



**HZT BERLIN
LECTURE CATALOGUE
SUMMER SEMESTER 2025**

07.04.2025 – 19.07.2025

(Stand 26.03.2025)



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Please note:

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 parentheses will not take place.



1. CHANNEL 4

MA Choreographie (maC)

Morgenpraxis: Sitzmeditation

Di, Do (ab 15.04.2025)

9:00-9:30

Sprache: Deutsch

Dozent: Ingo Reulecke

Modul: offen für alle (CH4)

In einer angeleiteten 30-minütigen Sitzmeditation werden wir uns als Einstimmung für die nachfolgende Yoga-Praxis primär auf die Atmung, die Sitzhaltung und die aufkommenden gehenden Gedanken besinnen. Dabei wollen wir 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.

MA Choreographie (maC)

Morgenpraxis: Vinyasa Yoga

Di, Do (ab 15.04.2025)

9:30-10:30

Sprache: Deutsch

Dozent: Ingo Reulecke

Modul: offen für alle (CH4)

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.

MA Choreographie (maC)

Medienchoreographie Sprechstunde

Di (ab 15.04.2025)

11:00-13:00

Dozent: Isabel Robson

Modul: Offen für alle HZT und HfS (CH4)

Dies ist eine regelmäßige offene Sprechstunde für Studierende, um ihre aktuellen Arbeiten zu besprechen – sei es Vorbereitung auf Kameraaufnahmen, Videoschnitt und Postproduktion, Szenografie, Kostümdesign oder mediale Umsetzung für ihre Projekte.

Um Anmeldung wird gebeten: i.robson@hzt-berlin.de

*MA SODA***Lecture Seminar: Diachronic Deadbots Poetry Reading and Lecture**

US 11

Thursday 15.05.

18:00-20:00

Christian Filips**For: SODA 1 – 101 & SODA 2 – 301, Channel 4**

The tragic transport of poems, a deadbot perhaps: a voice from the realm of the dead recorded during life and then made virtual. Is there something in common between poems and bots that are supposed to simulate close relatives or even historically distant poets in order to help overcome grief and to simulate a closeness that no longer exists? The promise of the new deadbots could be: A new digital immortality, as competition to the immortality through making beautiful things. This immortality is simulated in the form of AI chatbots and digital avatars, which the personal language code based on the so-called digital footprint of the deceased. A technology-hostile humanoid speaks up and propagates the following assumptions: The code of the AI lacks space-world experience through time. Since its program consists of number codes and only simulates the ability to speak, it has no language, no body in the strict sense, no grief. Which condemns it to a bad infinity. As an instrument of power, it follows the synchronous, metrically controlled rules of a number-led power, which would have to be perforated by a language-led one. This reading and lecture is looking for a way out of the simple binaries and therefore asks: How to get into the wormholes of a diachronic dimension that connects parallel language universes beyond rigid concepts such as analogy and virtuality?

*Choreography, Dance and Disability Arts***Creating and managing your own Access Rider: One to One****Mentoring Sessions**

Seminarraum 2

Mondays: 21.04., 28.04., 02.06., 16.06., 30.06

13:00-15:00

Angela Alves**Channel 4**

Students are invited to register for these drop-in sessions to get familiar with the concept of Access Riders. The sessions are about upskilling disabled and/or chronically ill artists and arts professionals about what an Access Rider is, how to write it, what language to use and how to use it when collaborating with colleagues and institutions.

To register please email Angela Alves on a.alves@hzt-berlin.de

*Choreography, Dance and Disability Arts***NETWORK NEURODIVERSITY****Care Pods & Sharing Circles: Cultivating Collective Care in Learning Spaces**

Uferstudios, Studio 12



Mondays: 21.04. – 30.06. (05.05., 26.05., 09.06.) 16:00-19:00

Angela Alves
Studium Generale

This seminar is shaped as a Care Pod and will take place in a relaxed studio setting at Uferstudios in Berlin-Wedding, offering a space where we can build deeper bonds—where we feel heard, held, seen, and supported in this period of political crisis and threat.

Drawing on Mia Mingus' concept of Care Pods, this seminar explores how mutual care, trust, and interdependence can shape the way we learn and support one another. Rooted in the practice of Sharing Circles, we will engage in regular meetings throughout the summer semester, guided by the principles of free associative speech without interruption, judgment, advice-giving, or problem-solving objectives. Here, uninterrupted speaking and deep, active listening are at the heart of our practice. Participants will gain practical experience in creating and sustaining Care Pods, developing collective care strategies that challenge traditional hierarchical learning models. Together, we will cultivate a pedagogy of interdependence, resilience, and accountability, centering neurodivergent experiences and situated knowledge.

This seminar is open to anyone invested in reimagining learning as a practice of care, solidarity, and transformation.

Choreography, Dance and Disability Arts

It matters that you are here: Intensive

STUDIO: TBC

Tuesday-Friday: 03.06.-06.06.

10:30-17:30

Prof. Claire Cunningham
For: BA 1, BA 2, BA 3, MA SODA, MaC

This intensive is aimed at HZT students, disabled students* across UdK and disabled artists.

Join Prof. Claire Cunningham and guest artists to share and craft practical access strategies for artistic performances/experiences. This intensive is designed as a way of exploring methods and highlighting questions around aspects such as:

- Seating choice and layout, ease of leaving... among other things.
- Creating pre-show access statements, information or show introductions
- Sound notes or transcripts,
- Audience entrance/exits,
- Accessibility of marketing copy/language
- Audience access/welcome/ pre-show and after-care

Together, we will consider simple/lo-fi strategies that can be implemented. This will include, but not be limited to:



- How we can collectively create a space where we offer ideas to each other
- Practicing room layouts, welcomes, etc
- Draw on strategies Cunningham and her team already use.
- Students can also use this space as somewhere to dedicate time to thinking about this aspect of their work and/or hear others questions and ideas.

If questions/issues are known in advance please email them to Claire Cunningham on c.cunningham@hzt-berlin.de as this will allow better preparation and tailoring to specific students needs (you can also bring questions on the day though).

* **definition: disabled to include neurodiverse, chronically ill students**

2. BA DANCE CONTEXT CHOREOGRAPHY

MAP Assessment Dates		
MODULE	DATES	ASSESSORS
1 BA1	22. & 23. May	Angela Alves, Sigal Zouk
2 BA 3, 3+	Colloquium 07. July Exam: 14. July	Colette Sadler, Prof. Nik Haffner
5 BA 1	During the seminar times Feedback: 26.05., 14:00-17:30	Prof. Dr. Ana Vujanović
9 BA 3	09. May	Colette Sadler, Sigal Zouk
10 BA 1	Colloquium: 02.06.25 14:00-16:00 Presentation during UDK Rundgang: 19. July	Prof. Nik Haffner, Prof. Dr. Ana Vujanović, Adriana Tranca, Jen Rosenblit
12 BA 3,3+	Studio Visits: 28. & 30. May and 03. & 04. July Feedback: 10.-11.07. Graduate Works: September 2025 tba	Frauke Havemann, Prof. Philipp Gehmacher Prof. Nik Haffner

Important Dates

BA Assembly (10:30-12:30)

Monday 07. April 2025
Monday 05. May 2025
Monday 23. June 2025

Course Registration (BA 1, 2 & 3)

03.03.- 14.03.2025 by 14:00

MAP Registration (BA 1, 3, 3+)

Mondays, Tuesdays, Wednesdays, Thursdays
14.-17.04.2025, 12:30-14:00

Project Work Documentation (Module 10,11,12)

by 31. March 2025

Choreographic Intensive Studio Showing

20. June 2025

UdK Rundgang

19. July 2025

Holidays

Karfreitag	18. April 2025
Ostermontag	21. April 2025
Maifeiertag	1. May 2025
80. Jahrestag	8. May 2025
Christi Himmelfahrt	29. May 2025
Pfingstmontag	9. June 2025



General information

Studio allocation

Please see HZT ASIMUT to check in which studio your seminar or workshop is taking place.

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 heads

The group year head functions as guidance and contact person concerning all issues around the organization 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. Dr. Ana Vujanović

Head BA2: Colette Sadler

Head BA3: Prof. Philipp Gehmacher

Head BA3+: Eva-Maria Hoerster

Open Office Hours: Visit the shared document OPEN OFFICE HOURS (see All Students folder in the cloud)

Studium Generale (as part of Modules 5 & 6)

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

Mentors: Mentoring, Private lessons, Appointments on demand. (To be announced)

BA Course Offers

Block 1 – Morning and Afternoon

***And now?...* – Insights into cultural politics, the funding system and production in Berlin's independent scene**

Monday: 31.03.2025	10:00-12:30 / 14-16:00
Tuesday: 01.04.2025	10:00-12:30 / 14-16:00
Thursday: 03.04.2025	10:00-12:30 / 14-16:00
Friday: 04.04.2025	10:00-12:30 / 14-16:00

Eva-Maria Hoerster
Module 6,7,11,12 **ECTS 2**

The maximum number of participants is limited to 12 people.

This course wants to give insight into cultural-political contexts in Berlin and Germany, and how the dance scene functions (organisations, houses, initiatives, the role of curators etc.). We will look at how the funding system is structured, especially in Berlin, and which funding options are available. We will also learn about what it takes to write a funding application. This includes looking at the production process and the requirements associated with freelance production and the roles of producer, artist, employer, author, etc.

Furthermore, we will discuss the social situation of artists and what it means and takes to work as a freelance choreographer and dancer. What other models and options are there, and what are practical and ethical strategies for continuing to survive as an artist?

Antonia Gersch from Tanzbüro Berlin will join us as a guest for one session.

BA 1, 2, 3, 3+

Morning Class / Vinyasa Yoga Intensive

07.04. – 02.05.2025 (07.04; 18.04; 21.04; 01.05.)

Mon, Tue, Wed, Thu, Fri 09:00-10:15

Roni Katz
Modul 1,2,3,4 **ECTS 1 per 10 sessions**

Please note, for BA 1 & 2 students this is the training opportunity in the first block as RAUMLABOR starts at 10:30 every day.

The word Vinyasa is derived from the Sanskrit term *nyasa*, which means “to place” and the prefix *vi*, “in a special way”. Here in the west, Vinyasa means flow, moving mindfully.



