



**HZT BERLIN
LECTURE CATALOGUE
WINTER SEMESTER 2022/2023
10.10.2022 – 18.02.2023**

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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 the summer semester will be published as soon as possible.

Red Dates set in parantheses will not take place.

1. BA DANCE CONTEXT CHOREOGRAPHY

Important Dates

1st Assembly of the winter semester:
10.10.2022, Monday, 09:30 – 12:30, US

Sign up for the classes in the winter semester:
06.10.2022, 13:30 – 17:00, BA Office or via e-Mail

Registration for all MAPs in the winter semester:
10.10.2022, Monday, 13:30 – 16:30, US (TBA)

MAP Orientations:
26.10., 10:00-11:00 – MAP 3 & MAP 4

Further Assemblies in the winter semester:
US (TBA) 10:00 – 13:00h
21.11.2022
12.12.2022
09.01.2023
30.01.2023

Evening Lectures (descriptions @ Channel 4)
US 11
30.11.2022, 18:00-20:00 - Mutlu Ergün-Hamaz, *Anti-Discrimination and Diversity Manager*
(UdK)
18.01.2023, 18:00, TBA
01.02.2023, 18:00, TBA

Channel 4 Week:
14.11.-17.11.2022

UdK Events:
Hochschultag: Friday, 18.11.2022
Diversity Day: Monday, 5.12.2022
Kollisionen: 02.01. – 06.01.2023

Holidays
Academic Holidays: 19.12.2022 – 31.12.2022

Assessment Dates		
Module	Dates	Assessors
3 (BA 2)	16. December Orientation 26.10., Check-in 30.11., Feedback 11.01.	Jason Corff, Prof. Philipp Gehmacher
4 (BA 3)	13. January Orientation 26.10., Feedback 25.01.	Diego Agulló, Eva-Maria Hoerster
6 (BA 3)	30. March (including preparation class 7.-10. February) 1 ECTS for completion	Prof. Dr. Ana Vujanović
7 (BA 2)	13. February 2 ECTS for Colloquium + Exam	Nina Wesemann, David Rittershaus
8 (BA 2)	Week of 30. January (Dates TBD) 1 ECTS for completion	Prof. Philipp Gehmacher, Jason Corff
11 (BA 3)	Week of 13. February (Dates TBD) 2 ECTS for Colloquium + Exam	Frauke Havemann, Prof. Nik Haffner

General information

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 group heads

The group year head functions 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.

Head BA1: Prof. Philipp Gehmacher, Prof. Dr. Ana Vujanović

Head BA2: Jason Corff

Head BA3 / 3+: Eva-Maria Hoerster

Open Office Hours

Visit the shared document OPEN OFFICE HOURS WISE 2022-23: TBA

Studium Generale (as part of module 5, 6)

Visit this page for detailed information on the courses: <https://www.udk-berlin.de/studium/studium-generale/lehrveranstaltungen-des-studium-generale/>

Mentors

Mentoring, Private lessons, Appointments on demand.

Jasna Vinovski

David Bloom

Thomas Radin

Magda Korsinsky

Anna Nowicka

Diego Agulló

Prof. Philipp Gehmacher

Prof. Dr. Ana Vujanović

Eva-Maria Hörster

Welcome & Orientation Days for BA 1

Monday - Friday 10.10. - 21.10., schedule: TBA

Safety and Security Overview: Thursday 20.10., 10h-13h (attendance is mandatory)

Jason Corff, Philipp Gehmacher.

During these two weeks of orientation for your new studies at HZT, we will spend time together for a thorough introduction to the BA study programme. These sessions will include an overview of your first semester, your studies in the following years, introductions to various resources, as well as practical and organizational details. We will learn about the history of HZT Berlin and visit different campuses of the institution. There will also be time to answer any questions you may have.

BA 1 Morning

Studying Dance Through Movement Sequences: A Dynamic Approach to Dance Technique

US

Mondays: 24.10.2022 - 17.02.2023, 09:00 – 12:30

Thursdays: 24.10.2022 – 17.02.2023, 11:00 – 12:30

Jennifer Mann.

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

This course is an in-depth training that awakens your dance technique in a dynamic and accessible way. It provides you with tools that facilitate clarity and precision while engaging in a continual changing flow of movement. The class is designed with sequences that move progressively from simple towards the complex. Targeted themes overlap and build upon one another, encouraging you to actively engage with the questions: How do I move through space with a healthy alignment? What is the relationship between my weight and gravity? How can I work with a minimal amount of muscle effort? Where does a movement begin, where is it going in space? Additionally, you will explore specific movement qualities, musicality, velocity, breath awareness and the power of your intention. These concrete tools help to convey more definition in motion, soften technical rigidity and encourage artistic expression.

What to expect:

Each class begins with simple yoga sequences and mindfulness practices, drawing attention into the body and stimulating concentration. This is an opportunity to hone in on a selected focus that gradually develops during the duration of the training.

From this space of centeredness, a training unfolds in a series of learned sequences. Some build strength, flexibility and support mobility, others challenge coordination and enhance your conditioning. These sequences teach rhythm, musicality, how to handle directional changes and transitions within a phrase. All spatial levels are experienced, including floor work and jumps. These sequences are interspersed by exploratory tangents; opportunities to research a particular tool through improvisational tasks or to give space for rest, release and digest. This structured phase grows the technical aspect of your moving artist while preparing you for an uninhibited range of movement.

The class culminates in a longer choreography. Here you are encouraged to apply and experiment with your technical tools. A field of space opens up for play, exploration, communication, integration and choice making. Tuning your instrument in this way positively informs your choreography studies. Essentially, it supports not only your individual dance technique,

but also how you can more clearly share the physical art form of dance with others. *Live music will sometimes accompany this class.

After graduating from the University of the Arts in Philadelphia, **Jennifer Mann** has worked as a professional dancer, choreographer, modern/contemporary dance, improvisation and yoga teacher. She has performed with the Group Motion Company, Bepie Blankert, Johannes Boenig, Jean Marc Le Bon, Howard Katz Fireheart, the Wee Dance Co. and Norman Douglas. Jennifer has an extensive teaching career, having taught dance for 26 years and yoga for 19 years. Together with Heidi Weiss she created the weissmann technique, and most recently the weissmann teacher training program. She is also certified to lead the Group Motion Workshop, an improvisational evening focused on the universal language of movement and collective healing. Jennifer organises international retreats and workshops, teaching at festivals such as Bolzano Danza, Italy and The Dance Alps Festival, Austria. She is a certified member of the Berufsverband der Yogalehrenden in Deutschland (BDY) and the European Yoga Union (EYU), and is on the teaching team of the first International Shiva Shakti Yoga Teacher Training (500hrs.).

More info:

mannasana.de

weissmann-technique.com

Studying Dance Through Somatic Practice. Alexander Technique

US

Tuesdays: 24.10.2022 – 17.02.2023, 09:00-10:30

Thursdays: 24.10.2022 – 17.02.2023, 09:00-10:30

Valentina Bordenave.

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

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 is a freelance dancer, choreographer and Alexander Technique teacher since 1998, qualified in dance at the Folkwang-Hochschule in Essen. She is the founder of UNFOLD mind movement method. Besides holding workshops and training for theatre and dance companies like SASHA WALTZ & GUESTS, she directs the movement department at LISPA / ARTHAUS Berlin and is teaching regularly with the theatre company FAMILIE FLÖZ. Others pedagogical experiences include in Berlin the Acting Departments at ERNST BUSCH UNIVERSITY and ten years at the UNIVERSITY OF ARTS (UDK).

Since 2019 Valentina performs as improviser specially with the sound designer Tom Mayer and recently with the cellist Ulrike Brand. In 2014 she founded the international Collective ANDERPLATZ with nine other actors and dancers, where she directed and performed. Valentina has also worked in the past with the choreographers Mark Sieczkarek and Editta Braun amongst others, and realised various art projects in collaboration with dancers, actors and video artists such as: Uli M. Schüppel, Mikel Aristegui and Iván Marino. Valentina was born in Rosario, Argentina, and lives in Berlin. unfoldmethod.com

Studying Dance Through Movement Exploration: Texturing Spaces

US

Tuesdays: 08.10.2022 – 17.02.2023, 11:00-12:30

Fridays: 08.10.2022 – 17.02.2023, 09:00-12:30

María Colusi.

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

The interest of this class is to find new perspectives in how through our presences, movement, interaction and choices, we texture and recreate the space around us. How do we embody ideas through shapes? What underlies our movement behaviours and in what manner do we act, develop and communicate with the others? How do we go from the singular to the plural, from the internal to the external and from the private to the public? How can we recognize our identity in the sense we move?

All these questions are supporting and enriching the practice, allowing for a different process to happen.

The first part of the class is a guided improvisational warm-up, where we tune the body by integrating breath, gravity, textures, supports, rhythms, speed changes and coordination in order to create a dialogue between action and the awareness of the spontaneous movement. In the second part we will embody, explore and develop different movement-tasks or ideas articulating them in time and space challenging the way we phrase movements stimulating our choices and creativity. The third part focuses on the practice of composition in a group form, using all the previously worked elements in a playful and precise way.

Maria Colusi is an Argentinian dancer, choreographer and teacher based in Berlin. She was member of the Contemporary Ballet Teatro General San Martin, Tangokinesis Company and since 2003 of Sasha Waltz & Guests Company. She has simultaneously developed her own choreographic work in collaboration with composers, visual artists and musicians to transport her audience into a unique sensual landscape of dance, music and stage design.

'Displaced / Angekommen' 2022, 'When Painting becomes Attitude' 2021, 'Sink' 2019, 'Querandi' 2018, 'Tone undertow' 2015; 'Topo' 2014; 'Witness' 2013.

She has worked as a choreographer with various directors and visual artists: Ola Mafaalanni, Berliner Ensemble, Kazuki Nakahara, Japan and Dominik Lejman, Poland, Alejandro Tantanian, Kunsten Festival des Arts Brussels, Luciano Suardi, Schloss Solitude, Stuttgart and Ola Mafaalanni, Berliner Ensemble. Her work has been performed in several venues as RadialSystem, ZAK Dock11, Kunst Festival des Arts, Berliner Ensemble, Theater kapelle, Schloss Solitude, Centro Artistico it Grattacielo, Laborgras among others. She teaches improvisation and composition workshop locally and internationally for companies, dance centres, and universities including: Maraméo, Tanzhalle Berlin, Tanzfabrik Schule, University of Art in Berlin, HZT- BA dance program, University of Arts in Argentina, UNA, Institut del Teatre ITI / Spain, Dock11, PRODA, Norway, Laborgras, Radialsystem, Die Etage, Sasha Waltz & guests company, Staatsballet, Berlin, Cdsh Hamburg /Germany, Associazione Europea Danza /Italy, Masloul dance school /Israel, Tanzschule mk /South Korea and Labcamp- Goethe Institut in Sri Lanka. Her artistic work was supported by Inicial 1/ 2 2022- 2021 of the Akademie der Kunst, Dis-tanz-solo 2021 of the Dachverband Tanz Stipendien, Takecare- Darstellendekunst 2021, Stipendien SonderProgramm 2020, Einstiegförderung 2017 of the Berlin Senate Administration, and Fundacion Antorchas, Argentina.

www.mariacolusi.com

Saturday Digestion

US

21.10.2022, 14:00-17:30

01.11.2022, 11:00-12:30

04.11.2022, 09:00-12:30

26. & 27.01.2023, 14:00-17:30

You are not a machine, nor a slave to capitalist production industry. You are a divine human being. Please rest, meditate, daydream!

Akemi Nagao and Sabrina Huth.

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

The workshop Saturday Digestion facilitates an open space that invites us to slow down and process the exuberant information we take in on a daily basis. As the crises of capitalism continues to intensify and our nervous systems are in danger of permanent overload, we are in danger of permanent overload. We provide a clear structure of doing less and at the same time becoming more sensitive and attentive to our individual and collective needs and the ecologies we co-inhabit. We plunge into that which is not yet known and experiment with a way of coexisting that allows us to dream about post-capitalist futures.

Saturday Digestion aims to stimulate creativity and resilience through a practice of collective resting, sharing and letting go of what is too tight or could be cleared out. Inspired by Barbara Dilley's Contemplative Dance Practice (CDP) and recent research on the autonomic nervous system, each session is framed by a combination of meditation practice, movement practice, verbal/non-verbal individual reflection and collective exchange.

The participants' needs, interests, wishes, and means of artistic expression actively feed into the process. Based on the embodied experience we discuss the potential of active rest as a political action against the capitalist culture of working hard to the point of exhaustion and its associated social injustices.

Akemi Nagao and Sabrina Huth are Berlin based dance artists and choreographers who met during their studies at HZT Berlin. Thriving within a strong artistic collaboration they have been developing a contemplative movement practice in which they explore active rest as a source of inspiration and form of resistance. Since 2020, they co-facilitate regular (Saturday) Digestion sessions within different settings such as Ponderosa Stolzenhagen, Tanzfabrik Berlin, and Studium Generale UdK Berlin.

Nagao Akemi is a graduate of the MA Choreography at HZT Berlin and an awarded scholar of the Deutschlandstipendium and Studienstiftung des Deutschen Volkes. In her pieces *BOR DER S?*, *JUICY ♡ METAMORPHOSIS* and *DIAMOND - The Crossing Point of Money and Spirituality*, she negotiates taboo subjects such as discrimination, sexuality, and the connection between money and spirituality. Her artistic interest lies in the conflict between social issues and the body, between words, images, sensations, and emotions.

Sabrina Huth is a graduate of the MA Artistic Research at the Amsterdam University of the Arts and as a guest student of HZT Berlin. In her work she explores in a subtle yet radical way how to navigate complexities and move in between polarities. Since 2018, in collaboration with Ilana Reynolds she has been developing a choreographic approach [Imagined Choreographies](#) in order to research the potential of physical absence to expand the body into the state of fiction and the in-between.

More information on nagaoakemi.com and sabinahuth.com.

BA 1 Afternoon

bodies, senses and identities

US

Tuesdays: 24.10.-11.11.2022 – 14:00-17:30

Wednesdays: 24.10.-11.11.2022 – 14:00-17:30

Thursdays: 24.10.-11.11.2022 – 14:00-17:30

Fridays: 24.10.-11.11.2022 – 14:00-17:30

Prof. Nik Haffner.

MOD 3; ECTS: 3

The workshop will introduce each of us to all of us in regard to our bodies, senses and identities. Each week we will work with a specific focus and related movement-, performative- and improvisational-tasks. Which (hi)stories, values, experiences and ballast of the past do we carry inside of us and our bodies? How do I perceive myself in alignment with how I am being perceived by others? In this context of moving and performing as (other) identities we will be looking at choreographic work by artists such as Boglárka Börcsök (<https://www.boglarkaborcsok.net>) or Lukas Avendaño (https://www.instagram.com/muxe_lukas_avendano_muxes/?hl=de).

There will be playful tasks by taking on different chosen (body-)identities and studying and translating movement peculiarities from video excerpts. Also we will re-visit material you brought to and made during the HZT BA admissions earlier this year.

The Complexity of the Simple

US

Tuesdays: 28.11.-16.12. – 14:00-17:30

Wednesdays: 28.11.-16.12. (23.11.) – 14:00-17:30

Thursdays: 28.11.-16.12. – 14:00-17:30

Fridays: 28.11.-16.12. – 14:00-17:30

Jason Corff.

