



## **Lehrveranstaltungen im Sommersemester 2017**

### **Courses in Summer Semester 2017**

- 1 BA Tanz, Kontext, Choreographie**
- 2 MA Solo/Dance/Authorship**

## BA Tanz, Kontext, Choreographie Lehrveranstaltung Sommersemester 2017

### Introductions and Sign-up Days:

10.4.2017 10:00 - 12:00 Studio 11: Introduction of Practice by Patrick Rump, Kira Kirsch, Ingo Reulecke, Stefanie Maher, Regina Baumgart. Sign in for courses after introductions.

15.5.2017 13:00 - 17:00 Studio 11: Introduction to Seminars by Sheena McGrandles Claire Vivianne Sobotke, William Wheeler, Stefan Pente. Sign in for courses after introductions.

12.6.2017 13:00 - 17:00 Studio 11: Introduction to Seminar by deufert&plischke, Alain Franco, Jean-Luc Plouvier, Sabine Huschka, Kareth Schaffer. Sign in for course after introduction.

03.05.2017 13:00 - 17:00 Studio 3: Introduction to Active Research and Training Research

### Year Group Meetings / Jour Fixe:

10.4.2017 13:00 - 17:00 Studio 11: Year-Group-Meeting \*please note this is a Monday

2.5.2017 13:00 - 17:00 Studio 11: Year-Group-Meeting (13:00 - 16:00) + Jour Fixe (16:00 - 17:00)

6.6.2017 13:00 - 17:00 Studio 3: Year-Group-Meeting (13:00 - 16:00) + Jour Fixe (16:00 - 17:00)

10.7.2017 13:00 - 17:00 Studio 11: Year-Group-Meeting (13:00 - 16:00) + Jour Fixe (16:00 - 17:00) \*please note this is a Monday

### Zwischenwochen:

2.5.-5.5.2017

5.6.-9.6.2017

10.7.-14.7.17

### Prüfungen (Assessments)

#### BA 1. JAHR

##### Modul 1

10.4.2017 13:00 - 15:00 Studio 11: Introduction mit Kira Kirsch und Thomas Plischke during Year-Group-Meeting  
22.&23.5.2017 10:00 - 12:00 Studio 11 Abschlussprüfung Modul 1 (Feedback Part of the Assessment)

##### Modul 5

2.5.2017 13:00 - 14:00 Introduction mit William Wheeler during Year-Group-Meeting  
18.8.2017 Deadline Abgabe des Textes  
15.9.2017 Schriftliches Feedback

##### Modul 10

2.5.2017 14:00 - 15:00 Introduction mit Sheena McGrandles und Verena Sepp during Year-Group-Meeting  
17.&18.7.2017 13:00 - 17:00 Studio 11 Abschlussprüfung

#### BA 3. JAHR

##### Modul 2

10.4.2017 13:00 - 15:00 Introduction mit Ingo Reulecke during Year-Group-Meeting

24.5.2017 Abgabe Modul 2

31.5.2017: mündliches Feedback 10:00-12:00 in 2 Gruppen von 10 Personen (Besprechungsraum) ; individuelles Feedback nach Absprache

##### Modul 9

12.4.2017 13:00 - 17:00 (Studio 10) Introduction during the colloquium

6.&7.6.2017 13:00 - 17:00 (6.6. Studio 10, 7.6. Studio 3) Abschlussprüfung Modul 9 mit Nik Hafner and Dan Belasco New

9.6.2017 mündliches Feedback (Seminarraum 2) (13-17?)

##### Modul 12

12.4.2017 13:00 - 17:00 (Studio 10) Introduction during the colloquium von Florian Feigl

22.06.2017:Text deadline (midnight)

14.-16.7.2017 13:00-18:00 Studio 11 Abschlussprüfung Modul 12. Kommission: Thomas Plischke, Alice Chauchat, Florian Feigl.

18.7.2017 mündliches Feedback

## Public Lectures

25.4., 18 Uhr HZT Open Lecture: Dana Caspersen: Choreographie und Konflikt

24.5.2017, 18 Uhr SoDA Lecture with Ric Allsopp (not public)

31.5., 19 Uhr DFG Lecture: Sabine Huschka & Corinna Rosteck: Tanzfotoserien und Bilder des Fluidalen. Reflexionen über das Ephemere

1.6.2017, 19 Uhr, Buchpräsentation AS IF IT'S JUST ABOUT TO HAPPEN, Galerie Strahler

7.6.2017, 18 Uhr Kate Elswit: Some thoughts on the independence of theatre and dance

14.6.2017, 18 Uhr Boyan Manchev: The Future of Art I

21.6.2017, 18 Uhr Boyan Manchev: The Future of Art II

7.7.2017, 19 Uhr Lecture Concert: Alain Franco & Jean Luc Plouvier

## Training

10.04.16-21.07.17

Patrick Rump

Mo., Di, Do, Fr jeweils von 9:00 - 10:00, 55 Unterrichtseinheiten Studio 10

Mi 9:00 - 12:00 nach Absprache, 15 Unterrichtseinheiten Studio 10

Modul 1/2/3/4 3 LP

### **Einführung in sportwissenschaftlich ausgerichtetes Konditionstraining**

Kraft bildet die Grundlage für Bewegung. Ohne Kraft Stillstand.