Through physical and mental rigor and concentration this morning class brings together breath, asana (poses), and core work into a precise and persistent flow sequence. Taking into consideration a long day ahead of dancing, thinking, and socializing, this class facilitates warm-up and centering for the multilayered body, mind, heart and soul. The 90 minutes class includes meditation, deep physical practice, and space for rest and integration which will set us into a spacious and awake state of agility and calmness. Through paying full attention to how we work our muscles and joints we cultivate a non-judgmental yet critical way of being present while moving through the world.

Roni Katz is a choreographer and dancer, and an eternal yoga practitioner. In 2014 She completed her teacher training at the Lotus Seed Community Center in Portland Oregon, and has been teaching regular classes and retreats at Yellow Yoga Berlin from 2014 to 2021. Roni's choreographic work engages with the erotic, questions power, and moves through ecological forms. While consistently embodying personal-political matters, these elements shapeshift between formats of cabaret, film, performance, conversation and participation. Both collectively and solo, the work is driven by the necessity and desire to be in community, with and in relation to other human and other-than-human collaborators. The practice, slow and steady, brings into play exposure, subjectivities, sensuality, intimacy and pleasure. Since graduating from the BA program at HZT Berlin in 2014 Roni presented work at different venues in Europe and Israel/Palestine.

BA1 & 2

RAUMLABOR

Morning

Mondays: 07.04. – 03.05.2025 (07.04; 21.04.)	10:30-12:30
Tuesdays: 07.04. – 03.05.2025	10:30-12:30
Wednesdays: 07.04. – 03.05.2025	10:30-12:30
Thursdays: 07.04. – 03.05.2025 (01.05.)	10:30-12:30
Fridays: 07.04. – 03.05.2025 (18.04.)	10:30-12:30

Afternoon

Mondays: 07.04.-03.05.2025 (21.04)	14:00-17:30
Tuesdays: 07.04.-03.05.2025	14:00-17:30
Wednesdays: 07.04.-03.05.2025	14:00-17:30
Thursdays: 07.04.-03.05.2025 (01.05.)	14:00-17:30
Fridays: 07.04.-03.05.2025 (18.04.)	14:00-17:30

Lee Meir, Vladimir Miller, Nikola Pieper, Constanza Piña, Robert Prideaux, Annegret Schalke, Prof. Philipp Gehmacher

Modul 8,9,10,11

ECTS 6 in total

Mornings and afternoons are one block and need to be taken together.

In this seminar, mornings and afternoons, we will create a shared research and practice environment in Studio 14 and 8. We will reflect upon and practice the notions of space, object, sound and light as contributing "other bodies" in the context of live performance. We will



learn about and dive into the concept of (supporting) media (light, sound, props), challenge this heritage and practice how body, physicality, light, sound, space, object and prop can be experienced integral to each other.

All participants will have the opportunity to acquire extended knowledge in the use and handling of theatre technology whilst there will be a focus on understanding matters of light, sound and space within and beyond their technological possibilities. Participants will work in two differently equipped spaces (Studio 8 and Studio 14) and will be supported by various experts in the aforementioned media.

The aim of RAUMLABOR is to promote a deeper understanding of how the media and disciplines of light, sound and space/scenography/object, as well as the physical theatre or art and non-art spaces we often work in, can create a variety of settings for a live event or even be the live event. We will divide into groups, work, explore, realize ideas, to finally share with each other what has come up during this seminar.

Lee Méir is a Berlin-based choreographer, performer and costume designer. In her works, ranging from solos to collective formats, she explores the interplay of chaos and order, chance and control, and expands her vision of art as a unique nexus of ideas, people and craft.

Vladimir Miller is an artist, researcher, scenographer and dramaturge. His practice aims at re-negotiating institutional modes of spatial production in collaborative research settings. He uses collective building processes to shift the relationship between practice and space within institutional environments towards commoning and self-organisation. Vladimir Miller has been a frequent collaborator with the choreographers and artists Philipp Gehmacher, Meg Stuart, Anne Juren, Jozef Wouters, Claudia Bosse and others. He was lecturer in Scenography at the University of Hamburg and Guest Professor at the Institute for Applied Theatre Sciences at the JLU in Gießen. He currently teaches spatial dramaturgy at KASK Ghent, at Royal Conservatoire Antwerp and artistic research at Toneelacademie Maastricht. Vladimir Miller was mentor and program curator at a.pass 2009-2020 and the curator of the a.pass Research Center 2021-2023.

Nikola Pieper (E/DE) is a sound engineer and self-taught sound artist. After finishing her training in Canary Islands/Spain and being part of the local experimental music scene, she has been working in Berlin as a technical director for dance and theater since 2010. In the last years she has done sound design and music for Ana Lessing Menjibar, Kiana Rezvani, Simone Weber and Julia Turbahn amongst others. Her music is made with electronic and non-electronic instruments and also field and foley recordings manipulated to create rhythms and melodies. She is also interested in hardware hacking and basic electronics and aims to combine this knowledge to create simple and unique instruments.

Constanza Piña (Curicó, 1984) visual artist, dancer, researcher and independent educator. She bases her work on electronic experimentation, open-source technologies, DIY philosophy and techno feminist social practices. She explores noise as a sonic, political, cultural and spiritual phenomenon. Constanza is active in the underground experimental music scene since 2010 under the pseudonym Corazón de Robota sound project in which, using only DIY synthesizers built by herself, she explores the field of audible and inaudible frequencies, psycho-physical perceptions of sound and the rhythmic dimensions of noise. Since 2013, he



has been researching on Andean ancestral computing systems developing the piece Khipu // pre-Hispanic electrotexile computer, awarded with honorable mention at Ars Electronica Prix 2020.

I am **Robert Prideaux**, a lighting designer, artist and technician based in Berlin. As a permanent lighting designer for Ada Studios and in collaboration with artists such as Lea Moro, Judith Sánchez Ruíz and Elvan Tekin, I focus on adapting my style flexibly to the visions of the performers.

Annegret Schalke lives and works as a dancer/choreographer and lighting designer in Berlin. She holds a master degree in mathematics and completed her studies in dance, context, choreography at the HZT Berlin in 2013. She has been working as a dancer with artists such as Sheena McGrandles, Eva Meyer-Keller, Heiner Goebbels, Rose Beermann, Julian Weber, Kat Válastur among others. As a creator of lighting designs for dance and performance she has been collaborating with Enrico Ticconi & Ginevra Panzetti, Michelle Moura, Göksu Kunak, Agata Siniarska, Miriam Jacob, Angela Schubot, Ixchel Mendoza and many others. In her lighting designs she is interested in installational approaches, in bold appearances of light as an agent of choreography, but also in the mechanisms of subtle guidance of attention through light.

BA 3, 3+

An ecological understanding of body

Mondays: 07.04.-03.05.2025 (07.04; 21.04)	10:30-12:30
Tuesdays: 07.04.-03.05.2025	10:30-12:30
Thursdays: 07.04.-03.05.2025 (01.05.)	10:30-12:30
Fridays: 07.04.-03.05.2025 (18.04.)	10:30-12:30

Angela Vitovec aka Angela Schubot
Modul 2,4 ECTS 2

How can we turn to the multiplicity of nature in our own bodies?

In this course we will experiment how human and non-human bodies can speak through one another and how they can move and be moved by each other. I will offer practices of encountering more-than-human beings within our human bodies as a shared ecology. These practices will include creating decentralized bodies where every cell has its own agency for multi-directional and multi-rhythmical movement. As well as practicing a perception that is holding this diverse ecology within our awareness's as dancing bodies. My practices will offer deep immersions with plant nature, offering ways of learning directly from plants and working with them as partners in artistic contexts.

Angela Vitovec aka Angela Schubot is a choreographer, dancer, movement researcher and bodyworker between Berlin and Toronto. She offers possibilities to encounter non-human principles and beings and to co-create and dance with them. In 2023 she changed her artistic name to Angela Vitovec.

www.angelavitovec.com

www.angelaschubot.com



BA 3, 3+

University Hearings for the BA Professorship (Applied) Theory of Dance, Choreography and Performance

Wednesdays: 09.04.2025

Thursdays: 10.04.2025

Fridays: 11.04.2025

Modul 6, 9, 11,12 ECTS 1

All BA3 and 3+ students are invited to join the hearings. The exact times will be announced during the BA Assembly on April 7th. Attendance will be taken.

Additionally, we need 6 (4+2 substitutes) BA 3,3+ students to participate in the Hearings for the 'Lehrprobe'. Please communicate and confirm your interest and participation by e-mail to c.sadler@hzt-berlin.de

BA 3, 3+

Temporary Exhibition

Tuesdays: 14.04.-02.05.2025 (21.04.) 14:00-17:30

Wednesdays: 14.04.-02.05.2025 14:00-17:30

Thursdays: 14.04.-02.05.2025 (01.05.) 14:00-17:30

Fridays: 14.04.-02.05.2025 (18.04.) 14:00-17:30

Colette Sadler

Modul 9

ECTS 3

Required participation for all students registered for MAP 9.

"Temporary Exhibition" proposes a transdisciplinary holding structure for collective and individual making and composition. Working across performance, dance and other visual media it asks how can we create a pop-up "Temporary Exhibition" as a flexible yet resilient format for the shared labour of making, creating and composing with multiple parts. This imaginary context creates the conditions to negotiate consensus on shared thematic and lines of thought. What relationships and new forms can be discovered, exposed and intensified for the spectator through the intersection of different subjectivities, approaches and works colliding in one shared space and time.

BA 1, 2, 3, 3+

Choreography, Dance and Disability Arts

Claire Cunningham studio research weeks

with invited artist, maker and collaborator Dan Watson, dramaturge Luke Pell and guests

STUDIO 2

Mondays-Fridays: 14.-18.04. & 21.-25.04.

10:30-17:30

**Prof. Claire Cunningham with Dan Watson and/or Luke Pell**
For: BA 1, BA 2, BA 3, MA SODA, MaC

In these research weeks Prof. Cunningham is joined by her artistic collaborators Co-Director Dan Watson, dramaturge Luke Pell, and other guests, to review some of her recent approaches to designing and deepening access in dance and performance productions, alongside the development of crip* technique/s in her body of work.