MOD 7; ECTS: 4

For four weeks, we will work to peel back the layers of what appear to be complicated forms to explore how depth can be created through the simplest of instructions. We will take note of how post-modernist aesthetics of simplicity have much earlier roots, encountering them in music, design, and dance. From this, we will create and play with our own simple structures to build scores and situations that might begin in simple terms, but translate to more complex compositions when viewed from the outside.

We will strive for clarity in our approaches, refining impulses until we can be as clear as possible with intention. From there, we will let the layers reemerge.

In this workshop, we will encounter works by Pauline Oliveros, Picforth, Simone Forti, Trisha Brown and others in addition to our own creations.

Essentially, nothing is as simple as it seems. But it isn't as complicated, either.

Context – Dance – Choreography: Dangerous Liaisons

US

Tuesdays: 9.01.-25.01. - 14:00-17:30

Wednesdays: 9.01.-25.01. (11.01., 18.01.) - 14:00-17:30

Thursdays: 9.01.-25.01. - 14:00-17:30

Fridays: 9.01.-25.01. - 14:00-17:30

Prof. Dr. Ana Vujanović.

MOD 5; ECTS: 2

In the workshop we will theoretically elaborate the relations between dance, context, and choreography. The purpose of the workshop is to equip students with theoretical tools for analysing social and political implications of contemporary dance and performance production in Berlin, as well as to encourage them to reflect on their own social-political positions and concerns.

Usually, when speaking about the relation between art and society, we speak about the order of representation: how certain topics are thematized by performance. This 'aboutness' is however, only one possibility to think and make those connections. From the perspective of the post-structuralist theories of the 1970s and the 1980, the form and the medium of performance already bears contextual connotations and histories. In addition, recent development of the theories of labor within Post-Operaismo and digital cultural and counter-culture helps us broaden our horizon and start recognizing political dimension of the ways we work, collaborate, produce, and distribute performances.

In the workshop, we will combine different methods of work: seminar situation and lectures; students' self-work in the form of writing a short performance analysis, and group presentations of the students' writings.

WRITING AS INTERACTIVE PRACTICE – TO TURN (AND TUNE)

US

Tuesdays: 30.01.-17.02. – 14:00-17:30

Wednesdays: 30.01.-17.02. – 14:00-17:30

Thursdays: 30.01.-17.02. – 14:00-17:30

Fridays: 30.01.-17.02. – 14:00-17:30

Litó Walkey.

MOD 7; ECTS: 3

Everything we do is done by invitation. That invitation comes from oneself or from another person.

John Cage, *On Having Received the Karl Sczuka Prize for Roaratorio*, Germany October 20 1979

We will play with words as invitations, cultivating conditions to engage and reengage with what's always already happening, and to experience the generative and performative forces of collective learning. Drawing examples from artists such as John Cage, Alison Knowles, La Monte Young, Yoko Ono, Allan Kaprow, Deborah Hay, Goat Island, and Pauline Oliveros we will approach writing as an interactive practice that supports collaboration, translation, and proliferation. Borrowing, composing and reformulating words will turn (and tune) our relations to what we do and what we make. From observation to tender wish; from question to imperative; from non-verbal thought to score; from description to structural parameter (...): These movements will move, through language, through sound, through gesture, and through space, possibly bypassing our intentions or expectations.

Litó Walkey (GR/CAN) is a Berlin based artist whose work operates through performance, writing and choreography. Collaborating in circuits of transversal processes, her work aims to create public spaces for critical thinking and experimentation unbound by single authorship, discipline or terminus. Her projects have been developed with Weld Company and Fylkingen (Stockholm); BCN and MEZANNINE (Porto); Labor Sonor and Tanznacht (Berlin). Following her 9-year teaching position at HZT (Inter-University Center for Dance) Berlin, Litó initiated a publication on the entanglement of artistic and pedagogic practices. From 2002 - 2009 she performed and taught internationally with the Chicago-based performance group Goat Island. She teaches at the Arts Universities of Berlin, Stockholm, Helsinki, and Copenhagen and advises choreographic work. Litó was 2021 stipend recipient/ artistic resident at Tanzfabrik Berlin and is a PhD candidate in Performance Practices at Gothenburg University.

litowalkey.org

BA 2

Dramaturgy Lab

US

Tuesdays: 1.11.-11.11. - 14:00-17:30

Wednesdays: 1.11.-11.11. – 14:00-17:30

Thursdays: 1.11.-11.11. – 14:00-17:30

Fridays: 1.11.-11.11. – 14:00-17:30

Prof. Dr. Sandra Noeth.

MOD 5,6; ECTS: 2

Preparation assignment in the week of the 31.10.

Requirements:

- regular attendance
- overall active participation in dramaturgical tasks (performative, written, oral)

The seminar deals with dramaturgy as a practice, concept and artistic research perspective. With a critical take on the western history that the term carries, it conceives of dramaturgy as a practice of decision-making and problem-posing - a conceptual approach of negotiating parallel and coexisting physical, intellectual, political, social, and other movements. Dramaturgy means more than binding together separate elements or achieving consensus. Rather, it is about tracing and understanding how complexity is handled, how meaning is created, and how the responsibility of all those involved in a creation process is defined. This includes the continuous reassessment of our own bias and dislikes, experiences and expectations, values and economies, curatorial framings, logistics, and infrastructural factors.

The seminar develops in two steps: between November 1 and November 4, students will work in peer-to-peer constellations on assigned tasks and preparatory materials, followed by a collective seminar that takes place between November 8 and November 11.

MAP 7 Colloquium

US

Mondays (see dates below) 14:00-17:30

24./25.10.2022 Introduction/ Kick Off

21.11.2022 Current State: Form, concept, first materials

12.12.2022 Current State: Collecting Material

9.1.2023 Current State: Editing

7.-10.2.2023 Last Edits/ Finalizing/ Showings & Discussions

13.2.2023 Feedback

Nina Wesemann, David Rittershaus.

MOD 7; ECTS: 2 (Colloquium + Exam)

Required participation for all students in preparation for MAP 7

During the semester each BA2 student works on a short video/ documentary that portrays one other member of the class. It will be free of choice whether to create a portrait of the person, to document a process of the person, or to display a work of the person. A spectrum of video-formats and documentations will be introduced in the first sessions. Later each student will be accompanied in their process both on a content and on a technical level. There will be regular work in progress presentations within the colloquium sessions. Students are encouraged to use the Motion Bank tool to collect materials and document processes, but ultimately are free to use it or not. For the presentations the film will be shown and each student is expected to hold a little presentation of 5-10 minutes in which they talk about their process and way of working. In the last four days of the Colloquium students will have two days to finalize their edits, while the last two days are used for presenting the films and discussions among the group (7-10 February 2023)

Voices to be heard

US

Mondays: 31.10., 7.11., 28.11., 16.01., 23.01., 30.01., 6.02. – 14:00-17:30

Prof. Dr. Ana Vujanović.

MOD 5,6; ECTS: 2

This seminar will be an attempt to build a critical and at the same time mindful theoretical discourse on dance, context, and choreography, by presenting a multiplicity of theoretical and pro-theoretical 'voices' that surround contemporary performing arts. It refers to the voices (e.g., speeches, texts, books, lectures, debates, criticisms, manifestos, open letters, etc.) that have not been included in the mainstream theory of art in modern western society, and which come from historically marginalized and oppressed subjects, geo-political areas, and communities. The seminar will be an opportunity not only to learn about these voices, but also to discover, empower, and even create them together.

BA 2/3 Morning

What makes us move?

US

Mondays: 11.10.-28.10. (10.10.) – 11:00-12:30

Tuesdays: 11.10.-28.10. – 11:00-12:30

Thursdays: 11.10.-28.10. – 11:00-12:30

Fridays: 11.10.-28.10. – 11:00-12:30

Diana Thielen.

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

This classes employs contemporary dance techniques and contact improvisation and is supported by the Axis Syllabus body of knowledge

Form follows function, an idea that has been widespread in architecture, informs our investigation in these consecutive morning classes. As dance practices often tend to center aesthetics, the utilization of biomechanics, anatomical details and functional movement parameters offers a different sort of freedom in one's own movement vocabulary. These classes wish to enable people with a wider range of bodies and (training-) experiences to develop a precise movement language, to explore the kinetic potential of bodies as well as expanding somatic awareness. The potentials as well as limitations of our anatomies and also of this approach will embrace the structure of the class, invites for engaged discussions, and time to embody theoretical knowledge. The exploration starts with rolling and crawling and leads us to more diverse and sweeping choreographies. We gonna run and jump, to fathom the manifold anatomical structures and supportive body mechanics and bringing them to bear in various movement situations.

All teachings of Diana Thielen understand our identities embedded within complex power structures. Identity is therefore understood as situated knowledge rather than a fixed position. With this in mind, the approach of the classes is the exploration and contextualisation of the body's multidimensional existence.

Diana Thielen is a dancer, performer and blogger, and teaches the methodologies of dance, performance, body politics and yoga. Diana completed her degree at the Salzburg Experimental Academy of Dance (SEAD) and (still) studies Gender Studies and Educational Science in Berlin. Projects and collaborations Diana is interested in aim to contextualize the body, to ask questions about normative knowledge in body-minds, as well as about societal structures, and to try alternative working conditions. Diana co-authored the book "Nicht nur Mütter waren schwanger- unerhörte Perspektiven auf die vermeintlich natürlichste Sache der Welt" ("Mother's weren't the only ones who were pregnant – unheard perspectives on the supposedly most natural thing in the world", edited by Alisa Tretau) and, along with Florence Freitag, curates the DIY performance series "The Urge to..." in Berlin. Diana gave birth to a child during the pandemic and also joined a further training as a doula/birth companion. Movementactivism.com // dianathielen.com

Training for Radical Life Changes: The Face and Emotions

US

Mondays: 11.10.-28.10. (10.10.) – 11:00-12:30

Tuesdays: 11.10.-28.10. – 11:00-12:30

Thursdays: 11.10.-28.10. – 11:00-12:30

Fridays: 11.10.-28.10. – 11:00-12:30

William Locke Wheeler.

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

What constitutes an intense, painful, delicious, complex, joyful life-change? We all are forced to cope with radical life-changes in the Now. With emotions running high, how can we work with them without letting them overwhelm us? How can we perform emotions across the spectrum from “realistic” to “abstract” without necessarily feeling them? In this training we will explore and exercise the intricacies of the anatomy and muscles of the face as well as bodily processes that can bring us into emotion-adjacent states without privileging psychological undercurrents. How to perform an emotion through the body rather than through the psyche? Beginning each session with meditation, we will then explore emotional archetypes with the goal of developing an awareness of more complex emotional states from identifiable to grotesque, from sublime to monstrous.

William Locke Wheeler was guest professor at the HZT from 2014 to 2018. He has worked with numerous artists and choreographers including Britta Wirthmüller, Antonia Baehr, Laurie Young, Eran Schaerf and Stefan Pente. He spent many years exploring the movement of the face and emotions together with Antonia Baehr as part of her performances *Holding Hands* and *For Faces* . His own artistic work explores the links between image, space, history and the body. Most recently, he co-created *Try Leather* , a performance with and about Margaret Dragu, the Canadian performance artist and ex-stripper, focusing on the question “How to perform the archive?”

Nomadic Roots

*inspired by FM

US

Mondays: 31.10.-11.11. – 11:00-12:30

Tuesdays: 31.10.-11.11. – 11:00-12:30

Thursdays: 31.10.-11.11. – 11:00-12:30

Fridays: 31.10.-11.11. – 11:00-12:30

Peti Costa.

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

Human beings are extremely complex and live in an equally complex environment. When we are children, we develop body skills important for our survival, and at this stage we are tireless explorers, creative, curious, and playful. Often adults fail to cultivate this because the important things in life and society are elsewhere, even dancers, performers, and athletes are often only concerned with results and forget that the body is not a machine. This class is influenced by Fighting Monkey Practice and principles of Aikido, urban and Brazilian dances.

We will work from the perspective of elastic mind = plastic body. In the meetings we will present practical proposals that address aspects related to the basic patterns of human movement, the essence of a well-tuned body that can generate kinetic and expressive potential. How we can strengthen the relationship between the internal and external aspects of communication and improve the relationship with our personal and physical context. If we

seek to improve communication, collaboration, and coordination between our joints, we will be better equipped to deal with uncertainty and risk. Movement situations that explore unpredictability and drive cognitive variability will also be proposed. They provide us with tools to deal with uncertainty and chaos. The goal is to awaken the body to find different solutions to challenges. It is about exploring ways that improve the way we relate to others and to the environment, starting from the notion that body and environment are never stable and interact all the time. Remembering that in challenging situations play can be a powerful creative strategy.

*FM practice is developed by founders Jozef Frucek and Linda Kapetanea through a deep study of cross motion analysis, and with the aim of understanding principles of human movement, communication and the ageing process.

Peti Costa grew up in the outskirts of São Paulo. He has a bachelor's degree in Communication of the Arts of the Body at PUC/SP. Since 2016 he lives and works in Berlin as a performer, choreographer, and teacher at the intersection between the studies of the body, movement, dance, and martial arts. He took advanced training in Creating Dance in Art and Education – Tanzpädagogik und Choreografie (TanzTangente/Universität der Künste Berlin, 2020) and Somatik in Tanz, Choreografie und Performance (Somatische Akademie Berlin, 2018). His work consists of exploring space as a poetic field and its aesthetic and political implications in the relationship between body and landscapes. He was co-creator of the collective Núcleo de Garagem (SP, 2010). He is currently part of the TanzTangente team. He investigates the state of the play, strategies of adaptation, dodging and improvisation, mixing principles of movement from martial arts and dance. In 2021, he received the Dis- Tanz- Solo grant from the Dachverband Tanz Deutschland e.V. to realize the project Fisch auf dem Trockenen and is resident artist of the international platform VeículoSUR.

Moving through...

US

Mondays: 21.11.-16.12. (21.12.) – 11:00-12:30

Tuesdays: 21.11.-16.12. – 11:00-12:30

Thursdays: 21.11.-16.12. – 11:00-12:30

Fridays: 21.11.-16.12. – 11:00-12:30

Ana Lessing Menjibar.

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

Max. 20 Students, Class is in English

In this course Ana Lessing Menjibar will share Flamenco dance techniques and her artistic practise and method of experimenting with the transformative potential of Flamenco in Contemporary Dance and Performance.

We will explore Flamenco as an art form to experience how it resonates in our bodies and informs our dance. Looking specifically at its dramaturgical structure; interrelated rhythms; emotional and energetic states and movement qualities, we want to understand the idea of Duende and use it as a foundation to explore new possibilities and responsibility in a collective, while supporting the individual's agency within it.

The class will be accompanied by a flamenco singer.

Ana Lessing Menjibar is a German-Spanish performer, choreographer and multidisciplinary artist, born and based in Berlin. In 2020 she graduated in the performance art Master's

program, Solo/Dance/Authorship (SoDA) at HZT-Berlin. In her performances she weaves body and sound in multimedia installations to construct poetic worlds that reveal a series of states, holding emotional and energetic journeys. She continuously investigates a conceptual interpretation of flamenco, stretching the genre and movement vocabulary to locate its transformative potential within the context of performance and contemporary dance. www.analessingmenjibar.com

Accessing availability & individuation through the lens of Gaga Movement & Jungian Psychology.

US

Mondays: 21.11.-16.12. – 11:00-12:30

Tuesdays: 21.11.-16.12. – 11:00-12:30

Thursdays: 21.11.-16.12. – 11:00-12:30

Fridays: 21.11.-16.12. – 11:00-12:30

Alvin Collantes.

