



**HZT BERLIN**  
**LECTURE CATALOGUE**  
**WINTER SEMESTER 2020/21**  
**12. OCT 2020 - 19. FEB 2021**

(As of: 30.10.2020)

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### **Please note:**

This KVV is designed in accordance with the restrictions connected with COVID-19.

There are capacity limits for most courses, but all is calculated so that each student can participate in courses that allow reaching the full ECTS points needed per semester.

The content of this KVV is partly still under construction - short term changes are possible and will be communicated via E-Mail. Updates to classes and seminars in the beginning of October-November 2020 will be published as soon as possible.

**Dates and ECTS are still to be confirmed.**

# BA DANCE CONTEXT CHOREOGRAPHY

## Important Dates

- **Sprechstunde Studienplanung / Feedback BA 2**  
Sandra Umathum & Nik Haffner  
12.10; 13.10; 15.10.2020  
17:00 - 18:30
- **Introduction and overview semester planning**  
12.10.2020, 10:00 - 12:45 : **BA 2** Introduction and overview semester planning  
13.10.2020, 10:00 - 12:45: **BA3+** Introduction and overview semester planning
- The workshop of Jo Parkes “**Moving the Forum - a case study of participative dance practice**” starts on the afternoon of Monday, 12.10.2020, 14:00
- **Meeting with Fr. Dr. med. Engelhardt Schagen**  
about regulations while studying during pandemic  
All students HZT (including BA 2 & BA 3) and staff  
16.10.2020, 09:00 – 10:30
- No BA classes on **10. & 11.12.2020**, except Channel 4 (because of BA professorship hearings from 10.-12. December).
- The registration for MAP 12 in the summer term 2021 is possible until **19.02.2021, 12:00 Midday**.

Assessment Dates		
Module	Dates	Assessors
3	08.02. - 19.02.2021	TBC
7	05.02.21 12.02.21 19.02.21	Nik Haffner Jack Rath
8	08.02.2021 12.02.2021	Jo Parkes/ Nik Haffner Maria Francesca
12	1st Studio Visit: 15.12. & 17.12.2020 9:00 - 13:00	Sandra Umathum Frauke Havemann



	<b>2nd Studio Visit: 09.02. &amp; 11.02.2021</b> <b>14:00 - 18:00</b>  <b>Feedback MAP 12: 18.02. &amp; 19.02.2021 10:00 - 13:30</b>	<b>Nik Haffner</b>
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\* Individual exams for BA 3+, which still have to take module 2 and/or 9, will be agreed upon during the winter term

\*\* Due to the current restricted situation, the assessment formats may vary according to their feasibility.

## General information

Most of the offered classes will be held live in presence in the studio. Only some formats (for example some teacher's open office Sprechstunde) or parts of formats might be online. There may be sessions or classes that take place outside the studios. Please note that the pandemic regulations of the UdK **still apply and must be respected, even if outside.**

There will be an introduction into how the studios can be used by students and staff in the winter semester during the first week as well as the meeting with medical advisor Dr. Marianne Engelhardt Schagen.

### Credit Points

Credit Points will be received through continuous participation in a class/ seminar or by following the requirements of a class/ seminar. Requirements could be to follow a written task, hand in a workbook etc. It is upon the teacher to define the requirements.

The credit points mentioned in this document as ECTS is the minimum amount that a student will receive.

### Year Head Groups

The year head function as guidance and contact person concerning all issues around the organisation of your studies. Year heads will be in contact with you via E-Mail, to spread important information and you can contact them directly to arrange an individual meeting during their Open Office hours.

### Colloquium Groups

Modul 8/9/11/12, 2 CP

Each staff of the BA teachers is meeting as mentors with a group of about 4 BA students once a week online (BA 2 on Mondays, 11:00; BA 3 on Wednesdays, 14:00). You will be contacted by your mentor and invited to the meeting.



## Open Office Hours

Visit the shared document OPEN OFFICE HOURS WISE 20/21

## Studium Generale

Studium Generale Online-Classes are expected to start in November. Visit the page below for detailed information:

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

**Holidays:** 21.12.2020 - 04.01.2021 - Academic Holidays

## BA 1

### **A dancers work: Movement Research - Technique - Practice/Training**

**Regina Baumgart**

19.10.2020 – 18.02.2021

Mondays, 09:00 - 12:30 & Thursdays, 11:00 - 12:30

29 Unterrichtseinheiten

Studio 3

MOD 1, 2; ECTS 4

Part of a dancers work is the daily movement practice and training.

In order to help us find an access to the immense diversity of different movement forms, systems and dance techniques we might choose to work with, it is of great value to have knowledge about our body, its anatomy and functions, as well as of movement and the aspects composing it.

The course includes Movement Research based on Somatic Work and Laban Movement Analysis, as well as Creating, Learning and Memorizing Movement through an approach to dance techniques, which will be Placement (floorwork by Zena Romett) and a combination of Contemporary Ballet and Contemporary Modern Dance Techniques (Cunningham, Limón, etc)

### **Ballet in Times of Change, or *Why the pleasant face?***

**Andrew Champlin**

19.10.2020 – 18.02.2021

Mondays, 09:00 - 12:30 & Thursdays, 11:00 - 12:30

29 Unterrichtseinheiten

Studio 11

MOD 1, 2; ECTS 4

Using ballet vocabulary, classes instruct functional movement and timing: how to place your skeletons for efficient dynamics in turning, changing weight, and jumping.

Classes are taught with Cecchetti (an Italian method) ballet principles. Ideas are presented and deconstructed by the teacher and all parts are practiced by the students.

Another dimension is sound and meter. A sound designer will collaborate with us. Through collaboration we will question ballet in terms of feminist pedagogy, sonic repetitions, sound and mood. We will exchange ideas about timing and experience as well as include conversations about dance history, technique and ethics.

While we cannot ignore that ballet is a routine social practice, we can make the space to consider our bodies inside routines. Time will be built into the course for critical reflection on how white supremacy impacts us in this form.

### **Alexander Technique in movement/ awareness in movement**

**Elisabeth Molle and Valentina Bordenave**

19.10. – 18.02.2020

Tuesdays & Thursdays, 09:00 - 10:30

29 Unterrichtseinheiten

Studio 11

MOD 3,4, ECTS 3

(Elisabeth Molle until end of December): The Alexander Technique offers a process to become aware not only of WHAT we do, but also of HOW we do it.

By observing what happens to the central organisation of our head, neck and back in response to a stimulus, we can learn more and more to „do“ less and to trust the support of the ground, allowing body and mind to find more ease and balance.

With this focus we let movement develop into space, exploring new ways of interacting and moving together.

Anatomy, texts and short videos will contribute to develop a sense of observation and a way of understanding the body-mind dynamic.

(Valentina Bordenave as of January): The technique provides tools and information to help restore the basic connections of our psychophysical entity. We will discover and observe where we pull or hold in our body, and where we collapse.

By dialoguing psychophysically with our often unquestioned and interfered support and movement systems, deeply rooted postural and movement habits begin to detach. In this new level of alertness and mechanical efficiency we redefine our relationship with lightness, gravity, space and time, as well as movement and imagination. From this state, the “game” can begin, inviting creativity from the full potential of the person as a whole. From the subtlety of an effortless vertical to the revelation of a powerful celebration of movement, a profound and sustainable transformation can be glimpsed.

**Valentina Bordenave**, born in Argentina and based in Berlin since 2001, is a dancer, choreographer and since 1998 Alexander Technique teacher who graduated in dance at the Folkwang University.

As part of her teaching activities, Valentina leads since 2014 the movement department of ARTHAUS Berlin (ex LISPA: London International School of Performing Arts). ARTHAUS Berlin is



a Postgraduate Training and Research Centre for Devised Theatre and Performance in collaboration with Columbia College Chicago and Rose Bruford College London. Others pedagogical experiences besides training theatre and dance companies like Sasha Waltz & Guest and Familie Flöz, include the Acting Departments in Berlin at Ernst Busch University and from 2005 to 2015 at the University of Arts (UDK).

In her 20 years of experience as a movement teacher, mostly for actors and dancers, Valentina has developed her own research with a strong focus on spatial/energetic awareness, intense physicality and high sensitivity, exploring physical potential through dance and improvisation. She named her work UNFOLD Technique and began training teachers in 2019.

Valentina has been creating works since an early age individually or collectively with dancers, directors and video artists such as: director Julie Beauvais, theater company Familie Flöz, film director Uli M. Schüppel, choreographer Mikel Aristegui and others.

### **"Functionality and Perspective in Dance" & "Your Own God"**

**Judith Sanchez Ruiz**

20.10.2020 – 19.02.2021

Tuesdays, 11:00 - 12:30 & Fridays, 09:00 - 12:30

28 Unterrichtseinheiten

Studio 3

MOD; ECTS

Since living in Europe, JSR has created two classes that are a fundamental part of her research as a choreographer/performer/educator: "Functionality and Perspective in Dance," based on a more than 10 years release technique investigative practice, and "Your Own God," focus on breaking habits of conditioning in the body and mind, and finding infinite sources of creativity through a functional body.

### **Bodies *not* against each other**

**Michael O'Connor**

20.10.2020 – 19.02.2021

Tuesdays, 11:00 - 12:30 & Fridays, 09:00 - 12:30

28 Unterrichtseinheiten

Studio 11

MOD; ECTS

*Against:* to be touching, or to be in disagreement with. Therefore, due to the current circumstances, we need to find ways to instead work *with* each other while not touching.





In this class, improvisation functions as a tool to expand and practice our potential for creativity and communication. We explore ways to work individually while staying informed and in relation to others. In this way collaboration skills are learned and a student's unique voice is found by going through the group and working in context. Through a variety of tasks, we learn to listen and respond with our bodies. The goal is to train and increase technical skills of a dancing body while not forgetting all of the cultural and social information our daily bodies carry. Therefore, the class will expand the range of dynamics available to the dancer.

The aim is to give participants practice in reading the space and others as data and understanding the different options available as a bodily response. By engaging in practices that sharpen the dancers eye, allowing them to read others and the space around them, we find ways to generate meaning and explore reasons for movement. The class will also explore a variety of starting points: from cognitive science theories, metaphor as a tool, working with objects, and text based tasks. With the conditions of not touching, and constantly monitoring our distance from each other, how can we experiment with connection, creativity, and still enjoy moving, training, and performing.

### **Dancing here and now-A sense of arriving points of departure**

**Nik Haffner and guitarist Hannes Buder**

2.11.2020 – 27.11.20

Mo, Tue, Thu, Fr, 14:00 - 17:30

15 Unterrichtseinheiten

Studio 3

MOD 3; ECTS 4

You have just arrived at HZT and at this beginning point of your studies. We will go through physical exercises that reflect what kind of focus is needed to be moving simply in the here and now. Articulation in the body and movement and connection to sound is a focus of this workshop. The afternoons will be accompanied by musician and composer Hannes Buder: <http://www.hannesbuder.de> Also we will project to what is to come and how you as a group and as individual bodies can navigate through the coming weeks and months. We will look at and connect back to the admission days that you went through during the end of July of this year. We will visit the video archive of Mime Centrum: <https://mimecentrum.iti-germany.de/en/mediathek> There we will look at works of Berlin based choreographers and dancers.



## **Ways of Seeing**

**Sandra Umathum**

11.11.2020, 18.11.2020, 2.12.2020, 9.12.2020, 16.12.2020, 20.1.2021, 27.1.2021, 10.2.2021,  
03.2.2021

Mi, 14.00 – 17:00

Online, Studio 3 from 20.01.2021 onwards

9 Unterrichtseinheiten

Modul 5; ECTS 3

DE/EN

In the frame of this seminar we will watch performances together, older and newer ones, performances of different genres, performances on video and – hopefully – also in theaters. Instead of jumping to quick opinions, we will learn to approach the ways in which they are devised, constructed, staged, will explore the experiences they create, and furthermore, the relationships they entertain with the histories of performance (making) or with aesthetic, social, and political issues. This seminar is an exercise in close looking, in dense description (both in oral and in written form), and performance analysis.