Immer wieder wird das Krafttraining mit Bodybuilding in Verbindung gebracht und ist mit diversen Clichés behaftet. So wird an dicke Arme und vor Adern platzende Muskeln steroidverseuchter Exoten gedacht, die „vor lauter Kraft nicht gehen können“. Hirnloses Gepumpe, nicht funktionelle Muskulatur, exzessive, künstliche Bräunung,...die Liste ließe sich beliebig fortsetzen. Derart mit Vorurteilen besetzt, wurde unter anderem durch Medien und konservative Weltansichten ein völlig falsches Bild von Krafttraining erzeugt.

Anhand der Grundtechniken des Krafttrainings werden wir die Vielfältigkeit und Effektivität des Krafttraining anhand einer progressiven, gesteuerten Belastung erfahren und auswerten. Hierdurch sollen Mythen aufgehoben, sowie die Bedeutung der konditionellen Fähigkeit Kraft sowie ihre Wechselwirkung auf Haltung, Koordination, Beweglichkeit, Schnelligkeit, Ausdauer und Gleichgewicht erlebt und trainiert werden.

## Practice

10.04.16-21.07.17

Kira Kirsch (Studio 11, außer: 9.5. - 12.5., 6.6. - 9.6.: Studio 8, 18-05-19.05: Studio 9)

Mo., Di, Do, Fr jeweils von 10:15 - 11:45, 51 Unterrichtseinheiten

Modul 1/2 5 LP

Modul 3/4 4 LP

### **DANCING INTO EXPANDING PERCEPTUAL FIELDS**

*body mapping & dance practice*

*(teaching language eng/de)*

**ENG** These classes will offer a regular and consecutive dance and movement training. The content and methods address the intersection and integration of somatic work, analytical orientation tools with highly physical and expansive dancing. Emphasis is placed on refining and consolidating a practical understanding of anatomy, functional biomechanics, dynamics and chronological body architecture to prepare for sustainable, contextual and creative response-abilities. Attention to injury prevention and working with an injury as well as strength

**Stephanie Maher**

**Mi 9:00-12:00, 15 Unterrichtseinheiten (Studio 3)**

**Modul 1/2/3/4 3 LP**

### **Kundalini practice & integration**

This course shares the practical technique and philosophy of Kundalini Yoga and articulates how it supports our energetic study of the dancing body. We will learn the basic practice of Kundalini kriyas, which are exercises to raise body awareness, to activate the spine, the nervous system, and to engage in very specific breath work. With this the application of the bandhas (3 yogic locks) aid to release, direct and control the flow of Kundalini energy from the lower centers to the higher energetic centers.

We will accentuate the use of alignment and efficiency in our postures and activate this attention while doing repetitive motions that enhance endurance and the mobility of our dancing bodies. We will discuss and compare points of view around the religious, philosophic, scientific and psychoanalytical aspects of chanting mantras, praying and meditation practices. We will deconstruct patterns and useful ways of finding coordination that no longer serve us.

#### **Objectives:**

- To be able to develop a healthy, intelligent, strong, and articulate body
- To work on accepting physical limitations
- Developing a balanced mindset around discipline /setting goals.
- To develop a "listening" body through meditation and the kriyas
- To enhance the energetic range of our nervous and endorphin systems
- To work with repetitive exercises as a test to endurance, discipline and attention
- To experience the affects of vocal vibration and mantras
- To have some knowledge of the philosophy of Kundalini yoga and it's lineage
- To be able to listen to our bodies when it is giving us warning signals
- To develop a sense of humor and pleasure in accepting where we are now

To question dogmatic belief systems, movement and it's meaning

### **Channel 4**

See separate Channel 4 KVV

#### **Channel 4 Week 8.5.-12.5.**

Training wird fortgeführt, Fehlen aufgrund der Teilnahme am Channel 4 Angebot wird entschuldigt.

