Community development (M.A.)	various	12		C	Project		-
11022	Community development (M.F.A.)	various	12		C	Project		-
11100	Module examination: Presentation of results	-			C		Presentation of results	gr

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

Learning objectives in Module 1

**Structure of the module:**

The course of studies is designed as a project study and aims at an artistic and scientific double qualification. The project located in M1, is independently designed by the students and implemented in the practice of the selected field of application. It forms the essential learning field. At the same time, it serves as a reference for the development and pursuit of a relevant research question in practice.

Depending on their planned project and their professional focus, students will be required to choose an elective module in which they will be able to carry out their project. Depending on the previous focus of studies, WP 1 is oriented either therapeutic or pedagogical and leads to the degree Master of Arts (M.A.). WP 2 has a special artistic profile and leads to the degree Master of Fine Arts (M.F.A.). The admittance is decided upon during the admission to study.

Students are supported and advised by mentors during the conception, planning, realization and evaluation of their project. The mentoring hours as well as the intermodule colloquia are booked in modules 2-4 due to expertise assignability. The practice projects are usually carried out in the following sequence:

First Semester: assessment of needs of the institution / social respectively corporate field, as well as planning and conception of the project.

Second Semester: Realization and documentation as well as evaluation and presentation of the project

For extra occupational students the times are increased accordingly.

**Elective module 1: Community Development (M.A.)**

**Goal**

In close cooperation with the selected institution and on the basis of a broad environmental analysis (opportunity- and risk assessment), the students can design, implement and evaluate artistic projects with a therapeutic or pedagogical orientation. They are able to convey the gain of artistic project to the public authorities or institutions scientifically well-grounded and methodically justified with the respective target groups.

**Content**

The students design, plan, organize and carry out their project mostly independently based on the knowledge acquired in the bachelor's program. They are supported by the scientific and artistic mentors chosen at the beginning of their studies, and regularly present their project and its development in the interdisciplinary colloquia.

**Elective module 2: Art and Community (M.F.A.)**

**Goal**

Students can design, implement and evaluate artistic projects in their chosen social context. They are able to convey their artistic position and gain of the implementation of art in society. Students can devise their individual artistic problems and questions precisely and are able to develop concepts that address the conditions of society and public space (for example, galleries, museums, art in public space, institutions). They are capable of professionally artistically engage in such contexts.

**Content**

The students develop and carry out their project mostly independently based on the knowledge acquired in the bachelor's program. They are supported by the scientific and artistic mentors chosen at the beginning of their studies, and regularly present their project and its development in the intermodule colloquia.

**Project management:**

**Goal:**

The students gain in-depth knowledge in project management in relation to their chosen field of practice and work. They learn to transfer specific methods and instruments of cultural management and project management to their practice field in M1. They are able to examine and analyze the political and economic conditions for planned and targeted action in social and cultural contexts.

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

**Content:**

Specific social and institutional as well as individual-biographical requirements for project planning and implementation. Knowledge of the characteristic conditions of projects (such as time pressure, cost pressure and internal / external pressure due to expected quality).

Methods and tools of project management, environmental analysis (ascertainment of opportunities and risks), formulating objectives, acquisition, conceptualization, planning of project structure including the creation of work packages, sequence planning and cost planning, controlling as well as techniques of communication, marketing and documentation and establishment and maintenance of an organizational structure, which targets to a sustainability of project-oriented professional actions, exceeding the master project.

**Literature:**

- Crehan, Kate A. F. (2011): *Community Art: An Anthropological Perspective*. English ed. Oxford: Berg.
- Drews, Günter; Hillebrand, Norbert (2007): Lexikon der Projektmanagement-Methoden. [die besten Methoden für jede Situation ; der GPM-Werkzeugkasten für effizientes Projektmanagement]. 1. Aufl. Freiburg: Haufe.
- Ellenrieder, Kerstin; Kiel, Hermann-Josef (2006): Public Private Partnership im Kulturbereich. Gestaltungsmöglichkeiten für Akteure. Künzelsau: Swiridoff.
- Gollwitzer, Mario; Jäger Reinhold S. (2014): Evaluation kompakt: Mit Arbeitsmaterialien zum Download. Weinheim: Beltz
- Hager, Willi; Patry Jean L. (2000): Evaluation psychologischer Interventionsmaßnahmen. Standards und Kriterien. Ein Handbuch. Bern: Huber
- Höhne, Steffen (2009): Kunst- und Kulturmanagement. Eine Einführung. Paderborn: Fink.
- Klein, Armin (2010): Projektmanagement für Kulturmanager. Wiesbaden: VS Verlag für Sozialwissenschaften
- Klein, Armin (2011): Der exzellente Kulturbetrieb. Wiesbaden: VS Verlag für Sozialwissenschaften
- Klein Armin (Hrsg.) (2011): Taten. Drang. Kultur: Kulturmanagement in Deutschland 1990-2030. Wiesbaden: VS Verlag für Sozialwissenschaften
- Klein, Armin (Hrsg.) (2011): Kompendium Kulturmarketing: Handbuch für Studium und Praxis. München: Vahlen
- Ledwith, Margaret (2011): *Community Development: A Critical Approach*. 2. ed. Bristol: Policy Press [u.a.].
- Ledwith, Margaret (2015): *Community Development in Action A Practitioner Handbook*. Policy Pr, 2015.
- Litke, Hans-Dieter (2007): Projektmanagement. Methoden, Techniken, Verhaltensweisen, evolutionäres Projektmanagement. 5., erw. Aufl. München: Hanser.
- Mandel, Birgit (2007): Die neuen Kulturunternehmer: ihre Motive, Visionen und Erfolgsstrategien. Bielefeld: transcript Verlag
- Pinkert, Ute (2005): Transformationen des Alltags: Theaterprojekte der Berliner Lehrstückpraxis und Life Art bei Forced Entertainment?; Modelle, Konzepte und Verfahren kultureller Bildung. Uckerland: Schibri-Verl.
- Rollig, Stella, Eva Sturm, OK Centrum für Gegenwartskunst Oberösterreich, und Büro für Kulturvermittlung (Hrsg.) (2004): *Dürfen die das? Kunst als sozialer Raum: Art, Education, Cultural Work, Communities*. Unveränd. Nachdr. Museum zum Quadrat 13. Wien: Turia und Kant.
- Schelle, Heinz (2007): Projekte zum Erfolg führen. Projektmanagement systematisch und kompakt. 5., überarb. Aufl., Orig.-Ausg. München: Dt. Taschenbuch-Vlg.
- Schelle, Heinz; Ottmann, Roland; Pfeiffer, Astrid (2005): ProjektManager. 2. Aufl. Nürnberg: GPM Dt. Ges. für Projektmanagement.
- Tröndle, Martin (2006): Entscheiden im Kulturbetrieb. Integriertes Kunst- und Kulturmanagement. 1. Aufl. Bern: Hep [u.a.].
- Wolfram, Gernot (Hrsg.) (2012): Kulturmanagement und Europäische Kulturarbeit: Tendenzen – Förderungen – Innovationen. Bielefeld: transcript Verlag
- Wagner, Reinhard (Hrsg.) (2014): Basiswissen Projektmanagement. Deutsche Gesellschaft für Projektmanagement
- Wates, Nick, Jeremy Brook (Hrsg.) (2014): *The Community Planning Handbook: How People Can Shape Their Cities, Towns and Villages in Any Part of the World*. 2. ed. Earthscan Tools for Community Planning. London: Routledge / earthscan.