Drawing on materials from the recent production and creative process for *Songs of the Wayfarer*, Cunningham will be developing different formats for teaching: scores, workshops, conversations and other modes of engagement to provide further insight into, and understanding of, her artistic and choreographic process and physical practice.

The second week focuses primarily on audio-description for dance works; specifically solo performances. Cunningham and guests will be exploring the particularities of creating audio-description for solo performances in tandem with developing audio-description for performance in different languages as part of international touring.

There will be moments of sharing and open studios during the weeks for students. Exact times will be announced in Asimut.

Block 2 – Morning

BA 1, 2, 3, 3+

Choice A

Choreography, Dance and Disability Arts

Neurocripping

Mondays: 05.05.-23.05.2025 (05.05.)	10:30-12:30
Tuesdays: 05.05.-23.05.2025	10:30-12:30
Thursdays: 05.05.-23.05.2025 (08.05.)	10:30-12:30
Fridays: 05.05.-23.05.2025	10:30-12:30

Angela Alves

Modul 1,2,3,4

ECTS 2

This training looks at dance from a neurological perspective and builds up on nurturing, soothing and comforting practices for the nervous system, making it feel seen and allowing it to thrive. Starting from the cultivation of the body's inner environment, we build up slow to escalating movement dynamics. The training seeks for the dancer's empowerment to own their physical and emotional body and liberate pleasure in full performative expression.

Structure of the class:

- Rest practices for identity care
- Slow flow choreographies for emotional body care



- Each class will end with a pleasure practice for neuroplasticity based on funky club music or cheesy pop songs. Get some vibes here:

<https://www.youtube.com/watch?v=5AhZh4A7NLM&list=RDQM-1FVA8y4uxc&index=10>

BA 1, 2, 3, 3+

Choice B

INTERNAL TO EXTERNAL

Mondays: 05.05.-23.05.2025 (05.05.)	10:30-12:30
Tuesdays: 05.05.-23.05.2025	10:30-12:30
Thursdays: 05.05.-23.05.2025 (08.05.)	10:30-12:30
Fridays: 05.05.-23.05.2025	10:30-12:30

Sigal Zouk

Modul 1,2,3,4

ECTS 2

We will explore our bodies in the studio, witness and monitor perception, creation, potentialities, evolvment of meaning as well as loss of meaning occurring along the way. We will cultivate and expand our connection to oneself, the others and the environment. Through a series of guided improvisations, we will train our ability to unite the mental, the physical and the emotional; being and doing; choreography and presence.

Sigal Zouk is a dancer, performer, teacher and mediator in the field of contemporary dance. As a dancer, she worked with the Batsheva ensemble, Sasha Waltz, Meg Stuart and Laurent Chétouane among others. Sigal teaches at European dance departments and institutions and collaborates with different artists.

Block 2 - Afternoon

BA 1

Dance and choreography: poetics, ethics, and politics

Tuesdays: 06.05.-16.05.2025	14:00-17:30
Wednesdays: 06.05.-16.05.2025	14:00-17:30
Thursdays: 06.05.-16.05.2025 (09.05.)	14:00-17:30
Fridays: 06.05.-16.05.2025	14:00-17:30

Prof. Dr. Ana Vujanović

Modul 5

ECTS 2

Required participation for all students registered for MAP 5.

The seminar consists of three parts: input sessions (May 7–8), followed by a self-study period (May 9–16) with a 3,000-word written assignment. In the third part, I will hold individual



consultations (May 16) and a group feedback session (May 26). The MAP 5 written exam is integrated into the seminar – no additional writing is required.

This seminar fosters students' self-reflection on their artistic concerns and practices and their social contexts. The self-reflection will be developed through three key registers: poesis – artistic creation methods (e.g., experimentation, process, research); ethics – moral values shaping their work (e.g., accessibility, inclusivity, no animal abuse); and politics – artists' orientations within existing political landscapes (e.g., socialism, feminism, antiracism). Using a contextual approach, we will analyze how artworks both propose and embody social-political ideas in public space.

BA 1

MAP 1 WORKSHOP: PHYSICAL EXPLORATION AND FACILITATION

Tuesdays: 20.05.-23.05.2025	14:00-17:30
Wednesdays: 20.05.-23.05.2025	14:00-17:30
Thursdays: 20.05.-23.05.2025	14:00-17:30
Fridays: 20.05.-23.05.2025	14:00-17:30

Angela Alves, Sigal Zouk,
Modul 1 ECTS 1

Required participation for all students registered for MAP 1.

The Module 1 assessment asks you to prepare and lead a 15 minutes participatory learning experience for your peers based on a physical practice of your liking.

In the course of your BA studies, you have so far encountered different approaches to body-focused training: somatic, improvisation, sequence oriented, etc. Along the experience of these methods, you will create your own brief moment of practice/training.

BA 2, 3

Artistic Strategies II

Tuesdays: 13.05.-23.05.2025	14:00-17:30
Wednesdays: 13.05.-23.05.2025	14:00-17:30
Thursdays: 13.05.-23.05.2025	14:00-17:30
Fridays: 13.05.-23.05.2025	14:00-17:30

Prof. Dr. Ana Vujanović, Prof. Philipp Gehmacher
Modul 6 ECTS 2

The seminar builds upon Artistic Strategies I, continuing our exploration and systematization of artistic strategies shaping the European contemporary dance and performance scenes. This seminar focuses on the present moment – examining active artists, emerging approaches, and evolving methods. Through shared references, video documentation, and discussions, we will collectively map the artistic landscape in which HZT students study dance and choreography. By contextualizing choreographic approaches in relation to each



other, their historical references, and global dance scenes, we aim to deepen and diversify our understanding of 'European contemporary dance'.

Block 3 – Morning and Afternoon

Choreographic Intensive

This year's Choreographic Intensive takes place over four weeks during the regular BA morning and afternoon time slots with a studio showing on the final afternoon. BA3+ students can opt only for the mornings if in need of Module 2 ECTS. All other students should register with the same artist for both mornings and afternoons.

BA 1, 2, 3, 3+

Choice A

Choreographic Intensive Training: Oracular Practice

Mondays: 26.05.-20.06.2025 (09.06.)	10:30-12:30
Tuesdays: 26.05.-20.06.2025	10:30-12:30
Thursdays: 26.05.-20.06.2025 (29.05.)	10:30-12:30
Fridays: 26.05.-20.06.2025	10:30-12:30

SERAFINE1369 aka Jamila Johnson-Small
Modul 1,2,3,4 ECTS 2

The intention of the class is to open up space to flow, listen to and observe ourselves in chaos, in flux, in overwhelm, in stagnancy, as unfolding oracular text, without judgement. This practice is interested in what-is-already-t/here – the stuff that comes with us.

Working is tuning, listening, opening, and moving with conflict, paradox, complexity, simultaneity. Listening in to our sensory capacities for noticing and feeling our selves and our environment - always in relation. Inviting the conditions to invoke states of wide focus and openness to the energetics and details of environment; being with our moving bodies as medium, channel, portal.

SERAFINE1369 is a dancer, a body-focused researcher, artist and Five-Element Acupuncturist. They work with dancing as a philosophical undertaking, a political project with ethical psycho-spiritual ramifications for being-in-the-world. www.basictension.com

BA 1, 2, 3

Choice A

Choreographic Intensive: The Directions

Tuesdays: 27.05.-20.06.2025	14:00-17:30
Wednesdays: 27.05.-20.06.2025	14:00-17:30
Thursdays: 27.05.-20.06.2025 (29.05.)	14:00-17:30
Fridays: 27.05.-20.06.2025	14:00-17:30

**SERAFINE1369 aka Jamila Johnson-Small****Modul 8,9 ECTS 4**

I am working with ideas of fate in relation to dancing, thinking of improvisation as being neither unprepared nor spontaneous, even if we do not consciously know exactly what will come next whilst dancing. I'm thinking of fate as an inevitability that speaks to the ways that we are compelled by the relational constellations we might find ourselves in, by the weather, then the larger weather of the cosmos, and how all these bodies (the planets, the stars, the water, our bodies) move in relation.

We will work from this thinking with scores that invite us to feel into and to reflect on agency, choice, desire and the roles we play in shifting constellations, towards dancing with more agility and presence.

BA 1, 2, 3, 3+

Choice B

Choreographic Intensive Training: May I have your attention please

Mondays: 26.05.-20.06.2025 (09.06.)	10:30-12:30
Tuesdays: 26.05.-20.06.2025	10:30-12:30
Thursdays: 26.05.-20.06.2025 (29.05.)	10:30-12:30
Fridays: 26.05.-20.06.2025	10:30-12:30

Alex Baczyński-Jenkins**Modul 1,2,3,4 ECTS 2**

In *Attention*, led by Alex Baczyński-Jenkins, participants are invited to engage in an experimental exploration of attention, attuning to the spaces in between. This workshop weaves together somatic practices, techniques of the self, sensuality and speculative exercises of attention and resonance.

Through movement scores, fragments of existing body practices, improvisation, breathwork, and reflective exercises, participants will explore the body as one that is simultaneously a subject of desire, a political being, and a site of imagination. The workshop encourages embodied inquiry as a way of embracing experiences of unlearning.

Alex Baczyński-Jenkins is an artist and choreographer engaging with queer affect, embodiment, and relationality. Through gesture, collectivity, touch and sensuality, his practice unfolds structures and politics of desire.

BA1, 2, 3, 3+

Choice B

Choreographic Intensive: intense formations/ the afternoon

Tuesdays: 27.05.-20.06.2025	14:00-17:30
Wednesdays: 27.05.-20.06.2025	14:00-17:30
Thursdays: 27.05.-20.06.2025 (29.05.)	14:00-17:30
Fridays: 27.05.-20.06.2025	14:00-17:30

**Alex Baczyński-Jenkins****Modul 8,9****ECTS 4**

This Choreographic Intensive delves into considerations of emergence, structures of desire, responsiveness to context, the relation between ethics and aesthetics, as well as at transnational and trans-temporal affinities. Participants will also investigate how processes of collective study can give rise to new forms, meanings and sensations within a choreographic system.