Requirements:

- regular attendance
- overall active participation
- 2 performance analyses (3-5 pages each)

## **the musicality of movement**

**Anna Till**

30.11. - 18.12.2020

Mo, Tue, Thu, Fr, 14:00 – 17:30

10 Unterrichtseinheiten

US 11

MOD 10; ECTS 3

The workshop focuses on the musicality of movement, questioning the use of timing and rhythm within solo dancing as well as in a larger group.

We will work around questions such as: What is the musicality of your movement(s)? What is your relation to music/ rhythm? Which music makes you move? In how many ways can a body relate to music and sound? How to listen?

Part of the workshop is to explore the sounds which surround us in daily life or sounds that are available "on the streets".

The sessions on 3.12, 04.12 and 8.12.2020 will be accompanied by live musician Friederike Wendorf.



## **Reverberations (Nachhall)**

**The passing away, passing around, passing on of dance**

**Britta Wirthmüller & Kasia Wolińska**

Mo, Tue, Thu, Fr, 14:00 - 17:00

11.01. - 5.02.2021

16 Unterrichtseinheiten

Studio 3

MOD 7; ECTS 4

This workshop is an engagement with historic modern dance and its reverberations.

Rather than considering dance as something that is ephemeral (fleeting), we will look at the ways, how dance is being passed on and around (from dancer to dancer, to choreographer, to spectator...), how it spreads out geographically and how it persists across generations.

We will also explore how to work artistically with historic dances and how they can be an impulse for one's own work.

Kasia Wolińska and Britta Wirthmüller will introduce their artistic research/projects in the field of historic modern dance, namely their explorations of the works and lives of dancers and choreographers Isadora Duncan (1877-1927) and Ruth Abramowitsch Sorel (1907-1974).

The workshop will address aspects of documentation. We will look at that which has been documented, archived, remembered as well as that which has been forgotten, left out and/or erased.

At the same time we will also document our own processes.

### About Kasia Wolińska's practice:

Since 2017, Kasia Wolińska has been committed to the studies of historic modern dance and its ideological entanglements, as well as its contemporary resonances. Departing from Isadora Duncan's "red choreographies" and her proclaimed support for the Russian Revolution of 1917, Wolińska has been interested in the untold or less known histories of dance and communism which ultimately led her to question her own "post-communist" legacy, as well as her stance in regards to what dance can be and what it can do. Further research expanded into a field of broadly understood dance history and development of its studying methods that could encompass a complexity of formal and ideological development of dance techniques and philosophies throughout centuries and across past and present (and future) communities. Such engagement was primarily meant to be a response to a lack identified in her own dance education but led further to understanding dance as a practice of emancipation and of future making.

Therefore, in Wolińska's theory-practice, dance is recognized as a cultural text which can be "read" and produced via various approaches to cultural phenomena – from reconstruction, recomposition, translation, unpacking, decoding to speculation, dream-making and futurist playing. Certain philosophical aspects of modern dance are brought into Wolińska's practice of dance as tools for recovering what she felt was lost in her own dancing – pleasure, experimentation and feelings conceived through a deep engagement with a microcosm of a dancing body and its non-



exhaustible capacity for articulation and creation. She is ultimately interested in dance understood as a universal human capacity historically framed through numerous political philosophies, cosmologies and socio-cultural orders. She believes that, for a dancer, a conscious alignment with such frameworks or their rejection / reformulation can lead to discovering a way of dancing that serves one's emancipation and allows for proposing a dance of one's own, for formulation of one's dancing language in a reflected and conscious manner.

[danceisaweapon.com](http://danceisaweapon.com)

[kasiawolinska.weebly.com](http://kasiawolinska.weebly.com)

#### About Britta Wirthmüller's project "Tracing Ruth Sorel":

"Tracing Ruth Sorel" is choreographic array, journey, self-experiment, archival investigation and dance historical research in one. Subject-matter is the life and work of the German Jewish dancer and choreographer Ruth Abramowitsch Sorel (1907-1974). Sorel had to flee from Germany in 1933 and thenceforward spent a large part of her life in exile: first in Poland, then from 1940 onwards in Brazil and later on in Canada, from where she returned to Poland in 1957. During a 12-month stay in Canada and Brazil, Britta Wirthmüller attempted to understand Sorel's migration story. For this purpose, she developed a practice of *tracing*, in which she – like tracing an image against the light – used the outlines and contours of Sorel's life story as a guide for her own journey and research. By tracing Sorel's life and work geographically, choreographically and pictorially Britta Wirthmüller created an archive of movements, encounters and experiences, that relate to Sorel's life in an often unexpected and sometimes coincidentally manner.

<https://tracingruthsorel.jimdofree.com/>

#### **Auswertungsgespräche**

Mo, Tue, Thu, Fr, 14:00- 17:00

08.02. - 12.02.2021

STUDIO

MOD/LP

#### **Introduction to technical studio equipment - how it can be used in a safe way**

**Nikola Pieper, Max Stelzl**

15.02. - 19.02.2021

Mo, Tue, Thu, Fr, 10:45 – 12:00

4 Unterrichtseinheiten

STUDIO

No ECTS, but participation required in order to rehearse in the studio theatre and to use tech equipment.

These days give students the possibility to gain a basic knowledge of using technical equipment in the studio or on a studio stage, so that this equipment can be used by students during their



rehearsals. Especially aimed at students in 1st semester who have little or no experience with using creatively and handling safely technical equipment.

## BA 2

### BA 2 & BA 3 Colloquium

19.10.2020 – 15.02.2021

Mondays, 11:00 - 12:45

15 Unterrichtseinheiten

STUDIO

MOD 11, 12; ECTS: 2

### BA 2:

#### MAP 7 Colloquium

**(required participation from all BA 2 students for preparing their Module 7 assessment)**

in small groups (each student is required to attend 4 times minimum plus the assessment)

Nik Haffner and filmmaker Jack Rath ([www.jackrath.com](http://www.jackrath.com))

With mentoring by Jo Parkes/ Judith Sanchez Ruiz

Weekly Fridays 9:00 - 10:00

23.10.2020 - 19.02.2021

Note: MAP 7 assessments on the last three dates: 05.02. and 12.02. and 19.02.2021

During the semester each BA 2 student will be working on a short video-documentation on a dance-artist (or -group) of your choice. The video-format and frame of documentation will be introduced in the first weeks. Later each student will be accompanied in their process both on a content level and on a technical level; additional support hours can be arranged individually with Jack Rath. There will be regular work in progress presentations within the colloquium. At the beginning also best practice examples from independent documentations will be shared.

### Axis Syllabus

#### Diana Thielen

19.10. - 13.11.2020

Tue, Thu, Fr, 11:00 - 12:30

11 Unterrichtseinheiten

Studio 11

MOD 3, 4; ECTS 1

The approach of the classes is the exploration and contextualisation of the body's multidimensional existence. Examining principles of biomechanics can help us to understand the body in different movement situations and, if necessary, to adapt our training methods to it. The question of a supporting alignment in contemporary dance, contact improvisation, improvisation and partnering will accompany us in all sessions. What's the idea behind a "proper alignment"? For what it's needed and how does the concept of alignment supports and/or hinders each individual movement expressions? We will use set movement material, as well as improvisation, including elements of contact improvisation / partnering.

Let's roll, crawl, run and jump-preparing the body for more diverse and sweeping choreographies.

### Axis Syllabus

The Axis Syllabus is a trans-disciplinary research and training process concerned with the practice, study and teaching of bio-mechanics as they apply to the body in motion and the art of dancing. It involves compiling information regarding human movement from empirically based scientific studies in fields such as anatomy, biomechanics, anthropology and physics, then further examining and researching these ideas through movement.

### About Diana

As a teacher, I see my strength in my genuine wish to support each individual's journey. Their experiences, as well as, their curiosities, doubts, vulnerabilities and lust to move are invited, to create a safe learning atmosphere. Sharing the time and space, rolling, crawling, turning, running and jumping, sweating together is one of my biggest passions, especially when it includes reflection upon social norms and embodied societal behaviours. Let's respect the body in its political aspects and in its diversity!

[dianathielen.com// movementactivism.com](http://dianathielen.com//movementactivism.com)

### **Tools & Interpretation**

#### **Movement, Exploration, Composition**

#### **Gregory Livingston**

16.11. - 18.12.2020

Tue, Thu, Fr, 11:00 - 12:30

13 Unterrichtseinheiten

Studio 12 (Studio 14 from 24.11. onwards)

MOD 2,4; ECTS 1

Through this course you will gain a critical eye and support in your choreographic process. You will be able to analyze and interpret movement sequences differently, creating a working language that voices what you want the audience to perceive. The class will start with a brief warm-up and move on to movement sequences. We will explore, analyze, and discuss space, shape, time, energy and other elements of dance, that can be applied to movement.

Throughout this collaborative process, we will rethink, reapproach, and reimagine these tools, developing methods that will influence your choreographic work. This class will provide the opportunity for you to observe and analyze both movement and performance from multiple perspectives.

**Gregory Livingston** received his Masters in Contemporary Dance Education from the HfMDK Frankfurt in 2014, his BFA in Dance from the SUNY Purchase Conservatory of Dance and completed a classical vocal music education. 2019/2020, he performed with Punchdrunk International in “Sleep No More” Shanghai, and years ago returned to New York City as a guest artist with the José Limón Dance Company. Prior to that, he danced with companies in the UK and in Germany and started his career with the City Contemporary Dance Company of Hong Kong. Gregory teaches nationally and internationally for universities, professional arts institutions, and dance companies. He is the European Liaison of the New York Institute of Dance & Education (NYIDE), and Executive, Foundational Faculty of the New York Dance Festival (NYDF) summer intensive. At present, he teaches at the Inter-University Centre for Dance (HZZ) Berlin, Bachelor programme - Dance, Context, Choreography.

### **The energy of rest**

**Maria Francesca Scaroni:**

11.01. - 12.02.2021

Tue, Thu, Fr, 11:00 - 12:30

15 Unterrichtseinheiten

STUDIO

MOD 2,4; ECTS 1

In this class we will energize breath, bones and blood. We will connect to breathing as support structure, deeply revitalizing the body and the mind. We will try to de-condition speed and connect to the energy of the subtle bodies with long stretches, tapping into the chi of the connective tissues. Ending with dancing from a possible and sustainable place of effort.

### **Moving the Forum - a case study of participative dance practice**

**Jo Parkes**

12.10. - 30.10. & 16.11. – 27.11.2020 (2 weeks break at the beginning of November, at which time the Seminar “The Audience” with Sandra Umathum will be taught).

Mo, Tue, Thu, Fr, 14:00 - 17:30 Uhr

20 Unterrichtseinheiten

Studio 11

MOD 4, 6, 8, 9; ECTS 4

All sessions will be live at Uferstudios. The first sessions will be static information sessions with the whole group present. From week 2, we will divide the group so we can meet in





smaller groups and move together.

“Moving the Forum” is one of the first large artistic interventions to take place after the opening of the Humboldt Forum in Berlin at the end of this year. From January - June 2021, 45 Berlin-based dance artists will work with around 150 Berliners in residence at the Humboldt Forum. “Moving the Forum” creates a space for Berliners to place their bodies, stories and perspectives in the contested space of the Humboldt Forum with its controversial history and collections. It is envisaged as an attempt to initiate transformative processes from within an institution. This seminar, taught by Jo Parkes, co-artistic director of the project with Jana Lühje, will investigate the development of the project from the first ideas to its current form as a large scale, co-creative intervention. We will consider the role of artist as curator, dance in the context of museums/exhibitions and the potential for both instrumentalisation and transformation inherent in participative processes, and in particular in a project in such a controversial building. Students will develop their own propositions and begin work upon ideas for performative interventions in the space.

The 45 artists working on the project will have two weekend training laboratories during the time of the seminar. BA2 students taking the seminar are invited to join these weekends (which are not compulsory).