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

This course is a movement research laboratory that dives into the intersection of Gaga Movement Language and Jungian Psychology, taught by Certified Gaga Teacher & Jungian Life Coach, Alvin Collantes. **Gaga** is a movement language founded by Ohad Naharin, previous artistic director of Batsheva Dance Company. The language of Gaga offers users to access the “Available Body” by connecting to their bodies and imaginations, experiencing physical sensations, improving their flexibility and stamina, exercising their agility and explosive power while enjoying the pleasure of movement in a welcome, accepting atmosphere. While many instructions are imbued with rich imagery, the research of Gaga is fundamentally physical, insisting on a specific process of embodiment. Inside this shared research, the improvisational nature of the exploration enables each participant’s deeply personal connection with Gaga. **Individuation**, is a term coined by Carl Jung, father of Jungian Psychology described to be our journey towards understanding ourselves, the process of integrating our sense of wholeness. It involves becoming the most integrated, whole version of our unique self as possible. At its highest level, individuation is the art of personal transformation. We will be looking at Jung’s model of the psyche and the essence of shadow work and how it translate into the availability our movement making and possibilities in our artistic development.

Alvin Collantes is a certified Gaga teacher, photographer and dance artist based in Berlin, Germany. He completed the Gaga Teacher’s Training Course in 2018 under the artistic direction of Bosmat Nossan with the generous support from the Ontario Arts Council’s Skills & Careers Development Grant for Artists of Colour and Canada Council for the Arts’ Career Development Grant. During the course, he participated in Gaga Intensives and took company classes at Batsheva Dance Company under the artistic mentorship of Ohad Naharin. Alvin facilitates a dance floor meditation session called “Dose of Pleasure” that empowers humans to make impactful change by harnessing the power of groove and cultivating the pleasure body. Guided through sensational poetry and super groovy music, the session is for you to release the tension and recharge your batteries so we can remember who we are. The online livestream sessions gathered a community of dancers all over the world including Australia, Canada, The Philippines, Mexico and Germany. When restrictions loosened in Berlin, Alvin hosted sessions at Tempelhofer Feld (a former DDR Airport located in the city centre), which gathered 100-150 dancers with social distancing per session. This movement has been featured in Nike X Zalando Winter Campaign, ARTE TV, Vice Germany, iHeartBerlin and DW News. This movement has been awarded a special grant by the Senate Department for Culture and Europe. www.alvincollantes.com

Dancing With the Youngest Generation on the Planet

Presence & Online

Jo Parkes.

MOD 7,8,9; ECTS: 4 (2 ECTS for Block I and 2 ECTS for Block II)

*Please note: Either Block I or Dancing With the Youngest Generation on the Planet from WiSe 2021 must be completed as a prerequisite to participate in Block II.

Block I

Preparation Days (Online)

Saturday: 5.11. – 10:00-14:00

Saturday: 19.11. – 10:00-14:00

Workshop at Rosa-Parks-Schule (In Presence)

Monday - Friday 21.11-25.11. – 8:45-12:30

Reflection (In Presence)

Monday - Wednesday 28.11-30.11. – 11:00-12:30

Block II

Preparation Day (Online)

Tuesday: 10.01. – 11:00-12:30

Preparation Days (In Presence)

Thursday: 12.01. – 11:00-12:30

Friday: 13.01. – 11:00-12:30

Workshop at Rosa-Parks-Schule (In Presence)

Monday - Friday 16.01.-20.01. – 08:45-12:30

Reflection (Online)

Monday: 23.01. – 11:00-12:30

Tuesday: 24.01. – 11:00-12:30

Thursday: 26.01 – 11:00-12:30

Friday: 27.01. – 11:00-12:30

In the last 20 years, the field of dance in schools has experienced enormous growth in Germany. Children and young people are inheriting enormous global challenges while, in Germany, they learn in a public school system which is largely outdated, created for the world following the industrial revolution and not yet having transformed to face the challenges of the future.

While it is, of course, not the job of artists to change the school system or educate the next generation, co-creative experience in artistic practice has enormous potential to support young people in their developing their creativity, resilience, ability to work as team and problem- solving skills - all things they will need to face the future. When we make together, we go into the unknown together, we encounter people and ideas we may never usually meet, we imagine worlds which do not yet exist.

If we understand our creative practice as knowledge generation, it makes sense to do it in schools, with pupils and teachers. On the other hand, working with young people offers artists the opportunity to exchange with co-creators with whom they would not usually meet, to rub their practice against alternative realities, to experience their work from different

perspectives as well as to make a direct contribution to change processes in their local communities.

While the Berlin dance scene is international and diverse, there are many people living in Berlin who do not know it exists, understand its relevance and/or who cannot access the work. There are communities who are underrepresented in the field of dance, who experience barriers to access. The field of dance in schools seeks to work with dance at the point which makes it as accessible to widest range of people possible.

Working with young people is something you learn by doing. This seminar offers you the opportunity to experience working in schools in a practical, supported, collective process. The seminar is split into the two blocks. In each block, we will work for one week in Rosa Parks Primary school with a class of children aged around 10 - 12.

In the first block (November), we will map the field in Germany and introduce basic skills of planning safe and ethical processes for children. You will then assist Jo Parkes as she facilitates a week-long, co-creative workshop in Rosa Parks school. This first block as an assistant will give you time and space to meet the class without holding the responsibility for the process and to gather experience, ideas and tools for your own work. You will observe how processes are received by the class and you will have opportunities to take the lead in short creative processes with small groups which you develop with your peers.

Having gathered experience in the first block, in the second block (January) the facilitation of the workshop will shift to you. You will work with your peers to lead a week-long workshop with the same class at Rosa Parks School. Working in small groups, you will develop your ideas in collaboration with the young people, from choosing a theme or research question, exploring creative processes and movement material and finally creating a small sharing on the last day of the workshop. You will experience the navigation of the systemic, pedagogic and artistic concerns which meet in this work.

It is best if you do both blocks of the seminar as they build upon each other. It is possible to do the first block (assisting) and not the second (facilitating). It is NOT possible to do the second block without doing the first.

In order not to overwhelm the pupils at the school the maximum number of students who can take the seminar is 12.

Jo Parkes is a dance artist, facilitator and educator (D/UK). For over two decades, she has worked internationally with co-creative, participatory dance and creates installations, encounters, performances and videos. She is the founder and artistic director of Mobile Dance e.V. Mobile Dance offers art projects at the intersection of artistic and socio-political concerns. Mobile Dance has created projects in which hundreds of artists in Germany and the UK have been employed in participatory dance, including in schools.

In 1995, Jo received a Fulbright Scholarship to pursue her Master's degree in Choreography at the University of California (UCLA). She earned a degree (First Class) in English Literature and Modern Languages at the University of Oxford. In 2019, she won the Honorary Award in the German Dance Prize. Her most recent work, *The Walking Projekt*, received the IKARUS prize (DE) in 2021. From 2019 - 2021, Jo was on the board of Aktion Tanz: Dance in Education and Society the membership body for community and participatory dance in Germany, where she is now associated artist. From 2020 - 2022, she was visiting professor at Inter-University Centre for Dance (HZT) in Berlin (UdK/Ernst Busch). In September 2022, Jo began as Course Leader for the new MA Dance: Participation, Communities, Activism at London Contemporary Dance School, which she co-wrote with the team at LCDS.

Jo understands artistic co-creative processes with communities as research into how we live together: a laboratory in which diverse groups of people can investigate issues relevant to them. She is passionate about the potential of collective dance-making to help us imagine alternative ways of being together and creating opportunities for dance artists to expand and challenge their practice in exchange with communities.

www.ioparkes.com

www.mobile-dance.com

Ballroom History and Vogue Fem Elements

US

Mondays: 9.01.-27.01. (9.01.) - 11:00-12:30

Tuesdays: 9.01.-27.01. - 11:00-12:30

Thursdays: 9.01.-27.01. - 11:00-12:30

Fridays: 9.01.-27.01. - 11:00-12:30

Ria Saint-Laurent.

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

kiki_lounge_berlin @ria_saint_laurent is an artist, professional dancer, voguing choreographer and trans activist.

Ria started dancing in hip hop, dancehall and house at the age of 8. In 2015 she discovered voguing. She specialized in vogue fem and runway. By being active in the ballroom scene, she won several trophies and made a name for herself with the House of Melody, which has been active under the name House of Saint Laurent since 2019 and has shaped the ballroom scene in Germany. In August 2019 she moved from Düsseldorf to Berlin, where she works as an artist in videos, magazines and at festivals. In her courses, she emphasizes understanding ballroom culture, musicality and understanding one's own body.

Aikido and Zen

US

Mondays: 9.01.-27.01. (9.01.) - 11:00-12:30

Tuesdays: 9.01.-27.01. - 11:00-12:30

Thursdays: 9.01.-27.01. - 11:00-12:30

Fridays: 9.01.-27.01. - 11:00-12:30

Isabelle Schad.

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

Aikido is a Japanese martial art which was invented by Ueshiba Morihei (1883–1969). A new budo came about when M. Ueshiba made the spiritual aspect the central concern of this training and excluded all militancy and violence. The word he used for it, aikido, accordingly means way (do) of harmony (ai) with cosmic energy (ki), and thus refers to the central principles of this martial art. A personal way that enriches the self and one's own life and is in harmonious energetic interchange with others. Freedom, openness and self-confidence, but also perseverance, intuition and creativity, have far more importance in aikido than the idea of competition. In accordance with its peaceful, spiritual attitude, attacks are not met with counter-attacks in aikido, but through adopting a favourable position that allows the oncoming energy to be recognised, utilised and redirected.

The dynamic, circular flow of aikido is a continual opportunity for practitioners to find themselves at the centre of the movement.

In aikido body, spirit and soul become one indivisible entity. The notion of zen, of inner quietness and peace, is an essential aspect of the practice. Zen approaches the self as a place of consciousness, inner peace and kindness; it is about overcoming duality and the separations between body and mind, reason and emotion, attacking and defending, self and other in order to get to a space of awareness, attention, inner clarity and presence.

Coming from a dance background myself, we gonna approach these notions with all our cells, understanding ourselves as a whole and in the whole (context).

The daily training will include a gentle warm-up based on energetic principles deriving from related practices (such as Qi Gong, meridian stretches, chakra work). From the core principles such as weight shift, pushing and pulling we will find our ways into the dynamic flow of Aikido, including how to hold and move with a wooden sword or knife - and of course how to move with the partner.

Dancer and choreographer Isabelle Schad first studied ballet at the John Cranko School in Stuttgart. After working in various classical ensembles for six years, she moved on to contemporary companies, including Ultima Vez, 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 the unity of body–mind–soul, choreography and (re)presentation, and the issues of community-building and political engagement. She has co-initiated several collaborations in her search for new research methods and working possibilities. In 2003 she founded the international artist network Good Work with Bruno Pocheron and Ben Anderson. In 2010 she co-founded the Tanzhalle Wiesenburg, a place for artistic research, creation and interdisciplinary collaboration in Berlin Wedding. Here she initiated the Open Practice Sessions, a format aimed at sharing her movement research with the Berlin dance scene and beyond. She also collaborates on a continuing basis with the visual artist Laurent Goldring, with whom she created Unturtled #1 & 4 (2008), Der Bau (The Burrow, 2012/13), Personne (2021) and Collective Jumps (2014), the latter of which is now part of a trilogy together with Pieces and Elements (2016) and Refection (2019). She has a long-standing connection with the theatre HAU Hebbel am Ufer in Berlin as a performance venue. Her works have been performed at international festivals, including ImPuls Tanz Wien, Tanz im August (Berlin), Montpellier Danse, International Arts Festival (Beijing) or the Venice Biennale in 2016 as well as in museums and visual art contexts.

Her pieces have frequently been selected for the Tanzplattform Deutschland (German Dance Platform), and she has collaborated with the Goethe Institut on multiple occasions around the world. She is a shiatsu and aikido practitioner, teaches regularly at TEAK Helsinki, DOCH (Stockholm), HfMDK (Frankfurt), HZT Berlin and elsewhere, conducts workshops worldwide and is committed to the independent dance scene in the Balkans. In 2019 Isabelle Schad was awarded the Deutscher Tanzpreis for her outstanding artistic contribution to contemporary dance. Her work Harvest (2021), a collaboration with Theater o.N. and Offensive Tanz für junges Publikum, was nominated for the Ikarus Prize 2022.

Silent talks / Pushing hands

US

Mondays: 30.01.-17.02. (30.01.) - 11:00-12:30

Tuesdays: 30.01.-17.02. - 11:00-12:30

Thursdays: 30.01.-17.02. - 11:00-12:30

Fridays: 30.01.-17.02. - 11:00-12:30

Diego Agulló.

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

This workshop brings the Internal Martial Arts in the context of dance through the practice of Tuishou (spelled tui shou), also known as Pushing Hands, which is a two-person training routine mainly practiced in Tai Chi. Pushing hands works to undo a person's natural instinct to resist force with force, teaching the body to yield to force and redirect it. The classes will not only focus on martial aspects and self defense but also we will explore the potentiality of Tuishou as a practice of non verbal communication using the skill of listening through touch. Further skills to train will be reflex, sensitivity, timing, coordination and positioning. We will also learn to invest in loss; this way winning is not the goal but rather to maintain balance with one another, staying soft and listening. In addition to that, Diego will introduce the principles of Qigong so the participants can develop in a personal way their own practice of cultivation of vital energy and the generation of forms of embodiment where dance can emerge. This technique class also provides a layer of research that consists of deviating from the dogmatic approach of traditional martial arts. The body will be the matter of research based on the principles of relaxation, Dan Tian breathing, heightening awareness, awakening the electro magnetic body, training internal power and the circulation of energy. All the exercises are rooted in a very precise breathing technique and we will make use of our voice to assign sounds to the breathing, creating a kind of collective body synchronized through singing Mantras. Also, we will use wooden sticks to apply principles of self massage and acupressure. The practice is an internal art and it produces an immediate uplifting effect in the body that yields to another perception of time and consciousness.

Soft breathing, Fictional body, Imagination

US

Mondays: 30.01.-17.02. (30.01.) - 11:00-12:30

Tuesdays: 30.01.-17.02. - 11:00-12:30

Thursdays: 30.01.-17.02. - 11:00-12:30

Fridays: 30.01.-17.02. - 11:00-12:30

Jee-Ae Lim.

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

The class will introduce body training through traditional Korean dance practice and connect it to learning a specific form of dance as a mode of exploring and relating the dance language from a different cultural background. The body training will be based on three interwoven practices. We will be “breathing” together as a way to examine how insubstantial elements such as air/energy/imagination create porosity in the inner body and how a certain way of breathing could initiate and mobilize the body physically and intuitively. The breathing practice will be deepened by working with “meridians” as a space for imagining pathways of energy which will become a concrete material and tool for exploring sensorial awareness and creating movement. Later, the meridian practice will be related to the “five elements” (water, fire, tree, metal, soil) to understand the body as a whole and at the same time as a component of different elements.

Jee-Ae Lim is a dancer and choreographer based in Berlin and Seoul. She studied traditional Korean dance in Seoul and completed her master's degree in Solo/Dance/Authorship at the HZT Berlin. Over the years, she has developed a distinct choreographic practice between the two languages of contemporary and traditional dance. Her artistic interest lies in the observation of the body as a moving archive – as a conveyor of cultural experiences and memories in the relationship between tradition and contemporaneity, individual memory and cultural remembrance, mobility and home. The impetus for her work is her own experience of diaspora, which she reflects corporeally in dance. Jee-Ae Lim's work has been shown at the Sophiensaele Berlin, Kampnagel Hamburg, Dansehallerne Copenhagen, Tokyo Metropolitan Theater, Art Sonje Center Seoul

and Asia Culture Center Gwangju, among others. She is nominated as 'Hoffnungsträgerin' ('Promising Artist') in the year book 2015 of tanz magazine as well as 'Young Leading Artist 2015' by Gaeksuk Magazine.