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

Module Titel			CP	P	WL	Assessment Method	Semester
12000	Module 2	Art practice	10	75	300		From 1. - 2. Semester

Module Director:

Entry requirements:

Cycle:

S#	Titel of Subject	Lecturer	CP	P	Rele- vance	Type of Course	Assessment Method (-;- means -or-)	Grading
12010	Interdisciplinary project	Dö, Re	5	38	C	Theory-practice seminar		-
12020	Colloquium/Mentoring	various	5	38	C	Colloquium / mentoring		-
12100	Module examination: Final presentation with portfolio	various			C		Presentation of results	gr

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

Learning objectives in Module 2

**Artistic colloquia/Mentoring:**

**Goal:**

The students have precise knowledge of the artistic techniques, methods and procedures, so a professional handling in the implementation of their artistic projects and exhibition practice / performance practice is ensured. They are able to evaluate and reflect classical and contemporary discourses on artistic work in different contexts. They are able to professionally present their artistic work in a portfolio, a documentary and in an intermediate way, whilst considering aspects of interdisciplinary cooperation. They have key qualifications for independent artistic work and research in the area of situation, performance and intervention. They have competences in the experimental handling of different artistic strategies, complex content and processes. They have the ability to reflect and position their own work in an international context.

**Content:**

The students devise artistic positions. They get an exemplary insight into current discourse in the area of situation, intervention and new artistic strategies. They realize their artistic work against the background of the chosen focus areas. In individual conversations and colloquia, they gain in-depth expertise in conceptual development, implementation, realization, presentation and documentation of projects. They develop ideas and concepts and deepen their expertise in project management of exhibitions and interdisciplinary projects on selected topics. They elaborate artistic offers that contribute to a socially relevant cultural dialogue and develop methods and models for critically reflecting artistic approaches and theories.

**Interdisciplinary project spaces in relation to practical projects**

**Goal:**

The students are able to act artistically to another artistic discipline. They can artistically relate to a practice field and its specific questions. They are able to reflect their work in this respect and to artistically articulate and position themselves in an interdisciplinary project team.

**Content:**

The students deepen their own artistic work in interdisciplinary dialogue; They deal with concrete social milieus and their questions in an artistically and socially competent manner. In direct relation to the specific possibilities and requirements of the self chosen fields of practice and at the same time in consequence of their artistic positioning, the students develop investigate and sample interdisciplinary strategies and methods of visual and performing arts in small groups.

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

**Literature:**

- Allain, Paul; Harvie, Jen (2006): The Routledge companion to theatre and performance. London, New York: Routledge.
- Almhofer, Edith (1986): Performance art: d. Kunst zu leben. Wien; Köln; Graz: Böhlau.
- Apuzzo, Francesco, Maier, Julia, Raumlabor (2008): *Acting in public RaumlaborBerlin im Gespra?ch*. Berlin: Jovis
- Beckers, Anita (1998): Life is art enough: Performance und erweiterte Kunstformen; eine Annäherung. Köln: Salon-Verlag.
- Engelbach, Barbara (2010): Ausstellung Bilder in Bewegung: Künstler & Video, Film, und Museum Ludwig, Hrsg. *Bilder in Bewegung: Künstler & Video*. Köln: König.
- Fattering, Peter (Hrsg.) (2008): *Add on - 20 Höhenmeter: [erscheint als Dokumentation des Projekts add on, 20 höhenmeter, das vom 17. Juni - 31. Juli 2005 als öffentlich begehbare Installation am Wiener Wallensteinplatz realisiert wurde]*. Aufl.: 2000 Ex. Wien: Folio-Verl.
- Franzen, Brigitte, Kasper König, Carina Plath, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, und Ausstellung Skulptur-Projekte Münster (Hrsg.) (2007): *Skulptur-Projekte Münster 07: [Dokumentationsausstellung im Lichthof des LWL-Landesmuseums 17.06.07 - 30.09.07]*. Köln: König.
- Goldberg, RoseLee (2007): *Performa*. New Visual Art Performance. New York: Thames and Hudson.
- Goldberg, RoseLee, und Ute Astrid Räll (2014): *Die Kunst der Performance: vom Futurismus bis heute*. dkv kunst kompakt 8. Berlin: Dt. Kunstverl.
- Hoffmann, Jens; Jonas, Joan (2005): *Art Works*. Zeitgenössische Kunst. Aktion. Hildesheim: Gerstenberg Verlag
- Hoidn, Barbara Hoidn; Meerapfel, Jeanine (2016): *Demo:Polis: Das Recht auf öffentlichen Raum*. Zürich: Park Books.
- Huxley, Michael (2007): *The twentieth century performance reader*. London: Routledge.
- Janecke, Christian (2004 ): *Performance und Bild - Performance als Bild*. Berlin: Philo & Philo Fine Arts.
- Jappe, Elisabeth (1993): *Performance - Ritual - Prozess: Handbuch der Aktionskunst in Europa*. München: Prestel Verlag
- Jones, Amelia; Warr, Tracey [Hrsg.] (2005): *Kunst und Körper*. Berlin: Phaidon Verlag
- Klein, Gabriele (2005): *Performance : Positionen zur zeitgenössischen szenischen Kunst*. Bielefeld: transcript
- Kunsthalle Wien [Hrsg.] (2005): *Das unmögliche Theater*. Nürnberg: Verlag für moderne Kunst
- Nollert, Angelika [Hrsg.] (2003): *Performative Installation: die Ausstellungsreihe ist eine Initiative des Siemens Arts Program in Kooperation mit der Galerie im Taxispalais, Innsbruck, dem Museum Ludwig, Köln, dem Museum für Gegenwartskunst Siegen, der Secession, Wien, und der Galerie für Zeitgenössische Kunst Leipzig*. Köln: Snoeck Verlagsgesellschaft
- Perini, Julie (2010): *"Art as Intervention: A Guide to Today's Radical Art Practices"*. In: Hughes, C.; Peace, S.; Van Meter, K.; Team Colors Collective. *Uses of a Whirlwind: Movement, Movements, and Contemporary Radical Currents in the United States*. Edinburgh; Oakland, CA: AK Press.
- Maas, Regina, und Künstlerhaus Bethanien, Hrsg. (1986): *Ars longa vita brevis: Performance und kein Ende*. Berlin: Künstlerhaus Bethanien.
- Schilling, Jürgen (1978): *Aktionskunst. Identität von Kunst und Leben?* Luzern; Frankfurt (M): Verlag C.J. Bucher
- Schimmel, Paul (1998): *Out of actions : zwischen Performance und Objekt 1949 - 1979; [Aktionismus, Body Art & Performance]*. Stuttgart: Cantz
- Schechner, Richard (2006) [2002]: *Performance studies*. New York: Routledge
- Schubiger, Irene (2004): *Selbstdarstellung in der Videokunst: zwischen Performance und „Self-editing“*. Berlin: Reimer.
- Theill, Signe (2013): *united nations revisited: Künstlerische Interventionen im politischen Raum / Artistic Interventions in political Space*. Berlin: Vice Versa.