24th - 25th October: Dance in the museum context/Participative dance

21st - 22nd November: Decolonising the museum / Decolonising the body

For those students who are interested there is the possibility to engage with the project live at the Humboldt Forum in the Winter Semester, shadowing the artist teams and developing your own formats.

### **The Audience**

#### **Sandra Umatham**

2. – 13. November 2020 / 30. November – 18. Dezember 2020

Mo, Di, Do, Fr, 14:00 - 17, Online, US 3 from 14.12.2020 onwards

20 Unterrichtseinheiten

MOD 4, 6, 7; ECTS 4

EN

Theaters are not only spaces where performances are presented. They organize the ways in which the visitors are supposed to relate to what is happening on stage as well as to the other spectators. Theaters, as much as performance spaces or museums, are therefore never neutral or innocent. They represent and at the same time (re-)create particular ideas of audiences and their behavior codex.





In this seminar we explore how audiences are shaped by spaces and by artistic strategies. In the field of performance the preoccupation with questions concerning the role of the audience have a long-standing tradition. Which means and approaches do artists choose in order to challenge traditional ideas of „the“ audience? How do they reflect, for example, on the possibilities (or problems) of audience involvement? And to what effects?

We will read texts, watch and analyze recordings of performances and discuss what has / will / can become of the audience under the current conditions of Covid-19.

Requirements:

- regular attendance
- overall, active participation
- a presentation

### **On remembrance**

**Maria Francesca Scaroni**

11.01. - 05.02.2021

Mo, Tue, Thu, Fr, 14:00 - 17:30 Uhr

16 Unterrichtseinheiten

Studio 11; MOD 4, 6, 8, 9; ECTS 4

A wiccan motto says "What is remembered, lives." This laboratory uses dance technologies and plays with the kaleidoscope of time to help us re-member who we are. I want to be together to dance through the coarse and subtle bodies to cultivate the knowing of each individual aliveness. We will use authentic movement, elemental witchcraft, dynamic meditations and writing as techniques for personal and mutual empowerment.

### **DRUMMING**

**Nik Haffner**

19.10.2020 – 15.02.2021

Mondays, 18:00 – 19:30

15 Unterrichtseinheiten

STUDIO 11

MOD 2, 4, 6; ECTS 2 (limited to 11 participants due to available instruments)

In this weekly format (presence in studio) we will practice group-drumming on congas and other drums as well as trying our ways of body percussion.

Different ways of approaching a rhythm will be practiced together; for example, through an individual intuitive or a collective emerging groove as well as through a set of counts for example from a written or oral score.

Every week there will always be one rotating small group of students from this course that will both translate the drumming into dance and also guide the drumming with their dance. Both from student and staff side examples of drumming used in dance from different cultures will be introduced and shared.

### **Yesterday Today Tomorrow: Develop your own movement practice**

**Regina Baumgart & Andrew Champlin**

20.10.2020 – 16.02.2021

Tuesdays, 18:00 – 20:00

15 Unterrichtseinheiten

STUDIO 11

MOD/LP

This course addresses students who are interested in developing their own movement practice - as a daily practice and training or in reference to a specific choreographic project and movement creation.

We will support and accompany your research by offering input and exchange on important aspects concerning movement practice and movement development and will assist you in your process.

The participants in this course are required to have advanced experience with different dance forms and techniques. Please send a written application till Oct.10th to Andrew Champlin or Regina Baumgart ( [r.baumgart@hzt-berlin.de](mailto:r.baumgart@hzt-berlin.de), [a.champlin@hzt-berlin.de](mailto:a.champlin@hzt-berlin.de) ) describing your motivation and naming your experiences with dance forms and techniques so far.

## **BA 3**

### **MAP 12 Colloquium Absolvent\*innen**

**Frauke Havemann**

Wednesdays, 14:00 - 16:30 (03.02.21 from 14:00 - 17:30)

12 Unterrichtseinheiten

MOD 11, 12; ECTS: 2

This colloquium gathers weekly for all students who are preparing to do their Module 12 assessment this semester. We will meet and exchange on individual research trajectories through presentations, practice and conversation. The colloquium is a moderate peer-to-peer format in



which artistic interests, questions, methods, practices and discourse are interrogated and articulated with the support of collegial critical support.

In complement to the colloquium, every graduating student receives a minimum of 3 hours of individual supervision, to be scheduled directly with Frauke.

Participation in this Kolloquium is a prerequisite to do the module 12 assessment.

### **BA 2 & BA 3 Colloquium**

19.10.2020 – 15.02.2021

Mondays, 11:00 - 12:45

15 Unterrichtseinheiten

STUDIO

MOD 11, 12; ECTS: 2

### **Axis Syllabus**

**Diana Thielen**

19.10. - 13.11.2020

Tue, Thu, Fr, 11:00 - 12:30

11 Unterrichtseinheiten

Studio 11

MOD 3, 4; ECTS 1

The approach of the classes is the exploration and contextualisation of the body's multidimensional existence. Examining principles of biomechanics can help us to understand the body in different movement situations and, if necessary, to adapt our training methods to it. The question of a supporting alignment in contemporary dance, contact improvisation, improvisation and partnering will accompany us in all sessions. What's the idea behind a "proper alignment"? For what it's needed and how does the concept of alignment supports and/or hinders each individual movement expressions? We will use set movement material, as well as improvisation, including elements of contact improvisation / partnering.

Let's roll, crawl, run and jump-preparing the body for more diverse and sweeping choreographies.

### Axis Syllabus

The Axis Syllabus is a trans-disciplinary research and training process concerned with the practice, study and teaching of bio-mechanics as they apply to the body in motion and the art of dancing. It involves compiling information regarding human movement from empirically based scientific studies in fields such as anatomy, biomechanics, anthropology and physics, then further examining and researching these ideas through movement.



### About Diana

As a teacher, I see my strength in my genuine wish to support each individual's journey. Their experiences, as well as, their curiosities, doubts, vulnerabilities and lust to move are invited, to create a safe learning atmosphere. Sharing the time and space, rolling, crawling, turning, running and jumping, sweating together is one of my biggest passions, especially when it includes reflection upon social norms and embodied societal behaviours. Let's respect the body in its political aspects and in its diversity!

[dianathielen.com// movementactivism.com](http://dianathielen.com//movementactivism.com)

### **Tools & Interpretation**

#### **Movement, Exploration, Composition**

Gregory Livingston

16.11. - 18.12.2020

Tue, Thu, Fr, 11:00 - 12:30

13 Unterrichtseinheiten

STUDIO 12, (Studio 14 from 24.11. onwards)

MOD 2,4; ECTS 1

Through this course you will gain a critical eye and support in your choreographic process. You will be able to analyze and interpret movement sequences differently, creating a working language that voices what you want the audience to perceive. The class will start with a brief warm-up and move on to movement sequences. We will explore, analyze, and discuss space, shape, time, energy and other elements of dance, that can be applied to movement.

Throughout this collaborative process, we will rethink, reapproach, and reimagine these tools, developing methods that will influence your choreographic work. This class will provide the opportunity for you to observe and analyze both movement and performance from multiple perspectives.

Gregory Livingston received his Masters in Contemporary Dance Education from the HfMDK Frankfurt in 2014, his BFA in Dance from the SUNY Purchase Conservatory of Dance and completed a classical vocal music education. 2019/2020, he performed with Punchdrunk International in "Sleep No More" Shanghai, and years ago returned to New York City as a guest artist with the José Limón Dance Company. Prior to that, he danced with companies in the UK and in Germany and started his career with the City Contemporary Dance Company of Hong Kong. Gregory teaches nationally and internationally for universities, professional arts institutions, and dance companies. He is the European Liaison of the New York Institute of Dance & Education (NYIDE), and Executive, Foundational Faculty of the New York Dance Festival (NYDF) summer intensive. At present, he teaches at the Inter-University Centre for Dance (HZZ) Berlin, Bachelor programme - Dance, Context, Choreography.

### **The energy of rest**

**Maria Francesca Scaroni:**

11.01. - 12.02.2021

Tue, Thu, Fr, 11:00 - 12:30

15 Unterrichtseinheiten

STUDIO

MOD 2,4; ECTS 1

In this class we will energize breath, bones and blood. We will connect to breathing as support structure, deeply revitalizing the body and the mind. We will try to de-condition speed and connect to the energy of the subtle bodies with long stretches, tapping into the chi of the connective tissues. Ending with dancing from a possible and sustainable place of effort.

### **Yesterday Today Tomorrow: Develop your own movement practice**

**Regina Baumgart & Andrew Champlin**

13.10.2020 – 16.02.2021

Tuesdays, 18:00 – 20:00

15 Unterrichtseinheiten

Studio 11

MOD/LP

This course addresses students who are interested in developing their own movement practice - as a daily practice and training or in reference to a specific choreographic project and movement creation.

We will support and accompany your research by offering input and exchange on important aspects concerning movement practice and movement development and will assist you in your process.

The participants in this course are required to have advanced experience with different dance forms and techniques. Please send a written application till Oct.10th to Andrew Champlin or Regina Baumgart ( [r.baumgart@hzt-berlin.de](mailto:r.baumgart@hzt-berlin.de), [a.champlin@hzt-berlin.de](mailto:a.champlin@hzt-berlin.de) ) describing your motivation and naming your experiences with dance forms and techniques so far.

### **What were we thinking?**

**Prof. Dr. Sandra Noeth**

STUDIO

MOD/LP



What were we thinking? is an invitation into conversation. It sets up a series of sessions with small groups of max. five participants each. Taking a starting point in different theoretical conceptualizations of 'the body', we will enter a dialogue about the intersection of aesthetics, politics and ethics of movement. Based on the discursive and artistic inputs, the aim is to stimulate a discussion on conceptual and dramaturgical questions related to the artistic project and research processes of the individuals. Each group will receive an email with more detailed information prior to the first session.

Group 1:

15.10; 30.11; 18.12.2020

14:00 - 18:00

Group 2:

02.11; 04.12.2020

14:00 - 18:00

Group 3:

16.11; 17.12.2020

14:00 - 18:00

## BA 1 - 3

### **SODA Stream - SODA Lecture Series 2020/21**

#### **Breathe**

#### **Sandra Noeth & Guests**

Detailed schedule below

Wednesdays, 18:00 - 20:00

STUDIO/ONLINE

MOD/LP

Breathing is an unavoidable, vital act. Yet, it cannot be taken for granted as the experience of the pandemic, profound changes in our environment, but also structural, racist discrimination make clear. In the physical act of breathing that often stays unnoticed, we are symbolically and materially radically thrown back on our own bodies - and connected to the bodies of others at the same time. In conversation with artists, theorists and experts from different fields of practice, the lecture series explores how the protection of bodies is unequally and ambivalently distributed. It questions how resistance can find expression in the figure and the act of breathing, as well: an insistence on presence, a demand for existential, political, symbolic and ethical recognition.



With: Basel Abbas & Ruanne Abou-Rahme (artists); Hope Ginsburg (artist); Miriam Jakob (choreographer, dancer); Maikon K (artist); Bojana Kunst (philosopher); Francesca Raimondi (philosopher); Vanessa Eileen Thompson (social scientist), and others. Curated by Sandra Noeth (HZT Berlin – MA SODA, [s.noeth@hzt-berlin.de](mailto:s.noeth@hzt-berlin.de)).

More information on the program will be available from the end of October at [www.hzt-berlin.de](http://www.hzt-berlin.de).

All lectures will take place online (see google sheet for sign up from mid-October); the lectures will then be available online on the website until the end of March 2021.

### **Schedule:**

Wednesday, Nov. 4 – 6pm

Guest: Maikon K. (artist)

Wednesday, Nov. 18 - 6pm

Guest: Prof. Dr. Bojana Kunst (philosopher, Institute for Applied Theatre Studies Gießen)

Wednesday, Nov. 25 – 6pm

Guest: Prof. Dr. Francesca Raimondi (philosopher, Academy of the Arts Düsseldorf, Goethe-University Frankfurt a.M.)