BA 2/3 Afternoons

The Session Space: A Look Into the Urban Freestyle Dance Community

US

Tuesdays: 11.10.-21.10. – 14:00-17:30

Wednesdays: 11.10.-21.10. - 14:00-17:30

Thursdays: 11.10.-21.10. - 14:00-17:30

Fridays: 11.10.-21.10. - 14:00-17:30

Myriam Lucas.

MOD 8,9; ECTS: 2

Sessions are a format of coming together that derives from the urban freestyle dance community. Sessions exist in many different forms and depend mainly on the community they are serving. You go to these session spaces to share, to learn, to play, to perform, to be busy with yourselves while in the company of others (Parallel Play), to chat about things going on in the community (micro or macro), and to have a consistent group of people who can share in the practice of witnessing.

In "The Session Space" we will engage with the methods and practices of sessions. By looking at the interwoven ways freestyle dancers train, perform, communicate and congregate, we will explore how we can come together in the frame of this workshop. There will be a lot of dancing to music, watching video material and dialogues on how to share our dance resources in the way that urban freestyle dancers do.

Myriam Lucas is a dancer and teaching artist from San Diego, California. She began her dancing as a freestyle Hip-Hop artist and has since moved into other urban dance forms and various contemporary movement techniques. She completed a 3 year Teacher Training with Eveoke Dance Theater. In 2018 she completed her BA in Dance, Context and Choreography at HTZ Berlin. Since graduating, she has focused her research on Urban Session spaces. She aspires to document, create dialogue and spread knowledge about the inner workings of Urban Dance culture in artistic and practical ways.

From Soma to Performa

US

Tuesdays: 11.10.-21.10. - 14:00-17:30

Wednesdays: 11.10.-21.10. - 14:00-17:30

Thursdays: 11.10.-21.10. - 14:00-17:30

Fridays: 11.10.-21.10. - 14:00-17:30

Jasna Vinovski.

MOD 8,9; ECTS: 2

In this workshop I would like to propose research in which we can explore ways to move from the somatic to the performative state. Often we practice these states in depth, but separately. As in the morning training I led last semester, I would start with somatic work,

which involves breathing and sounding. During this work, our body is in the mode of restoration and digestion, and we can allow our body to enter a deep state that is essential to its well-being. Gradually we will move into the active mode, focusing on the group and the space around us. The sounding state transitions into vocalization and speech. The goal is to experience an activation of all the senses and gradually focus the mind so that we can access different performative modes.

Somatic warm-up serves as a grounding mechanism, but also as a tool to access working with body states. I will also present games and exercises that focus our minds differently by working with language, spatial orientation and movement qualities. We will look at the articulation of spoken words and the projection of the voice in space, using different languages (including invented languages). Each language activates different muscles in our speech apparatus and can be a great stimulus for creating different movement materials. We will move into exploring performing qualities by working with improvisations, set material, or scores.

There are many different somatic approaches and also different ways of performing. In this workshop I want to focus on somatic experiences that have a slow pace and allow for deep exploration of the body. From this place, how do we reach an active state of performing and how can we create our own practices which can connect these different body states?

Bio: TBA

Dancing the Problem: Which devils make you dance? Which rituals make you heal?

US

Tuesdays: 21.11.-16.12. - 14:00-17:30

Wednesdays: 21.11.-16.12. – 14:00-17:30

Thursdays: 21.11.-16.12. - 14:00-17:30

Fridays: 21.11.-16.12. - 14:00-17:30

Diego Agulló.

MOD 8,9; ECTS: 4

This workshop proposes a double research: the first one is called the path of the Devil and investigates the question: how can art propose an affirmative relation to problems instead of a defensive one? And second, the path of the Symbol, that asks what is the healing power of rituals?

During the path of the Devil we will explore what is the intimate relation between our artistic practices and our problems: we will create a laboratory to invent and develop practices of embodiment of problems exposing our bodies to puzzling conditions. We will identify what are those problems that, as dance makers, make us move. Then we will translate each other's problems into a series of shared exercises, which will allow us to experience each other's practices from tangible embodied/performative situations. To articulate problems implies to throw out difficulties; We will practice dance as the art of generating dilemmas and our bodies will become puzzles that transform the space into a problematic dance floor.

During the path of the Symbol we will research what is the transformative power of artistic practices and how they can heal through the symbolic power of rituals transforming the negativity into affirmation, encouragement and empowerment. We will create multisensorial spells composed by material and immaterial symbols. The space and time of a ritual allows us to embody the symbol and to articulate in a new way our relationship with the world.

Links:

<https://diegoagulloworkshop.wordpress.com/2022/02/04/the-devil-and-the-symbol/>
<https://diegoagulloworkshop.wordpress.com/2019/10/16/ballein-danger-dance-and-affirmative-forces/>

“But I could never put THAT in a piece!” - Choreography as an Active and Receptive Practice

US

Tuesdays: 21.11.-16.12. - 14:00-17:30

Wednesdays: 21.11.-16.12. - 14:00-17:30

Thursdays: 21.11.-16.12. - 14:00-17:30

Fridays: 21.11.-16.12. - 14:00-17:30

David Bloom.

MOD 8,9; ECTS: 4

The first three weeks of the workshop will be in the studio while the final fourth week will include an assignment to be fulfilled individually.

On a trip to New York this summer, I watched some dance pieces whose program descriptions included words like “joyful” and “exuberant”, words I have almost never read in program notes during my 16 years of living in Berlin. And I started thinking (once again) about how the context and community we work in determines, for better or worse, the kind of work we (allow ourselves to) make. I think in the end it comes down to the question: how am i simultaneously with myself, and the other?

Desires & Boundaries, in many different manifestations, are issues I’ve been working/dealing/teaching with for about 10 years now, and in this workshop, I want to consider the Desires that arise while making work. Where do they come from? What do we do with them? Are they friends? Allies? Enemies? Lovers? We will begin by working with each other as mirrors of Desire, then expand our awareness to include our Desires towards our work, and the Universe at large. What role do biography, identity, politics, spirituality, history, society, trends, and so forth, play in our process of creation, and how do we let all of them in, or if we prefer, keep some of them out?

This workshop is for anyone who has ever had doubts about their choices while making work.

David Bloom is a choreographer, dancer, teacher, father, filmmaker, bodyworker, pianist, and fermenting Jewish mystic. Graduated from the M.A. Choreography course at HZT Berlin, danceWEB scholarship in 2012. David teaches in many contexts, including HZT Berlin, Tanzquartier Vienna, Tanzfabrik Berlin, Human Architecture Lab in St. Petersburg, K3 in Hamburg, the Masters of Contemporary Dance Education in Frankfurt, the Rietveld Academy for Fine Arts & Design in Amsterdam, & the ImPulsTanz Festival in Vienna. More info at: <https://davidbloom.info>

To Gather the Parts

US

Tuesdays: 9.01.-3.02. - 14:00-17:30

Wednesdays: 9.01.-3.02. - 14:00-17:30

Thursdays: 9.01.-3.02. - 14:00-17:30

Fridays: 9.01.-3.02. - 14:00-17:30

Philipp Gehmacher.

MOD 8; ECTS: 4

*Please note this class is limited to students who are registered for MAP 8

In this workshop we will engage with our bodies as a complexity of interrelating parts. I will introduce the concept of a body-in-motion, together and in parts, and how this concept offers a different perspective on what movement and a moving body, let alone dancing, could entail. We will look at the body as material and agency and how it assembles a multitude of possibilities, desires and inscriptions at once. It is those desires and needs that search and shape its articulation, its communication. We will look at the 'anagrammatic body', how to figure and re-configure a body-and-its-parts to compose physical states, maybe steps, physical matter. We will look at compositional criteria to create movement material as much as work on its articulation as sequence and state. How to make 'aesthetic bodies' appear within your body that is 'everyday', hand it over to a molding, a shaping, appearance and disappearance, a coming and going, entering and exiting in and out of a body-in-motion.

This workshop will end with the Module 8 Assessment. The assessment asks you to take part in the explorations and process of the workshop, engage in the ideas shared to generate movement material and compose a short solo for yourself. You will be asked to frame your methodology, share with your peers and participate in the exchange of peer feedback.

Fountains of Expressive Flow

US

Tuesdays: 9.01.-3.02. - 14:00-17:30

Wednesdays: 9.01.-3.02. - 14:00-17:30

Thursdays: 9.01.-3.02. - 14:00-17:30

Fridays: 9.01.-3.02. - 14:00-17:30

Sigal Zouk.

MOD 9,11; ECTS: 4

we practice accessing our individual deeper logic of sensation, movement and creation, within the affective context of the collective.

We engage our inner resources, such as perception, intuition, action, and find the pleasures and necessities for specificity and precision, softness and rigor in our dancing, striving to open and shape our full expressive range.

A central focus will be given to the spine as inexhaustible fountain of information, column of the body's countless shapes, channel of impression and expression of the eternal play between inner and outer worlds, individual and collective.

Sigal Zouk is a dancer/artist working in Berlin since 1997. She received her training at the Emek Izrael Dance School and joined the Bat-Sheva Ensemble from 1994-96. After moving to Berlin and working with artists such as Luc Dunberry and Juan Cruz Dias de Esanola, she became a member of Sasha Waltz and Guests from 1999-2004. In 2005, she began her

collaboration with Meg Stuart/Damaged Goods; first as a dancer and then as choreographic advisor/outside eye for the work of Stuart and Gehmacher as well as Stuart's following works. In 2007, she began her long time collaboration with Laurent Chetouane in which she created 10 dance and theatre works for the stage.

She has worked with other artists such as Boris Charmant (Musée de la Danse), AWST & Walter, Zeirkratzer, Simone Aughtertony, Ian Kaler, Antje Shupp and Shanon Conny . During the past few years she has begun to develop her teaching practice where she guides professional dancers to locate their feeling body to a presence that has the potential to navigate in and through any situation. She teaches in several European dance departments and institutions including Tanzfabrik Berlin, ,ZZT Hochschule für Music und dance Köln, DDSKS Copenhagen ,DOCH Stockholm ,Cullberg Ballet Stockholm ,Akademie for dance in Bukarest and Ponderosa.

Zouk accompanies artists and choreographers such as Jared Gradinger/Angela Schubot, Meg Stuart , Sheena McGrandles ,Antje Shupp,The progressiv wave ,Tamara Rettenmund ,Mor Demer and Moritz Majce on their artistic journey, helping them to work with their limitations and their potentiality.

She was awarded the best performer in Dortmund Festival 2010 as well as dancer of the year from Tanz Magazine 2011.

Intersectionality

US

Tuesday: 07.02. – 14:00-17:30

Wednesday: 08.02. - 14:00-17:30

Thursday: 09.02. - 14:00-17:30

Friday: 10.02. - 14:00-17:30

Prof. Dr. Ana Vujanović.

MOD 6; ECTS 2 (Colloquium + Exam)

Required participation for all students in preparation for MAP 6

In the seminar we will examine the notion of intersectionality, from a variety of angles and a variety of the experiences of oppression. I see this seminar as a seminar in critical theory, although the notion itself doesn't automatically belong to that way of (theoretical) thinking. Therefore, to achieve that, I plan to examine intersectionality in the following three steps.

The seminar will start with the history of the notion in intersectionality, as a conceptual and political tool to think the social structures of inequality, oppression, and marginalization, and how their multiplicities operate simultaneously in one single human body and an experience of living. We will be reading and discussing seminal texts of African American feminists, human rights activists, and theorists – from Sojourner Truth to Patricia Hill Collins to Kimberlé Crenshaw. Afterwards we will explore how this notion can extend beyond the experiences of black women to other marginalized groups – Is it applicable? Which approximations and changes are needed for such a move? and, finally, Are we free to use the conceptual tools coming from specific histories and specific struggles for other purposes? The last step will be opening recent critical perspectives on intersectionality, coming from feminist, Marxist, and decolonial theory and activism.

In the seminar, we will combine lectures, close reading of seminal texts, and discussions.

BA 3

MAP 11 Colloquium

US

Mondays: 07.11.-17.02 (**14.11.**, **05.12.**, **2.01.**) – 14:00-17:30

Tuesday – Friday: 14.02.-17.02. – 14:00-17:30

Frauke Havemann, Prof. Nik Haffner.

MOD 11; ECTS: 2 (Colloquium and Exam)

Required participation for all BA3 /3+ students in preparation for their MAP 12 in SoSe 2023

In this weekly colloquium, students are guided to develop and share their module 11 project work. The aim is to prepare for the module 11 assessment (**week of 13. February 2023**) by reflecting on one's own projects and work. Each student is asked to present and contextualize it and, furthermore, to distill key aspects and interests from it. The colloquium will focus on each student's work also in order to support the preparation for module 12 in Summer Semester 2023. Participation in this colloquium is a prerequisite for MAP 11.

You will be contacted by the conductor of your group and receive information about how and where you meet.

RAUMLABOR – Licht, Video, Sound, Dramaturgie

US 14/8

31.Oktober bis 11. November 2022

Montag - Freitag 10:30-12:30 Uhr & 14-17 Uhr

Note BA3: MAP 11 Colloquium takes place on Monday, 07.11.

Felix Ott, Ernesto Cárcamo Cavazos, Isabel Robson, Benjamin Schälike

MOD 7,8,9; ECTS: 4

Die Studierenden haben in diesem Seminar die Möglichkeit, sich ein erweitertes Wissen im Gebrauch und Umgang mit Theatertechnik anzueignen und ihre bisherigen Erfahrungen zu vertiefen. Zur Verfügung stehen ihnen drei unterschiedlich ausgestattete Räume: eine Black Box (Studio 14), ein White Cube (Studio 14) und Studio 8.

Ziel ist es, ein kollaboratives Arbeiten zwischen den Studierenden, aber auch zwischen Studierenden und Lehrenden zu begünstigen. Speziell zur Vorbereitung aktueller Projektarbeiten in den Modulen 10 und 11 bzw. zur Vorbereitung auf MAP12 können in Kleingruppen Ideen zu Lichtdesign, Bühnengestaltung, zum Einsatz von Sound und Video sowie zu damit verbundenen dramaturgischen Fragestellungen entwickelt und ausprobiert werden.

Felix Mathias Ott, geboren 1983 in Reutlingen, ist seit 18 Jahren wohnhaft in Berlin und arbeitet international, vor allem im Feld des zeitgenössischen Tanzes. Von 2007 bis 2010 studierte er beim Pilotprojekt "Zeitgenössischer Tanz, Kontext, Choreographie" Hochschulübergreifendes Zentrum Tanz/ Udk/ Ernst Busch. Seit dem arbeitet er als freier Performer/ Choreograf/ Szenenbildner und tourt mit seinen eigenen Produktionen international, sowie auch als Interpret mit Künstlern wie Krzysztof Warlikowski, Boris Charmatz, Mathilde Monnier, Yves Noel Genod, Maud le Pladec, Björn Melhus, Clement Layes, Tino Seghal...

Die künstlerische Arbeit und Recherche von Felix M. Ott wurde die letzten 12 Jahre unter anderem von der Tanzfabrik, dem europäischen Tanz-Netzwerk APAP, der Stadt Berlin und dem Goethe Institut unterstützt.