**Anmeldung über Google-Drive 27.04.-03.05.2017, Teilnehmerlisten online am 04. Mai**

**Seminar 10.04.-28.04.17** (Studios booked individually)

**Britta Wirthmüller, Sheena McGrandles, Alice Chauchat**

**Jeweils Mo., Di., Do., Fr., 13 - 17 Uhr / individuelles Coaching nach Absprache**

**BA 1., 2. & 3. JAHR**

**Modul 8/9/10/11/12, 4 LP, 10 Unterrichtseinheiten**

**Project work during student-led BA festival (dt./engl.)**

Studierende werden bei der Projektarbeit inhaltlich betreut. Termine und Probenbesuche nach Vereinbarung.

**Seminar 15.05.-02.06.17**

(Studio 11, 17.5. Studio 9)

**The Impossibilities**

**William Wheeler, Gastlehrer: Stefan Pente**

**Jeweils Mo., Di., Do., Fr., 13 - 17 Uhr / Mi., 10 - 12 Uhr Coaching**

**BA 1., 2. & 3. JAHR**

**Modul 7/8/9, 4 LP, 11 Unterrichtseinheiten**

#### **Through Your Medium: Parallel Realities**

In this "Impossibilities" workshop, both students and teachers will work on and share their own artistic content (in constellations of their choice) with the goal of individually and collectively exploring their own "medium." Here we don't mean "medium" as a resource for creating art (the artistic medium of paint, of movement, of clothing, of clay) or for storing information (hard drive, mini-disc, film, videotape, etc.). We understand medium in another of it's English meanings, namely, "habitat," "environment," "milieu." For example, a certain nutrient-rich liquid can be the *medium* in which a microorganism lives, and through which it moves. If you, as artist, look at your field of material, inspiration, memory, history, agency (and research, if you like) as combining to form a surrounding liquid that nourishes your artistic process, a context that is accessible in multiple places, not just in the dance studio, then how would it and your movement transform through your understanding of it as medium? Our interaction with our own mediums are so many improvised movements of negotiation between external information, expanding vocabularies, and endless patterns of curiosity about parallel worlds and alternative histories and futures. Our mediums are our own personal and sometimes collective parallel realities, in a sense. Some of these realities may be composed of images or songs, others of stories, or of electricity and other molecular things. The mediums are invisible yet worldly, imperceptible yet highly sensible; they inspire translation, explanation, examination, illumination. Students and

Wednesday sessions, allowing students to begin reading in advance. A calendar detailing thematic Wednesday sessions, guest teachers, and exchange sessions will be provided by mid-March 2017.

#### **BA 1. & 2. JAHR**

**Thomas Plischke**

17., 24., 31. Mai / 14., 21., 28. Juni / 5., 12. Juli 2017 (Sem. 2)

Modul 5/6/7/10/11/12, 3 LP, 8 Unterrichtseinheiten

#### **A worn world**

*"Clothing is a worn world: a world of social relations put upon the wearer's body" (Jones & Stallybrass)*

In dance training we wear clothes. But in difference to the costume we wear on stage when performing dance, we seldom think about the clothes we wear in dance class as a valuable tool in building our dance language. We simply don't perceive them in their agency, their autonomous potential to act. Instead we rely on their functionality, that they don't interfere with our exercises and experimentations, that they don't disturb our self-sensing. This workshop wants to challenge this behaviour in order to include the clothes we wear into our daily training toolbox. Clothes may act by producing memory and emotions like fear, shame and sometimes simply pleasure. So they have a distinct relation to the self. They carry spores of desire, appear in phantasies, and mark social relation. Wearing clothes the personal and imaginary meets the symbolic and social. It is time to activate this potential for training and exploring dance. This continuous class takes part every Wednesday and some of the sessions will be excursions to museums in Berlin. The studio work will depart with the development of research questions in relation to body, subject and clothes, and continue by designing experimental set ups in relation to those questions. Along this process texts will be read, museums visited and films will be watched.

As we will work in teams and rely on closely working together, continuous participation is not only required but also seen as a courtesy to the others in the course.

#### **BA 1. & 2. JAHR**

**Nik Haffner**

17., 24., 31. Mai / 14., 21., 28. Juni / 5., 12. Juli 2017 (Studio 10)

Modul 5/6/10/11/12, 3 LP, 8 Unterrichtseinheiten

### **choreographic study group – applied dance history**

This teaching format is meant a dance-based choreographic study group that combines looking at existing choreographic work, learning parts of it in the studio and stimulating a practice-based exchange and debate about dance works. Both historically important key-works of contemporary dance and more recent and local productions will make a spectrum of examples that reflect different choreographic styles and working methods.