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

Module Titel			CP	P	WL	Assessment Method	Semester
13000	Module 3	Academic guidance	10	93	300		From 1. - 2. Semester

Module Director: Prof.in Dr. phil. Gabriele Schmid,  
Prof.in Dr. Constanze Schulze

Entry requirements: -

Cycle: yearly

S#	Titel of Subject	Lecturer	CP	P	Rele- vance	Type of Course	Assessment Method (-;- means -or-)	Grading
Note:	Elective area 1: Please choose one of the following optional subjects. (Number 13011 - 13014)							
13011	Creative work with senior and elderly	Ga	5	50	E	Scientific seminar		-
13012	Creative work in business	Bw	5	50	E	Scientific seminar		-
13013	Creative work with children and adolescents	Schm, Schu	5	50	E	Scientific seminar		-
13014	Art projects in social context / public space	NN	5	50	E	Scientific seminar		-
Note:	Elective area 2: Please choose the optional subjects. (Either number 13021 or 13022)							
13021	Interculturality	NN	2	20	E	Scientific seminar		-
13022	Aesthetic and sociological problems of contemporary culture	RuS, Schm	2	20	E	Scientific seminar		-
13030	Colloquium, Mentoring	various	3	23	C	Colloquium / mentoring		-
13100	Module examination	-			C		Paper	gr

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

Learning objectives in Module 3

**Comprehensive learning goal and structure of the module:**

The students are able to scientifically and artistically found their projects in the context of their respective therapeutic, pedagogic and artistic orientation and to classify these projects according to the current state of research. They are able to systematically reflect and evaluate the results of their project. For this they select the main focus (5 KP) out of WP1 that corresponds to their field of practice or application area. This is complemented by a second elective module (WP2) with regard to the requirements and conditions of their specific field of application. It is possible to take several courses in both elective modules. The module examination refers to the content and learning objectives of the module's courses.

**Mentoring:**

While the elective courses in module 3 focus on the fields of practice, mentoring is mainly oriented towards the art therapeutic, art pedagogic, performing arts pedagogic or the artistic approach. Mentoring takes up on the knowledge and competences acquired in the Bachelor's degree and deepens the professional therapeutic, pedagogical and art-mediating approach in a targeted manner with regard to the practice project and its structured reflection. Depending on the chosen focus, the students acquire advanced skills to reflect and apply artistic, artistic-therapeutic or theater-educational designs in the context of current theories. At the same time they acquire essential knowledge about the use, the function and effectiveness of artistic interventions in the respective setting and special target group.

**Colloquia:**

The colloquia in Module 3 are closely linked to the mentoring program. Students and mentors from different disciplines participate in them. The students present their methods and settings and discuss them from different scientific perspectives. They thus sharpen their view for the specifics of the chosen methods and for the specifics of the chosen educational, therapeutic or art-mediating perspective. They learn to substantiate their artistic and scientific methods in the context of their field of practice. They can convey their approach and their involvement with other positions at a high artistic and scientific level.

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional



**Elective Module 1:**

**1.1. Artistic work with older and elderly people**

**Goal:**

The students are familiar with various theoretical and practice-oriented approaches, as well as biopsychosocial models, which form the basis for (social-)educational and therapeutic work with older and elderly people. They are able to perceive and reflect individual, social and institutional resources and areas of tension. Based on this, they are able to initiate indication oriented, artistic-aesthetic processes with older and elderly people to improve their quality of life and consolidate their personality. Taking into account the different phases of the aging process, students are able to independently develop, professionally realize, mediate and evaluate concepts for artistic and artistic-therapeutic projects. Particular attention is paid to projects that focus on the development of new fields of application in the extended area of health promotion and prevention for the target group of elderly people.

**Content:**

The content of the main focus studies is the theoretical basis and current models for the individual and sociocultural potentials and living conditions in old age while focusing on the knowledge of age-related and disease-related changes among older and elderly people. This knowledge is developed in a practical way with regard to the current care situation and are confronted with (social) educational, therapeutic and aesthetic issues. Based on the respective planned project and field of practice of the students, both media-specific as well as multimodal artistic and therapeutic relevant methods and procedures are taught.

The students deal with different verbal as well as non-verbal forms of an artistic encounter and shaping of relationships with old people. They use and investigate concrete approaches and possibilities of artistic action and creation. They independently deal with innovative questions and challenges for the integration of artistic interventions in the respective institutions (for example retirement homes, residential groups, etc.).

**Literature:**

- Baumann, Sabine (Hrsg.) (2012): *Gallery and community education of visual arts for older people =: Kunstvermittlung für Ältere*. Wolfenbütteler Akademie-Texte 56. Wolfenbüttel: Bundesakad. für Kulturelle Bildung.
- Büeler, Claudia, Harald Gruber, und Alanus Hochschule für Kunst und Gesellschaft (Hrsg.) (2010): *Dimensionen des Vergessens und Erinnerns: Kunsttherapie bei dementiell erkrankten Menschen?; Sammelband zur Tagung am 2.10.2009, Alanus-Hochschule*. Berlin: EB-Verl.
- Ganß, Michael (2013): *Demenz-Kunst und Kunsttherapie: künstlerisches Gestalten zwischen Genius und Defizit*. 2. Aufl. Frankfurt am Main: Mabuse-Verl.
- Ganß, Michael, und Barbara Narr (Hrsg.) (2010): *Alt und Jung im Pflegeheim: intergenerative Projekte mit Malen, Werken und Theater*. Frankfurt am Main: Mabuse-Verl.
- Piechotta-Henze, Gudrun (Hrsg.) (2011): *Ein Zaun kennt viele Farben: Plädoyer für eine kreative Kultur der Begegnung mit Menschen mit Demenz*. Frankfurt am Main: Mabuse-Verl.
- Maerker, Andreas (Hrsg.) (2015): *Lebensspannenpsychologischer Ansatz der Alterspsychotherapie*. Berlin/ Heidelberg: Springer Verlag.