Through shared practice and the development of grammars of exchange, the workshop explores the dynamics between individual agency and collective action. Drawing from the relational and affective qualities of social dances and abstraction, participants will examine how intimacies and estrangement can generate critical intensities. Led by Alex Baczyński-Jenkins, the group will develop a choreography.

*BA 1, 2, 3, 3+**Choreography, Dance and Disability Arts***Artistic Development & Accessible Producing Practice:**

Workshop Sessions (90 -180 minutes in person sessions throughout the dates below)

Room: tbc. Seminarraum 2 or Studio 54 office

Thursday 22.05.

17:00-18:30

Friday 23.05.

14:00-19:30

Saturday 24.05

10:00- 19:30

Nadja Dias**For: BA 1, BA 2, BA 3, MA SODA, MaC**

Nadja Dias, Executive Producer/ Artistic Associate of Claire Cunningham invites students to register for one of these in person working sessions to look at their developing artist journey, career progression or focus on one's own production or project development.

Based on participant's starting point and material we will discuss interests, challenges and specific questions to map out an individual's development journey. We will consider how participants can start developing skills and use tools to start producing their own work and imagine how to realize their artistic productions.

We will enter a dialogue to question and reflect on artistic practices and working methods, consider access in response to differing lived experiences as well as practical access considerations to shape one's practice more broadly and inform an aesthetics of access in productions.

Together we will go on to discuss other pertinent production or planning related questions arising and how we might approach the practical implementation of access in our own work. Sessions run to crip time and are offered either in spoken English or spoken German.

To register please email Nadja Dias on n.dias@hzt-berlin.de with your desired date and time.

*BA 3+***PR Workshop: Addressing your future Audience**

Wednesday: 04.06.2025

14:00-17:30

Thursday: 05.06. 2025

self-study

Friday: 06.06.2025

14:00-17:30

Judith Brückmann, Eli Vardzhiyska**Modul 12 ECTS 1**

While you are creating your choreographic work for the BA Graduate Works 2025 festival in September you will have to think about how to address your future audience.

In this workshop we will read, discuss and work with a collection of announcement texts from a variety of dance performances. We will think about the role and impact of images. We will also have a closer look on different marketing campaigns, spanning from individual performances to festivals. During the workshop, we will identify different audience groups – known and new – to finally analyse and discuss the function and how to set up a media plan (time scales, budget, formats, assets, platforms). The second day is reserved for self-study and research. Throughout the week, we will work both in small groups and individually.

Block 4 – Morning*BA 1, 2, 3, 3+***Choice A****THE FORCES - moving strategies, shifting states**

Mondays: 23.06.-19.07.2025 (23.06.)

10:30-12:30

Tuesdays: 23.06.-19.07.2025

10:30-12:30

Thursdays: 23.06.-19.07.2025

10:30-12:30

Fridays: 23.06.-19.07.2025

10:30-12:30

Maya Weinberg**Module 1,2,3,4 ECTS 2**

How do we move, what moves us? What keeps us in motion? The class begins with a guided release-based warm up, shifting from floorwork to standing, drawing from Alexander, Klein, yoga, and contact improvisation principles. Movement is initiated from the skeleton—bones, joints, and edges—exploring alignments while engaging gravity, momentum, and centrifugal forces to cultivate functional, effortless motion. Next, we engage in movement research and instant composition, exploring activation engines, movement logics, shifting states and compositional perspectives. Through pair and group exercises we'll observe the inner/outer forces that affect the body, gain practical performative tools, deepen awareness of our multi-layered ever-moving body, and attune to its diverse impulses and expressions.

Maya Weinberg, a choreographer, teacher, dancer and dramaturg, Maya sees the practice of art-making as ongoing exploration of touch, relationality and fluidity of narratives in space



and time. In her current practice Are we in touch now? She explores modes of tactility in the sensory-perceptual in-between space of things.

www.mayaweinberg.net

<http://www.bag-collective.de/>

BA 1,2, 3, 3+

Choice B

Perreo in Performance

Mondays: 23.06.-19.07.2025 (23.06.) 10:30-12:30

Tuesdays: 23.06.-19.07.2025 10:30-12:30

Thursdays: 23.06.-19.07.2025 10:30-12:30

Fridays: 23.06.-19.07.2025 10:30-12:30

Maque Pereyra

Modul 1,2,3,4 ECTS 2

In this class, we will dive into the world of pelvic dances such as perreo, twerk, and Brazilian funk, incorporating technique, choreography, and theory. Through a variety of exercises drawn from contemporary theater and dance, we'll explore how these dances shape not just the body but also stage presence, composition, and improvisation. The class highlights both the physical and performative potential of pelvic movements, seeing them as tools for various creative processes. Additionally, we will engage with texts, works, and practices that delve into the politics of pelvic dances, examining their cultural and historical contexts. Together, we'll move, reflect, and create, exploring how these dances resonate in contemporary performance practices.

Maque is a multidisciplinary artist who believes in the transformative power of pleasure. Her work focuses on body-based performance, music and audiovisual production through the lens of expansive choreography. She has created Yoggaton, a movement practice that combines Yoga, pelvic dances and Reggaeton.

Block 4 – Afternoon

BA1, 2, 3

Projektwochen

Tuesdays: 24.06.-20.07.2025 14:00-17:30

Wednesdays: 24.06.-20.07.2025 14:00-17:30

Thursdays: 24.06.-20.07.2025 14:00-17:30

Fridays: 24.06.-20.07.2025 14:00-17:30

Prof. Nik Haffner, Colette Sadler, Prof. Dr. Ana Vujanović, Adriana Tranca, Prof.

Philipp Gehmacher, Jen Rosenblit

Modul 10,11 ECTS 4



Required participation for all students registered for MAP 10.

The MAP 10 Assignment Sheet will be given out at the Colloquium (02.06.25 14:00 – 16:00)

During these four weeks students are working on their own projects, being accompanied by members of staff and guests as their mentors and embedded in regular presentation-rounds with peer- feedback. These weeks of 'Projektarbeit' are preceded by one Colloquium (see MAP assessment dates) that are a prerequisite for joining the MAP 10 and Modul 11 project weeks. During this Colloquium the structure of the project weeks will be introduced as much as possible research trajectories and modes of mentoring.

Students will be meeting for sharing & feedback at announced times in small groups (Kleingruppen) and also have individual meeting with their mentors.

Final MAP10 performances will be assessed and presented in the frame of UdK Rundgang on Saturday 19th July at Uferstudios.

Throughout the whole semester – Morning

BA 1, 2, 3, 3+

Morning Class / Vinyasa Yoga

Block 1 Intensive

07.04.-02.05.2025 (07.04; 18.04; 21.04; 01.05.)

Mo, Tu, Wed, Thu, Fri

09:00-10:15

Block 2-4

05.05.-19.07.2025 (08.05; 29.05)

Tu, Thu

09:00-10:15

Roni Katz

Modul 1,2,3,4

ECTS 1 per 10 sessions

The word Vinyasa is derived from the Sanskrit term *nyasa*, which means “to place” and the prefix *vi*, “in a special way”. Here in the west, Vinyasa means flow, moving mindfully. Through physical and mental rigor and concentration this morning class brings together breath, asana (poses), and core work into a precise and persistent flow sequence. Taking into consideration a long day ahead of dancing, thinking, and socializing, this class facilitates warm-up and centering for the multilayered body, mind, heart and soul. The 90 minutes class includes meditation, deep physical practice, and space for rest and integration which will set us into a spacious and awake state of agility and calmness. Through paying full attention to how we work our muscles and joints we cultivate a non-judgmental yet critical way of being present while moving through the world.

Roni Katz is a choreographer and dancer, and an eternal yoga practitioner. In 2014 She completed her teacher training at the Lotus Seed Community Center in Portland Oregon, and has been teaching regular classes and retreats at Yellow Yoga Berlin from 2014 to



2021. Roni's choreographic work engages with the erotic, questions power, and moves through ecological forms. While consistently embodying personal-political matters, these elements shapeshift between formats of cabaret, film, performance, conversation and participation. Both collectively and solo, the work is driven by the necessity and desire to be in community, with and in relation to other human and other-than-human collaborators. The practice, slow and steady, brings into play exposure, subjectivities, sensuality, intimacy and pleasure. Since graduating from the BA program at HZT Berlin in 2014 Roni presented work at different venues in Europe and Israel/Palestine.

BA 1, 2, 3, 3+

Observation & Feedback

Sigal Zouk is available for One-to-One mentoring during the months of April, May and June 2025. Please write to her directly on sigalzouk@googlemail.com

BA 2 & 3, 3+ Colloquia

BA 3, 3+

MAP 2 Colloquium

MAP2 Colloquium 07.07.2025

14:00-16:00

Exam date: 14.07.2025

14:00-18:00

Prof. Nik Haffner, Colette Sadler

Modul 2

Required participation for all students registered for MAP 2.

BA 1, 2 & 3

MAP 10 & Mod 11 Colloquium

MAP10 & MOD11 Colloquium: 02.06.2025

14:00-16:00

Prof. Nik Haffner, Prof. Dr. Ana Vujanović, Colette Sadler, Adriana Tranca, Jen Rosenblit

Required participation for all students registered for MAP 10.

BA 3, 3+

MAP 12 Colloquium

Mondays: 14.04.-11.07.2025 (21.04.; 09.06.)

14:00-17:30

Frauke Havemann, Prof. Philipp Gehmacher

**Modul 12** **ECTS 2**

Required participation for all students registered for MAP 12.

Important MAP12 Dates:

MAP12 Registration by 3rd March 14:00 2025.

First studio visit: 28.5. & 30.05. 2025	14:00-18:00
Second studio visit: 03. & 04.07. 2025	14:00-18:00
Feedback: 10. & 11.07. 2025	14:00-18:00

Graduate Works:

Performances and Assessments take place between the 17th and 26th of September 2025 in Studio 11 and 8. Exact schedule of Individual Mentoring, the Tech-Rider Workshop and Assessment times to be announced soon.

BA 1, 2, 3, 3+

Choreography, Dance and Disability Arts

Producing, Access & Artistic Development: One to One Mentoring Sessions.