*Fase* (1982) – by Anne Teresa De Keersmaeker and Michele Anne de Mey

*Musique de Table* (1987) – by Thierry de Mey

*Hands* (1995) and *Both Sitting Duet* (2002) – by Jonthan Burrows

*Enemy in the Figure* (1990) – by William Forsythe

*Männer tanzen* (2016) – by Martin Nachbar and Felix Marchand

*undo, redo and repeat* (2014) – by Christina Ciupke and Anna Till

*DAS LETZTE DUETT* (2006) – by Christoph Winkler

*pigg in hell* (2000) – by Michael Laub / Remote Control Productions

#### **28. Juni: 20h00 theatre-visit im HAU 2:**

Fassbinder, Faust and the Animists by Michael Laub / Remote Control Productions

### Kolloquium

#### **BA 3. JAHR**

#### **Modul 12 Kolloquium: Projektarbeit**

**Florian Feigl, Alice Chauchat und Britta Wirthmüller**

Mi, 17.05. / 14.06. / 28.06. / 05.07.2017, 13:00 - 17:00 (Studio 9)

Modul 12, 2 LP, 5 Unterrichtseinheiten

In this colloquium 6th semester BA students meet regularly to discuss their individual projects. This seminar focuses on the student's artistic/academic research in their final semester relating to the module 12 assessment: What is my final project about? How do I organize the relation of my written and my oral exam? What is presented in which form? How do I relate discursive and performative forms of presentation within the time frame of the assessment? The seminar will allow students to present and reflect on their work through an exchange of content and thematic contexts. Mentors and advisors of individual projects may be invited to the seminar and the assessment. The seminar ends with the module 12 assessment in which the projects are individually presented in studio presentations.

As the student you are the initiator of your meetings, while the mentor is there to offer a different perspective/angle on your work through dialogue and exchange. Your meetings can be used in a range of ways, for example, to discuss questions, research and specify interests connected to your work. To share a reading and writing practice on your work or on that of your mentors or others. To gather working methods and principles that support your practice or discuss the modes and methods that your mentor is invested in. The time that you spend together is not always limited to the studio, but should be used in a way that expands, directs and challenges your ways of working. Your meetings and the formats in which they take are very much connected to your mentors availability and resources that they can share at that specific time. This should also be taken into consideration when choosing who to work with.

#### **Co-Teaching**

Zur Einbindung in das Curriculum werden die folgenden Lehrformate von Sheena McGrandles, Britta Wirthmüller durch Co-Teaching begleitet:

Regina Baumgart: Zeitgenössisches Ballett (6 Stunden)

Stephanie Maher: Kundalini practice & integration (6 Stunden)

Zoe Knights / Yoga (4 Stunden)

Patrick Rump / training (4 Stunden)

#### **Jour Fixe (dt./engl.) [Studio 11]**

**Montag oder Dienstag in der Zwischenwoche, 13–17 Uhr**

**Lehrende des BA Tanz, Kontext, Choreographie, 3 Unterrichtseinheiten**

**Mo, 10.4.2017 & Die, 2.5.2017 & Die, 6.6.2017 & Mo, 10.07.2017**

**Year-Group-Meeting (13:00 - 16:00) + Jour Fixe (16:00 - 17:00)**

Der Jour Fixe als regelmäßiges Treffen aller Studierenden mit den Lehrenden des BA Tanz, Kontext, Choreographie bietet Raum, um organisatorische und inhaltliche Studienangelegenheiten zu besprechen. Er bietet auch Gelegenheit, die Lehrveranstaltungen des vergangenen Blocks zu evaluieren und sich darüber auszutauschen.

#### **Student work showings: Just like that**

**Thursday in Zwischenwochen 04.05. & 08.06. & 14.07.2017**

**Sheena McGrandles**

**Time frame is 1 hour max for the whole event, from 19-20hrs (Studio 11 booking from 14h00)**

The Thursday of each Zwischenwoche is a chance for students to share work in studio 11 with technical support. These showings can be open to the public. Students need to communicate with each other by the beginning of each block to determine which work will be shown.

#### **General conditions are:**

- doors open to public at 19:00
- only studio 11
- maximum 60-100 public
- one technician must be present
- show has to be possible with only one technician
- aikido mats on platforms stay as they are
- wooden floor only (no dance floor)
- standard sound system only (no extra speaker)
- microphone possible
- 1-2 video beamers with projection on wall (or screen if there's time)
- props possible but no big set
- build up on stage only

#### **Time schedule of show day**

13.00-16.00 Build up (Stage and auditorium) with technician

16.00-18.30 Rehearsal time with technician

18.30-19.00 Clean up with technician

19.00-20.00 Showing..