Seine Arbeit tendiert eher dazu reflexive als konzeptuelle Räume zu schaffen, in welchen nicht nur die Sinnebenen der Objekte und Wesen verschoben werden, sondern auch ganze Denksysteme ad absurdum geführt.

Das gestaltwandlerische Bewegungselement ist zu einer Unverkennbarkeit seiner Arbeit geworden. Durch einfache Bühnenmittel sowie durch Verschränkungen der verschiedenen Erfahrungsbereiche wie Theater, Film, Bühnenbild und Tanz, gelingt es ihm, große Bilder zu erzeugen ohne dabei geheimnisvoll mit diesen umzugehen. Durch diese Transparenz der Mittel entsteht in seinen Stücken eine ungewöhnliche, komplexe und eigenwillige Bühnensprache, ein Resonanzraum, welcher jeden Zuschauer anhält in sich zu gehen und dabei universelle Fragen, jedoch nie einfache Antworten aufwirft.

www.felixmathiasott.com

Ernesto Cárcamo Cavazos is a composer and guitarist of contemporary acoustic and electronic music.. He is interested in finding new approaches to composition through new music for acoustic and electronic ensembles, electronic improvisations, spatially-dependent pieces, and combinations of all three. His current focus is to explore new compositional ideas based on (un)expectedness, indeterminacy, and improvisation in the performative setting. He often incorporates multi-channel and algorithmic systems into his electro-acoustic works to explore the quadrasonic plane as well as blurring the line between sound design and music, particularly in his work for theatre. He currently lives in Berlin, Germany.

Isabel Robson studierte Bühnenbild am Central Saint Martin's College of Art and Design in London und digitales Bild (Atelier d'Image et d'Informatique) an der École nationale supérieure des Arts Décoratifs in Paris. Seit 2001 ist sie freiberufliche Szenografin mit Schwerpunkt auf Videodesign für die Bühne. Isabel hat an diversen Theater-, Opern-, Film- und Tanzproduktionen mitgewirkt und arbeitet mit der werkgruppe2, die auf hybrides dokumentarisches Storytelling spezialisiert ist. Gemeinsam mit Prof. Susanne Vincenz vom maC erforscht sie Mixed-Reality-Szenografie im Tanzkontext.

Benjamin Schälke, arbeitet seit 1991 als freiberuflicher Lichtdesigner (u.a. Hannah Hegen-scheidt, Hermann Heisig, Hyoung Min Kim, Jee Ae Lim, Martin Clausen, Rabia Mroue, She She Pop, Peter Zadek, William Forsythe). Er ist Mitbegründer der Tanz-tage Berlin, wo er bis 2010 als Technischer Leiter tätig war. Als Technischer Leiter war er außerdem u.a. für Tanz im August, Dance On, Uferstudios Berlin tätig. 2007 hat er zusammen mit Inge Koks die Tanztage Berlin programmiert und geleitet. 2006 und 2007 zeigte er eigene Produktionen in den Sophiensaelen Berlin. Er gibt Seminare/Workshops für Lichtdesign (HFG/ZKM Karlsruhe, Kunsthochschule Düs-seldorf, HZT Berlin, Korean National University of Arts) 2017 veröffentlichte er das Lichtdesignbuch = The Ugly Light

2. Master Choreography

Modulverantwortliche:

M1: Körper- und Bewegungsrecherche: Ingo Reulecke
M2: Modelle künstlerischer Zusammenarbeit: Ingo Reulecke
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

maC

Schreibpraxis

ZIN 3.34/US 10 (tbc)

Dienstag: 04.10. - 10:00-12:00

Mittwoch: 05.10. - 10:00-12:00

Donnerstag: 06.10. - 10:00-12:00

Christiane Berger.

Für: maC 1

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.

maC

Orga-Woche

ZIN & US

Dienstag: 04.10. - 13:30-16:00

Mittwoch: 05.10. - 13:30-16:00

Donnerstag: 06.10. - 13:30-16:00

Organisatorische Einführung für die neuen Studierenden

SHK maC.

Für: maC 1

*Einführung der neuen Studierenden in Räumlichkeiten, Asimut, HZT Cloud, Zoom, eduroam durch unsere studentischen Mitarbeiter*innen. (?)*

maC

Wandertag

S-Bhf Wannsee

Freitag: 07.10. - 10:00 – 18:00

maC-Team.

For: maC 1, maC 2

maC

Abendessen „Willkommen & Abschied“

(tbc)

Friday: 07.10. - 18:00–20:00

maC-Team.

For: maC 1, maC 2, maC-Alumni

maC

Einführung Studienprogramm

ZIN 3.40

Montag: 10.10. - 11:00-13:00 & 14:00 – 16:00

Dienstag: 11.10. - 11:00-13:00 & 14:00 – 16:00

Montag: 17.10. - 11:00-13:00

Wanda Golonka, Christiane Berger, Susanne Vincenz.

Für: maC 1

Die Lehrenden stellen das Studienprogramm vor.

maC

Semestereinführung

ZIN 3.34

Montag: 10.10. - 11:00-13:00 & 14:00–15:00

Dienstag: 11.10. - 11:00-13:00 & 14:00–15:00

Christiane Berger, Susanne Vincenz.

Für: maC 2

Die Lehrenden stellen das Studienprogramm des Semesters vor.

maC

Einführungstage HfS

Für: Die Erstsemester der Masterstudiengänge Choreographie, Dramaturgie, Spiel und Objekt

ZIN

Mittwoch 12.10.

- Vormittag, Einführung im Haus, Bühne, Fundi und Bibliothek
- Mittagessen gemeinsam
- ab 15 Uhr Ensemblezeit Vorstellung verschiedener studentischer Projekte

Donnerstag 13.10.

- 9- 10 Uhr Spielerische Einführung in Angewandte Anatomie mit Prof.Ingo Reulecke
- 10- 11 Uhr Frühstück
- 11- 13 Uhr Kennenlernen Format durch Biographische Künstlerische Ikonographie mit Prof.Wanda Golonka*
- Mittagessen gemeinsam
- 14- 17 Uhr Videospiele im Ladenlokal mit Prof.Friedrich Kirschner

Freitag 14.10

- 9-10 Spielerische Einführung in Angewandte Anatomie mit Prof. Ingo Reulecke
 - 10-11 Frühstück
 - 11-13 Biographische Künstlerische Ikonographie mit Allen
- Jede*r stellt sich in 5 min vor
- Mittagessen Gemeinsam

Videospiele

Prof. Friedrich Kirchner

Angewandte Anatomie

Prof. Ingo Reulecke

***Biografische Ikonografie**

Prof. Wanda Golonka

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.

maC

Im- und Exmatrikulationsfeier

ZIN

Freitag: 14.10., 14 Uhr

Für: maC 1, maC 2

(Beschreibung)

maC

“Walden”

ZIN 3.34

Donnerstag: 13.10. - 11:00-13:00

Montag: 14.11. - 11:00-15:00

Dienstag: 15.11. - 11:00-15:00

Seminaristisches Format zu Aspekten der Nachhaltigkeit

Christiane Berger

Für: maC 2

Henry David Thoreau (1817-1862) bezog eine selbstgebaute Blockhütte am Walden-See in den einsamen Wäldern von Massachusetts, in der er ›Walden oder Leben in den Wäldern‹ (1854) als Bericht seines Selbstexperiments schrieb. Er gilt als einer der Väter der „Zurück zur Natur“-Bewegung, kann als Vorläufer eines minimalistischen Lebensstils begriffen werden, erprobt den Rückzug in die Natur, um zu sich selbst zu kommen und fern aller Zivilisation ein Leben im Einklang mit der Natur zu erfahren.

Was lesen wir heute dieses Buch? Welche Inspiration können wir aus ihm ziehen? Welche Gültigkeit haben seine Reflexionen heute noch? Und was bedeutet das alle für euch als Choreograph*innen?

maC

Choreographische Ikonographie

M3

Donnerstag: 13.10. - 14:00-17:00

Fließender Stein

Prof. Wanda Golonka

Für: maC 2

Die Studierende präsentieren ihre Choreographische Ikonographie.

Der Fokus liegt auf Steine.

Gesucht, gesammelt, berührt und fotografiert.

Es ist offensichtlich, dass keine geometrischen Absichten oder intellektuellen Modelle bei der Entstehung der Steine und Kieselsteine eine Rolle gespielt haben.

Die Arbeit der Erosion.

Es ist deutlich, dass die Eigenschaften des gewählten Materials eine entscheidende Rolle bei der Herstellung der Form spielen.

Eine Studie darüber, wie man Formen, Bewegungen und Kompositionen entstehen lässt. eine Strategie oder eine Notwendigkeit. Es ist ein Prozess, ein Austausch, eine Erfahrung darüber, wie wir choreographisch denken.

maC

Bewegung schreiben

Zin 3.40

Montag: 17.10. - 14:00–17:00

Susanne Vincenz.

Für: maC 2

Schreiben als Teil der choreographischen Praxis: Gibt es eine Verbindung von Schreibbewegung und Bewegung im Raum? Wir beschäftigen uns mit der materiellen Seite der Schrift, insbesondere mit verschiedenen Aspekten von Einschreibung und Überschreibung.

maC

Einführung Feedback

Zin. 3.40

Dienstag: 18.10. - 11:00-13:00

Susanne Vincenz

Für: maC 1

In Vorbereitung auf unsere studiengangübergreifendes Feedbackseminar mit den Studierenden der Regie werden wir verschiedene Feedbackformate kennenlernen und reflektieren, wie ein Peer-to-Peer Feedback im Rahmen des Studiums aussehen muss, um den jeweiligen kreativen Prozess zu stützen.

maC

Textwerkstatt

(tbc)

Dienstag: 18.10. - 11:00-13:00

Freitag: 21.10. - 11:00-13:00

Christiane Berger.

Für: maC 2

In dieser Übung geht es um Formen von Texten, die im Laufe des Studiums verfasst werden. Sie gibt Informationen, um die Anforderungen an die Texte zu klären, anschließend stellen wir Beispiele der geschriebenen Texte vor und diskutieren sie.

maC

Praxis Intensiv

(tbc)

Dienstag: 18.10. - 14:00-17:00

Freitag: 21.10. - 14:00-17:00

Ingo Reulecke, N.N.

Für: maC 1, maC 2

(Beschreibung)

maC

UnDoing Choreography

Donnerstag: 20.10. - 11:00-13:00 & 14:00–17:00

Studio 12

Susanne Vincenz

Für: maC 1, maC

*Das Format UnDoing Choreography eröffnet die Möglichkeit, Akteur*innen aus dem Feld der Choreographie mit ihren jeweils eigenen Arbeitsansätzen kennenzulernen. Dabei können aktuelle Produktionen oder Recherchen unserer Gäste diskutiert oder die jeweilige Praxis gemeinsam erprobt werden. Wie gehen gesellschaftliche und politische Fragen in Probenprozesse ein? Welche dramaturgischen Überlegungen sind relevant? Die Studierenden bereiten die Begegnungen vor und moderieren die Treffen mit den Gästen.*

maC

Einführung Medienchoreographie

(tbc)

Freitag: 21.10. - 11:00-13:00

Ein Blick in das digitale Labor

Isabel Robson, Julian Jungel

Für: maC 1

Welche Ressourcen und Strategien stehen mir für die Integration von Medien in meine Praxis zur Verfügung?

maC

Block 1 (M3)

ZIN 3.40

Montag: 24.10. & 31.10. - 11:00-13:00 & 14:00–17:00

Dienstag: 25.10. & 01.11. - 11:00-13:00 & 14:00–17:00

Donnerstag: 27.10. & 03.11. - 11:00-13:00 & 14:00–17:00

Freitag: 28.10. & 04.11. - 11:00-13:00 & 14:00–17:00

Eine Linie auf einen Spaziergang mitnehmen.

Wanda Golonka.

Für: maC 1

Eine Linie auf einen Spaziergang mitnehmen.

Durch ihre Wanderungen entsteht ein Weg aus einer Ansammlung von Schritten, Abdrücken. Neue Spuren werden enthüllt, die nachverfolgt, vielleicht auch neu zusammensetzt werden. Wie die Linie, die zum Spaziergang aufbricht, hat der Weg kein Ende und keinen Anfang.

“Das Leben einer Person ist die Summe ihrer Spuren, aller Eintragungen ihrer Bewegungen, etwas, das man auf dem Boden nachverfolgen kann.” Wagner

maC

Block 1 (M2)

US 12 – **vormittags?**

Montag: 24.10. & 31.10. - 11:00-13:00 & 14:00 – 17:00

Dienstag: 25.10. & 01.11. - 11:00-13:00 & 14:00 – 17:00

Donnerstag: 27.10. & 03.11. - 11:00-13:00 & 14:00 – 17:00

Freitag: 28.10. & 04.11. - 11:00-13:00 & 14:00 – 17:00

Ingo Reulecke

Für: maC 2

(Beschreibung)

maC

Bühnenlabor Raum / Licht

ZIN Bühne Oben

Montag: 07.11. - 11:00-13:00 & 14:00 – 17:00

Dienstag: 08.11. - 11:00-13:00 & 14:00 – 17:00

Mittwoch: 09.11. - 11:00 – 15:00

Donnerstag: 10.11. - 11:00-13:00 & 14:00 – 17:00

Freitag: 11.11. - 11:00-13:00 & 14:00 – 17:00

Hinauf – Hinüber – Entlang

Prof. Wanda Golonka, Andreas Harder, Prof. Colin Walker.

Für: maC 1, maC 2 und Regie 3. Jahr

Unsere Umwelt formt sich durch unsere Bewegung. Was haben Rennen, Fliegen, Denken oder Beobachten, Skizzieren und Bauen gemeinsam? Die künstlerische und angewandte Suche nach Linien, Flächen, die sich zu Räumen, Bildern und Szenen verbinden, steht im Mittelpunkt des Kurses.

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.

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.

maC

Medienchoreographie I

ZIN 3.40

Montag: 14.11. - 11:00-13:00 & 14:00-17:00

Dienstag: 15.11. - 11:00-13:00

Isabel Robson.

For: maC 1

Wir werden prüfen, wie digitale Formen während der Pandemie unsere Arbeit beeinflusst haben. Worauf können wir aufbauen, was ist für die Choreografie relevant? Wie können Medien unsere choreografische Sprache ergänzen und erweitern, wie generieren sie neue Formate und schaffen Zugänge für andere Rezeptionsweisen?

Video im Raum: wir werden praktisch mit einer Live-Kamera und visuellen Effekten in Echtzeit im Studio arbeiten. Bitte ladet, wenn möglich, die Software Isadora (Troika Tronix) auf eure persönlichen Laptops herunter. Wir werden 3 lizenzierte Versionen auf den Laptops der Hochschule haben, die ihr im Studio benutzen könnt.

maC

UnDoing Choreography

Studio 12

Dienstag: 15.11. - 14:00–17:00

Susanne Vincenz.

Für: maC 1, maC 2

*Das Format UnDoing Choreography eröffnet die Möglichkeit, Akteur*innen aus dem Feld der Choreographie mit ihren jeweils eigenen Arbeitsansätzen kennenzulernen. Dabei können aktuelle Produktionen oder Recherchen unserer Gäste diskutiert oder die jeweilige Praxis gemeinsam erprobt werden. Wie gehen gesellschaftliche und politische Fragen in Probenprozesse ein? Welche dramaturgischen Überlegungen sind relevant?*

Die Studierenden bereiten die Begegnungen vor und moderieren die Treffen mit den Gästen.

maC

how to structure

EINFÜHRUNG IN DESKTOP PUBLISHING

(tbc)

Donnerstag: 17.11. - 13:00–17:00

Eine knackige Einführung in die Möglichkeiten digitaler Bild-Text-Gestaltung

Franziska Bauer.