Wednesday, Dec. 2 – 6pm

Guest: Prof. Hope Ginsburg (artist, Virginia Commonwealth School of the Arts)

Wednesday, Dec. 9. – 6pm

Guest: Miriam Jakob (choreographer, performer)

Wednesday, Jan. 13 – 6pm

Guests: Basel Abbas and Ruanne Abou-Rahme (artists)

Wednesday, Jan. 20 – 6pm

Guest: Dr. Vanessa Eileen Thompson (social scientist, Europe Viadrina University Frankfurt Oder)

### **Kollisionen**

04.01. - 08.01.2021

All day

Presentation of all projects on Friday, 08.01.2021, 14:00 - 18:00

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# MASTER SOLO DANCE AUTHORSHIP [SoDA]

Stand 30.09.2020

## Important dates:

### SODA 1

- Deadline 101 workbook – Tue, Dec. 1 – 5pm
- Exams 101 presentations – Mon, Dec. 7 + Tue, Dec. 8 (10am – 5pm)
- Exams 101 feedback – Mon, Dec. 14 + Tue, Dec. 15. (10am – 5pm)
- Deadline 202 essay – Mon., March 1, 5pm

### SODA 2

- Deadline 301 workbook – Thur., Jan. 28 – 5pm
- Exams 301 research presentations – Thur., Feb. 4 + Fri., Feb. 5
- Exams 301 feedback – Mon., Feb. 8 + Tue., Feb. 9

Oct. 12 – Oct. 18

### SODA 1

*Introduction and Orientation Week – program and exact times to be confirmed*

(the program will include: technical introduction for students, visiting Campus Zinnowitzer Straße, UdK Library and Mime Center, introduction to google calendar, taking photos for the semester handbook, handing out keys and chips for the studio doors)

Oct. 19 – Oct. 25.

### SODA 1

Tue., Oct. 20 / 12am – 3pm

TBS Essay Feedback with Prof. Dr. Sandra Noeth

This session focuses individual and collective feedbacks on the 101 essays.

[Studio 9](#)

*All HZT students*

*Wed. 21 / semester start – schedule to be confirmed*

### SODA 1

Share/respond/reform with Prof. Jo Parkes

Wed. Oct 21 / 2pm – 3pm

[Studio to be confirmed](#)

Following the first online semester, these sessions aim to facilitate the meeting of the participants and their practices in the studio. We will meet in groups of 3 or 4. Each session, all participating students will be invited to bring an element of their practice to share. The group will respond and reform the material to investigate the propositions given. Having relied on



words for so many months, now we can share a space, we will initially by-pass words to respond with the body - enjoying our shared live presence. Our reflections, questions and criticisms will be expressed physically. Verbal reflection will come later. The individual practice will become a collective research, in order for the individual to discover more about their own proposition. We will circulate in different group constellations, sharing, responding and reforming to get deeper into our own practice and discover more about the work of our peers.

### **SODA 1 & SODA 2**

Collective Seminar with both study groups

Thur. Oct. 22 / 2pm – 6pm with Sophia New, Prof. Janez Jansa, Prof. Dr. Sandra Noeth

Fri., Oct. 23 / 11am – 3pm with Sophia New, Prof. Janez Jansa, Prof. Dr. Sandra Noeth

[Studio 9](#)

Oct. 26 – Nov. 1

### **SODA 1**

How to be together

Intensive with Prof. Janez Jansa

Mon., Oct. 26 – Fri., Oct. 30 / 11am – 5pm

[Studio 9](#)

It appears that the social contract established in democratic societies has been highly affected by the measures taken during the pandemic. All living situations in which bodies come close are affected. We simply cannot come together the way we used to. The physical distance that we are required to keep unavoidably changes social relations. At the same time, it makes us aware of the construction of the social (rituals, conventions, codes of behavior...).

The intensive course is set for participants to analyze, reflect, rehearse and perform physical and social turns caused by measures during the pandemic which directly condition modes of getting and being together. Part of the intensive course will take place in public spaces.

Nov. 2 – Nov. 8

### **SODA 1**

Share/respond/reform with Prof. Jo Parkes

Mon, Nov. 2 / 2pm – 5pm

[Studio to be confirmed](#)

Following the first online semester, these sessions aim to facilitate the meeting of the participants and their practices in the studio. We will meet in groups of 3 or 4. Each session, all participating students will be invited to bring an element of their practice to share. The group will respond and reform the material to investigate the propositions given. Having relied on words for so many months, now we can share a space, we will initially by-pass words to respond with the body - enjoying our shared live presence. Our reflections, questions and criticisms will be expressed physically. Verbal reflection will come later. The individual practice

will become a collective research, in order for the individual to discover more about their own proposition. We will circulate in different group constellations, sharing, responding and reforming to get deeper into our own practice and discover more about the work of our peers.

### **SODA 1**

Breathe. Internal Seminar with Prof. Dr. Sandra Noeth

Tue, Nov. 3 / 2pm – 6pm

[Studio 9](#)

Breathing is an unavoidable, vital act. Yet, it cannot be taken for granted as the experience of the pandemic, profound changes in our environment, but also structural, racist discrimination make clear. In the physical act of breathing that often stays unnoticed, we are symbolically and materially radically thrown back on our own bodies - and connected to the bodies of others at the same time. In conversation with artists, theorists and experts from different fields of practice, the lecture series explores how the protection of bodies is unequally and ambivalently distributed. It questions how resistance can find expression in the figure and the act of breathing, as well: an insistence on presence, a demand for existential, political, symbolic and ethical recognition.

### **SODA 2 – 2 students**

Studio visit with Prof. Janez Jansa

Tue, Nov. 3, 10am – 12pm / 12pm – 2pm

[Studio 8 und 9](#)

### **SODA 1**

Share/respond/reform with Prof. Jo Parkes

Wed, Nov. 4 / 2pm – 5pm

[Studio to be confirmed](#)

Following the first online semester, these sessions aim to facilitate the meeting of the participants and their practices in the studio. We will meet in groups of 3 or 4. Each session, all participating students will be invited to bring an element of their practice to share. The group will respond and reform the material to investigate the propositions given. Having relied on words for so many months, now we can share a space, we will initially by-pass words to respond with the body - enjoying our shared live presence. Our reflections, questions and criticisms will be expressed physically. Verbal reflection will come later. The individual practice will become a collective research, in order for the individual to discover more about their own proposition. We will circulate in different group constellations, sharing, responding and reforming to get deeper into our own practice and discover more about the work of our peers.



## **SODA 1 & Public**

### **Breathe.**

**Lecture Series with Maikon K** (artist) and Prof. Dr. Sandra Noeth

Wed, 4 / 6pm – 8pm

*More information will be available on the [www.hzt-berlin.de](http://www.hzt-berlin.de) from end of October [online]*

### **SODA 2**

Thesis Seminar with Prof. Janez Jansa

Thur. Nov. 5. /3pm – 6pm

[Studio 9](#)

## **All students**

Fri, 6 / times tbc

UdK 2030 – Future day at the University of Arts

<https://www.udk-berlin.de/universitaet/udk-2030/>, program to be confirmed

Nov. 9 – Nov. 15

### **SODA 1**

TBS Workbooks with Sophia New

Mon. Nov. 9 / 11am – 4pm

With the upcoming exam in December we will use this opportunity to share the formats and sketch/outline of the workbook in relation to the practical work shown. What can it elucidate that we might not necessarily know from the performance alone? How can we account for the process of making work?

[Studio 9](#)

### **SODA 1**

TBS Framing Statement & Workbooks with Sophia New

Tue. Nov. 10 / 11am – 4pm

In this session we will be testing how to address one of the vital components of the course: a Framing Statement. Leading up to the presentation next month we will collectively share and practice how we might talk to the creative work directly: What does it tell us about the artistic practice that we cannot know from the performance? How does it account for new insights and understanding during an artistic process? How can one begin to articulate one's own practice within and through this format?

[Studio 9](#)

### **SODA 2**

Studio visit with Prof. Janez Jansa (2 students)

Tue, Nov / 10, 10am – 12pm / 12pm - 2pm

[Studio 8 and 9](#)



## **SODA 2**

Thesis Seminar with Prof. Janez Jansa

Thur. Nov. 12 / 3pm – 6pm

[Studio 9](#)

Nov. 16 – Nov. 22

## **SODA 1 & SODA 2**

Jour Fixe with Prof. Janez Jansa, Prof. Dr. Sandra Noeth, Sophia New

Tue, Nov. 17. / 11am – 1pm

[Studio 9](#)

## **SODA 1**

Breathe. Internal Seminar with Prof. Dr. Sandra Noeth

Tue, Nov. 17 / 2pm – 6pm

[Studio 9](#)

## **SODA 2**

Research Report Task Based study Sophia New

Tue. Nov. 17/ 2- 6 pm

Working towards the research presentations in Feb this is an opportunity to collectively share the current state of the practical research.

[Studio 9](#)

## **SODA 1 & Public**

**Breathe.**

**Lecture Seminar with Prof. Dr. Bojana Kunst** (Institute for Applied Theater Studies Gießen)  
and Prof. Dr. Sandra Noeth

Wed, Nov. 18 / 6pm – 8pm

*More information will be available on the [www.hzt-berlin.de](http://www.hzt-berlin.de) from end of October*

[Online](#)

## **SODA 2**

Studio visit with Prof. Janez Jansa (2 students)

Thu, Nov. 19 / 10am – 12pm / 12pm – 2pm

[Studio 8 and 9](#)

## **SODA 2**

Thesis Seminar with Prof. Janez Jansa.

Thur, Nov. 19 / 3pm – 6pm

[Studio 9](#)



### **SODA 2 – weekend seminar**

Intensive with Prof. Dr. Frédéric Pouillaude

Sat., Nov 21 – 11am – 5pm

Sun, Nov 22 – 11am – 5pm

[Studio 9](#)

The weekend seminary with the philosopher Frédéric Pouillaude will focus on an exchange on artistic and conceptual questions on the current projects of SODA 2.

Biography: After a training in ballet and contemporary dance, Frédéric Pouillaude has studied philosophy at the École normale supérieure de Paris. He has been Associate Professor in Aesthetics and Philosophy of Art at Sorbonne-Universität for more than ten years and Junior Member of the Institut universitaire de France. He is currently Professor of Aesthetics at Aix-Marseille Université. He is the author of *Unworking Choreography: The Notion of the Work in Dance* (English translation, Oxford University Press: 2017; originally published as *Le désœuvrement chorégraphique. Étude sur la notion d'œuvre en danse*, Paris, Vrin, 2009).

Nov. 23 – Nov. 29

### **SODA 1**

Breathe. Internal Seminar with Prof. Dr. Sandra Noeth

Tue, Nov. 24 / 2pm – 6pm

[Studio 9](#)

### **SODA 2**

Studio visit with Prof. Janez Jansa (2 students)

Tue, Nov. 24. /10am – 12pm / 12pm – 2pm

[Studio 8](#)

### **Channel 4 – all HZT**

Maker's Open / with Sophia New

Wed, Nov 25 / 2pm – 4pm (initially online)

The Makers Open is a recurring meeting, which is open to all students across the HZT to show the work that they are currently making. It is an opportunity to share working processes, research and performance outcomes. It is also a platform for practicing framing one's own work and finding ways to give and receive critical feedback that allows one to continue with your creative process.

Students who wish to present work are invited to sign up on the online document within a month ahead. This signs you in as “presenter” as well as for the preparation coaching indicated. The preparation coaching is mandatory and will allow us to prepare together an adequate feedback format and generally do our best to support the session. N.B: your participation as an engaged spectator, engaging in generous and constructive



feedback is just as important as the participation of those who present their work! Ideally, we encourage you to come and practice both positions throughout the different sessions.