20.00-21.00 Strike everything together technician and students

#### **Studium Generale**

Angebote / Offers online 27.03.2017

Sign up 10. - 23. April 2017

<https://www.udk-berlin.de/studium/studium-generale/>

**MA Solo Dance Authorship  
Summer Semester 2017**

# **SAVE THE DATE**

## **MA SoDA**

### **Deadlines**

**101 Workbook: 06.10.2017**

**102 Essay: 06.10.2017**

**101 Assessment: 18.&19.08.2017**

**201 Presentations: 26.04., 27.04., 28.04.2017**

**301 Proposal: 19.04.2017**

**301 Negotiated Criteria: 26.06.2017**

**301 Showings / Assessment: 04., 05., 06.07.2017**

**401 Draft Proposal: 18.07.2017**

### **All HZT**

**08.&09.04.2017, SNDO Presentations**

**10.04. - 29.04.2017: BA Festival**

**08.05.2017, 13:00-18:00h: HZT Day**

#### **Masterpräsentationen: MaC Final Works:**

**10./11.06.2017, 19:00h Uferstudios Studio 14**

I Jung Lim & Yuko Matsuyama

**16./17.06.2017, 19:00h, Uferstudios Studio 14, Carina Otte & Janne Gregor**

**26.06.2017, Großer Windkanal Adlershof, Leonie Graf,**  
weitere Aufführungen am 27.6, 28.6, 29.6.17

**29./30.06.2017, Dresden Hellerau, Romy Schwarzer**

**05./06.07.2017, ZK/U Zentrum für Kunst und Urbanistik, Katherine Evans**

**14.-16.07.2017: Modul 12 assessments BA**

**19.07.2017, 12:00-15:00h: BA & MAC Graduation**

**30.4.2017 HZT Jubiläum**



## **Public Lectures**

**Ric Allsopp: Text and Documentation**

**17.05.2017**

HZT Intern

**Kate Elswit: Some Thoughts on the Interdependence of Theatre & Dance**

**07.06.2017, 18:00h**

**Boyan Manchev: *The Future of Art***

**14.06.2017, 18:00h**

## **MA SODA**

### **Module 101**

#### **Questions of Practice 1: Diagnostics/ Writing & Research for Artists (20 credits)**

The module takes three key approaches to making and thinking practice: **diagnostics** - the ability to share processes of making work; **writing & research for artists** - the ability to place practice in relation to forms of language and identify and utilise appropriate research methods with which to develop practice; **making new work** - the ability to identify and develop new approaches to making and thinking practice.

The module takes as its starting point the student's own practice-led and analytical account of their engagement with choreographic/ performance processes and associated discourses.

Reflecting on and presenting their working and learning practices students respond to feedback and offer feedback to their peers. A range of arts-related methodologies are examined from the point of view of both intention (framework of assumptions) and of outcome including methodologies for making performance work, practice-led and academic research, documentation, critical and reflective writing, and postgraduate level study skills.

### **Module 102**

#### **Negotiating Solo/ Dance/ Authorship - Lecture/ Seminar Series 1 (10 credits)**

The module explores critical, contextual, and theoretical understandings of key terms of the course in relation to individual students development of practice/ and that of others. The first series of lecture/ seminars addresses the contexts, implications and relationships of the key terms of the MA - 'solo', 'dance' and 'authorship' - in relation to contemporary arts practice and theory. The lectures are linked to seminars that involve the reading and discussion of key works, performances and texts and establish a base for the critical discussion of individual student's work and a 2500 word written paper.

#### **Tutorials**

##### **Rhys Martin / Lito Walkey / Ric Allsopp**

Tutorials accompany Module 102 Students each receive 3 hours of individual tutorials with staff this is to be worked out with the relevant tutors.

## **Week 1, 18.04.- 21.04.2017**

### **Module 101: Orientation Week (Task based Study)**

**18.04. & 20.04.2017, 10:00-18:00h & 21.04.2017, 10:00-12:00h SoDA Orientation**

**21.04., 13:00-16:00h Orientation**

**Sheena McGrandles & Laura Käding**

**19.04.2017, 11:00-18:00h SoDA 301 Proposal**

In the first week students will have a chance to get to know the staff of the SoDA programme, the HZT building and its regulations, the technical team and caretakers. Excursions to the Mimecentrum and the studios in the Immanuelkirchstrasse as well as other art events are also planned for the first week

## **Week 2, 24.04.-28.04.2017**

### **Module 101: Orientation & Watching SoDA 201 Presentations (Task based study)**

**24.04.2017, 14:00 - 17:00h Talk with Ric / Orientation: SoDA Office**

#### **Studio 8**

**26.04.17 10:00 - 17:00h**

**27.04.17 10:00 - 13:30h**

**28.04.17 13:00 - 16:00h**

**Sheena McGrandles**

In order for new students to become acquainted with the work of their peers in the second year they are required to see the 201 assessment presentations. This allows new students to see how the future modules are realised. 101 students will be given a 301 student 'buddy' whose work they will follow and support for a year in peer exchange.