Online (90 min session, by individual appointment)

Wednesdays

14:30-18:00

<https://us02web.zoom.us/j/88624248683?pwd=5GSQCxrQpX0La4NgReJKFQI38hDvnq.1>

Nadja Dias

For: BA 1, BA 2, BA 3, MA SODA, MaC

Students are invited to register for these drop-in sessions to discuss, plan and produce their final showings, productions and/or other projects they are currently working on. In these sessions students can start planning ahead of their next semester projects or receive input and support in planning, communication and access provision as part of their projects and productions -considered in relationship to their developing practice. The sessions are tailored to each individual students' needs, interests and level of expertise and can focus on drawing up timelines, tools for mapping practice and recurring thematic concerns, production plans, budgets and access riders. Students should have an artistic idea/ proposal or project they like to develop into a production or a keen interest to structure their developing practice and working methods.

To register please email Nadja Dias on n.dias@hzt-berlin.de there is flexibility in regards to meeting dates – please ask.



Choreography, Dance and Disability Arts

Creating and managing your own Access Rider: One to One Mentoring Sessions

Seminarraum 2

Mondays: 21.04., 28.04., 02.06., 16.06., 30.06

13:00-15:00

Angela Alves
Channel 4

Students are invited to register for these drop-in sessions to get familiar with the concept of Access Riders. The sessions are about upskilling disabled and/or chronically ill artists and arts professionals about what an Access Rider is, how to write it, what language to use and how to use it when collaborating with colleagues and institutions.

To register please email **Angela Alves** on a.alves@hzt-berlin.de

Choreography, Dance and Disability Arts

Mentoring

Online

Various dates throughout the semester

(90 min session, by individual appointment)

Prof. Claire Cunningham
For: BA 1, BA 2, BA 3, MA SODA, maC

Students are invited to register for these drop-in sessions to reflect on questions or concerns around – artistic practice and process, development, creative access and care.

To register please email **Susanne Adam** on s.adam@hzt-berlin.de.
There is flexibility in regards to meeting dates - please ask.

3. Master Choreography

Beginn der Lehrveranstaltungen: 14. April 2025 (Montag)
Ende der Lehrveranstaltungen: 18. Juli 2025 (Freitag)

Feiertage:

Karfreitag	18.04.2025
Ostermontag	21.04.2025
Tag der Arbeit (Donnerstag)	01.05.2025
80. Jahrestag der Befreiung vom Nationalsozialismus (Donnerstag)	08.05.2025
Christi Himmelfahrt (Donnerstag)	29.05.2025
Pfingstmontag	09.06.2025

Die Räume, in denen die Lehrveranstaltungen stattfinden, sind den Asimut-Kalendern zu entnehmen.

Save The Date:

Tag der offenen Ernst Busch	26.04.2025:
Tanztage Potsdam	13.-25.05.2025:
UdK Rundgang	19.07.2025:

Termine Masterarbeiten:

Pooyesh Frozandeh ZIN Bühne Unten	9.5. GP 10. & 11. Mai 2025
Tim Winter ZIN Bühne Unten	22.5. GP 23. & 24. Mai 2025
Vera Shchelkina Uferstudios, Studio 1	12.6. GP 13. & 14. Juni 2025
Felipe Fizkal Uferstudios, Studio 14	19.6. GP 20. & 21. Juni 2025
Diana Thielen Uferstudios, Studio 1	26.6. GP 27. & 28. Juni 2025



Zsombor Szabo
bat-studiotheater

9.5. GP
4. & 5. Juli 2025

Johanna Jörns
ZIN Bühne Unten

10.7. GP
11. & 12. Juli 2025

Wichtige Fristen:

Abgabe des Portraitheftes mit Portrait in Motion:
2 Wochen vor der Premiere des Masterprojektes

Abgabe des Entwurfs für den Abendzettel:
2 Wochen vor der Premiere des Masterprojektes



Fortlaufende Veranstaltungen

Morgenpraxis: Sitzmeditation

Di, Do (ab 15.04.2025)

9-9:30 Uhr

Sprache: Deutsch

Dozent: Ingo Reulecke**Modul: offen für alle (CH4)**

In einer angeleiteten 30-minütigen Sitzmeditation werden wir uns als Einstimmung für die nachfolgende Yoga-Praxis primär auf die Atmung, die Sitzhaltung und die aufkommenden gehenden Gedanken besinnen. Dabei wollen wir 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

Di, Do (ab 15.04.2025)

9:30-10:30 Uhr

Sprache: Deutsch

Dozent: Ingo Reulecke**Modul: offen für alle (CH4)**

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.

Medienchoreographie Sprechstunde

Di (ab 15.04.2025)

11:00-13:00 Uhr

Dozent: Isabel Robson**Modul: Offen für alle HZT und HfS (CH4)**

Dies ist eine regelmäßige offene Sprechstunde für Studierende, um ihre aktuellen Arbeiten zu besprechen – sei es Vorbereitung auf Kameraaufnahmen, Videoschnitt und Postproduktion, Szenografie, Kostümdesign oder mediale Umsetzung für ihre Projekte.

Um Anmeldung wird gebeten: i.robson@hzt-berlin.de

Colloquium Masterarbeiten

Mo (ab 28.04.2025)

9:30-11 Uhr

(05.05.2025, Reservetermin)

9:30-10:30 Uhr



12.05.2025	9:30-11 Uhr
19.05.2025	9:30-11 Uhr
(26.05.2025, Reservetermin)	9:30-10:30 Uhr
02.06.2025	9:30-12 Uhr
16.06.2025	9:30-12 Uhr
23.06.2025	9:30-10:30 Uhr
30.06.2025	9:30-11 Uhr
Sprache: Deutsch	

Dozent*innen: Christiane Berger, Susanne Vincenz
maC2, Modul 7

In dieser Veranstaltung wird der Stand der Recherchen bzw. Projekte vorgestellt und diskutiert.

Choreography, Dance and Disability Arts

Producing, Access & Artistic Development: One to One Mentoring Sessions.

Online (90 min session, by individual appointment)

Wednesdays

14:30-18:00

<https://us02web.zoom.us/j/88624248683?pwd=5GSQCxrQpX0La4NgReJKFQI38hDvnq.1>

Nadja Dias

For: BA 1, BA 2, BA 3, MA SODA, MaC

Students are invited to register for these drop-in sessions to discuss, plan and produce their final showings, productions and/or other projects they are currently working on. In these sessions students can start planning ahead of their next semester projects or receive input and support in planning, communication and access provision as part of their projects and productions -considered in relationship to their developing practice. The sessions are tailored to each individual students' needs, interests and level of expertise and can focus on drawing up timelines, tools for mapping practice and recurring thematic concerns, production plans, budgets and access riders. Students should have an artistic idea/ proposal or project they like to develop into a production or a keen interest to structure their developing practice and working methods.

To register please email Nadja Dias on n.dias@hzt-berlin.de there is flexibility in regards to meeting dates – please ask.

Choreography, Dance and Disability Arts

Creating and managing your own Access Rider: One to One Mentoring Sessions

Seminarraum 2

Mondays: 21.04., 28.04., 02.06., 16.06., 30.06

13:00-15:00

Angela Alves
Channel 4

Students are invited to register for these drop-in sessions to get familiar with the concept of Access Riders. The sessions are about upskilling disabled and/or chronically ill artists and arts professionals about what an Access Rider is, how to write it, what language to use and how to use it when collaborating with colleagues and institutions.

To register please email Angela Alves on a.alves@hzt-berlin.de

Choreography, Dance and Disability Arts

Mentoring

Online

Various dates throughout the semester
(90 min session, by individual appointment)

Prof. Claire Cunningham
For: BA 1, BA 2, BA 3, MA SODA, maC

Students are invited to register for these drop-in sessions to reflect on questions or concerns around – artistic practice and process, development, creative access and care.

To register please email Susanne Adam on s.adam@hzt-berlin.de.
There is flexibility in regards to meeting dates - please ask.

Einzelveranstaltungen

Recherche zeigen

28.04.2025

11-13:30 Uhr

Sprache: Deutsch

Dozent*innen: maC Team
maC2, Modul 7

Die Studierenden zeigen die Ergebnisse ihrer Recherchen aus der vorlesungsfreien Zeit.

Exkursion: Work-In-Progress-Showing tanztage Potsdam

Festival

13.-25.05.2025

Dozent*innen: Ingo Reulecke, Susanne Vincenz
maC2, optional



Beschreibung tba.

Masterarbeiten

Aufführungstermine s.o.

Dozent*innen: maC Team
maC2 Modul 7

Die Studierenden werden von zwei Team-Mitgliedern sowohl in der Konzeptions- als auch in der Probenphase betreut und von einem/einer externen Mentor*in ihrer Wahl begleitet. Zur Erarbeitung des Masterprojektes gehören auch die Ankündigung in Text und Bild sowie die Gestaltung eines Abendzettels. Zu den Premieren der Masterarbeiten werden zudem die Portraithefte und die Videos „Portrait in Motion“ der Studierenden veröffentlicht, in denen sie ihre künstlerische Arbeit mit den Mitteln Text und Bild bzw. Video darstellen.

Unterstützt werden die Studierenden zudem von ihren Studienkolleg*innen im Colloquium (s.o.). Die Studierenden schauen sich bevorzugt die GP, ersatzweise eine Vorstellung der Projekte ihrer Studienkolleg*innen an, die Termine sind oben unter „Save the Date“ gelistet.

Produktionsforum Masterprojekte:

Termin: tbc

Dozentin: Susanne Vincenz

Produktionsleiter: Joshua Paulini, Technischer Leiter: Max Stelzl

In dieser Veranstaltung werden die technische und organisatorische Umsetzung der Projekte, die in den Uferstudios spielen, vorgestellt und diskutiert. Sie ist daher verpflichtend für die Studierenden, die in den Uferstudios ihr Masterprojekt zeigen.

Choreography, Dance and Disability Arts

Claire Cunningham studio research weeks

with invited artist, maker and collaborator Dan Watson, dramaturge Luke Pell and guests
STUDIO 2

Mondays-Fridays: 14.-18.04. & 21.-25.04.