Für: maC 1, maC 2 (optional)

Eine knackige Einführung in die Möglichkeiten von InDesign. Beziehungsweise von SCRIBUS. Dies ist, wie GIMP, eine Open Source Alternative zu InDesign, aber vom Prinzip recht ähnlich.

Fokussieren werden wir uns auf das Platzieren von Text und Bild, das Transformieren von Text und das Anordnen von Text und/zu/mit Bild.

Diese Einführung soll euch auf eurer Portraithaft vorbereiten und ist sowohl für pure Anfänger:innen sowie schon etwas Fortgeschrittenere gedacht. Wir werden uns eher auf das Technische konzentrieren und ganz von vorne anfangen.

[Falls ihr schonmal mit vergleichbaren Programmen (Adobe InDesign, Affinity Publisher) gearbeitet habt, könnt ihr sehr gerne auch mit diesen arbeiten und ich passe die Einführung auf euch an; hier bitte vorher Bescheid geben].

maC

how to manipulate

EINFÜHRUNG IN BILDBEARBEITUNG

(tbc)

Freitag: 18.11. - 13:00–17:00

Eine knackige Einführung in die Möglichkeiten digitaler Bildbearbeitung

Franziska Bauer.

Für: maC 1, maC 2 (optional)

Eine knackige Einführung in die Möglichkeiten von Photoshop. Beziehungsweise von GIMP. Dies ist, wie SCRIBUS, eine Open Source Alternative zu Photoshop, aber vom Prinzip und Interface sehr ähnlich.

Fokussieren werden wir uns auf das Manipulieren von Bildern: Einfärben, Verzerren, Montieren, Freistellen.

Diese Einführung soll euch auf eurer Portraithaft vorbereiten und ist sowohl für pure Anfänger:innen sowie schon etwas Fortgeschrittenere gedacht. Wir werden uns eher auf das Technische konzentrieren und ganz von vorne anfangen.

[Falls ihr schonmal mit vergleichbaren Programmen (Adobe Photoshop, Affinity Designer) gearbeitet habt, könnt ihr sehr gerne auch mit diesen arbeiten und ich passe die Einführung auf euch an; hier bitte vorher bescheid geben].

maC

Einführung Feedback mit Regie 1

ZIN 3.40

Montag: 21.11. - 11:00-13:00 & 14:00-17:00

Susanne Vincenz.

Für: maC 1

*Über den Verlauf eines Semesters erproben wir Feedbackmethoden in einer fachübergreifenden Gruppe aus Regie- und Choreografiestudierenden. Wir konzentrieren uns auf sprachbasierte Feedbackformate, die entwickelt wurden, um Künstler*innen in ihrem kreativen Prozess zu unterstützen. Wie gestalten wir als Gruppe ein unterstützendes und kritisches Umfeld, in dem regelmäßig auf den jeweiligen Entwicklungsstand der Arbeit reagiert und Feedback gegeben wird? Wie übersetzen wir fachfremde Perspektiven in den Raum der eigenen Expertise? Welche Methoden sind für die eigene Praxis sinnvoll und wie können wir sie weiterentwickeln?*

Folgetermine

Mo 21. Nov 11:00-17:00 Einführung (Zin Raum 3.40)

Mi 23. Nov 14:00-17:00 Makers Open (engl.)

28.11.-02.12. 1x Probenbesuch (Zeit nach kurzfristiger Ansage) N.Rosenbaum

Do 08. Dez 20:00 Premiere Natalie Rosenbaum + Feedback

Sa.10. Dez 19:30 Vorstellung Veronika Heisig (maC3) + artists talk (studio 14)

Fr 16. Dez 11:00-17:00 maC2 Skizzen (Showing & Feedback) (BAT)

16.-20. Jan Episeidon Probenbesuch (Zeit nach kurzfristiger Ansage)

Fr 27. Jan maC1 Probe + Feedback (tbc)

Do 02. Feb 18:00-22:00 Vorspiel Episeidon

Fr 03. Feb maC1 Skizze und Feedback

maC

UnDoing Choreography

US 12

Dienstag: 22.11. - 11:00-13:00 & 14:00-17:00

Susanne Vincenz.

Für: maC 1, maC 2

*Das Format UnDoing Choreography eröffnet die Möglichkeit, Akteur*innen aus dem Feld der Choreographie mit ihren jeweils eigenen Arbeitsansätzen kennenzulernen. Dabei können aktuelle Produktionen oder Recherchen unserer Gäste diskutiert oder die jeweilige Praxis gemeinsam erprobt werden. Wie gehen gesellschaftliche und politische Fragen in Probenprozesse ein? Welche dramaturgischen Überlegungen sind relevant? Die Studierenden bereiten die Begegnungen vor und moderieren die Treffen mit den Gästen.*

maC

UnDoing

HAU – Hebbel am Ufer

Donnerstag: 24.11. - 14:00–17:00

Im Anschluss Besuch einer Vorstellung: 19:00–22:00 (tbc)

Susanne Vincenz.

Für: maC 1, maC 2

Wir treffen Petra Poelzl, Tanzkuratorin am Hebbel am Ufer.

maC

Medienchoreographie für M7

ZIN 3.40

Donnerstag: 14.11. - 11:00-13:00

Isabel Robson.

Für: maC 2

Anknüpfend an das Filmemachen im ersten Jahr konzentrieren wir uns auf das Konzept und die Planung für euer "Portrait in motion" zum Abschluss des Masterprojekts (M7).

maC

Textwerkstatt

US 10

Freitag: 25.11. - 11:00-13:00

Christiane Berger.

Für: maC 1, maC 2

In dieser Übung geht es um Formen von Texten, die im Laufe des Studiums verfasst werden. Sie gibt Informationen, um die Anforderungen an die Texte zu klären, anschließend stellen wir Beispiele der geschriebenen Texte vor und diskutieren sie.

maC

Praxis Intensiv

US12

Freitag: 25.11. - 14:00-17:00

Ingo Reulecke.

Für: maC 2

(Beschreibung)

maC

Block 2 (M1/M2)

US 10 & US 12

Montag: 28.11. & 05.12. - 11:00-13:00 & 14:00–17:00

Dienstag: 29.11. & 06.12. - 11:00-13:00 & 14:00–17:00

Donnerstag: 01.12. & 08.12. - 11:00-13:00 & 14:00–17:00

Freitag: 02.12. & 09.12. - 11:00-13:00 & 14:00–17:00

mit **Selbststudiumswoche:**

US tbc

Montag: 12.12. - Mittwoch: 14.12. - 10:00-14:00/14:00-18:00/18:00-22:00

Skizze: Donnerstag: 15.12. - 11:00-13:00

Feedback: Donnerstag: 15.12. - 14:00 – 16:00

Ingo Reulecke, Christiane Berger.

Für: maC 1

(Beschreibung)

maC

Block 2: Kompositorisches Labor (M3)

ZIN 3.40

Montag: 28.11. & 05.12. - 11:00-13:00 & 14:00–17:00

Dienstag: 29.11. & 06.12. - 11:00-13:00 & 14:00–17:00

Donnerstag: 01.12. & 08.12. - 11:00-13:00 & 14:00–17:00

Freitag: 02.12. & 09.12. - 11:00-13:00 & 14:00–17:00

mit **Selbststudiumswoche in Kooperation mit Dancelntensiv/Tanzfabrik Berlin**

ZIN 3.34, 3.40, 3.30 & Skizze im bat

Montag: 12.12. - Donnerstag: 15.12. - 10:00-14:00/14:00-18:00/18:00-22:00

Skizze: Freitag: 16.12. - 11:00-13:00

Feedback: Freitag: 16.12. - 14:00 – 16:00

Auf vagabundierenden Felsen

Wanda Golonka.

Für: maC 2

Das Labor widmet sich den Themen Verbindung, Transformation und Erosion: Mit der choreografischen Ikonografie "Flüssiger Stein" als Ausgangspunkt werden die künstlerischen und ästhetischen Arbeitsmethoden choreografischer Praktiken geschaffen und hinterfragt.

Wie setze ich mich in Beziehung zu Formationen von Landschaften? Erkenne ich es als das Eigene oder als das Fremde in mir? Versuche ich, es zu integrieren oder reibe ich mich oder ...? Welche Bedeutung hat es in meiner künstlerischen Arbeit?

maC/ SODA

maC/ HZT meet Tanz Büro Berlin

US 12 (tbc)

Mittwoch: 7.12 - 16:00–18:00

Isabel Robson. Gast Antonia Gersch

Für: maC 1 & maC 2, SODA, HZT

Antonia Gersch gibt einen Einblick in die Arbeit des TanzBüros Berlin, die zentrale Anlauf-, Beratungs- und Vernetzungsstelle für die Berliner Tanzszene, Partnern von HZT und unseren Nachbarn aus dem Ufer Studios.

maC

Medienchoreographie II

ZIN 3.40

Freitag: 06.01.2023 - 11:00-13:00

Isabel Robson.

Für: maC 1

Wie kann ich meine choreografische Praxis als Video visualisieren? Welche Formen der Kamerasprache eignen sich für die jeweilige Arbeit? Wie kann der Schnittprozess die Choreografie reflektieren, verbinden und gegebenenfalls neu gestalten? Diese Einführung zum digitalen Filmemachen ist die Grundlage für den Schnitt eurer eigenen Trailer (M6 Projekte) und für ein "Portrait in motion" zum Abschluss des Masterprojekts (M7). Wenn ihr kein bevorzugtes Schnittprogramm habt, ladet bitte DaVinci Resolve herunter, das wir als gratis Allround-Videobearbeitungsprogramm für diese Arbeit verwenden können. Es stehen auch Rechner mit der Software im Medienraum zur Verfügung.

maC

Selbststudiumswoche

(tbc)

Montag 02.01. - Freitag: 06.01.*

Die Studierenden arbeiten selbstständig.

*(*außer Freitag 06.01 für maC1, siehe Medienchoreographie II)*

Für: maC 1, maC2

(Beschreibung)

maC

Block 3 (M3)

ZIN 3.40

Montag: 09.01. & 16.01. - 11:00-13:00 & 14:00–17:00

Dienstag: 10.01. & 17.01. - 11:00-13:00 & 14:00–17:00

Donnerstag: 12.01. & 19.01. - 11:00-13:00 & 14:00–17:00

Freitag: 13.01. & 20.01. - 11:00-13:00 & 14:00–17:00

Arbeitslinien

Susanne Vincenz, Isabel Robson.

Für: maC 1

Wir fragen nach Arbeitsbedingungen und -orten im Spätkapitalismus und den Einschreibungen, die sie im Körper hinterlassen. Arbeitsorganisation und -umgebung gestalten Zeit- und Bewegungsabläufe, formen Körper und bestimmen maßgeblich die Rhythmen unseres Lebens. Mit dem fortschreitenden Verlust von lokaler Produktion und Digitalisierung werden Arbeitsabläufe abstrakter und entpersonalisiert, ins Homeoffice verlegt und zunehmend unsichtbar. Wir untersuchen Körperkonzepte und Bewegungsmuster, die in Arbeitsprozessen generiert werden.

Dabei werden die Studierenden Recherchestrategien in unterschiedlichen Medien kennenlernen und in choreographischen Annäherungen erproben. Zunächst werden Soli erarbeitet, die wir in einem weiteren Schritt mit einer Gruppe von Tänzer- und Performer:innen weiter entwickeln.

maC

Block 3: Zurück in den Körper (M1)

US 10 & US 12

Montag: 09.11. & 16.01. - 11:00-13:00 & 14:00–17:00

Dienstag: 10.11. & 17.01. - 11:00-13:00 & 14:00–17:00

Donnerstag: 12.11. & 19.01. - 11:00-13:00 & 14:00–17:00

Freitag: 13.11. & 20.01. - 11:00-13:00 & 14:00–17:00

Was ist der Körper?

Ingo Reulecke, Christiane Berger.

Für: maC 2

Was ist der Körper? Diese Frage wurde vielfach beantwortet, und immer wieder anders. Die Veranstaltung möchte einen Einblick in verschiedene Konzepte des Körpers geben und so unterschiedliche Sichtweisen ermöglichen.

Nach einer Einleitung werden wir uns, ausgehend von Susan Leigh Fosters´Reading Dancing´, mit den Körperkonzepten von vier prägenden Choreographen des 20. Jahrhunderts auseinandersetzen: Deborah Hay, George Balanchine, Martha Graham und Merce Cunningham. In diversen Versuchsanordnungen wollen wir diesen vier unterschiedlichen Körperkonzepten praktisch näherrücken und uns dabei an den Vorstellungen von Susan Leigh Foster abarbeiten. In einem zweiten Schritt werden die Studierenden über die besagten Körperkonzepte dann ihr eigenes Körperverständnis entwickeln.

Literatur zur Einführung:

Robert Gugutzer: Soziologie des Körpers.
Bielefeld 2004.

Literatur für die Veranstaltung:

Susan Leigh Foster: Reading dancing. Bodies and subjects in contemporary American dance (1986). Berkeley [u.a.]: Univ. of California Press, 1986.

maC

Selbststudium

US 12 & ?

Montag: 23.01. - 11:00-13:00 & 14:00-17:00

Dienstag: 24.01. - 11:00-13:00 & 14:00-17:00

Mittwoch: 25.01. - 11:00-15:00

Donnerstag: 26.01. - 11:00-13:00 & 14:00-17:00

Freitag: 27.01. - 11:00-13:00 & 14:00-17:00

1Mn Solo im bat

Für: maC 1

*jede*r arbeitet mit jeder*m ein Solo von 1 Minute (pro Tag wird ein Pärchen gebildet und wechselseitig gearbeitet, Abends gefilmt → bei 7 Studierenden dauert das 6 Tage)*

maC

Selbststudium mit balance1-Tänzer*innen

US 12 & ?

Montag: 30.01. - 10:00-14:00 & 14:00-18:00 & 18:00-22:00

Dienstag: 31.01. - 10:00-14:00 & 14:00-18:00 & 18:00-22:00

Mittwoch: 01.02. - 10:00-14:00 & 14:00-18:00 & 18:00-22:00

Donnerstag: 02.02. - 10:00-14:00 & 14:00-18:00 & 18:00-22:00

Skizze (US 12): Freitag: 03.02. - 11:00-13:00

Feedback (US 12): Freitag: 03.02. - 14:00-17:00

Für: maC 1

(Beschreibung)

maC

Selbststudium mit Etage-Tänzer*innen

bat & ZIN 3.34, 3.40

Einführung und Pitching: Montag: 23.01. - 10:00-17:00

Dienstag: 24.01. & 31.01. - 10:00-14:00 & 14:00-18:00 & 18:00-22:00

Mittwoch: 25.01 & 01.02.. - 10:00-14:00 & 14:00-18:00 & 18:00-22:00

Donnerstag: 26.01. & 02.02. - 10:00-14:00 & 14:00-18:00 & 18:00-22:00

Montag: 30.01. 10:00-14:00 & 14:00-18:00 & 18:00-22:00

GP (bat): Freitag: 03.02. - tbc

Internes Showing (bat): Samstag: 04.02. - tbc

Betreuung Ingo Reulecke und Wanda Golonka

Choreographische Arbeit

Für: maC 2

Aufgabe: Choreographie von 10 Minuten erarbeiten, internes Showing

maC

Was ist ein Projekt? Wozu ein Konzept? (M5/M6/M7)

ZIN 3.40

Montag: 06.02. - 11:00-13:00 & 14:00-15:30

Dienstag: 07.02. - 11:00-13:00 & 14:00-15:30

Mittwoch: 08.02. - 13:00-15:00

Donnerstag: 09.02. - 11:00-13:00 & 14:00-15:30 (nur maC 2)

Freitag: 10.02. - 11:00-13:00 (nur maC 2)

Fragen der Projektentwicklung

Christiane Berger.

