Course title:	**Creating a Solo Performance: Berlin Cabaret/Kabarett**
Instructor:	Dr. Zishan Ugurlu
Email address:	ugurluz@newschool.edu
Track:	A-Track
Language of instruction:	English
Contact hours:	72 (6 per day)
ECTS-Credits:	8
Fees:	Program Fee: €820 | Tuition Fee: €1,975
Prerequisites:	Students should be able to speak and read English at the upper intermediate level (B2) or higher.

Course description
This course is an acting course that introduces the student to the research, writing and performance techniques of cabaret performers.

Kabarett is the German word for "cabaret" but has two different meanings. The first meaning is the same as in English; describing a form of entertainment featuring comedy, song, dance, and theater (often the word "Cabaret" is used in German for this as well to distinguish this form). The latter describes a kind of political satire. Unlike comedians who make fun of all kind of things, Kabarett artists (German: Kabarettisten) pride themselves as dedicated almost completely to political and social topics of more serious nature which they criticize using techniques like cynicism, sarcasm and irony.

As Peter Jelavich stated in his book “Berlin Cabaret (Studies in Cultural History)” that every Metropolis tends to generate an urban mythology and Berlin is no exception. One of the more enduring Fables associated with that city is that it was hotbed for Cabaret.

Students will be seeking to assay that tale by examining Cabaret in Europe and specifically in Berlin from 1901-1944 while creating their own solo performance based on research of sources as such diaries, letters, memoirs, and autobiographies that relate Berlin Kabarett. Subjects can be figures such as Gisela May, Trude Hestberg, Anita Berber, Claire Waldoff, Erwin Piscator, Hugo Ball, Blandine Ebinger, Kurt Weill and are of particular interest to the student.

While studying and analyzing the techniques of a wide variety of cabaret performers through its inception, students will explore aspects of writing monologues and implementing those techniques with the ultimate goal of creating and performing their own material -sense of truth- with the courage necessary to stand-alone on stage.

There will be **mandatory field trips** to notable Cabaret/Kabarett shows and venues in the city, which will inspire us visually. In addition to history related readings assignments, the course will incorporate Lisa Appignanesi's "The Cabaret" book for an overall understanding of the forms of artistic cabaret which were to emerge as a meeting place for artists where

performance or improvisation takes place among peers, and cabaret as an intimate, small-scale, but intellectually ambitious revue.
The class meets twice a week for three 90-minute segments each day.

The two segments of each class typically involve short lectures on historical and theatrical topics as well as seminar-style discussions of the assigned readings. Some class days devote time to in-depth acting exercises, analyzing the solo performance/cabaret vocabulary and technique. Some class days we will use the afternoon segment for film screenings, excursions to sites in the city or working on your final presentation.

Due to the special format of the course and the mandatory field trips, the program fee for "Creating a Solo Performance: Berlin Cabaret/Kabarett" is €820. Please note that additional costs related to the field trips may apply.

Student profile
This course is open to students from all disciplines and levels, though it may appeal most to students of writing, literature, media, history and acting.

Prerequisites
None.

Course Requirements
One book "The Cabaret" by Lisa Appignanesi, and course reader will be provided to each student to cover all the required readings for this course. Please be prepared to discuss the readings in class. Active and enthusiastic participation is required.

Required language skills
The language of instruction is English. Language proficiency on an advanced intermediate level (B2) is a prerequisite for participation. For orientation purposes, you can assess your language skills here (Common European Framework of Reference for Languages (CEFR): https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=090000168045bb52

Attendance
Each class consists of six teaching modules (45 minutes each). If you miss 8 modules (unexcused), your final course grade will drop by one grade. Coming more than 20 minutes late counts as one missed module (this also applies to excursion days). If you come late to class six times (up to 20 minutes) your entire course grade will also drop by one grade. If you miss 20 modules or more (unexcused), you will fail the class. Excused absences, such as those with medical documentation, do not count toward these totals.