10:30-17:30

Prof. Claire Cunningham with Dan Watson and/or Luke Pell

For: BA 1, BA 2, BA 3, MA SODA, MaC

In these research weeks Prof. Cunningham is joined by her artistic collaborators Co-Director Dan Watson, dramaturge Luke Pell, and other guests, to review some of her recent approaches to designing and deepening access in dance and performance productions, alongside the development of crip* technique/s in her body of work.



Drawing on materials from the recent production and creative process for *Songs of the Wayfarer*, Cunningham will be developing different formats for teaching: scores, workshops, conversations and other modes of engagement to provide further insight into, and understanding of, her artistic and choreographic process and physical practice.

The second week focuses primarily on audio-description for dance works; specifically solo performances. Cunningham and guests will be exploring the particularities of creating audio-description for solo performances in tandem with developing audio-description for performance in different languages as part of international touring.

There will be moments of sharing and open studios during the weeks for students. Exact times will be announced in Asimut.

Choreography, Dance and Disability Arts

Artistic Development & Accessible Producing Practice:

Workshop Sessions (90 -180 minutes in person sessions throughout the dates below)

Room: tbc. Seminarraum 2 or Studio 54 office

Thursday 22.05.	17:00-18:30
Friday 23.05.	14:00-19:30
Saturday 24.05	10:00- 19:30

Nadja Dias

For: BA 1, BA 2, BA 3, MA SODA, MaC

Nadja Dias, Executive Producer/ Artistic Associate of Claire Cunningham invites students to register for one of these in person working sessions to look at their developing artist journey, career progression or focus on one's own production or project development.

Based on participant's starting point and material we will discuss interests, challenges and specific questions to map out an individual's development journey. We will consider how participants can start developing skills and use tools to start producing their own work and imagine how to realize their artistic productions.

We will enter a dialogue to question and reflect on artistic practices and working methods, consider access in response to differing lived experiences as well as practical access considerations to shape one's practice more broadly and inform an aesthetics of access in productions.

Together we will go on to discuss other pertinent production or planning related questions arising and how we might approach the practical implementation of access in our own work. Sessions run to crisp time and are offered either in spoken English or spoken German.

To register please email Nadja Dias on n.dias@hzt-berlin.de with your desired date and time.

4. Master Solo / Dance / Authorship

Deadlines

101, 102

101 Presentations	June 23-24
101 Workbook	June 29, 5pm (CET)
102 Written Paper	Sept 26, 5pm (CET)

301

301 Presentations	June 12-14
301 Workbook	June 22, 5pm (CET)

401

401 Final proposal for the final SODA project	July 11, 10am (CET)
401 Draft Written Part / Research Essay	Sept 8, 5pm (CET)
401 Final Written Part / Research Essay	Sept 22, 5pm (CET)

Mentors

Individual sessions, by appointment

Individual mentors for the module 301, arranged individually

Tutors

Individual sessions, by appointment

Sandra Noeth, Nik Haffner, Rima Najdi

Course offer

SODA 2 – 301 & BA

Intensive: RAUMLABOR

US 8 & 14

Mondays: 07.04. & 14.04.

Tuesdays: 08.04. & 15.04.

Wednesdays: 09.04. & 16.04.

Thursday: 10.04.

Friday: 11.04

*Mornings and afternoons are one block and need to be taken together.
See HZT ASIMUT for exact times.*

curated and led by Vladimir Miller, with invited teachers.

For: SODA 2 – 301

In this seminar, mornings and afternoons, we will create a shared research and practice environment in Studio 14 & 8. We will reflect upon and practice the notions of space, object, sound and light as contributing "other bodies" in the context of live performance. We will learn about and dive into the concept of supporting media (light, sound, props), challenge this heritage and practice how body, physicality, light, sound, space, object and prop can be experienced integral to each other.

All participants will have the opportunity to acquire extended knowledge in the use and handling of theatre technology whilst there will be a focus on understanding matters of light, sound and space within and beyond their technological possibilities. Participants will work in two differently equipped spaces and will be supported by various experts in the aforementioned media.

The aim of RAUMLABOR is to promote a deeper understanding of how the media and disciplines of light, sound and space/scenography/object, as well as the physical theatre or art and non-art spaces we often work in, can create a variety of settings for a live event or even be the live event. We will divide into groups, work, explore, realize ideas, to finally share with each other what has come up during this seminar.

SODA 1 – 101

Orientation Week

Uferstudios

Monday – Thursday: 14.04.-17.04.

10:30-15:30

Rima Najdi, Nils Beck

For: SODA 1 – 101



Welcoming week for the new SODA 1 (2025-27) generation. Students will be introduced to the general institutional context of their studies, starting from HZT, its position and relation towards the two partner universities (UdK and HfS), towards Uferstudios as a core place for contemporary dance and performance in Berlin as well as the wide range of connections all study programs are involved in.

SODA 1 – 101 & SODA 2 – 301

Jour Fixe

US 9

Thursday: 17.04.

13:00-15:00

Nik Haffner, Sandra Noeth, Rima Najdi, Nils Beck

For: SODA 1 – 101, SODA 2 – 301

Session 1: Students from the both MA SODA generations meet with the MA SODA team to discuss general issues of their studies in the summer term.

Choreography, Dance and Disability Arts

Claire Cunningham studio research weeks

with invited artist, maker and collaborator Dan Watson, dramaturge Luke Pell and guests

STUDIO 2

Mondays-Fridays: 14.-18.04. & 21.-25.04.

10:30-17:30

Prof. Claire Cunningham with Dan Watson and/or Luke Pell

For: BA 1, BA 2, BA 3, MA SODA, MaC

In these research weeks Prof. Cunningham is joined by her artistic collaborators Co-Director Dan Watson, dramaturge Luke Pell, and other guests, to review some of her recent approaches to designing and deepening access in dance and performance productions, alongside the development of *crip** technique/s in her body of work.

Drawing on materials from the recent production and creative process for *Songs of the Wayfarer*, Cunningham will be developing different formats for teaching: scores, workshops, conversations and other modes of engagement to provide further insight into, and understanding of, her artistic and choreographic process and physical practice.

The second week focuses primarily on audio-description for dance works; specifically solo performances. Cunningham and guests will be exploring the particularities of creating audio-description for solo performances in tandem with developing audio-description for performance in different languages as part of international touring.

There will be moments of sharing and open studios during the weeks for students. Exact times will be announced in Asimut.

*SODA 1 - 101***Intensive 1: Research Practice**

US 9

Tuesday: 22.04.

10:30-16:30

Thursday: 24.04.

10:30-16:30

Friday: 25.04.

10:30-16:30

Sandra Noeth, Rima Najdi, Luke Pell**For: SODA 1 – 101**

The idea of research is at the core of the MA SODA program. In response to the complex realities that we are living in, it is concerned with the potential of artistic and in particular body-based approaches that help to address the intersections between aesthetics, politics, and ethics.

In this first intensive, the core staff of the MA SODA and researcher and dramaturg Luke Pell (Choreography, Dance & Disability Arts) will give insights into their research practices, conditions, formats, contexts. Combining artistic research, investigative and forensic approaches as well as theoretical and discursive practices, students are introduced to the research culture, methods and ethics developed at MA SODA in different formats and in response to their own interests and practices.

*SODA 2 – 301***Seminar: Thesis Seminar**

US 3, 8 & 9 (see details below)

Wednesday: 23.04.

14:00-17:00 (US 3)

Friday: 25.04.

10:30-16:30 (US 3)

Monday: 26.05.

10:30-15:30 (US 8)

Tuesday: 27.05.

10:30-15:30 (US 8)

Thursday: 17.07.

13:00-17:00 (US 9)

Nik Haffner (all dates), Sandra Noeth (only first date), Max Stelzl (only last date)**For: SODA 2 – 301**

Thesis Seminar discusses and reflects current issues of students' preparation for their 301 presentations. Session 1 (first two dates) is focused on the relation between key elements of their work in the 3rd semester: relation between research, performance, framing statement and workbook. In session 1 research aspects as they were written in the 301 proposals are revisited.

Session 2 (third and fourth date) is set as a miniature overview of the current state of their 301 works (a preview of the presentation + framing statement), followed by a group discussion on issues related to their works.

Session 3 (last date) of the Thesis Seminar is joined by the technical director of HZT Max Stelzl in order to discuss basic set up questions for 401 presentations. Students are asked to



present their ideas about spatial arrangement of the stage vs. audience, technical demands for the show as well as their preferred week of the 401 presentations.

SODA 1 – 101 & SODA 2 – 301

Colloquia: Food & Politics

Kitchen

Thursdays: 24.04. – 17.07.

17:00-20:00

(01.05., 08.05., 15.05., 29.05., 12.06., 26.06., 10.07.)

Sandra Noeth

For: SODA 1 – 101 & SODA 2 – 301

Food & Politics is a format in which students of SODA 2 invite for a dialogue a compatriot living in Berlin to discuss political issues in their countries and artists' relation towards it. The SODA community profits from the international profile of the program by bringing focus on diverse contextual areas. For each of the sessions one of the students is responsible for the guest and the food (with the support of peers and budget provided by MA SODA).

SODA 1 – 101

Intensive 2: Thicker Maps: Methods for (Re-)Covering Place

US 9

Monday – Friday: 28.04.-02.05. (01.05.).

10:30-16:30

Jason Corff

For: SODA 1 – 101

Through the frame of this workshop, we will engage in conversation about understandings of *site*, differences between *space* and *place*, and movement practices that take these ideas into consideration. Relaxed discussion around excerpts of texts focused on location and mapping research will work as the backdrop for the more practical and physical application of walking scores to better understand cognitive mapping and meaning-making in our everyday landscape. Our research explorations will take us through streets and public spaces of Berlin in un-expected ways before we come together in the studio to uncover the performative and narrative potentials of place.

With *Thicker Maps*, Jason Corff will share part of his ongoing research into place-making and certain overlaps which exist between the disciplines of cartography and choreography. Aspects of his practice such as score composition and the ubiquity of objects will be addressed in the sessions.

SODA 1 – 102

Lecture Seminar on Research

US 9

Monday – Friday: 05.05.-09.05. (08.05.)