Für: maC 1, maC 2

Wie wird 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.

maC

Bühnenlabor

bat-studiotheater

Donnerstag: 09.02. - 11:00-17:00

Freitag: 10.02. - 11:00-17:00

Wanda Golonka, Isabel Robson.

Für: maC 1

Wie können wir den Körper im Raum einrahmen? Wie kann die Szenografie das Bewusstsein fokussieren oder verändern, wie verhält sich der Körper zu physischen Linien? Anhand von Materialien aus dem Fundus (Balken, Rohre und Seil) erforschen wir die Möglichkeiten, räumliche Erfahrungen im Laufe der Zeit zu verschieben. Wir werden Sichtlinien, Perspektiven, Maßstäbe und Übergänge in der Black Box hinterfragen.

maC

Visualisierung der choreografischen Praxis: Portraithaft

ZIN

Freitag: 10.02. - 14:00-18:00

Ana Lessing Menjibar.

Für: maC 2

In diesem Seminar beschäftigen wir uns mit der Übertragung der choreografischen Praxis in andere Medien. Insbesondere konzentrieren wir uns auf das Entwickeln von Gestaltungskonzepten in Hinblick auf die Umsetzung einer eigenen Publikationen. Wie können Inhalte unserer künstlerischen choreografischen Praxis durch Design vermittelt werden? Das Zusammenspiel von Inhalt und Form, Text und Bild, die Mittel der Gestaltung, werden uns dafür als künstlerisches Sprachrohr dienen.

maC

Von Körper und Raum zu Text und Bild: Vermittlung der eigenen Praxis und künstlerischen Ästhetik

tbc

Mittwoch: 15.02. - 14:00-18:00

Ana Lessing Menjibar.

Für: maC 1

In diesem Seminar beschäftigen wir uns mit der Übertragung der choreographischen Praxis in andere Medien. Wie können Inhalte unserer künstlerischen choreografischen Praxis und Ästhetik visuell vermittelt werden?

maC

Vorbereitung Projekte im SoSe

tbc

Donnerstag: 16.02. - 11:00-12:00 & Präsentation mit PL und TL: 13:00-14:00

Studierende stellen ihre Projekte vor

?.

Für: maC 2

maC1 hört bei der Projektvorstellung von maC2/maC3 zu

(Beschreibung)

maC

Vorbereitung Kooperation KlangZeitOrt

tbc

Freitag: 17.02. - 11:00-13:00

Freitag: 17.02. - 14:00-17:00 Treffen mit Komponist*innen?

?.

Für: maC 1

(Beschreibung)

maC

Reflexionsgespräche

tbc

Montag 13.02. - 15:00-17:00

Wanda Golonka, Ingo Reulecke.

Für: maC 2

maC

Reflexionsgespräche

tbc

Dienstag 14.02. - 15:00-17:00

Wanda Golonka, Ingo Reulecke.

Für: maC 1

maC

Reflexionsgespräche

tbc

Dienstag 14.02. - 13:30-15:30

Susanne Vincenz, Christiane Berger

Für: maC 2

maC

Reflexionsgespräche

tbc

Mittwoch 15.02. - 13:00-15:00

Susanne Vincenz, Christiane Berger.

Für: maC 1

maC

M4 Portfolio vorstellen

tbc

Dienstag 14.02. - 11:00-13:00

Prüfer*innen: Susanne Vincenz, Christiane Berger

Für: maC 2

Prüfungen und Reflexionen maC 1

M1 Präsentation Dokumentation

tbc

Montag 13.02. - 11:00-14:00 (Zuhören bei Prüfung von maC 2)

Dienstag 14.02. - 11:00-14:00

Prüfer*innen: Ingo Reulecke, tbc

M2 Keine Prüfung dieses Semester?

M3 Keine Prüfung dieses Semester?

M4 Keine Prüfung dieses Semester?

M5 Keine Prüfung dieses Semester?

maC

Prüfungen und Reflexionen maC 2

M1 Präsentation Dokumentation

tbc

Montag 13.02. - 11:00-14:00

Prüfer*innen: Ingo Reulecke, tbc

M2 Keine Prüfung dieses Semester?

M3 Keine Prüfung dieses Semester?

M4 Keine Prüfung dieses Semester?

M5 Keine Prüfung dieses Semester?

maC

Zugangsprüfung

tbc

20.02.-22.02. Zugangsprüfung Zweite Runde in Präsenz

maC

Prüfungen maC3

Masterprojekte (M7):

Dominique Tegho

US 14

Premiere tbc (25.11.?)

weitere Vorstellung: tbc (26.11.?)

Veronika Heisig

US 14

Premiere tbc (09.12.?)

weitere Vorstellung: tbc (10.12.?)

Veronika Heisig

US 14

Premiere tbc (09.12.?)

weitere Vorstellung: tbc (10.12.?).

3. Master Solo / Dance / Authorship

October 17, 2022 – February 19, 2023

Tutoring (3hrs per student):

One Choi	Janez Janša
Matteo Haitzmann	Sandra Noeth
Min-Suck Kim	Rima Najdi
Crispin Lord	Janez Janša
Naledi Majola	Rima Najdi
Dalia Velandia	Sandra Noeth
Nicole Wysokikamien	Janez Janša

Deadlines:

201 – Presentations

January 26, 10am – 3pm

January 27, 10am – 3pm

202 – Deadline Research Essay (Situating Work, Methodology, Context, Strategies)

February 6

301 – Deadline Draft Proposal

February 13

401 Viva Voce (Michaela Bangemann)

Mediathek

September 27, 2–3 pm

Critique & Feedback

Janez Janša, Sandra Noeth, Sophia New, Kate McIntosh

Excursion

September 28 – October 2

PAF, St.-Erme, France

201 – Colloquium

202 – Seminar

Excursion to PAF – Performing Arts Forum

Colloquium on Performance Education

Janez Janša

With teachers and students from:

Academy of Drama Arts, Zagreb, Institut für Angewandte Theaterwissenschaft, Giessen,

SNDO, Amsterdam, Academy for Theatre, Film, Radio and Television, Ljubljana, HZT,

Berlin, National Academy of the Arts, *Oslo*

A conference in which artists, dramaturges and theorists teaching in art academies across Europe will meet to discuss, together with their students, the politics of art education today.

The core group of participants have collaborated on the joint platform of performing arts

magazines from former Yugoslavia and teach at different international art programs in EU. Their paths reflect the transformation of the field of dance and performing arts, from dramaturgy to art-education, where teaching becomes a significant activity, schools a possible refuge for relatively unhindered experimental and critical study (as well as escape from crises), diplomas the entry into the professional field and teaching young and older artists' bread and butter. At the same time, the crises of the world are reflected back into our internationally oriented programs, and they emerge through strong feelings of social inequalities and injustices, mistrust of institutions, stifled imagination of a future in which young people could project their life and work, problems that are far greater than the exclusively artistic/aesthetic concerns but which acquire a specific tenor in the situation of studying dance/performance/theater today – something we have experienced and discussed. The gathering is an opportunity to rehearse the political focus of studying dance and performance today on the basis of commonly perceived burdens and possibilities from within our programs (without special guests, keynotes etc).

Week October 17 – October 21

201 – Critique & Feedback

Studio 9

October 18, 10am – 2pm

Sandra Noeth

TBS Feedback on the 102 Essay

This session builds on peer-to-peer feedback on the research essays (module 102), and prepares for further work on their artistic research questions in the winter semester.

Jour Fixe

Studio 9

October 19, 2pm – 4pm

all staff and students

202 Lecture Series: The Performativity of Class

Studio 11

October 20, 6pm – 8pm

Sandra Noeth, Dan Belasco Rogers & Dr. Gurur Ertem

How do class and classism manifest themselves in bodies? How do experiences of exclusion, isolation, assimilation or shame translate into somatic experiences or bodily positions and gestures? What do 'advancement' and 'belonging' taste and smell like? The lecture series takes an intersectional look at the comeback of the concept of class today with a focus on educational and work realities in the field of body-based performing arts: Areas in which social inequality and privilege are often reproduced, not dismantled. In dialogue with experts from art, science and education, it explores how class positions determine relationships among students, teachers and in a larger social context, how social privileges translate into understandings of knowledge and the body, into speaker positions and structures, and what role performative and artistic (counter-) strategies play in this.

The lecture series is jointly curated and organised by Prof. Dr. Sandra Noeth (MA SODA/HZT Berlin) and Prof. Dan Belasco Rogers (UdK Studium Generale). For the detailed program and guests, please check www.hzt-berlin.de from October 2022 onwards.

Week October 24 – October 30

Research Block I

202 – seminar

Studio 9

October 24, 10am – 1pm

October 25, 10am – 1pm

Sandra Noeth

On Class

The seminar accompanies the lecture series on class and performativity. In addition to reviewing relevant theoretical concepts, the aim is to connect the questions raised there to the artistic practices and working realities of the students. Also, the seminar serves to prepare the workshop on the topic on 2/3 December 2022, in which the students of MA SODA are to be actively involved.

202 Lecture Series: The Performativity of Class

Studio 11

October 27, 6pm – 8pm

Sandra Noeth, Dan Belasco Rogers & Guests

201 – TBS - Strategies in public space

Studio 8

October 27, 10am – 1pm

October 28, 10am – 1pm

Rima Najdi

What constitutes public space? What constitutes an artistic intervention? How do we transfer the public space into the studio?

During this course, we will review the work of artists and collectives who interrupted the public space in artistic actions. Then we will discuss what constitutes a public and a private space. We will visit public and private spaces in Berlin to observe the movement of people in their daily lives and create exit/entrance strategies in public areas.

Week October 31 – November 6

Research Block I

201 Intensive: I cannot afford...

Studio 3, Studio 9

October 31, 10am – 4pm

November 1, 10am – 4pm

November 2, 10am – 4pm

November 3, 10am – 4pm

November 4, 10am – 4pm

Janez Janša

What is that I cannot afford in my life? Where do you place yourself in the class/social structure? How do you read your position in society, what kind of projections do you have on your social position? Is your position transformable, changeable? Can you afford changing your class position? How does your class position condition your body and its daily operation?

When does the “I” in “I can’t afford to...” turn into “we”?

What are artistic challenges in dealing with the question of class? What kind of artistic strategies emerge in relation to the class question?

The intensive brings a question of working with constraints (economical, political, cultural... systemic) one faces and acknowledges in one’s life. It challenges the relation between phantasmatic perception of constraints and its potential of agency.

“I cannot afford to...” is one of the formats at MA SODA that situates artistic practice and work in a wider social and political context.

The question of situating your practice is set in a dialogue with a neighbour. Students look for a neighbour (not a professional in the field of arts) to whom they demonstrate, perform and explain their works. They will ask them later to narrate, explain, perform, reenact what a student is busy with in a format presentable to their peers.

202 Lecture Series: The Performativity of Class

Studio 11

November 3, 6pm – 8pm

Sandra Noeth, Dan Belasco Rogers & Venuri Perera

Week November 7 – November 13

201 – Colloquium: Colloquium on Performance Education

SODA Office

November 7, 9am – 1pm

November 8, 9am – 1pm

November 9, 9am – 1pm

Janez Janša, Sandra Noeth

Colloquium on Performance Education is an open format set in order to question recent approaches and open questions in education in performance. Colloquium serves as a base for restructuring of the MA SODA program. It brings together analysis, gatherings with alumni as well as a study excursion at the beginning of the winter semester 2022-23.

202 – TBS Research & Context

Studio 9

November 7, 2pm – 6pm

Sandra Noeth

What does it mean to adopt a research-oriented perspective on your own artistic work? This session focuses on methodological approaches and strategies for situating and positioning one's own practice in a larger context.

202 Lecture Series: The Performativity of Class

Studio 11

November 10, 6pm – 8pm

Sandra Noeth, Dan Belasco Rogers & Francis Seeck

Week November 14 – November 20

201 – Colloquium: Colloquium on Performance Education

SODA office

November 14, 9am – 3pm

November 15, 9am – 5pm

Janez Janša, Sandra Noeth

201 – Channel 4

N.N.

space tbc

November 16, 2pm – 5pm

Week November 21 – November 27

201 – Colloquium: Colloquium on Performance Education

SODA office

November 21, 9am – 1pm

November 22, 9am – 1pm

Janez Janša

201 – TBS

N.N. (Maker's Open)

space tbc

November 23, 2pm – 5pm

202 Lecture Series: The Performativity of Class

Studio 11

November 24, 6pm – 8pm

Sandra Noeth, Dan Belasco Rogers & Tanja Abou

Week November 28 – December 4 Research Block II

201 Intensive

Studio 8, Studio 9

November 28, 10am – 4pm

November 29, 10am – 4pm

Janez Janša

201 TBS - Audience's Choreography

Studio 8

November 30, 1pm – 5pm

Rima Najdi

This course requires pre-assigned readings.

How do we engage with the choreography of audiences' bodies? In what ways can we engage the audience? What is an audience? What can we ask from an audience? We will review various non-artistic situations to discuss the audience's different engagements. (Football matches on TVs, courtrooms, car accidents, people coming out of a gate in an airport, etc...); and to understand the difference between spectators? Audience and witness?

202 – Seminar

Studio 9

December 1, 10am – 1pm

Sandra Noeth

On Class – preparation for the workshop

201 – Vlasta Delimar – preparation seminar

Studio 9

December 1, 2pm – 4pm

Sandra Noeth, Janez Janša

202 Lecture Series: The Performativity of Class

Studio 11

December 1, 6pm – 8pm

Sandra Noeth, Dan Belasco Rogers & Kerstin Honeit

202 Seminar: Workshop on Class

Studio 8, Studio 9

December 2, 10am – 4pm (Friday)

December 3, 10am – 3pm (Saturday)

Dan Belasco Rogers, Sandra Noeth, students of the MA SODA, the Studium Generale of the UdK & guests

The two-day workshop serves to address the notion of class in the specific context of contemporary body-based arts. It builds on inputs from different guests and the artistic and discursive strategies they have developed to deal with social inequalities and privileges. Detailed information on the program and registration for the workshop will be published on www.hzt-berlin.de from the end of October.

December 5 – December 9 Research Block II

201 – Intensive

Studio 8, Studio 9

December 5, 10am – 4pm

December 6, 10am – 4pm

December 7, 10am – 3pm

Vlasta Delimar, Janez Janša

+ public talk with Vlasta Delimar

December 6, 6-8pm (tbc)

Vlasta Delimar is a multimedia artist. 1977 graduated from The School of Applied Arts in Zagreb. Studied History of art and Ethnology. Membership at Croatian Association of Artists and Croatian Freelance Artists Association. Vlasta Delimar started her artistic work in the late 1970s when post-conceptualist scene in Croatia and former Yugoslavia was at full intensity. From the very beginning of her activity, she has been building her artistic opus quite confidently. She rejected formal education as inadequate, conservative and outdated, and broke with traditional principles of artwork development by focusing on actions, happenings and performances. By choosing her own body as the primary medium of her work, Vlasta Delimar has defined her position as distinguished, autonomous artist with no direct successors, but also no predecessors; in the 1990s, Croatian art critics attempted to define her work as opus appertaining to feminist art, first-person artwork, body expression, an ego trip...