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

## **1.2. Artistic work with children and adolescents**

### **Goal:**

The students have in-depth theoretical and practical relevant knowledge of the development and development tasks of children and adolescents in social and especially intercultural contexts. They can understand the development of aesthetic expressions and behaviors in the childhood and adolescence in a differentiated way and are capable of indication oriented application of this knowledge in practice. They can skillfully recognize and classify characteristics and conspicuities with regard to individual, social, aesthetic and social contexts as well as isolated problem- and conflict areas. They can independently and practically develop and professionally implement, as well as evaluate concepts for innovative artistic and artistic-therapeutic projects with children and adolescents, taking into account the specifics of the respective settings. Special attention is given to projects that address the development of new fields of application in the extended area of health promotion and prevention for the target group children and adolescents.

### **Content:**

Content of the main focus studies are theoretical foundation and current findings on the psychosocial and, in particular, communicative development of children and adolescents. At the same time, today's phenomena of child and youth culture are addressed as part of the everyday culture with regard to systemic-familial, institutional, medial, aesthetic and concrete methodological connections. The importance of media forms of children's and youth culture (like book, film / television, computer games) as well as specific possibilities for the encouragement support and therapeutic accompaniment of artistic-aesthetic forms of expression and communication of different target groups in institutional contexts (for example pictorial self-presentation of preschoolers with, i.a. emotional support needs or forms of youthful self-staging / street art) are deepened. The students dealt with a wide range of artistic methods and procedures, which are suitable for application in pedagogic or therapeutic projects with children and adolescents. In addition, they independently pursue questions and problems about the target group-specific indication and effectiveness of artistic work with children and adolescents in different settings.

### **Literature:**

- Bischof-Köhler, Doris (2011): Soziale Entwicklung in Kindheit und Jugend: Bindung, Empathie, Theory of Mind. Stuttgart: Kohlhammer Verlag.
- Buschkühle, Carl-Peter (Hrsg.) (2012): Künstlerische Kunstpädagogik: ein Diskurs zur künstlerischen Bildung. 1. Aufl. Kunst und Bildung 9. Oberhausen: Athena-Verl.
- Dietrich, Cornelia, Dominik Krininger, und Volker Schubert (2013): Einführung in die Ästhetische Bildung. 2., durchges. Aufl. Grundlagentexte Pädagogik. Weinheim: Beltz Juventa.
- Hoppe, Hans (2011): Theater und Pädagogik: Grundlagen, Kriterien, Modelle pädagogischer Theaterarbeit. 2., überarb. Aufl. Forum Spieltheaterpädagogik 1. Münster: LIT-Verl.
- Kirchner, Constanze/ Kirchenmann, Johannes/ Miller, Monika (Hrsg.) (2010): Kinderzeichnung und jugendkultureller Ausdruck. Forschungsstand – Forschungsperspektiven. München: Kopead Verlag.
- Malchiodi, Cathy A. (2012): Art therapy and Health Care. New York/ London: Guilford Press.
- Pausen, Sabine/ Siegler, Robert/ Eisenberg, Nancy (2016): Entwicklungspsychologie im Kindes- Und Jugendalter. Berlin/ Heidelberg: Springer Verlag.
- Peez, Georg (2012): Einführung in die Kunstpädagogik. 4., überarb. und aktualisierte Aufl. Grundriss der Pädagogik, Erziehungswissenschaft 16. Stuttgart: Kohlhammer.
- Pinkert, Ute (Hrsg.) (2014): Theaterpädagogik am Theater: Kontexte und Konzepte von Theatervermittlung. Berlin: Schibri-Verl.
- Play!: Spielraum Stadt für Kinder und Erwachsene?; [anlässlich der Ausstellung Play! ..., Stadtmuseum Landeshauptstadt Düsseldorf, 16. Januar bis 29. Mai 2005]. Ostfildern: Hatje Cantz, 2008.
- Primavesi, Patrick, und Jan Deck (Hrsg.) (2014): Stop teaching! neue Theaterformen mit Kindern und Jugendlichen. Theater 19. Bielefeld: Transcript Verlag.
- Stern, Daniel (2011): Ausdrucksformen der Vitalität: Die Erforschung dynamischen Erlebens in Psychotherapie, Entwicklungspsychologie und den Künsten. Frankfurt Am Main: Brandes & Apsel.
- Wahl, Hans-Werner/ Kruse, Andreas (Hrsg.) (2014): Lebensläufe im Wandel. Entwicklung über die Lebensspanne aus verschiedenen Perspektiven. Stuttgart: Kohlhammer Verlag.

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

### 1.3. Artistic work in companies

#### Goal:

The students can develop aesthetic concepts, artistic media and instruments oriented towards different corporate cultures, for cooperation with companies from the profit and non-profit sector. They are able to recognize, reflect and deal with connections and fields of synergy of artistic and entrepreneurial activity, which are then transferred in scenarios of (temporary) artistic intervention on responsible levels of management, communication and personnel management in companies. The artistic production in this field is aimed towards an equal dialogue between art and economy. The students develop the aesthetically founded ability to relate characteristic features of entrepreneurial thinking and action in a generalized manner to societal questions and connections to make them yielding.

#### Content:

Models of corporate cultures and management as well as the foundations for the creation of new designs of artistic action at the interface between business and art and in the field of artistic interventions in companies. Basic principles of entrepreneurial thinking as prerequisites for artistic action in an economic context. Artistic thinking and acting focusing on the special interests of entrepreneurial or economic production processes.

Methodical development and review of the different possibilities for applying artistic-researching as well as artistic-therapeutic methods for interventions. To this, the concrete framework conditions of the entrepreneurial sector, like company goals, innovation competencies or -intentions, communication strategies and the production- or service portfolio, are analytically examined and related to the possible aesthetic intervention scenarios. Evaluation of course of actions in the entrepreneurial and social field. Development of instruments of a measurement of cultural and economic effects adapted to the respective company and its objectives. This objectification is countered by art-immanent values of freedom, processability, and aesthetic self-interest. Art and economy are here suggested as organizations willing to learn (from each other).