10:30-17:30

Sandra Noeth
For: SODA 1 – 102

Research is an activity that you never do alone as it is never separate and independent from the relationships that create you and that you create (cf. M. Hoogenboom). The lecture seminar is dedicated to the fundamentally relational quality of body-based research. In conversation with a range of methodological approaches and case studies from the arts, theory and other fields of application, we will engage with different theoretical conceptualizations of “the body” and critically reflect on the intersections between art, knowledge production and society: How is reality constructed and how can we access it through body-based practices and reflection? What are the ideas and ideologies, the vocabulary, the economies and the values that condition our own practices and investigations? What kind of knowledge and understanding are embodied, tacit and implicit in artworks and creative processes, and how can these be explored and articulated in artistic research? What does it mean, and what does it take, to expose our bodies to others in Berlin in 2025? Preparatory materials will be provided by mid-April.

SODA 2 – 301

Self-study Week

US 3

Monday – Friday: 05.05.-09.05.

For: SODA 2 – 301

SODA 1 – 101 & BA

Intensive: Artistic Strategies

US 11 (on 15.05. in US 8)

Tuesday – Friday: 13.05. – 23.05. (19.05.)

14:00-17:30

Philipp Gemacher, Ana Vujanović

For: SODA 1 – 101 & BA

From our, inevitably subjective, positions we will weave a web of artistic strategies which have marked the European contemporary dance and performance scenes in the last 25 years. We will share references and discuss strategies such as pedestrian body, theatricalization, non-spectacularism, movement research, conceptual dance, queering, etc. It is to unfold the artistic context in which HZT students study dance and choreography, by putting choreographic approaches in relation to one another and their own historical references, as well as to situate ‘European contemporary dance’ in the context of other dance scenes of today’s world.

SODA 2 – 301

Intensive: Queering Translation – The Missing Word as a Membrane

US 8 (on 15.05. in US 11)

Monday – Friday: 12.05.-16.05. (14.05.)

10:30-16:30

**Christian Filips****For: SODA 2 – 301**

“Skin translates to flesh translates to body” (Logan February). How to translate a body into words and vice versa, how to translate into and from a language you do not know yet? You never know in advance what the translative intimacy of reading a text, watching a performance, meeting a new character might deliver. This workshop offers a glimpse into the affective vacillation triggered by a word not known yet, a sentence unwritten, a concept to come. Translation is much more than the lip service of a 1:1 analogy of bodies reading each other. It requires a more radical, maybe more polemical experimentation – which might include forms of hot fusion, body-snatching, code-switching.

This workshop starts with the exercise of queering translation, translating a poem you do not seem to understand into another body. Translating bodies of words that are not understood yet can be a way to dig out the ghosts of your tongues, to understand the lingual void you signify, to sing songs with throats you did not know yet. The aim of the workshop is to examine and make specific the concept of a queering translation, in the context of language and body-based practice. The starting point will be 6 poems that will be worked on practically by the participants. The participants are requested to translate the poems into sign languages, body languages, written or spoken languages.

*SODA 1 – 102 & SODA 2 – 301, Channel 4***Lecture Seminar: Diachronic Deadbots Poetry Reading and Lecture**

US 11

Thursday 15.05.

18:00-20:00

Christian Filips**For: SODA 1 – 101 & SODA 2 – 301, CH4**

The tragic transport of poems, a deadbot perhaps: a voice from the realm of the dead recorded during life and then made virtual. Is there something in common between poems and bots that are supposed to simulate close relatives or even historically distant poets in order to help overcome grief and to simulate a closeness that no longer exists? The promise of the new deadbots could be: A new digital immortality, as competition to the immortality through making beautiful things. This immortality is simulated in the form of AI chatbots and digital avatars, which the personal language code based on the so-called digital footprint of the deceased. A technology-hostile humanoid speaks up and propagates the following assumptions: The code of the AI lacks space-world experience through time. Since its program consists of number codes and only simulates the ability to speak, it has no language, no body in the strict sense, no grief. Which condemns it to a bad infinity. As an instrument of power, it follows the synchronous, metrically controlled rules of a number-led power, which would have to be perforated by a language-led one. This reading and lecture is looking for a way out of the simple binaries and therefore asks: How to get into the wormholes of a diachronic dimension that connects parallel language universes beyond rigid concepts such as analogy and virtuality?



SODA 2 – 301 / Choreography, Dance and Disability Arts

Seminar: Artist as a producer

US 8

Thursday: 22.05.

10:30-16:30

Friday: 23.05.

10:30-13:30

Nadja Dias

For: SODA 2 – 301

Students are invited to discuss, plan and produce their final showings, productions and/or other projects they are currently working on. In these sessions students can start planning ahead of their next semester projects or receive input and support in planning, communication and access provision as part of their projects and productions - considered in relationship to their developing practice; as well as drawing up timelines, tools for mapping practice recurring thematic concerns, production plans, budgets and access riders. Students should have an artistic idea/ proposal or project they like to develop into a production.

Choreography, Dance and Disability Arts

Artistic Development & Accessible Producing Practice:

Workshop Sessions (90 -180 minutes in person sessions throughout the dates below)

Room: tbc. Seminarraum 2 or Studio 54 office

Thursday 22.05.

17:00-18:30

Friday 23.05.

14:00-19:30

Saturday 24.05

10:00- 19:30

Nadja Dias

For: BA 1, BA 2, BA 3, MA SODA, MaC

Nadja Dias, Executive Producer/ Artistic Associate of Claire Cunningham invites students to register for one of these in person working sessions to look at their developing artist journey, career progression or focus on one's own production or project development.

Based on participant's starting point and material we will discuss interests, challenges and specific questions to map out an individual's development journey. We will consider how participants can start developing skills and use tools to start producing their own work and imagine how to realize their artistic productions.

We will enter a dialogue to question and reflect on artistic practices and working methods, consider access in response to differing lived experiences as well as practical access considerations to shape one's practice more broadly and inform an aesthetics of access in productions.

Together we will go on to discuss other pertinent production or planning related questions arising and how we might approach the practical implementation of access in our own work. Sessions run to crip time and are offered either in spoken English or spoken German.



To register please email Nadja Dias on n.dias@hzt-berlin.de with your desired date and time.

SODA 1 – 101

Self-study Week

N/A

Monday – Friday: 26.05.-30.05.

For: SODA 1 – 101

SODA 1 – 101

Task based study: Workbook Seminar

Atelier, Schwedenstraße 14

Monday: 02.06.

10:30-14:30

Tuesday: 03.06.

10:30-14:30

Rima Najdi

For: SODA 1 – 101

The Workbook is a key formal element of assessment throughout the MA-SODA course. Seminar is dedicated to unfolding of the objectives of the Workbook: self-reflexive written accounts of performance making; the production of performance documentation; and facility with writing appropriate to interpretation and explanation. In terms of assessment the Workbook will provide evidence of the making processes and the individual student's ability to articulate their own practice in critical and reflective modes.

SODA 1 – 102

Task based study: Preparation for Essay Writing

Atelier, Schwedenstraße 14

Thursday: 05.06.

10:30-16:30

Friday: 06.06.

10:30-16:30

Sandra Noeth

For: SODA 1 – 102

Writing is a key moment in artistic research. It is a way of worldmaking, of situating and sensing ourselves in relation to others and to our environment. In the practice-led sessions, we will use strategies of reading and (hand)writing in order to explore the theoretical, physical and imaginary movements of writing and prepare for the 102 module of the study program. Please bring paper/note book and pens to the session.

SODA 2 – 301

Task based Study: Studio visits



US 8 & US 9

Thursday: 05.06.

12:00-15:00

Friday: 06.06.

12:00-15:00

Nik Haffner, Rima Najdi**For: SODA 2 – 301**

Teachers of the SODA team encounter individual students in their working environment, enter in working situation based on students' showing, presenting, drafting, experimenting elements of their 301 works.

*SODA 1 – 101***Workshop by Sigal Zouk**

US 3

Tuesday: 10.06.

10:00-17:00

Thursday: 12.06.

10:00-17:00

Friday: 13.06.

10:00-17:00

Sigal Zouk**For: SODA 1 – 101**

The workshop combines physical body work with awareness development practices as well as various improvisational patterns designed to enhance and fine-tune the synchronization of physical, mental and emotional awareness and the sensitivity of the person. We are heightening our awareness of our own body and the space around it. We are learning how to use our mental and emotional present moment state as a starting point from which we can connect to our performance tasks. We are improving our ability to shift between different states. Through a series of guided improvisations we are training our ability to unite the mental, the physical and the emotional; being and doing; choreography and presence.

*SODA 2 – 301***Assessment: 301 Presentations**

US 8 & US 9

Thursday: 12.06.

18:00-21:00

Friday: 13.06.

18:00-21:00

Saturday: 14.06.

18:00-21:00

*Exact schedules to be confirmed.***Nik Haffner, Sandra Noeth, Rima Najdi****For: SODA 2 – 301***SODA 1 – 101***Task based study: Studio Visits**



US 8 & US 9

Thursday: 19.06.

10:30-14:30

Friday: 20.06.

10:30-14:30

Sandra Noeth, Rima Najdi**For: SODA 1 – 101**

Teachers of the SODA team encounter individual students in their working environment, enter in working situation based on students' showing, presenting, drafting, experimenting elements of their 101 works.

*SODA 1 – 101***Assessment: 101 Presentations**

US 8 & US 9

Monday: 23.06.

10:30-15:30

Tuesday: 24.06.

10:30-15:30

Nik Haffner, Sandra Noeth, Rima Najdi**For: SODA 1 – 101***SODA 2 – 301***Intensive: Studio 14 LAB**

US 14

Monday: 23.06.

10:30-17:30

Tuesday: 24.06.

10:30-17:30

Thursday 26.06.

14:30-17:30

Friday 27.06.

10:30-17:30

Note: June 25, 28, 29 Studio 14 is booked for students' individual work. Students organise the distribution of the studio among themselves.

Andreas Harder**For: SODA 2 – 301**

Studio 14 LAB is a format in which SODA 2 students are introduced to Studio 14 under the guidance of the experienced technical director. It is an essential part of the preparation for the public live presentation of the students' final work, which they will show in the winter term. Students will be introduced to the spatial, logistical, technical, safety features of Studio 14 and will engage in short rehearsals of their initial ideas.

*SODA 2 – 301***Seminar: Preparation Session on 401 proposals**

SODA office (Room 105)

Thursday: 26.06.