## **Week 3, 01.05.-05.05.2017**

### **Module 101: Diagnostics**

**Sophia New & Lito Walkey**

**02.05. - 05.05.2017 10.00 - 17:00h**

#### **Studio 9**

In this intensive in diagnostics we will work on methods how to unpack your own artistic practices, processes, strategies, and research methodologies. We will work on the differentiation and articulation of these to oneself, as well as developing skills in articulating and conceptualizing/contextualising them for others. Diagnostics originally refers to pinpointing an error in the system, be it health or computers, but in the arts it can be quite exciting to establish

for oneself a practice and method of aberration. We will follow, describe and experience these ratios and aberrations, in order to make them accessible and present. With this intensive we also want to start exploring the process of co-working. what is it to co-think and co-imagine with somebody else's work. Insofar we are building a peer to peer methodology of co-learning through co-teaching.

## **Week 4, 09.05.-13.05.2016 Channel 4 week**

**Please see separate Channel 4 schedule and KVV**

**\*Channel 4 week: Sign-up Google-Drive [...](#), final list online [...](#)**

## **Week 5, 15.05.-19.05.2017**

**Module 101: Intensive**

**Ric Allsopp**

**15. & 16.05.2017, 10:00-17:00h**

**Studio 9**

This intensive workshop will take practical and conceptual approaches to the generation of artists' workbooks and other modes of writing that relate to the processes, making and documentation of performance. Using examples that include forms of textual practice, performance writings and artist's books, the emphasis is on establishing an on-going practice of writing as a tool for documentation, research, and artistic exploration.

**Ric Allsopp** is Head of Dance & Choreography and Professor of Contemporary Performance at Falmouth University, UK. He was a Guest Professor at the Inter-University Centre for Dance (HZT), University of the Arts, Berlin from 2006-2011 where taught on the MA SODA programme. He is the co-founder and joint editor of *Performance Research*, a bi-monthly international journal of contemporary performance (London & New York: Routledge, Taylor & Francis) and has recently edited issues 'On Falling' (2013), 'On Poetics' (2015) and 'On Sleep' (2016).

**17. & 19.05.2017, 09:00-18:00h SoDA Event**

## **Week 6, 22.05.-26.05.2017**

**Module 101: Intensive Writing Practices**

**Ric Allsopp**

**22.-24.05. & 26.05.2017, 10:00-17:00h**

**Studio 9**

Intensive writing workshop.

## **Week 7, 29.05.-02.06.2017**

### **Module 101: Independent Study / Practice**

Independent study is an ongoing learning process concerned with the identification and application of embodied, practical, intellectual, theoretical, methodological and networking resources that extend the individual student's ability to meet the requirements of the programme, to position themselves as independent learners, and enable them to develop and carry out projects independently in the field of contemporary performance arts or in occupational fields beyond the art sphere. Independent study is supported by each of the above teaching and learning methods.

### **Module 101: Task Based Study**

**Rhys Martin**

**02.06.2017, 13:00 - 16:00h**

**Studio 9**

Task based study is a means of having a regular format that supports, examines and dissects in detail the requirements of the course. In this session we will examine what is understood and in question from the 301 final proposal presentations. How do we begin to engage with the work of others? What do we expect in terms of feedback ourselves? How do we give feedback? What do we need to know when in order to continue on an artistic process?

## **Week 8, 05.06.-09.06.2017**

### **Module 101: Independent Study / Practice**

### **Module 101: Task Based Study**

**Rhys Martin**

**09.06.2017, 10:00 - 12:30h**

### **Module 102: MA SoDA Lecture/Seminar**

**07.06.2017, 18:00 - 19:00h**

#### **Kate Elswit: Some Thoughts on the Interdependence of Theatre & Dance**

This talk traces a broad disciplinary and interdisciplinary set of concerns to argue that artificial divisions between theatre and dance in both academic and artistic spheres have overshadowed the interdependence between them. Key areas of focus are first the expansion of theatre and dance forms in the present, then the interconnected ecosystems of practice in the past, and finally the disciplinary methods that scholars use to understand both. The ultimate goal is to demonstrate how such ampersands are more the rule than the exception they are often seen to be, and propose what recognizing this might mean to our work.

## **Week 9, 12.06.-16.06.2017**

### **The Philosopher's Toolbox: a Proposal for experimental conceptual practice**

**Monday - Friday, 5 days x 5 academic hours (45 min)**

**11:30 - 13:00h (2x45 min) + 14:30 - 17:00h (3x45 min + 15 min break)**

In the introductory first semester I will propose an individual introduction in philosophical and theoretical practice, in relation to contemporary art practices. In the theoretical parts of the intensive seminar I will discuss methods of philosophical and critical investigation. In the practical part of the seminar the proposed definitions will be tested in experimental way.