#### Literature:

- Berthoin Antal, Ariane (2009). *A research framework for evaluating the effects of artistic interventions in organizations*. Gothenburg: TILLT Europe.
- Berthoin Antal, Ariane (2009). *Transforming Organisations with the Arts. Research Framework for Evaluation the Effects of Artistic Interventions in Organisations - Research Report*. Gotheburg: TILT Europe.
- Berthoin Antal, Ariane; Strauß, Anke (2013). *Artistic interventions in organisations: Finding evidence of values-added*. Creative Clash Report. Berlin: Wissenschaftszentrum Berlin.
- Bertram, Ursula (Hrsg.) (2010). *Innovation-wie geht das?: Eine Veranstaltung der [ID] factory, Zentrum für Kunsttransfer, TU Dortmund, Institut für Kunst und Materielle Kultur*. Dortmunder Schriften zur Kunst. Dortmund: Books on Demand GmbH.
- Biehl- Missal, Brigitte (2011). *Wirtschaftsästhetik. Wie Unternehmen die Kunst als Inspiration und Werkzeug nutzen*. Wiesbaden: Gabler.
- Brater, Michael; Freygarten, Sandra; Rahmann, Elke; Rainer, Marlies (2011). *Kunst als Handeln - Handeln als Kunst. Was die Arbeitswelt und Berufsbildung von Künstlern lernen können*. Bielefeld: Wbv Bertelsmann Verlag.
- Bröckling, Ulrich (2007). *Das unternehmerische Selbst: Soziologie einer Subjektivierungsform*. Frankfurt am Main: Suhrkamp.
- Schrader, Henrik (2010). *Meanwhile... Wham! Comic and its communication value in organizational context*. Thesis eingereicht für die Verleihung des Doktorgrades bei der University of Essex, Department of Management.
- Uhle, Thorsten; Treier, Michael (2013). *Betriebliches Gesundheitsmanagement. Gesundheitsförderung in der Arbeitswelt Mitarbeiter einbinden, Prozesse gestalten, Erfolge messen*. Berlin: Springer.

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

#### **1.4. Artistic projects in social / public spaces**

##### **Goal:**

The students know the essential connections between artistic production and their social and economic reception. They are able to recognize political, social and aesthetic fields of conflict in social spaces, to reflect them against the background of current theories, and to develop dialogable aesthetic concepts. They have in-depth knowledge of the current discussion of artistic practice in public and institutional areas and are able to formulate the theoretical problems involved in a differentiated way. They can develop their own theses and draw conclusions. They acquire advanced knowledge for the development of projects both in specific fields of practice of the art enterprise as well as in other genuinely sociocultural contexts (participation in competitions, scholarships, exhibitions, staging of the public, etc).

##### **Content:**

Exploring theories and methods of location- and subject-dependent and participatory art practice as well as artistic intervention, staging the public, self-organization, media staging (internet, projections), site-specificity, economic and ecological contexts, social work fields of fine art (cultural worker). Reflection of current and classical art theoretical and aesthetic models, as well as image and cultural scientific positions.

##### **Literature:**

- Babias, Marius, Hamburg, und Kulturbehörde (1998): Die Kunst des Öffentlichen: Präekte, Ideen, Stadtplanungsprozesse im politischen, sozialen, öffentlichen Raum?; [diese Publikation erscheint anlässlich des Projekts Weitergehen im Rahmen des Präramms Kunst im öffentlichen Raum der Kulturbehörde der Freien und Hansestadt Hamburg]. Dresden; Amsterdam: Verl. der Kunst, G+B Fine Arts.
- Beeren, Willem-Jan, Ulrich Berding, und Flöian Kluge. RaumaufZeit: temporäre Interventionen im öffentlichen Raum. Bd. 1: [...]. Euskirchen: Beeren [u.a.], 2013.
- Haarmann, Anke (2009): Kultur - Natur: Kunst und Philosophie im Kontext der Stadtentwicklung [1] [1]. Berlin: Jovis.
- Habermas, Jürgen (1990): Strukturwandel der Öffentlichkeit: Untersuchungen zu einer Kategorie der bürgerlichen Gesellschaft. Frankfurt am Main: Suhrkamp.
- Klanten, Robert, und Lukas Feireiss (Hrsg.) (2009): SpaceCraft. 2: More Fleeting Architecture and Hideouts. Berlin: Gestalten-Verl.
- Klanten, Robert, und Matthias Hübner (2010): Urban Interventions: Personal Projects in Public Spaces. Berlin: Gestalten.
- Köbberling, Folke, und Martin Kaltwasser (2006): Ressource Stadt - City as a resource: one man's trash is another man's treasure; [...erscheint im Rahmen der Ausstellungen: „Talking Cities“, die Ausstellung zur „ENTRY 2006 - Perspektiven und Visionen in Design“, Essen, 26.08.2006 - 03.12.2006 und „Gefährliche Kreuzungen - Ortstermine 06“, München, 21.09.2006 - 19.11.2006]. Berlin: Joviä
- Kunde, Harald, und Kunsthaus Dresden (Hrsg.) (2000): City-Index: Recherchen im urbanen Raum?; [internationales Ausstellungsprojekt, Dresden 17. Juni bis 27. August 2000]. Dresden: Verl. der Kunst.
- Lefèbvre, Henri (2014): Die Revolution der Städte La Revolution Urbaine. Neuausgabe mit einer Einführung von Kaus Ronneberger. Hamburg: CEP Europäische Verlagsanstalt.
- Laister, Judith, Margarethe Makovec, Anton Lederer, Luchezar Boyadjiev, <Rotor>, Association for Contemporary Art, und Universität Graz (Hrsg.) (2014): The art of urban intervention = Die Kunst des urbanen Handelns. Culture of the public space 4. Wien: Löcker.
- Lewitzky, Uwe (2001): Kunst für alle?: Kunst im öffentlichen Raum zwischen Partizipation, Intervention und Neuer Urbanität. Bielefeld: Transcript.
- Matzner, Florian. Public Art: Kunst im öffentlichen Raum; [Klaus Bußmann zum 60sten Geburtstag]. Ostfildern-Ruit: Cantz.
- McCormick, Carlo, Banksy, und Ethel Seno (Hrsg.) (2010): Trespass: die Geschichte der urbanen Kunst. Köln: Taschen, 2010. Seggern, Hille von, Wüstenrot-Stiftung, und Studio Urbane Landschaften (2009): Stadtsurfer, Quartierfans & Co.: Stadtkonstruktionen Jugendlicher und das Netz urbaner öffentlicher Räume. Berlin: Jovis.
- Saxenhuber, Hedwig, Georg Schöllhammer, und OK Centrum für Gegenwartskunst Oberösterreich (Hrsg.) (1998): O.K: Ortsbezug, Konstruktion oder Prozess?; Materialien, Recherchen und Projekte im Problemfeld „Öffentliche Kunst?; [anlässlich der Neueröffnung des O.K Centrum für Gegenwartskunst Oberösterreich als Künstlerprojekt der am Kunst am Bau beteiligten KünstlerInnen Sabine Bitter, Karl-Heinz Maier, Otto Mittmannsgruber, Johann Moser, Robert Schuster und Helmut Weber]. Erstausg. Wien: Ed. Selene. Springer, Bettina (2007): Artful transformation: Kunst als Medium urbaner Aufwertung. Berlin: Kulturverl. Kadmos.
- Schütz, Heinz (2001): Stadt. Kunst. Regensburg: Lindinger + Schmid.
- Seggern, Hille von, Wüstenrot Stiftung, und Studio Urbane Landschaften (Hrsg.) (2009): Stadtsurfer, Quartierfans & Co. Stadtkonstruktionen Jugendlicher und das Netz urbaner öffentlicher Räume. Berlin: Jovis Verl.
- Surmann, Frauke. Ästhetische In(ter)ventionen im öffentlichen Raum: Grundzüge einer politischen Ästhetik. Paderborn: Fink.