Class times

9 - 10:30 am
11 am - 12:30 pm
2 - 3:30 pm

(Break times may be adjusted in consultation with the class.
Additionally, on field trip days adaptation of class times is possible.)

Grading
40% Participation on the class exercises, discussions, meeting deadlines, energy and creative growth, attendance

25% Quizzes on reading and listening assignments

25% Presentation of your Solo performance

10% Discussion about the viewed shows - A Q&A session will be held in the next class. Please take notes.

Readings
The course schedule below indicates discussion topics for each class meetings (morning, mid-day, and afternoon sessions) and required readings (marked **) to be completed before that class meeting day.

Course Schedule*

Date	**Program**
Saturday, May 29, 2027	Arrival day / Move-in day (no classes)
Sunday, May 30, 2027	Orientation day (mandatory)
Monday, May 31, 2027	1- The Power of One 2- Introducing Cabaret 3- In-Class screening of famous solo and Cabaret performers ** Course Reader: "Introduction" and "Confrontation and Self-Revelation" The Power of One by Louise E. Catron. Heinemann Press, 2008. 1-26 ** "A Brief History of the One-Person Show" "Fundamentals of All Good Monologues" "Using Your Acting Technique to Create Character Monologues" Creating Your Own Monologue by Glenn Alterman. Allworth Press,1999. 27-40 ** Course Book: "Introducing Cabaret" The Cabaret by Lisa Appignanesi, Yale University Press, 2004. 1-7
Thursday, June 3, 2027	1- The playwright, Actor and Director as Visionary, Lawmaker, and Storyteller. 2- Paris 1881:Cabaret is Born 3- Marathon Reading in Class: Reading from An Anthology of Solo Performance Texts from the Twentieth Century and Acting Exercises ** Course Reader: "Theatrical Lawmakers and Visionaries" The Power Of One by Loiuse E. Catron. Heinemann Press, 2008. 41-52

	**Marathon Reading in Class: 231-292 **Course Book: "Paris 1881:Cabaret is Born" The Cabaret by Lisa Appignanesi. Yale University Press, 2004. 9-30
Monday, June 7, 2027	1- Characterization Techniques 2- Cabaret On the Move:1897-1914 3- Interview Workshop: Questions to ask yourself and the others In-Class screening of United Artists' "Cabaret" **Course Reader: "The characterization technique for Actors, Playwrights and Directors" The Power of One by Louise E. Catron. Heinemann Press, 2008. 53-67 **Course Book: "Cabaret On the Move: 1897-1914" The Cabaret by Lisa Appignanesi. Yale University Press, 2004. 31-63 **FIELD TRIP: SCHAUBÜHNE** **THE SHOW TBA**
Thursday, June 10, 2027	1- Constructing Plot with Character Objective 2- Cabaret as a Meeting place for Artists 3- Acting Exercises for Solo Performance **Course Reader: "The playwright, actor and director Construct The Theater" The Power of One by Louise E. Catron. Heinemann Press, 2008. 67-82 **Course Book: "Cabaret as a Meeting place" The Cabaret by Lisa Appignanesi. Yale University Press, 2004. 63-84 **FIELD TRIP: BERLINER ENSEMBLE** **THE SHOW TBA**
Monday, June 14, 2027	1- Dario Fo & Franca Rame: Artful Laughter 2- Cabaret as a Vehicle of the Artistic Vanguard 3- In-Class Screening "Blue Angel" Featuring Marlene Dietrich **Course Reader: "Translating paradox into Action" "Origins: Smugglers, Art School, And Medieval Moving Pictures" "Monologue as Dialogue: Francis, The Holy Fool" " Franca Rame: Half Century Collaboration" "Rape" Dario Fo & Franca Rame: Artful Laughter by Ron Jenkins. Aperture, 2001. 83-125 ** "The Anniversary" Life Interrupted: The Unfinished