### **Module 102: MA SoDA Studium Generale Lecture**

**14.06.2017, 18:00 - 20:30h**

#### **Boyan Manchev: *The Future of Art* (3 academic hours)**

The question of the future of art seems to be discredited nowadays. It is seen as unavoidably grounded in the modernist metaphysics of the last two centuries and therefore overdetermined by radical utopias, often with ambiguous outcomes, especially in their relation to 20th c. totalitarian political projects. As a result, by over-signifying the structural moment of "contemporaneity", contemporary art in general neglects the question of the future for the sake of the present.

However - and this will be the starting hypothesis of this lecture - the art practice can't freeze as permanent "contemporaneity". Neglecting its openness to the future would not only risk to erase history and therefore the subjective forces, but it would also mean that art wouldn't have any transformative potential in itself, that it would be inapt not only to change the world but even to imagine other possibilities for existence, for acting in the world and making it.

## **Week 10, 19.06.-23.06.2017**

### **Module 101: Independent Study / Practice**

#### **Module 101: Task based Study**

**Sheena McGrandles**

**23.06.2017, 13:00 - 16:00h**

**Studio 8**

## **Week 11, 26.06.-30.06.2017**

### **Module 101: Independent Study / Practice**

#### **Module 101: Task based Study**

**Sheena McGrandles**

**28.06.2017, 13:00 - 16:00h, Studio 8**

## **Week 12, 03.07.-07.07.2017**

### **Module 101: 301 Assessment / Peer 2 Peer Feedback**

**04.07.-06.07.2017, 19:00 - 22:00h 301 Assessment**

**Studio 8 & Studio 9**

SoDA 301 Assessment presentations□. This is a public presentation of maximum one hour, which concentrates on a research project. The research is also framed in a verbal statement for the audience. More detailed information will be provided in a publication nearer the time.

**05.07.-06.07.2017, 14:00 - 18:00h & 07.07.2017, 11:00 - 14:00h Peer 2 Peer Feedback**

## **Week 13, 10.07.-14.07.2017**

### **Module 101: Practical research laboratory Intensive**

**Rhys Martin**

**10.07.-14.07.2017, 10:00 - 16:00h**

**Studio 9**

Studio based investigation and development of student own work in relation to questions of staging, lighting and audio visual strategies and technologies. The class will be invited to submit portfolio work for which can be directly submitted to a variety of theatrical and performative technologies and approaches which may be experienced and discussed with context of practice based research.

## **Week 14, 17.07.-21.07.2017**

### **Module 101: SoDA 401 Draft Proposal Presentation of SoDA 2**

**Rhys Martin / Lito Walkey / Ric Allsopp/ Max Stelz**

**18.07.2017, 10:00 - 16:00h, Studio 8**

This is the opportunity for students in the second year to share what they plan to do and gain insight into how best to formulate and realise their final project. Staff are specifically there to give constructive feedback and voice any concerns

### **SoDA 101 Evaluation**

**Rhys Martin / Lito Walkey / Ric Allsopp / Sheena McGrandles**

**20.07.2017, 10:00 - 16:00h, Studio 9**

The evaluation is an opportunity for the staff to find out how you experienced the whole semester. What worked well and what needed room for improvement.

## **MA SoDA**

### **Module 301 (30 credits)**

#### **Independent & Collaborative Research**

Following an initial independent research proposal at the end of Semester 2, you embark on a sustained programme of individual research designed and structured in discussion with tutors. Research identifies and works with specialist areas of concern and with the acquisition of specific skills and knowledge. The research proposal requires approval by the programme team. You are invited to propose research mentors to accompany your progress. In addition, you are required to attend a number of ongoing group meetings, in which research developments and their documentation are discussed and evaluated with tutors and peers, and to involve yourself in collaborative research and curational projects during the Semester.

#### **Mentoring**

Mentoring Hours accompany Module 301 students each receive 27 hours of mentoring time and can have up to 3 different mentors this is laid out in their research Project proposals which is agreed with staff

#### **Tutorials**

**Rhys Martin / Boyan Manchev / Sophia New**

Tutorials accompany Module 301 Students each receive 5 hours of individual tutorials with staff this is to be worked out with the relevant tutors but weeks.



## **Week 1, 18.04.- 21.04.2017**

### **Module 301: Orientation / Research Presentations / Zagreb**

**18.04.2016, 10:00-13:00h meet the new sodas for coffee**

**19.04.2016, 11:00-18:00h Research Presentations**

This is a limited public presentation of maximum one hour, which presents the students own 301 research project. The research is also framed in a verbal statement for the audience. More detailed information will be provided in a publication nearer the time.