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

**Elective Module 2:**

**2.1. Aesthetic and sociological questions of contemporary culture**

**Goal:**

Students can confidentially deal with the phenomena and structural conditions of an aesthetically-economic society and reflect them in terms of artistic work in social contexts and public fields. They are able to relate aesthetic questions to concrete social practices and vice versa to develop aesthetic questions from the specific problems of concrete social fields.

**Content:**

The students deal with current aesthetic discourse and relate relevant questions to an aestheticization of the social in the present culture. The description and solving of problems of sociological facts such as deprivation and exclusion: precarious occupational, income and life situations, social (im-)mobility etc. are critically reflected by means of aesthetic models and policies. The relationship between perception (aisthesis), generation of aesthetic theory and social action / responsibility in contemporary culture is problematized.

**Literature:**

- Baecker, Dirk; Kettner, Matthias; Rustemeyer, Dirk (Hg.) (2008): Über Kultur. Theorie und Praxis der Kulturreflexion. Bielefeld: transcript-Verl.
- Böhme, Hartmut (2006): Fetischismus und Kultur. Eine andere Theorie der Moderne. Orig.-Ausg. Reinbek bei Hamburg: Rowohlt-Taschenbuch-Verl.
- Fischer-Lichte, Erika (Hg.) (2005): Diskurse des Theatralen. Tübingen: Francke.
- Göttlich, Udo (Hg.) (2002): Populäre Kultur als repräsentative Kultur. Die Herausforderung der Cultural Studies. Köln: Halem.
- Hörning, Karl Heinz (2001): Experten des Alltags. Die Wiederentdeckung des praktischen Wissens. 1. Aufl. Weilerswist: Velbrück Wissenschaft.
- Hörning, Karl H.; Reuter, Julia (Hg.) (2004): Doing Culture. Neue Positionen zum Verhältnis von Kultur und sozialer Praxis. Bielefeld: transcript-Verl.
- Klein, Julian (ed) (2009): PER.SPICE! Wirklichkeit und Relativität des Ästhetischen. Berlin: Verlag Theater der Zeit.
- Koch, Sabine (2012): Body Memory, Metaphor and Movement (Advances in Consciousness Research). John Benjamins Publishing Co.
- Massumi, Brian (2002) Parables for the Virtual: Movement, Affect, Sensation. Durham: Duke University Press.
- Moebius, Stephan; Quadflieg, Dirk (Hg.) (2006): Kultur Theorien der Gegenwart. Wiesbaden: VS Verlag für Sozialwissenschaften | GWV Fachverlage GmbH Wiesbaden.
- Shusterman, Richard (2012) *Thinking through the Body. Essays in Somaesthetics*. Cambridge: Cambridge University Press.
- Snaevarr, Stefán (2010) Metaphors, Narratives, Emotions: Their Interplay and Impact. Amsterdam: Editions Rodopi.
- Thomas, Tanja; Höhn, Marco (Hg.) (2008): Medienkultur und soziales Handeln. Wiesbaden: VS Verlag für Sozialwissenschaften / GWV Fachverlage GmbH Wiesbaden.
- Willems, Herbert (Hg.) (2009): Theatralisierung der Gesellschaft. Band 1 Soziologische Theorie und Zeitdiagnose. 1. Aufl. Wiesbaden: VS Verlag für Sozialwissenschaften / GWV Fachverlage GmbH Wiesbaden.
- Wohlrab-Sahr, Monika (Hg.) (2010): Kulturosoziologie. Paradigmen - Methoden - Fragestellungen. Wiesbaden: VS Verlag für Sozialwissenschaften / GWV Fachverlage GmbH Wiesbaden.

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

## **2.2. Inter- and Transculturalism**

### **Goal:**

The students can confidently deal with the political and social conditions of artistic work in inter- and transcultural contexts. They are capable of transferring theoretical access and competencies to inter- and transcultural practice.

They understand intercultural competence as a bundle of different skills and abilities, which should be located on a strategic and professional level as well as on an individual and social level. Students are able to perceive, respect, appreciate and make use of cultural conditions and influencing factors in their perception, judgement, sensation and action in themselves and among others, in the sense of a mutual adaptation and tolerance.

In the sense of transculturalism, the students understand that cultures are not homogeneous units, which can be clearly separated from each other, but being increasingly cross-linked and intermingled to a point that boundaries between cultures become diffuse. The students are able to understand culture as hyperculture - as an approximation and network of individual cultures. The students are interculturally sensitized and able to handle additional options in contact with people from other countries and cultures. They are informed about meaningful measures and "rules" to be observed, which allow them to interact across cultures in concrete situations. They understand how to develop flexibility in action and thinking.

### **Content:**

The students deal with the fundamentals and relevant questions of inter- and transculturalism. These include theoretical concepts and models for the analysis of concrete inter- and transcultural action spaces; The discussion of integrational concepts with regard to the demands of the environmental society for migrants in the limits of political and cultural demand-profiles and individual biographical drafts (tension field 'life between two cultures'); Interculturalism in the sector of education and training (opportunities and risks).

An understanding of culture is taught, focusing its pragmatic performance not in exclusion, but in integration. The work of organizations and social institutions, which work with and for people with migration background, is highlighted. The related challenges of communication, leadership, employee motivation, and team management are addressed.