[Online](#)

### **SODA 1 & Public**

**Breathe.**

**Lecture Seminar with Prof. Dr. Francesca Raimondi** (Academy of the Arts Düsseldorf/Goethe-University Frankfurt a.M.) and Prof. Dr. Sandra Noeth

Wed, Nov. 25 / 6pm – 8pm

*More information will be available on the [www.hzt-berlin.de](http://www.hzt-berlin.de) from end of October*

[Online](#)

### **SODA 2**

Thesis Seminar with Prof. Janez Jansa

Thur, Nov. 26 / 3pm – 6pm

[Studio 9](#)

Nov. 30 – Dec. 6

### **SODA 1**

Deadline Workbook 101

Mon, Nov 30 / 5pm

### **SODA 1**

Breathe. Internal Seminar with Prof. Dr. Sandra Noeth

Tue, Dec.1 / 2pm – 6pm

[Studio 9](#)

### **SODA 1 & Public**

**Breathe.**

**Lecture Seminar with Prof. Hope Ginsburg** (artist, Virginia Commonwealth School of the Arts) and Prof. Dr. Sandra Noeth

Wed, Dec. 2 / 6pm – 8pm

*More information will be available on the [www.hzt-berlin.de](http://www.hzt-berlin.de) from end of October*

[Online](#)

### **SODA 2**

TBS Research with Prof. Dr. Sandra Noeth

Thur, Dec. 3 / 11am – 5pm

[Studio 9](#)



Dec. 7 – Dec 13

**SODA 1**

101 Presentations with Prof. Dr. Sandra Noeth, Prof. Janez Jansa, Sophia New

Mon., Dec. 7 & Tue. Dec. 8 - schedule to be confirmed

One-to-One-Presentations

[Studios 8 AND 9 / all day](#)

**SODA 1 & Public**

**Breathe.**

**Lecture Seminar with Miriam Jakob** (choreographer and performer) and Prof. Dr. Sandra Noeth

Wed, Dec. 9 / 6pm – 8pm

*More information will be available on the [www.hzt-berlin.de](http://www.hzt-berlin.de) from end of October*

[Online](#)

**SODA 2**

Thesis Seminar with Prof. Janez Jansa

Thur. Dec. 10 / 3pm – 6pm

[Studio 9](#)

Dec. 14 – Dec. 20

**SODA 1**

101 Feedback with Sophia New, Prof. Dr. Sandra Noeth, Prof. Janez Jansa

Mon, Dec. 14 & Tue, Dec. 15

[Studio 9](#)

**SODA 2**

Thesis Seminar with Prof. Janez Jansa

Thur, Dec. 17 / 3pm – 6pm

[Studio 9](#)

*Dec. 21 – Dec. 27 – HOLIDAYS*

*Dec. 27 – Jan. 3 – HOLIDAYS*

Jan 4. – Jan 10

**UdK Collision**

*Intensive for SODA 1, program and online/offline formats to be confirmed*

Jan 11. – Jan. 17

**SODA 1 & SODA 2**

Jour Fixe with Prof. Dr. Sandra Noeth, Prof. Janez Jansa, Sophia New

Tue, Jan 12 / 11am – 1pm

[Studio 9](#)

### **SODA 2**

Thesis Seminar with Prof. Janez Jansa

Tue., Jan. 12 / 2pm – 6pm

[Studio 9](#)

### **SODA 1**

Breathe. Internal Seminar with Prof. Dr. Sandra Noeth

Tue, Jan. 12 / 2pm – 6pm

[Studio 9](#)

### **Channel 4 – all HZT**

Maker's Open

Wed. Jan 13 / 2pm – 4pm (initially online – see text for Nov 25)

[Online](#)

### **SODA 1 & Public**

**Breathe.**

**Lecture Seminar with Basel Abbas and Ruanne Abou-Rahme** (artists) and Prof. Dr. Sandra Noeth

Wed, Jan. 13 / 6pm – 8pm

*More information will be available on the [www.hzt-berlin.de](http://www.hzt-berlin.de) from end of October*

[Online](#)

### **SODA 1**

TBS with Prof. Janez Jansa

Thur, Jan 14, / 11am – 5pm

[Studio 8](#)

Jan. 18 – Jan. 24

### **SODA 1**

Share/respond/reform with Prof. Jo Parkes

Mon, Jan 18 / 2pm – 5pm

[Studio to be confirmed](#)

Following the first online semester, these sessions aim to facilitate the meeting of the participants and their practices in the studio. We will meet in groups of 3 or 4. Each session, all participating students will be invited to bring an element of their practice to share. The group will respond and reform the material to investigate the propositions given. Having relied on words for so many months, now we can share a space, we will initially by-pass words to respond with the body - enjoying our shared live presence. Our reflections, questions and





criticisms will be expressed physically. Verbal reflection will come later. The individual practice will become a collective research, in order for the individual to discover more about their own proposition. We will circulate in different group constellations, sharing, responding and reforming to get deeper into our own practice and discover more about the work of our peers.

### **SODA 1**

Breathe. Internal Seminar with Prof. Dr. Sandra Noeth

Tue, Jan 19 / 2pm – 6pm, Lecture Seminar with Prof. Dr. Sandra Noeth

[Studio 9](#)

### **SODA 1 & Public**

**Breathe.**

**Lecture Seminar with Dr. Vanessa Eileen Thompson** (Europe University Viadrina Frankfurt Oder) and Prof. Dr. Sandra Noeth

Wed, Jan. 20 / 6pm – 8pm

*More information will be available on the [www.hzt-berlin.de](http://www.hzt-berlin.de) from end of October*

[Online](#)

### **SODA 1**

TBS with Prof. Janez Jansa

Thu, Jan 21, / 11am – 5pm

[Studio 8](#)

Jan. 25 – Jan. 31

### **SODA 1**

'Being, forming and organizing material' - Intensive with Isabelle Schad

Mon, 25. Jan – Fri., 29 Jan

Separated groups with 4 persons each group

Group 1: 10 am – 1 pm

Group 2: 2 pm – 5 pm

[Studio 9](#)

Understanding your own compositional strategies for making work can be seen as a way to formalise / analyse your choreographic practices. In this context I would like to share my own personal approach to body work, choreographic practices and how they relate to warm-ups, to material that is lived, formed, and organised for/ within you and with others. My practices will then mingle and intervene with those coming from you and your own experiences. We will do warm-ups / trainings together, which will be an introduction into different types of movement techniques around the energetic body, using principles deriving from Aikido, acupressure (Zen-Shiatsu), breathing techniques (Qi-gong and its relating theories); as well as other somatic practices such as Body-Mind Centering. The questions at stake are concerned with the notion of form and being. We are dealing with inner-outer relationships, the relation to oneself, and -

as we are taking the opportunity to train in a group - also the relation of oneself to one another.

Biography: Dancer and choreographer Isabelle Schad studied ballet at the John Cranko School in Stuttgart. After working in various classical ensembles, she moved on to contemporary companies, including UltimaVez led by Wim Vandekeybus in Brussels. From 1999 onwards she initiated her own projects. Her work focuses on the body and its materiality, processuality and knowability, as well as the relationship between body, choreography and (re)presentation and the issues of community building and political engagement. In her search for new research methods and collaboration options, she co-initiated several collaborations. In 2003 she founded the „Good Work“ international artist network with Bruno Pocheron and Ben Anderson. She also collaborates on a continuous basis with the visual artist Laurent Goldring. She has a close connection with the Theater HAU Hebbel am Ufer in Berlin as a performance venue. Her works are performed at international festivals, including ImPuls Tanz Wien, Tanz im August (Berlin), Montpellier Danse, International Arts Festival (Beijing); she was also invited to appear at the Venice Biennale in 2016. Her works are frequently selected for the German Dance Platform, and she has collaborated with the Goethe Institut on several occasions. She teaches regularly at TEAK Helsinki and HZT Berlin, among others, conducts workshops worldwide and is committed to the independent dance scene in the Balkans. In the frame of Deutscher Tanzpreis 2019, Schad was honored for outstanding artistic developments in contemporary dance.

### **SODA 2**

Thesis seminar with Prof. Janez Jansa

Tue, Jan 26, / 2pm – 6pm

[Studio 8](#)

### **SODA 2**

Deadline Workbook 301

Thur., Jan 28, 5pm

Feb. 01 – Feb. 07

### **SODA 1**

Breathe. Internal Seminar Wrap Up with Prof. Dr. Sandra Noeth

Tue, Feb. 2 / 2pm – 6pm

[Studio 9](#)

### **SODA 2**

Thesis seminar with Prof. Janez Jansa

Tue, Feb. 2, / 2pm – 6pm

[Studio 8](#)



### **SODA 1**

Wed., Feb. 3 / 11am – 1pm

TBS Identifying strategies and tactics / with Sophia New

Building on the physical investigations that took place with Isabelle Schad last week how can we begin to articulate and identify the strategies we use when making work and what formats are best suited to sharing the work with others. How do we open up and invite others into our thinking, making and research?

[Studio 9](#)

### **Channel 4 – all HZ**

Maker's Open

Wed. Feb. 3 / 2pm – 4pm (initially online – see text for Nov 25)

[Online](#)

### **SODA 2**

301 Presentations

Thurs, Feb. 4 & Fri., Feb. 5. With Prof. Dr. Sandra Noeth, Prof. Janez Jansa, Sophia New

[Studio 8 AND 9, all day](#)

Feb. 08 – Feb 14

### **SODA 2**

301 Feedback

Mon, 8. Feb (10 – 16h) & Tue, Feb. 9 (10am – 4pm) with Prof. Dr. Sandra Noeth, Prof. Janez Jansa, Sophia New

[Studio 9](#)

### **SODA 1**

Share/respond/reform with Prof. Jo Parkes

Mon + Tue, Feb. 8,9 / 2pm – 5pm

[Studio to be confirmed](#)

Following the first online semester, these sessions aim to facilitate the meeting of the participants and their practices in the studio. We will meet in groups of 3 or 4. Each session, all participating students will be invited to bring an element of their practice to share. The group will respond and reform the material to investigate the propositions given. Having relied on words for so many months, now we can share a space, we will initially by-pass words to respond with the body - enjoying our shared live presence. Our reflections, questions and criticisms will be expressed physically. Verbal reflection will come later. The individual practice will become a collective research, in order for the individual to discover more about their own proposition. We will circulate in different group constellations, sharing, responding and reforming to get deeper into our own practice and discover more about the work of our peers.



### **SODA 1**

TBS Writing - Essay with Prof. Dr. Sandra Noeth

Thur., Feb. 11 / 11am – 4pm

[Studio 9](#)

### **SODA 1**

Share/respond/reform with Prof. Jo Parkes

Fri, Feb. 12 / 2pm – 5pm

[Studio to be confirmed](#)

Following the first online semester, these sessions aim to facilitate the meeting of the participants and their practices in the studio. We will meet in groups of 3 or 4. Each session, all participating students will be invited to bring an element of their practice to share. The group will respond and reform the material to investigate the propositions given. Having relied on words for so many months, now we can share a space, we will initially by-pass words to respond with the body - enjoying our shared live presence. Our reflections, questions and criticisms will be expressed physically. Verbal reflection will come later. The individual practice will become a collective research, in order for the individual to discover more about their own proposition. We will circulate in different group constellations, sharing, responding and reforming to get deeper into our own practice and discover more about the work of our peers.

Feb 15 – Feb 21

### **SODA 2**

401 Draft Proposal with Prof. Janez Jansa, Prof. Dr. Sandra Noeth, Sophia New

Tue., Feb. 16 / 10am – 5pm

[Studio 8](#)

### **SODA 2**

TBS Publication with Prof. Dr. Sandra Noeth & Prof. Janez Jansa

Thur., Feb. 18 / 10am – 3pm

[Studio 9](#)

### **SODA 1**

Essay 202 Deadline Mon, March 1

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# MASTER CHOREOGRAPHY [maC]

Vorwoche: 12.-16. Oktober 2020

Beginn der Lehrveranstaltungen: 19. Oktober 2020 (Montag)

Ende der Lehrveranstaltungen: 20. Februar 2021 (Samstag)

Akademische Ferien: 21. Dezember 2020 (Montag) bis 2. Januar 2021 (Samstag)

Die Räume, in denen die Lehrveranstaltungen stattfinden, sind dem Online-Kalender zu entnehmen.