**20.04.-24.04.2017, Zagreb**

## **Week 2, 24.04.-28.04.2017**

### **Module 201: SoDA Assessment**

**Sophia New/ Boyan Manchev/ Rhys Martin** □

**26.04.2017, 10:00-17:00h**

**27.04.2017, 10:00-13:30h**

**Studio 8 + 9**

### **Module 201: Critical forum & Feedback**

**Sophia New/ Boyan Manchev/ Rhys Martin** □

**27.04.2017, 14:00-17.00h**

**28.04.2017, 10:00-15:30h**

Following the assessment on Compositional Strategies and tactics this is an opportunity for the committee to give feedback about the presentation

## **Week 3, 01.05.-05.05.2017**

### **Module 301: Independent research / practice**

**05.05.2017, 14:00-17:00h Thesis Seminar 1**

**Rhys Martin**

The intensive block seminar continues to consider and develop results of students' individual field research, in relation to the trajectory of the 301 project proposal, presented in the first week

of the semester. Examples from live practice portfolios and or documentation, along with considerations and experience with theoretical and conceptual reflections investigated, will be presented for review, within the matrix of the cohorts' individual practices and reflexive contexts. The diagnostic aim of the seminar is to determine and finalise strategies and methodology, to be implemented for the 301 research presentation and, fourth semester thesis proposal, due at the end of the module.

### **Week 4, 09.05.-13.05.2016 Channel 4 week (optional)**

**Please see separate Channel 4 schedule and KVV**

**\*Channel 4 week: Sign-up Google-Drive 29.04-02.05.2016, final list online 04.05.2016**

**Module 301: Independent research / practice**  
**12.05.2017, 14:00-17:00h Thesis Seminar 2**

### **Week 5, 15.05.-19.05.2017**

**Module 301: Independent research / practice**  
**17.05., 18.05. & 19.05.2017, 09:00-18:00h SoDA Event**

### **Week 6, 22.05.-26.05.2017**

**Module 301: Independent research / practice**  
**26.05.2017, 14:00-17:00h Thesis Seminar**

### **Week 7, 29.05.-02.06.2017**

**Module 301: Independent research / practice**  
**02.06.2017, 14:00-17:00h Thesis Seminar 4**

### **Week 8, 05.06.-09.06.2017**

**Module 301: Independent research / practice**

**09.06.2017, 14:00-17:00h Thesis Seminar 5**

**MA SoDA Lecture/Seminar**

**07.06.2017, 18:00 - 19:00h**

**Kate Elswit: Some Thoughts on the Interdependence of Theatre & Dance**

**Week 9, 12.06.-16.06.2017**

**Module 301: Independent research / practice**

**16.06.2017, 14:00-17:00h Thesis Seminar 6**

**Module 102: MA SoDA Studium Generale Lecture**

**14.06.2017, 18:00 - 20:30h**

**Boyan Manchev: *The Future of Art* (3 academic hours)**

**Week 10, 19.06.-23.06.2017**

**Module 301: Independent research / practice**

**23.06.2017, 14:00-17:00h Thesis Seminar 7**

**MAC Lecture**

**21.06.2017, 18:00 - 19:00h**

**Week 11, 26.06.-30.06.2017**

**Module 301: Independent research / practice**

**30.06.2017, 14:00-17:00h Thesis Seminar 8**

**MA SoDA Lecture tbc**

**28.06.2017, 18:00 - 19:00h**

**Week 12, 03.07.-07.07.2017**

**Module 301: Assessment**

**04.07.-06.07.2017, 19:00 - 22:00h 301 Assessment**

**Studio 8 & Studio 9**

SoDA 301 Assessment presentations. This is a public presentation of maximum one hour, which concentrates on a research project. The research is also framed in a verbal statement for the audience. More detailed information will be provided in a publication nearer the time.

**Module 301: Feedback Assessment 301**

**Sophia New/ Boyan Manchev/ Rhys Martin**□

**05.07. & 06.07.2017, 14:00 - 18:00h**

**07.07.2017, 11:00 - 14:00h**

**07.07.2017, 15:00-18:00h Thesis Seminar 9**

**Week 13, 10.07.-14.07.2017**

**Module 301: Independent research / practice**

**17.07.2017, 14:00-17:00h Thesis Seminar 10**

**Week 14, 17.07.-21.07.2017**

**Module 301: SoDA 401 Draft Proposals**

**Rhys Martin / Sophia New / Boyan Manchev**

**18.07.2016, 10:00-16:00h**

This is the opportunity for students in the second year to share what they plan to do and gain insight into how best to formulate and realise their final project. Staff are specifically give constructive feedback and voice any concerns.

**19.07.2017, 12:00-15:00h BA Graduation**

**19.07.2017, 18:00-19:00h SoDA Lecture tbc**

**20.07.2017, 10:00-16:00h SoDA Evaluation**