### **Literature:**

- Auernheimer, Georg (2010): Einführung in die Interkulturelle Pädagogik. 6., unveränderte Auflage. Darmstadt: WBG (Wissenschaftliche Buchgesellschaft).
- Broden, Anne (Hg.) (2010): Rassismus bildet. Bildungswissenschaftliche Beiträge zu Normalisierung und Subjektivierung in der Migrationsgesellschaft. Bielefeld: transcript-Verl.
- Hall, Stuart (2016): Rassismus und kulturelle Identität. Hamburg: Argument Verlag.
- Herwartz-Emden, Leonie; Schurt, Verena; Waburg, Wiebke (Hg.) (2010): Aufwachsen in heterogenen Sozialisationskontexten. Zur Bedeutung einer geschlechtergerechten interkulturellen Pädagogik. Wiesbaden: VS Verlag für Sozialwissenschaften / GWV Fachverlage GmbH Wiesbaden.
- Kimmich, Dorothee (Hg.) (2012): Kulturen in Bewegung. Beiträge zur Theorie und Praxis der Transkulturalität. Bielefeld: Transcript.
- Koch, Eckart; Speiser, Sabine (Hg.) (2010): Internationale Migration. Chancen und interkulturelle Herausforderungen ; Beiträge zum Siebten Internationalen Tag. 1. Aufl. Mering: Hampp.
- Nicklas, Hans (Hg.) (2006): Interkulturell denken und handeln. Theoretische Grundlagen und gesellschaftliche Praxis. Lizenzausg. Bonn: Bundeszentrale für Politische Bildung.
- Nieke, Wolfgang (2008): Interkulturelle Erziehung und Bildung. Wertorientierungen im Alltag. 3., aktualisierte Auflage. Wiesbaden: VS Verlag für Sozialwissenschaften | GWV Fachverlage GmbH Wiesbaden.
- Scherke, Katharina (Hg.) (2015): Spannungsfeld ‚gesellschaftliche Vielfalt‘: Begegnungen zwischen Wissenschaft und Praxis. Bielefeld: Transcript.
- Terkessidis, Mark (2010): Interkultur. Berlin: Suhrkamp.
- Walz-Pawlita, Susanne (Hg.) (2015): Identitäten. Gießen: Psychosozial-Verlag.
- Weidemann, Arne; Straub, Jürgen; Nothnagel, Steffi (Hg.) (2010): Wie lehrt man interkulturelle Kompetenz? Theorien, Methoden und Praxis in der Hochschulausbildung ; ein Handbuch. Bielefeld: Transcript.
- Zisler, Diana Christina (2010): Der Multikultikonflikt und die Parallelwelten. Frankfurt, M.: Lang.

CP: Credit Points  
gr: graded

P: Presence / Contact Hours  
WL: Workload

C: Compulsory  
E: Elective  
O: Optional

Module Titel			CP	P	WL	Assessment Method	Semester
14000	Module 4	Research	10	85	300		From 1. - 3. Semester

Module Director: **Prof.in Dr. phil. Gabriele Schmid,  
Prof.in Dr. Constanze Schulze**

Entry requirements: -

Cycle: **yearly**

S#	Titel of Subject	Lecturer	CP	P	Rele- vance	Type of Course	Assessment Method (-;- means -or-)	Grading
14010	Research theory and methodology	Schu, Schm, RuS	4	40	C	Lecture/scientific seminar		-
14020	Mentoring, Colloquium	various	4	30	C	Colloquium / mentoring		-
Note:	Please choose one of the following optional subjects. (Number 14031 or 14032)							
14031	Supervision	Schu	2	20	E	Scientific seminar		-
14032	Curating	Dö, N.N.	2	20	E	Scientific seminar		-
14100	Module examination	-			C		oral examination	gr

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

Learning objectives in Module 4

**Mentoring:**

Mentoring in module 4 is geared to the scientific and methodological research foundation of the master thesis. The students are advised and supported with regard to the development of their research design, the choice of as well as the critical discussion of the research methods used with regard to the subject matter and the underlying question or problem situation.

**Colloquia:**

The colloquia in module 4 are used to present and discuss the methodological steps and drafts of the master thesis. Students and teachers regularly exchange information on the status of the project and the master thesis. Topics include the definition of the subject, the description of the question and problem, the formulation of the hypothesis, the methodology, the forms of evaluation and the final formulation of conclusions.

**Scientific theory and research methods:**

**Goal:**

Students are able to understand and apply the methods and fundamental principles of scientific-empirical and artistic-aesthetic research. They can professionally communicate the steps of their project scheme, from elaboration, through planning, conception and execution and reflection to evaluation and interpretation. At the same time, they can recognize the direct relevance of their research activities in the project and their results for the later professional activity and reflect them within the horizon of professional or interdisciplinary development. They are able to situate their research projects epistemologically.

The students have developed in-depth scientific-theoretical knowledge and research-methodological abilities to generate relevant questions, justify them and examine them in a practical manner. They are able to document the entire course of their project in order to determine and describe crucial processes and changes in a comprehensible manner. Accordingly, they can evaluate the results of their project appropriately, critically and with regard to i.a. efficiency factors. They are able to present their project and their research results professionally in the context of the current professional discourse and the use of suitable media.

**Content:**

In this module, the methodological foundations of empirical social research as well as artistic research are created at a professional level of a masters degree in reference to the project work and keeping in mind the respective areas of emphasis.

The main topics are the well-founded application of specific qualitative and quantitative methods as well as their reasonable combination. The module content includes, on the one hand, the mediation of the individual steps of planning and conception of a study as well as various forms of evaluation or artistic research. On the other hand, various research tools and research approaches are being tested, which are relevant for the respective research subject. The criteria for the development of appropriate instruments for artistic, artistic-therapeutic and theater-educational projects are also taken into account.