## Modulverantwortliche:

M1: Körper- und Bewegungsrecherche: Ingo Reulecke

M2: Modelle künstlerischer Zusammenarbeit: Susanne Vincenz

M3: Komposition und dramaturgische Praxis: Susanne Vincenz

M4: Kontextualisierung choreographischer Praxis: Christiane Berger

M5: Bedingungen der Produktion: Christiane Berger

M6: Choreographische Projekte: Wanda Golonka

M7: Masterprojekt: Wanda Golonka

## Hinweis für maC1:

Verpflichten sind im ersten Semester 2 SWS (= 30 LVS) Morgenpraxis aus dem Angebot des HZT

## Morgenpraxis: Vinyasa Yoga

Ingo Reulecke

maC1 & maC2 M1

Mo + Do 9-10 Uhr ab 19.10.20 (kontinuierliche Teilnahme ist nicht erforderlich)

offen für alle Mitglieder der HfS und des HZT, Vorkenntnisse nicht erforderlich

für maC1 analog (ZIN), für alle anderen digital

Die Vinyasa Yoga-Klasse versucht einen Fluss im organischen Ablauf der Asanas (Körperhaltungen) unter starker Einbeziehung der Pranayama Praxis (Atemschulung) zu berücksichtigen. Dabei werden verschiedene Surya Namaskar (Sonnengruß) Abfolgen erlernt und variiert, die dann spielerisch zu schwierigen Asanas weiterleiten.

## Semesterthema Nachhaltigkeit (maC1 & maC2)

maC1 ab 02.11.2020-12.02.2021

maC2 ab 30.11.2020-29.01.2021



Nachhaltigkeit bedeutet das Miteinander von Mensch, Natur und Wirtschaft zum Nutzen aller Beteiligten. Dabei befriedigt nachhaltige Entwicklung die Bedürfnisse der Gegenwart, ohne dabei die Zustände zukünftiger Generationen zu beeinträchtigen.

Der Begriff Nachhaltigkeit stammt aus der Forstwirtschaft. Dort steht er für das Prinzip, nicht mehr Bäume zu fällen, als nachwachsen zu können. Auf diese Weise bleibt der Wald erhalten und kann über Generationen genutzt werden. Der Begriff hat sich seit dieser ersten Definition weiterentwickelt. Zwei Grundgedanken sind entscheidend für das heutige Verständnis von Nachhaltigkeit: Erstens die Überzeugung, dass wir langfristig nicht auf Kosten künftiger Generationen und Menschen in anderen Regionen der Welt leben sollten. Zweitens die Erkenntnis, dass sich Umwelt, Wirtschaft und Gesellschaft gegenseitig beeinflussen. Kein dauerhafter wirtschaftlicher und sozialer Fortschritt ohne ein intaktes Umfeld – kein intaktes Umfeld ohne sozialen und wirtschaftlichen Wohlstand. Nachhaltigkeit beschreibt einen Weg, um die Welt im Gleichgewicht zu halten (Quelle: <https://www.etradesystem.de/>).

Welche Potenziale hat Kunst im Blick auf eine Kultur der Nachhaltigkeit? Wie kann sie zu einem Bewusstseinswandel, der für eine tiefgreifende Verankerung nachhaltigen Denkens und Handelns notwendig ist, beitragen? Welche Bedeutung hat Kultur für das Leitbild nachhaltiger Entwicklung und gibt es eine Kunst der Nachhaltigkeit?

### Lectures & Praxis bzw. Lectures mit Gästen

Do 05.11. 18-20 Uhr Lecture + Fr 06.11. 11-14 Uhr Praxis  
Mo 09.11. 18-20 Uhr Lecture + Di 10.11. 11-14 Uhr Praxis  
Mo 16.11. 18-20 Uhr Lecture + Di 17.11. 11-14 Uhr Praxis  
maC1, M2

### Lectures mit Gästen

Mo 23. o. Di 24.11. Lecture 18-20 Uhr  
Mo 07. o. Di 08.12. Lecture 18-20 Uhr  
Mo 11. o. Di 12.01. Lecture 18-20 Uhr  
maC1&maC2, M4  
Online

Wir laden Experten zum Verhältnis von Nachhaltigkeit und Kunst ein. Die Studierenden lernen sowohl in Gesprächen als auch in der Praxis mit den Gästen deren Version des Verhältnisses von Nachhaltigkeit und Kunst kennen.



## **Kooperationsprojekt mit der Staatsoper Unter den Linden: NEVER LOOK BACK**

Betreuung: Susanne Vincenz, Wanda Golonka

5.10.2020 Probenbeginn

Vorstellungen: 14./15./16./20./21./22. 2020, Staatsoper Unter den Linden

maC2, M2

Die Staatsoper Unter den Linden veranstaltet im November ein Festival zum Orpheus-Mythos mit dem Titel „NEVER LOOK BACK. EIN ORPHEUS-FESTIVAL“. Sie hat dazu zwei Studiengänge der UdK, den Studiengang »Bühnenbild« (Prof. Janina Audick) und das »Institut Kunst« (Prof. Mathilde ter Heijne), sowie den maC eingeladen, um sich neuen Ästhetiken und freien Ansätzen zu öffnen.

Die Studierende werden gemeinsam mit dem Opern-Team den Stoff und Motive der Orpheus-Geschichte neu beleuchten, Facetten herausstellen, andere Perspektiven einnehmen, um Performances, installative und collagenartige Formate zu entwickeln.

Ziel ist, in institutionsübergreifenden Teams insgesamt 3-4 modulare Performances zu Themen und Motiven aus dem Orpheus-Mythos à 20 Minuten zu kreieren.

### **Organisatorische Einführung**

Akemi und Melika (SHK)

12.-16.10.20, Mo-Fr 10-12 Uhr

verpflichtend für maC1

Die neuen Studierenden lernen den Campus Uferstudios und Zinnowitzer kennen und erhalten wichtige organisatorische Informationen, zudem werden sie in das HZT-Google-System und in das Raumbuchungssystem Asimut eingeführt.

### **Intensivkurs: Angewandte Anatomie in Improvisation**

Ingo Reulecke

12.-16.10.20, Mo, Di, Do, Fr 14-16:30 Uhr

verpflichtend für maC1, M1

Wir werden uns in den Veranstaltungen mit einer hybriden Form aus diversen somatischen Praktiken sowie verschiedenen Improvisationsansätzen beschäftigen und diese in 'real time compositions' (Improvisationen mit einem klaren kompositorischen Anspruch) weiterführen. Die Auseinandersetzung mit diesen Praktiken wird über Einblicke in anatomische Kenntnisse, wie die 'hands on' Arbeit befördert. Ausgehend von einer deutlichen Körpervorstellung und einem klaren Körperbild werden wir in diverse improvisatorische Scores gehen. Diese Scores sind so gewählt, dass wir darüber sehr eng geführt an kompositorischen Prämissen arbeiten können. Die sogenannten 'real time compositions' (Improvisationsbegriff aus der Neuen Musik kommend) werden wir über das gegenseitige Betrachten und auseinandersetzen/reflektieren verdeutlichen helfen.



## Biografische Ikonografie

Wanda Golonka

maC1, M3

Mi 14.10. 14-16 Uhr Einführung

Mo 19. + Di 20.10. 15:30-17:30 Uhr Selbststudium

Mi 21. - Fr 23.10. 15:30-17:30 Uhr Lehrveranstaltung

Wir begeben uns auf die Suche nach dem eigenen Kosmos. Aus Fremdbildern erarbeiten die Studierenden eine künstlerische Biografie.

Mit der Methode der biografischen Ikonografien erfahren die Studierenden viel darüber, wie sie choreographisch denken, analysieren, Entscheidungen treffen und komponieren.

## Intensivkurs: Schreibpraxis

Christiane Berger

19.-23.10.2020, Mo, Di, Do, Fr 10:30-12:30 Uhr

maC1, optional für maC2 (Online) , M5

max. 12 Teilnehmer

Wir probieren Strategien aus, wie man ins Sprechen und dann Schreiben kommt, wie man Schreibblockaden lösen kann etc. Es geht weniger um die entstehenden Texte als um den Schreibprozess selbst. Es geht darum, es zu tun: zu schreiben, auf Deutsch.

## Feedback

Susanne Vincenz

27.-30.10.20, Di, Do, Fr 11-13 Uhr

maC1, M2

In dieser Übung werden Feedbackmethoden eingeführt und erprobt. Wir konzentrieren uns auf sprachbasierte Feedbackformate die entwickelt wurden, um Choreograf\*innen und Tänzer\*innen in ihrem kreativen Prozessen zu unterstützen. Welche Methoden sind für die jeweils eigene Praxis sinnvoll und wie können wir sie für die eigene Arbeit weiterentwickeln? Wie gestalten wir als Gruppe ein unterstützendes und kritisches Umfeld, in dem regelmäßig auf den jeweiligen Entwicklungsstand der Arbeit reagiert und Feedback gegeben wird?

## Einführung Digitales Arbeiten

Isabel Robson

26.-30.10.20, Mo, Di, Do, Fr 14-16 Uhr

maC1, M5

Online

Anhand konkreter Beispiele werden wir über verschiedene Ansätze für das digitale Arbeiten nachdenken und herausfinden, welche Videoschnitt-Tools und welche Unterstützung





die Studierenden benötigen, um ihre Arbeit in den kommenden Monaten digital zu dokumentieren, zu entwickeln und zu präsentieren.

Bevorzugte Allround-Videobearbeitungs-/Nachbearbeitungssoftware ist dabei DaVinci Resolve 16, alternativ arbeiten wir mit One Shot (Open Source) und/oder Premiere, je nach den individuellen Computerspezifikationen. Wir lernen die Software Isadora kennen, die Videoeffekte in Echtzeit ermöglicht, und werden schließlich die ästhetischen und performativen Möglichkeiten von Videokonferenz-Live-Feeds für Online-Fernaufführungen erproben.

**Isabel Robeson** studierte Bühnenbild am Central Saint Martins in London und Video-Postproduktion an der École nationale supérieure des Arts Décoratifs in Paris. Seit 2001 ist sie freiberufliche Szenographin mit Schwerpunkt auf Videodesign für die Bühne. Arbeiten am Theater Basel, Nationaltheater London, an verschiedenen deutschen Theatern (Deutsches Theater Berlin, Schaubühne, Maxim Gorki Theater, sophiensäle). Videoarbeiten für div. Opernhäuser (u.a. Berliner Staatsoper, Semperoper/Dresden). Installative Arbeiten für das Jüdische Museum, Berlin (2013). Isabel ist Mitglied der werkgruppe2.

### **Thematische Einführung: Nachhaltigkeit**

Christiane Berger

02.-06.11.20, Mo, Di, Do 11-14 Uhr

maC1, M4

ggf. digital

Wir arbeiten uns in den Diskurs zum Thema Nachhaltigkeit am Beispiel ausgewählter Texte ein und entwickeln erste Ideen, was für jeden von uns Nachhaltigkeit in seiner künstlerischen Arbeit bedeutet bzw. bedeuten kann.

### **Solo - ein relationales Gefüge**

Susanne Vincenz

09.-13.+16.-20.11.20, Mo, Do 11-13 Uhr

maC1, M3

Zentral für den Diskurs der Nachhaltigkeit ist die Position, die dem Menschen im Verhältnis zur Umwelt zukommt: Nicht mehr in einer Gegenüberstellung Mensch/Natur sondern als Teil einer Mitwelt, in einem relationalen Gefüge gefasst, trägt seine Aktivität zum Ungleichgewicht oder Fortbestehen des Systems bei. Was bedeutet es, die eigene Arbeit - und speziell eine Solo - als ein relationales Gefüge zu begreifen? Ausgehend von der eigenen Praxis befragen wir das Verhältnis von Innen und Außen, von Innenräumen und Umhüllungen, von Grenzen und Verbindungen. Entstehen sollen erste Text- und Bewegungsskizzen, die in SOLO & KÖRPER ausformuliert werden.