	Monologue by Spalding Gray. Crown, 2005.126-134 **Course Book: "Cabaret as a Vehicle of the Artistic Vanguard" The Cabaret by Lisa Appignanesi. Yale University Press, 2004. 85-116 **FIELD TRIP: DEUTSCHES THEATER** **THE SHOW TBA**
Thursday, June 17, 2027	1- Ideas For Actors 2- The Roaring Twenties 3- Theater Exercises: Games for Character Observation. **Course Reader: "Text Study" Ideas For Actors by Jon Jory. Smith and Kraus,Inc. 2000. 135-143 **"Harnessing Energy" Free to Act: An Integrated Approach to Acting by Mira Felner. Allyn & Bacon; 2nd editi-on, 2003. 144-152 **Energy, Or Rather, The Thought" The Paper Canoe: A Guide to Theatrical Anthropology by Eugenio Barba. Routledge; 1 edition, 1995. 153-168 **Course Book: "The Roaring Twenties" The Cabaret by Lisa Appigna-nesi. Yale University Press, 2004. 123-186 **FIELD TRIP: MAXIM GORKI THEATER** **THE SHOW TBA**
Monday, June 21, 2027	1- The Character's Mind 2- Relatives and Progeny of Cabaret 3- First Draft of Solo Performance: Please be ready to read your first draft **Course Reader: "The Character's Mind" The Actor at Work by Robert Benedetti. Allyn & Bacon; 10 edition. 2008.169-174 **"Consciousness" Acting From The Ultimate Consciousness by Eric Morris, Ermor Enterprises, 1992. 175-185 **"The Eureka Hunt: Why do good ideas come to us when they do" by Jonah Lehrer, The New Yorker, July 28, 2008. 186-191 **"The Subconscious Mind: Your Unsung Hero" by Kate Douglas. New Scientists magazine, 29 December 2007 **Course Book:

	"Relatives and Progeny of Cabaret" The Cabaret by Lisa Appignanesi. Yale University Press, 2004. 187-191 **FIELD TRIP: VOLKSBÜHNE** **THE SHOW TBA**
Thursday, June 24, 2027	1- The Character's Emotion 2- Into The Third Reich and Cabaret in Exile 3- Second draft of Solo Performance: Continue to read and discuss the second draft of your Solo Performance **Course Reader: **"The Character's Emotion" The Actor at Work by Robert Benedetti. Allyn & Bacon; 10 edition. 2008. 196-200 **"Emotion" by Dylan Evans. Oxford University Press, 2003. 201-215 **Course Book: "Into the Third Reich and Cabaret in Exile" The Cabaret by Lisa Appignanesi. Yale University Press, 2004. 195-212 **FIELD TRIP: HAU - HEBBEL AM UFER** **THE SHOW TBA**
Monday, June 28, 2027	1- Gesture and Voice 2- Life and After-Life 3- Rehearsal for Your Solo Performance **Course reader: "Gesture" The Actor at Work by Robert Benedetti, Allyn & Bacon; 10 edition. 2008. 216-219 **"Gesture Offers Insight" by Ipke Wachsmuth. New Science, 2006. 220-225 **"Voice" The Actor at Work by Robert Benedetti, Allyn&Bacon; 10 edition. 2008 **Course Book: "Life and After-Life" The Cabaret by Lisa Appignanesi. Yale University Press, 2004. 217-239 **FIELD TRIP: SOPHIENSAELE** **THE SHOW TBA**
Thursday, July 1, 2027	Please be ready to rehearse your Final Solo Performance
Monday, July 5, 2027	**PRESENTATION OF YOUR FINAL SOLO PERFORMANCE**
Thursday, July 8, 2027	**PRESENTATION OF YOUR FINAL SOLO PERFORMANCE**

Friday, July 9, 2027	FUBiS Farewell Ceremony
Saturday, July 10, 2027	Departure day / Move-out day (no classes)

*Field trips **(mandatory)** may be subject to change depending on the availability of the shows. They will be scheduled on the same day as the classes. On field trip days, adaptation of class times is possible. It may also happen that Thursday sessions are rescheduled for a Wednesday. However, rest assured that you will be informed of any changes well in advance, and this will not interfere with the FUBiS B-Track course schedule.