She is an Art Manager of the Art organization „My Earth, Štaglinec“

Performance is a medium that has marked the opus of Vlasta Delimar. She started her artistic work in the late 1970s and focuses on questions of identity, own personality, relationship towards herself and her own relationship towards the outside world. She has been based on exposing and breaking the taboos related to the female body and its codification through stereotypical roles and expectations by choosing her own naked body as the primary medium of her work and provided an intimate view into her life. The artist's body has been the focal point of all her performances, happenings and photographic works. Delimar utilises her own body as her object and artistic material and strictly features her naked, erotic body and self-portraits.

201 – TBS Networking

Space to be confirmed

December 7, 4pm – 6pm

Tanzbüro Berlin

202 Lecture Series: The Performativity of Class

Studio 11

December 8, 6pm – 8pm

Sandra Noeth, Dan Belasco Rogers & Edwin Nasr

201 – TBS - Private/ public collections; Scientific research

Naturkunde Museum

December 9, 10am – 2pm

Rima Najdi

In this course, we will visit the NatureKunde Museum in Berlin. To take the tour that shows us public collections transported and gifted to the Museum, review scientific research on bones to ask questions about the intersectionality of science, arts, and the political, public vs. private collections.

Week December 12 – December 18

201 – TBS

Preparation Excursion to Dakar

Studio 9

December 12, 10am – 2pm

December 13, 10am – 2pm

Sandra Noeth & guest

In preparation for the MA SODA excursion to Dakar, the two sessions introduce current developments in contemporary arts in Senegal and West Africa and their socio-political contexts.

202 – TBS Writing & Research

Studio 9

December 14, 2pm – 6pm

Sandra Noeth

Catching thoughts as they fall, in the body: this session is about the physicality of thinking, about dealing with one's own inner editors, and about questions of addressing in writing.

202 – Seminar

Seminar on Class

Studio 9

December 15, 10h – 1pm

Sandra Noeth

Christmas Break ---- December 19, 2022 – January 1, 2023

Week January 2 – January 8

201 Intensive: Study Trip to Dakar

January 5 – January 13, 10am – 4pm (dates to be confirmed)

Sandra Noeth, Rima Najdi, Janez Janša

The excursion to Dakar revolves around the encounter and exchange of MA SODA with various actors and initiatives in Dakar who work at the interfaces of traditional and contemporary body-based art, urban space and collective knowledge cultures. The aim is to develop critical perspectives for one's own practice by examining the strategies and working methods developed there. What social, cultural and spiritual alliances do we make in our own work? How can knowledge and resources be shared through artistic practice and research?

Week January 16 – January 22

201 Critique & Feedback

Studio Visits

Studio 8, Studio 9

January 17, 10am – 1pm

January 19, 10am – 1pm

January 20, 10am – 1pm

Janez Janša, Rima Najdi

201 – Channel 4

N.N.

Space tbc

January 18, 2pm – 5pm

Week January 23 – January 29

201 – Assessment

Studio 8, Studio 9

January 26, 10am – 3pm

January 27, 10am – 3pm

Sandra Noeth, Janez Janša, Rima Najdi + Liz Rosenfeld (external)

Week January 30 – February 5

201 – Critique & Feedback

Mediathek

January 30, 10am – 3pm

January 31, 10am – 2pm

Janez Janša, Sandra Noeth, Rima Najdi + Liz Rosenfeld (external)

Week February 6 – February 12

Deadline 301 Draft Proposal

February 6

202 – Critique & Feedback

Feedback on the 202 Writing

Studio 9

February 9, 10am – 3pm

Sandra Noeth

Week February 13 – February 19

301 – Deadline Draft Proposal

February 13

202 – TBS Editing

Soda office

February 13, 10am – 3pm

February 14, 10am – 3pm

Sandra Umathum, Janez Janša, Sandra Noeth

Jour Fixe

Studio 9

February 14, 4pm – 6pm

all staff and students

201 – Critique & Feedback

Feedback 301 Draft Proposal

Mediathek

February 16, 10am – 3pm

Janez Janša, Sandra Noeth, Rima Najdi

4. CHANNEL 4

*Die folgenden Veranstaltungen sind für alle HZT Studierenden offen.
The following courses are open to all HZT students.*

Hearing / Teaching Practice Claire Cunningham **Anhörung / Lehrprobe Claire Cunningham** **Professorship for “Choreography, Dance and Disability Arts”**

US 11

Thursday: 3.11.2022 – 11:00-13:00

The Einstein Foundation Berlin granted an application for a professorship in “Choreography, Dance and Disability Arts” for the disabled dance artist Claire Cunningham. The professorship will be situated at HZT and at other UdK departments and is planned to begin in October 2023.

On 03. November 2022 there will be a hearing in the frame of the appointing procedure of this professorship. During this approx. 2 hour session Claire Cunningham will give insights into her artistic work and research and also answer questions about her perspectives in regard to her teaching in the frame of the professorship.

<https://www.clairecunningham.co.uk/>

Any HZT student or staff member who would want to attend the public part of Claire Cunninghams presentations and hearing (limited attendance allowed due to Corona maximum number of 50 persons in studio 11 Campus Ufer) – please register here until 15 October 2022:

<https://www.hzt-cloud.de/f/111435>

ONE SHOT- book presentation and master class with Meg Stuart and Mark Tompkins for HZT students and staff. With an introduction seminar by Eva-Maria Hoerster

US 9 or 11

Introduction seminar with Eva-Maria Hoerster: Wednesday, 26.10.2022 – 14:00-17:30

Book Presentation / Conversation with Meg Stuart and Mark Tompkins: Wednesday, 26.10.2022 – 18:00-20:00

Master class with Meg Stuart and Mark Tompkins

Thursday: 27.10. - 14:00-17:30

Friday: 28.10. - 14:00-17:30

Saturday: 29.10. - 10:00-16:00

Meg Stuart and Mark Tompkins.

MOD 8,9; ECTS: 1

Max. 25 Students

Since 2016, Meg Stuart and Mark Tompkins have shared their passion for improvisation in radically different landscapes and contexts, giving workshops and performances, and

gathering texts and images to make *ONE SHOT*, a book about the labyrinth of real-time composition. The diverse output of the One Shot project focuses on three intertwined issues: listening, practicing and performing.

At HZT they present this project in the frame of a book launch and offer a master class in the field of improvisation to BA and MA students. The works of dance artists Meg Stuart and Mark Tompkins will be introduced in a seminar session by HZT staff member Eva-Maria Hoerster.

Students must be available during all parts of this format and need to commit to seminar, book presentation and master class.

<https://www.damagedgoods.be/en/one-shot-with-mark-tompkins>

Please note: Any HZT student or staff member wishing to attend the master class including the introduction seminar and book presentation must register here until 20 October 2022 (limited to 25 participants):

<https://www.hzt-cloud.de/f/111477>

CHANNEL 4 Week for All HZT Students

All HZT studios (Campus Ufer and ZIN) to be used, unless otherwise marked in ASIMUT

Monday – Friday, 14.11. – 18.11.2022

MOD 10,11; Maximum of 2 ECTS

The Channel 4 Week is a student self-organized platform in which you decide how to encounter each other, exchange about artistic projects or use the shared time and studios in ways you need and decide.

The student representatives from HZT Fachschaftsrat (HZT Student Council) will be asked to support the Channel 4 Week and make suggestions after this first edition for developing this format in the next semesters, potentially also inviting students from other departments (HfS or UdK) and guest artists.

Newly appointed members of the HZT Fachschaftsrat (HZT Student Council) are:

- Anton Gerzina
- Auro Orso
- Ella Olivia Bender
- Lisa Kohlstädt
- Mahshad Rezai
- Marie Stremmel
- Marta Ruskowska
- Milena Luise Stein
- Nuria Carrillo Erra

On Wednesday 16.11. at 14h00-17h00 in Studio 11 there is a meeting of all HZT students and staff about the current and future situation of HZT.

The Friday, 18.11.2022 of the Channel 4 week is reserved for all HZT students to attend UdK 2030 future day: <https://www.udk-berlin.de/universitaet/udk-2030/>

Wudong Taiji Quan

ZIN

Mondays: 17.10.-17.02. (Week 14.11.-18.11., 05.12., Week 2.01.-06.01.) – 9:00-10:00

Fridays: 17.10.-17.02. (Week 14.11.-18.11., 05.12., Week 2.01.-06.01.) – 9:00-10:00

Lingji Hon

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

This semester we will experience Wudong Taiji Quan as a comprehensive whole. Flowing through the entire form (108 postures) as a meditation in movement, we will continue to develop the principles and techniques of moving from center, while examining Taiji's foundation in healing arts and Taoist alchemy.

drawing from moving and sensing differences

US 12 (see HZT ASIMUT for changes)

Mondays: 17.10.-17.02. (Week 14.11.-18.11., 05.12., Week 2.01.-06.01.) – 9:00-10:00

Fridays: 17.10.-17.02. (Week 14.11.-18.11., 05.12., Week 2.01.-06.01.) – 9:00-10:00

Prof. Nik Haffner

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

Continuous attendance is not required for MA students.
Please bring comfortable training clothes and socks.

This open class will introduce different movement and improvisation approaches. There will be exercises working with your own imagination - for example moving with imagined objects. We will use improvised partner exercises to pay attention to senses such as touch, seeing and hearing. The movements and -habits of ourselves and of the others is being analyzed in order to use our individual movement potentials more consciously.

The class is designed for persons with and without previous dance experience and focuses on the experimental exploration of body, senses and movement.

Improvisation approaches by the following artists will be introduced and applied:

- Christina Ciupke and Nik Haffner: <https://www.christinaciupke.com/dancer/en/works/kannst-du-mich-umdrehen.php>
- Lisa Nelson: <https://movementresearch.org/people/lisa-nelson>
- William Forsythe: <https://www.youtube.com/user/grandpasafari>
- Jonathan Burrows, Matteo Fargion: <http://www.motionbank.org/en/content/jonathan-burrows-matteo-fargion.html>

maC

Ensemblezeit.

HfS

Mittwochs: 15:00-18:00

Für: maC 1, maC2, BA, SODA, all HZT

Ensemblezeit ist initiiert von den Studierenden der HfS Ernst Busch. Es ist ein ZeitRaum, in dem sich die Studierenden aller Studiengänge treffen können für Kollaboration und Austausch. Das Ganze ist frei gestaltbar und selbstorganisiert.

Morgenpraxis: Sitzmeditation

ZIN 3.40 oder online

Tuesdays: 17.10.-17.02. – 8:30-9:00

Thursdays: 17.10.-17.02. – 8:30-9:00

Prof. Ingo Reulecke.

Für: maC 1, maC 2, BA, SODA, all HZT

In einer angeleiteten 30-minütigen Sitzmeditation werden wir uns als Einstimmung für die nachfolgende Yoga-Praxis primär auf die Atmung, die Sitzhaltung und aufkommende und gehende Gedanken besinnen. Dabei einen Weg finden uns nicht von dem immerzu aktiven Geist und seinen Gedanken bestimmen zu lassen. Diese Meditationssitzung ist vollkommen losgelöst von der Yoga-Praxis und auf der anderen Seite natürlich auf das engste mit ihr verbunden. Beides kann unabhängig voneinander praktiziert werden.

Morgenpraxis: Vinyasa Yoga

ZIN 3.40 oder online

Tuesdays: 17.10.-17.02. – 9:00-10:00

Thursdays: 17.10.-17.02. – 9:00-10:00

Prof. Ingo Reulecke.

Für: maC 1, maC 2, BA, SODA, all HZT

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

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.

Hinweis für **maC1**: Verpflichten sind im ersten Semester 2 SWS (= 30 LVS) Morgenpraxis aus dem Angebot des HZT

With somatic presence into the day: Body-Mind Centering®

US

Tuesdays: 17.10.-17.02. (**Week 14.11.-18.11., 05.12., Week 2.01.-06.01.**) – 9:00-10:00

Thursdays: 17.10.-17.02. (**Week 14.11.-18.11., 05.12., Week 2.01.-06.01.**) – 9:00-10:00

Odile Seitz-Walser.

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

Body-Mind Centering is a way to embody anatomy and physiology through explorations in movement, with touch and based on developmental patterns. These morning explorations are a possibility to awaken the body at its deepest levels and to become even more intimate with the body you work with on a daily basis. They are also an opportunity to broaden your consciousness and experience to a large range of movements qualities. These warm-up classes propose to explore the neurological movement patterns we are all going through in our development. They support the experience of inner clarity and integrity, flow of movement and easiness in our mobility through space. Integration of these explorations supports the question “How do I give expression to what I fully am, with all the different colours and qualities?” Hands-on practice will also be a way to deepen body experiences, to access more unconscious body levels and images or to learn how to balance tired moving bodies and refresh creative minds.

Makers Open

US/ZIN

Wednesday 23.11 – 14:00-17:00

Wednesday 11.01 – 14:00-17:00

Wednesday 18.01 – 14:00-17:00

Jason Corff, N.N.

MOD 7,8,9; ECTS 1

The Makers Open is a recurring format open to students in all programs of the HZT to show the work they are currently making. It is an opportunity to share working processes in any stage of development, anywhere from research to performance outcomes. It is also a platform for practicing how to frame one's work and find ways to give and receive critical feedback that supports the continuation of one's creative process.

Students who wish to present work are invited to make an appointment in advance via a signup document to be shared via the HZT Cloud. This will confirm you as a 'presenter' and reserve a time to have a preparation coaching with the facilitator. The preparation coaching is mandatory for presenters and allows us to collaborate on finding a useful feedback format and ways to best support a presenter's session.

Please note your participation as an engaged spectator, being generous and constructive with your feedback, is just as important as the participation of the presenters! Ideally, we encourage you to come and practice both positions throughout the sessions.

Applied Anatomy

US Seminarraum 2

Wednesdays: 17.10.- 17.02. (16.11., 04.01.) – 10:00-13:00

Sabine Kinchewski.

Due to the current situation, in addition to in-person meetings, 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.

A signup sheet is available in the HZT Cloud at <https://www.hzt-cloud.de/f/109530>

BA Evening Lectures

Raising Awareness: Racism, Racialisation & Critical Whiteness - An Introduction

US 11

Wednesday 30.11.2022, 18:00-20:00

Mutlu Ergün-Hamaz, *Anti-Discrimination and Diversity Manager* (UdK)

The workshop *Raising Awareness* is an introduction to the subjects of racialisation and critical whiteness. Participants will be brought up to date with the latest research on racism. It will therefore be more of a factual, scientifically-based lecture on which we will enter into an exchange with each other and, if necessary, jointly develop strategies for the promotion of diversity, empowerment and intersectional anti-discrimination at the HZT/UdK Berlin. At the same time, personal reflection in this area is enormously important, and the workshop will provide a few pointers in this direction.

Angewandte Öffentlichkeitsarbeit / Applied Public Relations

On Demand

Judith Brückmann.

DE/EN (for an appointment please send an email to j.brueckmann@hzt-berlin.de)

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.

201 – Channel 4

N.N.

Space tbc

November 16, 2pm – 5pm

201 – Channel 4

N.N.

Space tbc

January 18, 2pm – 5pm