### **Solo - ein relationales Gefüge**

Susanne Vincenz

09.-13.+16.-20.11.20, Mo, Do 11-13 Uhr

maC1, M3

Zentral für den Diskurs der Nachhaltigkeit ist die Position, die dem Menschen im Verhältnis zur Umwelt zukommt: Nicht mehr in einer Gegenüberstellung Mensch/Natur sondern als Teil einer Mitwelt, in einem relationalen Gefüge gefasst, trägt seine Aktivität zum Ungleichgewicht oder Fortbestehen des Systems bei. Was bedeutet es, die eigene Arbeit - und speziell eine Solo - als ein relationales Gefüge zu begreifen? Ausgehend von der eigenen Praxis befragen wir das Verhältnis von Innen und Außen, von Innenräumen und Umhüllungen, von Grenzen und Verbindungen. Entstehen sollen erste Text- und Bewegungsskizzen, die in SOLO & KÖRPER ausformuliert werden.

### **Solo & Körper**

Ingo Reulecke

09.-13.+16.-20.11.20, Mo, Mi, Do 14-17 Uhr, Di 15-17 Uhr

maC1, M1

In den Veranstaltungen werden wir uns der Solopraxis hauptsächlich in Hinsicht diverser physischer Ausprägungen annähern. Dabei sind die Studierenden angehalten, ihren eigenen Bewegungsansätze und Bewegungsmaterialien auf den Grund zu gehen.

Was kann bei dieser Praxis die Idee von Nachhaltigkeit bedeuten? Wir können das Thema der Nachhaltigkeit versuchen, auf den Umgang mit uns selbst und auf andere Tanzmacher\*innen anzuwenden. Hierbei versuchen wir nachhaltige Strategien zu entwickeln, auf die wir dann perspektivisch zurückgreifen können.

### **Bühnenlabor**

Wanda Golonka, Colin Walker, Andreas Harder

Fr 13.+20.11.2020, 11-18 Uhr

maC1 M2

Zum Semesterthema Nachhaltigkeit in den Künsten entwerfen Studierende einen KunstRaum. Diese Entwürfe werden angeschaut, untersucht, beleuchtet und deren Aussagen, deren Dramaturgie analysiert und reflektiert.

Der Fokus wird auf die Wirkung von Licht, Sound oder Raum gesetzt.

**Andreas Harder** ist Lichtdesigner und Bühnenbildner, Beleuchtungs- und Theaterbühnenmeister. Er studierte Bildende Kunst an der Hochschule der Künste Berlin, ist Dozent für angehende Requisiteure und Theatermeister und leitet technische Einrichtungen von Theater- und Medienfestivals sowie internationalen Tourproduktionen. Als Lichtdesigner arbeitete er in den Bereichen Tanz/Choreographie, Theater und Konzert.



## Entwerfen & Bauen

Wanda Golonka, Colin Walker, Axel Römer

Di 3.11. 18-20 Uhr + 23.-27.11. Mo, Di, Do, Fr 11-17 Uhr + 30.11.04.12.+07.-11.12.+14.-18.12.20

Mo, Di, Do, Fr 14-17 Uhr

maC1, M3/M2

*Jeder Raum ist immer der Leere entrissen.* Choreograf\*innen denken ... „Raum“. Sie imaginieren, zeichnen, entwerfen und erschaffen einen eigenen Raum. Dieser wird aus der Bewegungspraxis entwickelt und über recycelte Materialien formuliert. Der Raum wird so groß, wie man selbst groß ist. Er ist modularisiert, falt-, klapp- und zerlegbar – so dass er überall hin transportiert werden kann, in den Stadtraum, auf Bühnen, in die Wohnung. Unterstützt und begleitet werden die Choreograf\*innen von den Dozent\*Innen, Alexander Römer (constructlab), Colin Walker (Szenografie), Wanda Golonka (Raum) und dem Technikerteam der HfS.

**Colin Walker** ist Bühnenbildner und Freier Künstler. Seit 2002 ist er Professor für die Lehrgebiete Mediale Raumgestaltung/Szenografie im Studiengang Szenografie/Kostüm an der Hochschule Hannover. In London geboren und in der Schweiz aufgewachsen, studierte er an der Akademie der bildenden Künste in Wien. Danach folgten Assistenzen am Schauspielhaus Zürich und an den Münchner Kammerspielen, unter anderem bei Gerd Heinz, Dieter Dorn, Jürgen Rose, George Tabori, Werner Herzog und Roland Topor.

**Alexander Römer** ist Architekt und Zimmermann. 2012 gründete er ConstructLab, ein europäisches Forum für partizipative design-build Projekte, und realisierte seitdem zahlreiche Projekte, unter anderem Beiträge für die Europäische Kulturhauptstädte Guimaraes 2012 und Mons/Bergen 2015. Von 2005 bis zur Auflösung 2012 war er Mitglied des Pariser Künstlerkollektiv EXYZT und hat unter anderem die 'Metavilla', den französischen Pavillon der 10. Architekturbiennale in Venedig 2006 co-konzipiert und realisiert.

## Projektentwicklung

Susanne Vincenz

Mo 30.11. + Fr 04.12. + Mo 07.12. + Fr 11.12. 11-13 Uhr

maC1, M5

In der Übung geht es um verschiedene Modi, eigene Ansätze zu visualisieren und zu verschriftlichen. 'Ein Projekt entwickeln' bedeutet auch immer, sich in eine Zukunft zu projizieren und einen Möglichkeitsraum zu öffnen. Das Schreiben und Entwerfen wird als Teil der eigenen Praxis erprobt und weiterentwickelt.

## Thematische Einführung

Christiane Berger

30.11.-11.12. Mo, Di, Do, Fr 11-13 Uhr

maC2, M4

Wir beschäftigen uns mit Tanzschaffenden, die nachhaltig mit Körper und Bewegung umgehen. Was das bei jedem einzelnen bedeutet, wird Gegenstand unserer Befragung sein. Die Veranstaltung "Materialgenerierung" schließt unmittelbar an diese Veranstaltung und die dort vorgestellten Ansätze an.

### **Komposition**

Wanda Golonka

Di 01.12. + Do 03.12. + Di 08.12. + Do 10.12. 11-13 Uhr

maC1, M3

Die Studierende erarbeiten und übertragen das entstandene Material aus den Veranstaltungen "Solo & Körper" sowie "Entwerfen & Bauen" und setzen es in Beziehung und in Kontext zueinander. Dabei werden eigene und fremde Methoden erprobt und untersucht.

### **Materialgenerierung**

Ingo Reulecke

30.11.-11.12. Mo, Di, Do, Fr 14-17 Uhr

maC2, M1 (zusammen mit Selbststudiumswoche)

Die Veranstaltung schließt unmittelbar an die thematische Einführung und die dort vorgestellten Ansätze an, denen sie sich nun in der Praxis annähert.

In der anschließenden Selbststudiumswoche mit Tänzer\*innen von Dancelntensiv (14.-18.12.2020 10-14/14-18/18-22 Uhr) erarbeiten die Studierenden mit Hilfe der erarbeiteten Strategien Bewegungsmaterial.

### **Anleitung Bewegungsrecherche**

Ingo Reulecke

Mo 04.01. + Di 05.01. + Mo 11.01. + Di 12.01. + Mo 18.01. + Di 19.01. + Mo 25.01. + Di 26.01. + Mo 01.02. + Di 02.02. 11-13 Uhr

maC1, M2

Der Fokus der Bewegungs- und Körperrecherche-Veranstaltungen soll einerseits einen Einblick in Wege und Möglichkeiten geben, was die individuellen Strategien der bisherigen Recherchen der Studierenden angeht. Auf dieser Basis sollen die Studierenden in zeitlich aufbauenden Schritten befähigt werden, was die Dauer der Formate angeht, eigene Projekte zu konzipieren und späterhin externen Gruppen zu vermitteln. Hierfür soll ein schriftlicher Entwurf mit dem Vorhaben der Recherche verfasst werden und im Anschluss an das Format, nach einem Reflexionsgespräch, eine kurze Reflexion über den Verlauf wie das Arbeitsergebnis schriftlich eingereicht werden. In der gemeinsamen Recherchezeit werden Vorschläge für Erweiterungen des Repertoires unterbreitet. Diese sollen helfen, performative Aspekte in Zeit und Raum unter Einbeziehung von Bewegung, Sprache und Sound zu entwickeln. Wir werden als Gruppe an Echtzeitkompositionen arbeiten, was eine starke Wahrnehmung für den Prozess sowie ein Bewusstsein für die geteilte



Verantwortung erfordert. Dafür muss unsere Aufmerksamkeit für das Zuhören mit dem gesamten Körper immer wieder geschärft werden. Nicht zuletzt da unsere Wahrnehmung uns selbst sowie den Partnern im Raum gegenüber die Kapazität und Qualität der Improvisation entwickeln hilft. Dafür werden wir uns spezifische Themen und Scores zu Hilfe nehmen, in denen wir das Sehen und Gesehenwerden integrieren. Diese Formate offerieren uns gehaltvolle Werkzeuge, um an Bewegung und Performativität zu arbeiten, ohne uns selbst dabei zu verlieren.

### **Dramaturgie**

Susanne Vincenz

11.-22.01.21 Mo, Di, Do, Fr 11-13 Uhr  
maC2, M3

### **Kompositorisches Labor**

Wanda Golonka

11.-22.01.21 Mo, Di, Do, Fr 14-17 Uhr  
maC2, M3 (zusammen mit Selbststudiumswoche)

Der Labor widmet sich der Frage, welche künstlerischen und ästhetischen Arbeitsweisen oder Methoden die Studierenden in ihrer choreographischen Praxis entwickelt haben. Wir verfolgen die Muster, die Gewohnheiten, übertragen sie im Raum, setzen sie in Beziehung zueinander. Die Imagination erlaubt, dass aus diesen Komponenten neue Strategien für Komposition entwickelt werden können.

In der anschließenden Selbststudiumswoche mit Tänzer\*innen von Balance1/Etage (18.-22.01.2021 10-14/14-18/18-22 Uhr) erarbeiten die Studierenden kurze Skizzen mit den zuvor entwickelten kompositorischen Strategien.

### **Was ist ein Projekt? Wozu ein Konzept?**

Christiane Berger, Susanne Vincenz

maC2, M6 bzw. M7 + M5  
01.-12.02. Mo, Di, Do, Fr 11-13 + 14-16 Uhr

Wie aus einer Idee ein Projekt? Was braucht es, damit diese Idee zum choreographischen Projekt werden kann?

In welchem Verhältnis stehen Idee und Konzept? Wie kann das Konzept eine künstlerische Arbeit unterstützen, und wie kann ich dieses Konzept in einer Projektbeschreibung formulieren?

Mit diesen Fragen befassen wir uns am Beispiel der Projekte für das kommende Sommersemester, die wir zugleich konzipierend vorbereiten.

Literatur:

Maaïke Bleeker: „Dramaturgie als Modus der Betrachtung. Über die Beziehung des Choreographischen mit dem Dramaturgischen“. In: *tanzdrama* 54, 2000. S. 27-29



## **Dramaturgische Begleitung in Kleingruppen**

Susanne Vincenz

Do 07.01. + Fr 08.01. + Do 14.01. + Fr 15.01. + Do 21.01. + Fr 22.01. + Do 28.01. + Fr 29.01. + Do  
04.02. + Fr 05.02. 11-13 Uhr

maC1, M3

In kleinen Gruppen werden die Skizzen dramaturgisch weiterentwickelt.