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional



**Literature:**

- Badura, Jens, Selma Dubach, Anke Haarmann, Dieter Mersch, Anton Rey, Christoph Schenker, und Germán Toro, (Hrsg.) (2015): *Künstlerische Forschung: ein Handbuch*. 1. Auflage. Zürich Berlin: Diaphanes.
- Bekmeier-Feuerhahn, Sigrid; Berg, Karen van den; Höhne, Steffen, et al. (Hg.) (2009): *Forschen im Kulturmanagement*. Jahrbuch für Kulturmanagement 2009. 1.,Aufl. Bielefeld: transcript.
- Bohnsack, Ralf (2011): *Qualitative Bild- und Videointerpretation*. Stuttgart: UTB Verlag.
- Bohnsack, Ralf (2014): *Rekonstruktive Sozialforschung. Einführung in qualitative Methoden*. Stuttgart: UTB Verlag.
- Butler-Kisper, Lynn (2010) *Qualitative Inquiry. Thematic, Narrative and Arts-Informed Perspectives*. London: Sage Publications.
- Caduff, Corina; Sigenthaler, Fiona; Wälchli, Tan (eds) (2009): *Kunst und künstlerische Forschung*. Zürich: Scheidegger & Spiess
- Cahnmann-Taylor, Melisa; Siegesmund, Richard (Eds.) (2008) *Arts-Based Research in Education. Foundations for Practice*. New York and London: Routledge.
- Döring, Nicola/ Bortz, Jürgen (2015): *Forschungsmethoden und Evaluation in den Sozial- und Humanwissenschaften*. Berlin/ Heidelberg: Springer Verlag.
- Gilroy, A (2010): *Art Therapy, Research and Evidence-based Practice*. London: Sage.
- Gläser, Jochen/ Laudl, Grit (2010): *Experteninterviews und qualitative Inhaltsanalyse : als Instrumente rekonstruierender Untersuchungen*. Wiesbaden: VS Verlag für Sozialwissenschaften.
- Jagodzinski, Jan; Wellin, Jason (2013) *Arts-Based Research. A Critique and a Proposal*. Rotterdam: Sense Publishers.
- Kuckartz, Udo (2014): *Mixed Methods: Methodologie, Forschungsdesigns und Analyseverfahren*. Heidelberg: Springer Verlag.
- Landy, Robert et. al. (2012): *Performance as Art Based Research*. In: *Journal of Applied Arts & Health*. Vol. 3 No 1, p. 49-58.
- Leavy, Patricia (2009) *Method meets Art. Arts-Based Research Practice*. New York: Guilford Press.
- Marotzki, Winfried; Niesyto, Horst (Hrsg.): *Bildinterpretation und Bildverstehen. Methodische Ansätze sozialwissenschaftlicher, kunst- und medienpädagogischer Perspektiven*. Heidelberg: Springer
- McNiff, Shaun (2013): *Art as Research: Opportunities and Challenges*. Bristol: Intellect Ltd.
- Nelson, Robin (2013) *Practice as Research in the Arts. Principles, Protocols, Pedagogies, Resistances*. Hampshire: Palgrave Macmillan.
- Rolling, James Haywood Jr. (2013) *Arts Based Research*. New York: Peter Lang.
- Siegmund, Judith (Hrsg.) (2016): *Wie verändert sich Kunst, wenn man sie als Forschung versteht?* Image, Band 82. Bielefeld: Transcript.
- Sullivan, Graeme (2010) *Art Practice as Research. Inquiry in Visual Arts*. London: Sage Publishers. 2nd Edition.
- Wilson, Mick and van Ruiten, Schelte (Eds) (2013) *Share. Handbook for Artistic Research Education*. Amsterdam, Dublin, Gothenburg: ELIA

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

**Supervision:**

**Goal:**

In the progress of their project work in the master's degree program, students are accompanied and supported through supervision. In this way, they can apply the acquired knowledge and methodological spectrum professionally reflected against the background of the respective practice setting and artistic intention. In addition, the students learn about approaches and insights concerning the work practices of supervision and organizational consultancy, which enables them to understand complex interrelations in professional practice. Supervisory knowledge leads to the expansion of professionally operational competence as well as personal relief and support.

**Content:**

Seminar contents are approaches of supervision and organizational consulting originating from psychology and sociology, as well as findings from working practice. This also includes interaction- and roll-related models of supervision.

**Literature:**

- Ebbecke-Nohlen, Andrea (2015): Einführung in die systemische Supervision. Heidelberg-Carl-Auer verlag.
- Schaverien, J; Case, Caroline (Eds.) (2007): Supervision of Art Psychotherapy: A Theoretical and Practical Handbook. London: Routledge.
- Schreyögg, Astrid (2010): Supervision. Ein integratives Modell (4. überarb. Aufl.) Wiesbaden: VS Verlag für Sozialwissenschaften.

**Curating:**

**Goal:**

The course for curating allows the students to understand curatorial actions as an art-analogous practice to apply in their project. The knowledge of models of curating allows the students to take a meta-perspective with regard to their own project progress, from planning over implementation to publication. This enables them to put their practice into context with existing conditions and social contexts and to reflect on them. They learn to develop and transfer curatorial approaches and models with regard to societal contexts.

**Content:**

Contents of the module are models and concepts of curating with regard to current practices of the exhibition- and museum businesses as well as new ways of mediation in the field of aesthetic education (i.a. for children and adolescent or elderly). Different forms and medias of imparting, with regard to the curatorial activity in public space and in galleries as well as previously excluded areas of social life.

**Literature:**

- ARGE schnittpunkt (Hrsg.) (2013): *Handbuch Ausstellungstheorie und -praxis*. UTB Kunstgeschichte, Museologie 3759. Wien: Böhlau.
- Arsenal - Institut für Film und Videokunst, Hrsg. Living archive: Archivarbeit als künstlerische und kuratorische Praxis der Gegenwart. Berlin: b\_books, 2013.
- Backoefer, Andreas. *Kunsttheorie und Museumspraxis zwischen 1987 und 2012: Subject, Site, Center*. München: epodium Verlag, 2015.
- Fusco, Filomeno, und Arthur-Boskamp-Stiftung. *Kuratieren 2007/2008*. Hamburg: Textem-Verl., 2011.
- Mörsch, Carmen, Angeli Sachs, und Thomas Sieber. *Ausstellen und Vermitteln im Museum der Gegenwart*. Bielefeld: transcript, 2016.
- Obrist, Hans-Ulrich, Asad Raza, Annabel Zettel, und Andreas Wirthensohn. *Kuratieren!* München: Beck, 2015.
- Ziese, Maren. *Kuratoren und Besucher: Modelle kuratorischer Praxis in Kunstaussstellungen*. Schriften zum Kultur- und Museumsmanagement. Bielefeld: Transcript, 2010.

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional

Module Titel	CP	P	WL	Assessment Method	Semester	Grading
8000 Module 5 Thesis	15		450	Module examination(s)	In 3. Semester	graded

Module Director: Prof. Dr. phil. Ralf Rummel-Suhrcke

Entry requirements: Module 3, Module 4

Cycle: yearly

### Learning objectives in Module 5

#### **Master thesis:**

The master thesis is intended to show that the students are able to scientifically substantiate, conceptualize, carry out, evaluate and ultimately professionally present artistic projects in the respective field of application. It therefore consists of several parts:

For the academic degree M.A.

- a) the evaluation and documentation of the project in the form of a thesis of 50 pages and the
- b) Presentation of the project, its documentation and evaluation in the form of an audit colloquium.

For the academic degree M.F.A.

- a) the presentation of the theoretical background of the project in the form of a thesis of 25 pages and documentation of the project in the form of a catalog or video documentary
- b) Presentation of the project, its documentation and evaluation in the form an audit colloquium.

The master thesis is graded by the chosen mentors.

CP: Credit Points	P: Presence / Contact Hours	C: Compulsory
gr: graded	WL: Workload	E: Elective
		O: Optional