## **10 Soli à 1 Minute entwickeln**

MaC-Team

04.01.-05.02.2021, Mo, Di, Do, Fr 14-17 Uhr

Selbststudiumswoche: 08.-12.02. 10-14/14-18/18-22 Uhr

maC1, M3

Die Studierenden finden sich je Woche zu zweit zusammen und erarbeiten gegenseitig zwei Soli von jeweils 1 Minute zum Thema Nachhaltigkeit. Sie setzen sich choreographisch in Beziehung zu dem zuvor von ihnen entwickelten Raum.

In der abschließenden Selbststudiumswoche setzen sie die erarbeiteten Soli ins Verhältnis zueinander und erarbeiten ein Format, in dem die Soli-Skizzen gezeigt werden (Fr 11-13 Uhr).

Anschließend teilen sie ihre Gedanken zu Arbeitsprozessen und Ergebnissen (Fr 14-16 Uhr).

Die Erarbeitung der Soli wird mit 1 Einzelstunde pro Solo begleitet

## **Reflexionsgespräche**

maC-Team

Do 18.02. für maC1, Fr 19.02. für maC2

Individuelle Gespräche über das vergangene Semester und die weitere Studienplanung.

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## CHANNEL 4

### **VINYASA YOGA (online)**

**Ingo Reulecke**

19.10.2020 - 18.02.2021

Mo & Thu, 09:00 - 10:00

MOD; ECTS:

DE / EN

Die Vinyasa Yoga-Klasse versucht einen Fluss im organischen Ablauf der Asanas (Körperhaltungen) unter starker Einbeziehung der Pranayama Praxis (Atemschulung) zu berücksichtigen. Dabei werden verschiedene Surya Namaskar (Sonnengruß) Abfolgen erlernt und variiert, die dann spielerisch zu schwierigen Asanas weiterleiten.

### **With somatic presence into the day:Body-Mind Centering® (online)**

**Odile Seitz-Walser**

19.10.2020 - 18.02.2021

Mo & Thu, 09:00 - 10:00

MOD; ECTS:

Through explorations in movement, with touch and based on developmental patterns, Body-Mind Centering is a way to embody the anatomy and physiology. These morning explorations are an opportunity to wake up the body at its deepest levels, to become even more intimate with your body, with which you are daily working, and to widen your range of movement's qualities. This warming class proposes to move through exercises based on the developmental patterns, to let each body part become available for movement, creativity, and learning. Each day will bring a different theme to approach and lighten these exercises, due to the body becomes a powerfull source of exploration and inspiration.

### **Wudong Taiji Quan**

**Lingji Hon**

20.10.2020 - 19.02.2021

Tue & Fr, 09:00 - 10:00

Studio 12, MOD; ECTS:

This class will illuminate the principles and philosophy of the Chinese healing art Taiji Quan „Fist of the Supreme Ultimate“ or Practice of the Tao. Each class will open with Qigong to release vital energy flow, and continue to experience and explore specific postures of the Taiji Quan Form. We will learn to move as a unified organism in accordance with *Lok Hap Bat Fat* (6 harmony, 8 method,) Yin Yang, and *Wu Xing* (5 element) theory. These practices, of ancient Taoist origin, nourish and cultivate the three vital treasures, essence, life force, and spirit, to generate healing energy for self and others.

For students who studied Taiji Quan last semester, this course will flesh out the „skeleton“ framework of the form we learned, bringing fluidity, power and deeper comprehension of the form.

This class is also easily accessible for new students. Each class will focus on a different element of Taiji, and the postures of the form will be taught non-sequentially.

Format: online, with in studio availability for 4 students

### **And now?... – future perspectives after graduation:**

#### **Cultural-political contexts & funding applications writing**

**Eva-Maria Hoerster / Sandra Umathum**

05.10.2020, 06.10.2020, 07.10.2020, 8.10.2020, 9.10.2020

09:30-13:30h (planned as live meetings)

Studio 11

EN

This course wants to give insight into cultural-political contexts, and how the contemporary dance scene in Berlin and Germany functions (organisations, houses, initiatives, the role of the curator). We will look at the overall funding landscape and more specifically at the entry funding instruments. Furthermore, we will analyse and discuss the social situation of artists, and what it means and takes to work as a freelance choreographer and dancer. What other models and options could there be to continue working as an artist and what are practical and ethical strategies for survival in the contemporary dance scene?

This course is also for all of you who would like to learn about what it takes to write a funding application. It is no guarantee for success, but hopes to provide information and practical exercises that help structuring your ideas, presenting your concept, and communicating your plans in comprehensible (and convincing) ways.

#### Requirements:

- regular attendance
- overall, active participation

*Since many years, **Eva-Maria Hoerster** has been engaged in Berlin cultural politics striving to improve the structural conditions for dance as an art form. She was a founding member of ztb e.V., the umbrella association for contemporary dance Berlin, a co-initiator of the TanzRaumBerlin network, and since 2014 she is a member of the Berlin ‘Rat für die Künste’.*

*Between 2015 and 2019, **Sandra Umathum** was a jury member for several of the Berlin Senates funding programs: research stipends, early career funding, individual project funding, funding for presentations of existing work, basic funding, and concept funding.*



## **APPLIED ANATOMY**

**Sabine Kinschewski**

On Wednesdays 19.10.2020 - 17.02.2020

Until further notice, the appointments will take place in Seminarraum 2

Due to the current situation I offer online sessions where you can ask any kind of anatomical question. I can give you any explanation for functions of the body. In case of a discomfort because of repetitive pain I'll try to come close to the reason of this through watching you moving and asking for further details of your discomfort or pain.

### **Saturday Intensive Workshop**

**Between Species: Choreographing Human and Nonhuman Movement.**

**Jonathan Osborn**

24.10.2020, 31.10.2020, 07.11.2020 (three Saturdays)

Saturdays, 11:00 - 14:00

STUDIO

Mod 2, 3, 4, 8, 9; ECTS: 1

My choreographic approach is informed by my personal dance history, the study of posthuman philosophy, and the practice of sensorial anthropology. It aims to be an embodied, dialogic and intersubjective process of attending to the living beings around us in order to conceptualize new ways of thinking about our bodies, movement, and space.

#### **Workshop part I**

In this first part of the workshop we will be concerned with autoethnography, nonhuman bodies and movement, and the contradictions between objective and subjective understandings of space. During the workshop we will explore a local green space and focus on the living things we encounter within this environment. Through the use of maps on which we will record our kinaesthetic and subjective responses to the living forms we encounter we will begin to build a choreographic score that will be fleshed out in subsequent workshops. Please come with a notepad or digital device and clothing appropriate for walking outdoors.

#### **Workshop part II**

In this part of the workshop we will explore the possibility of nonhuman bodies to inflect, interrupt and extend human conceptions of movement within the studio environment. Using our notes (or photos, or drawings) recorded during the previous workshop we will focus on creating a dance vocabulary derived from the forms, movements, and rhythms of the animals and plants we observed. Special focus will be given to a generating a non-anthropocentric perspective in which we prioritize the uniqueness of other living beings over conventional ideas of representation and technical execution.

#### **Workshop part III**

During this final session we will set our nonhuman movement vocabulary within the

space of the dance studio. Using our maps we will situate and order our movements according to the manner in which we experienced the environment during our nature walk (workshop 1). Through sharing our choreographies, we will produce multiple visions of the same geographic space. These choreographic visions will be informed by our personal observations, our specific encounters with other forms of life, and our own unique movement histories.

### **Saturday Intensive Workshop**

#### **Taiji Quan**

#### **Lingji Hon**

28.11.2020; 05.12.2020, 12.12.2020 (three Saturdays)

11:00 - 14:00

Mod 2, 3, 4, 8, 9; ECTS: 1

Small workshops held over 3 sequential Saturdays. Longer in studio sessions provide an opportunity to apply what we've learned and to experience the flow of the Taiji Quan form together.

### **Saturday Intensive Workshop**

#### **Lines of Experience**

aka "I used to see metaphors everywhere. Now I see lines."

#### **Michael O'Connor**

16.01.2021; 23.01.2021; 30.01.2021 (three Saturdays)

10:00 - 14:00

STUDIO 11

MOD 2, 3, 4, 8, 9; ECTS: 1

How do lines manifest around us? Lines can be made with the body, drawn, found in music, written, spoken, or perceived. They appear as temporal, permanent, or imagined. For these meetings, I invite participants to engage in creative dance experiments that are part of my practice-based PhD research. We will incorporate line research from cognitive and philosophical fields and blur the boundaries between mind, body and environment. Participants act as co-researchers, where their opinions, discoveries, movements and performances contribute to artistic research. Together we become artistic-cognitive scientists and search for ways lines can make meaning and allow us to 'go forward.'

This workshop is for a limited group. BA 2, 3, SODA and MAC students may sign up. Attendance is required for all Saturdays. Students will be asked to sign consent forms that they agree to participate in and document research, but will also be asked afterwards for additional consent in how the documentation can be used.

### **Makers Open**

#### **Sophia New**

25.11.2020; 13.01.2021; 17.02.2021

Wednesdays, 14:00 – 16:00 (initially on online)

The Makers Open is a recurring meeting, which is open to all students across the HZT to show the work that they are currently making. It is an opportunity to share working processes, research and performance outcomes. It is also a platform for practicing framing one's own work and finding ways to give and receive critical feedback that allows one to continue with your creative process. Students who wish to present work are invited to sign up on the online document within a month ahead. This signs you in as "presenter" as well as for the preparation coaching indicated. The preparation coaching is mandatory and will allow us to prepare together an adequate feedback format and generally do our best to support the session.

N.B: your participation as an engaged spectator, engaging in generous and constructive feedback is just as important as the participation of those who present their work! Ideally we encourage you to come and practice both positions throughout the different sessions.

### **Krump Workshop (description will follow)**

**Grichka Caruge**

09.01.2021; 10.01.2021

Saturday & Sunday, 10:00 - 17:00

STUDIO

MOD 3, 4, 8, 9; ECTS: 1

### **Angewandte Öffentlichkeitsarbeit / Applied Public Relations**

**On Demand / DE/EN**

Mit Judith Brückmann. For an appointment please sent an email to [j.brueckmann@hzt-berlin.de](mailto:j.brueckmann@hzt-berlin.de)

Wie erreiche ich mein Publikum? Wie und wo kündige ich meine Vorstellungen an? Welche Informationen, Texte, Medien und Formate benötige für meine Ankündigung? Wie erstelle ich einen Mediaplan? Das Lehrformat unterstützt Studierende beim strategischen Planen und Umsetzen der Öffentlichkeitsarbeit und Kommunikation für eigene künstlerische Projekte während des Studiums und danach. Das Format gibt außerdem einen Einblick in die Kommunikationsplattformen des HZT, der Trägerhochschulen HfS und UdK und des TanzRaumBerlin Netzwerks.

Judith Brückmann ist Theater- und Literaturwissenschaftlerin. Seit 2014 leitet sie Berlin Bühnen, das Online Portal für die Spielpläne der Berliner Bühnen. Sie arbeitet seit 2003 als Kommunikationsexpertin für freie Performance- und Tanzprojekte, Festivals, Kultur- und Bildungseinrichtungen. Außerdem unterrichtete sie Tanzgeschichte an verschiedenen Berliner Tanzausbildungsschulen.

How do I reach my audience? How and where do I announce my performances? What information, texts, media and formats do I need for an announcement? How do I create a media plan? The teaching format supports students in the strategic planning and implementation of public relations and communication for their own artistic projects during and after their studies. It also provides an insight into the communication platforms of the

HZT, the supporting universities Universities HfS and UdK and the TanzRaumBerlin network.

Judith Brückmann is a theater and literature scholar. Since 2014, she has been managing director of Berlin Bühnen, the online portal for the schedules of theaters, operas and concert halls in Berlin. Since 2003 she has been working as a communication expert for independent performance and dance projects, festivals, cultural and educational institutions. She also taught dance history at various Berlin dance education schools.

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