10:30-13:30



Rima Najdi, Nils Beck, Sabine Trautwein

For: SODA 2 – 301

The preparation for 401 proposals consists of a session for Q & A that addresses the 401 proposals. It is designed to support students how their projects can be in a proposal format; in detailing objectives of the proposal, methodology, brief project description, concept details, plan of realization, practical needs.

SODA 2 – 301

Critique & Feedback: Feedback on the 301 Assessments

US 9

Monday: 30.06.

10:30-14:30

Tuesday: 01.07.

10:30-14:30

Nik Haffner, Sandra Noeth, Rima Najdi

For: SODA 2 – 301

The MA SODA team provides extensive feedback on the 301 assessments to each student individually.

SODA 1 – 101

Critique & Feedback: Feedback on the 101 Assessments

US 9

Thursday: 03.07.

10:00-14:00

Friday: 04.07.

10:00-12:00

Nik Haffner, Sandra Noeth, Rima Najdi

For: SODA 1 – 101

The MA SODA team provides extensive feedback on the 101 assessments to each student individually.

SODA 2 – 301

Critique & Feedback: Feedback sessions on 401 draft proposals

US 9, SODA office (Room 105), Mediathek

Monday: 07.07.

10:30-12:30

(individual with tutors)

For: SODA 2 – 301

This feedback session is designed to reflect on the 401 proposals; aiming to respond to the articulation of student's methodology, concept and proposed outcome. The feedback will be framed in questions and artistic support.

*SODA 1 – 101***Intensive: In Resonance with a Perpetual Archive**

US 8

Monday – Friday: 07.07.-11.07. (09.07.)

10:30-16:30

Ana Lessing Menjibar**For: SODA 1 – 101**

In this intensive, Ana Lessing Menjibar will give an insight into her body-based research practice and art-making process which deals with the development of and dialogue with a perpetual archive as a multidirectional working method. She will share her continuous research that deals with (body) archives, individual and collective memories, wounds, and stories of resistance — histories and narratives that are forgotten or untold, knowledge that is embodied and transferred from one body to another. Through this working process, remembering becomes a radical political practice directed against silence. We will work on methods of archiving, reflecting, weaving, and being in poetic resonance with our material, while addressing questions of contextualization and gaining different forms of knowledge from the perspective of body-based practices. Movement, writing, image, and sound will become our tools as we explore these methods, creating a space where pathways of artistic creation emerge.

*SODA 1 – 101 & SODA 2 – 301***Jour Fixe**

US 9

Wednesday: 09.07.

14:00-16:00

Nik Haffner, Sandra Noeth, Rima Najdi, Nils Beck**For: SODA 1 – 101, SODA 2 – 301**

Session 2: The SODA team presents to the students from the both SODA generations an overview of the winter term and engage with the students in current questions of their studies.

*SODA 1 – 101***Workshop: Movement Necessities**

US 8

Monday – Friday: 14.07.-18.07. (16.07.)

10:30-16:30

Mohammad Abbissi**For: SODA 1 – 101**

This workshop will explore themes of identity, secrecy, and trauma, with movement as the primary mode of inquiry. Through engagement with everyday objects, sensory isolation, and the interplay of physical restriction and release, participants will be invited to embody layered



emotional and psychological states. Rooted in improvisation and experimentation, the workshop creates an environment where the body becomes a medium for transformation. It seeks to uncover pathways for using dance as a tool for self-discovery, communication, and resistance.

SODA 2 – 301

Seminar: **Writing and Research**

US 9

Monday: 14.07.

10:30-15:30

Tuesday: 15.07.

10:30-15:30

Sandra Noeth

For SODA 2 - 401

The seminar accompanies the students into the last phase of their artistic research processes. Next to working on the focus, structure and context of the individual papers (written part of the 401 module), it provides a framework to prepare the publication of everyone's research findings.

Choreography, Dance and Disability Arts

Producing, Access & Artistic Development: One to One Mentoring Sessions.

Online (90 min session, by individual appointment)

Wednesdays

14:30-18:00

<https://us02web.zoom.us/j/88624248683?pwd=5GSQCxrQpX0La4NgReJKFQI38hDvnq.1>

Nadja Dias

For: BA 1, BA 2, BA 3, MA SODA, MaC

Students are invited to register for these drop-in sessions to discuss, plan and produce their final showings, productions and/or other projects they are currently working on. In these sessions students can start planning ahead of their next semester projects or receive input and support in planning, communication and access provision as part of their projects and productions -considered in relationship to their developing practice. The sessions are tailored to each individual students' needs, interests and level of expertise and can focus on drawing up timelines, tools for mapping practice and recurring thematic concerns, production plans, budgets and access riders. Students should have an artistic idea/ proposal or project they like to develop into a production or a keen interest to structure their developing practice and working methods.

To register please email Nadja Dias on n.dias@hzt-berlin.de there is flexibility in regards to meeting dates – please ask.



Choreography, Dance and Disability Arts

Creating and managing your own Access Rider: One to One Mentoring Sessions

Seminarraum 2

Mondays: 21.04., 28.04., 02.06., 16.06., 30.06

13:00-15:00

Angela Alves
Channel 4

Students are invited to register for these drop-in sessions to get familiar with the concept of Access Riders. The sessions are about upskilling disabled and/or chronically ill artists and arts professionals about what an Access Rider is, how to write it, what language to use and how to use it when collaborating with colleagues and institutions.

To register please email **Angela Alves** on a.alves@hzt-berlin.de

Choreography, Dance and Disability Arts

Mentoring

Online

Various dates throughout the semester
(90 min session, by individual appointment)

Prof. Claire Cunningham
For: BA 1, BA 2, BA 3, MA SODA, maC

Students are invited to register for these drop-in sessions to reflect on questions or concerns around – artistic practice and process, development, creative access and care.

To register please email Susanne Adam on s.adam@hzt-berlin.de.
There is flexibility in regards to meeting dates - please ask.

SODA 2 – 401

Critique and Feedback:

Individual Feedback Sessions on the Draft of the Written Part of the 401

online

Thursday: 11.09.

Friday: 12.09.

Note: this event is taking place online in the lecture-free period.

Noémie Solomon
For: SODA 2 – 401



SODA 2 – 401

Editorial Workshop

HZT

Monday: 29.09. – Monday 6.10.

(exact daily schedule tba)

Note: this event is taking place in the lecture-free period.

Falk Schreiber

For: SODA 2 – 401

5. Choreography, Dance and Disability Arts

Choreography, Dance and Disability Arts

Neurocripping

Mo, Tue, Thu, Fri: 06.05. – 23.05.25

10:30-12:30

Angela Alves

BA 2,3

This training looks at dance from a neurological perspective and builds up on nurturing, soothing and comforting practices for the nervous system, making it feel seen and allowing it to thrive. Starting from the cultivation of the body's inner environment, we build up slow to escalating movement dynamics. The training seeks for the dancer's empowerment to own their physical and emotional body and liberate pleasure in full performative expression.

Structure of the class:

- Rest practices for identity care
- Slow flow choreographies for emotional body care
- Each class will end with a pleasure practice for neuroplasticity based on funky club music or cheesy pop songs. Get some vibes here:

<https://www.youtube.com/watch?v=5AhZh4A7NLM&list=RDQM-1FVA8y4uxc&index=10>

Choreography, Dance and Disability Arts

PHYSICAL EXPLORATION AND FACILITATION

MAP 1 Workshop

Tue, Wed, Thu, Fri: 20. – 23.05.25

14:00-17:30

Sigal Zouk & Angela Alves

BA

The Module 1 assessment asks you to prepare and lead a 15 minutes participatory learning experience for your peers based on a physical practice of your liking.

In the course of your BA studies, you have so far encountered different approaches to body-focused training: somatic, improvisation, sequence oriented, etc. Along the experience of these methods, you will create your own brief moment of practice/training.

Your 15 minutes learning experience should

- 1) be based on a physical practice that evolves from a place of pleasure
- 2) be suitable as a participatory learning format
- 3) be suitable as a daily training offer in professional contexts



You should be able to briefly present and explain your approach in 2-3 minutes.
Each training proposal will also receive a short peer feedback by the group during the assessment hours.

Choreography, Dance and Disability Arts

The Artist as Producer:

Introduction to producing for performance works.

ROOM: tbc

Thursday 22.05.

10:30-16:30

Friday 23.05.

10:30-13:30

Nadja Dias

For: SODA 2

In this session Nadja Dias, Executive Producer and Artistic Associate of Claire Cunningham, will introduce students to the concept of producing, the role of the producer and how this forms part of students' developing artistic practice and career.

We will consider that some of the best producers are artists- that making of art is to imagine what is possible: how to realize and implement our ideas by developing an understanding of project and time management, access and production planning, finances, team management and communication to give a fundamental understanding of all aspects involved in realizing a production or performance.

Students will be introduced to specific tool to plan and realise their own productions and final performance works.

Choreography, Dance and Disability Arts

NETWORK NEURODIVERSITY

Care Pods & Sharing Circles: Cultivating Collective Care in Learning Spaces

Uferstudios, Studio 12

Mondays: 21.04. – 30.06. (05.05., 26.05., 09.06.) 16:00-19:00

Angela Alves

Studium Generale

This seminar is shaped as a Care Pod and will take place in a relaxed studio setting at Uferstudios in Berlin-Wedding, offering a space where we can build deeper bonds—where we feel heard, held, seen, and supported in this period of political crisis and threat.

Drawing on Mia Mingus' concept of Care Pods, this seminar explores how mutual care, trust, and interdependence can shape the way we learn and support one another. Rooted in the practice of Sharing Circles, we will engage in regular meetings throughout the summer semester, guided by the principles of free associative speech without interruption, judgment, advice-giving, or problem-solving objectives. Here, uninterrupted speaking and deep, active



listening are at the heart of our practice. Participants will gain practical experience in creating and sustaining Care Pods, developing collective care strategies that challenge traditional hierarchical learning models. Together, we will cultivate a pedagogy of interdependence, resilience, and accountability, centering neurodivergent experiences and situated knowledge.

This seminar is open to anyone invested in reimagining learning as a practice of care, solidarity, and transformation.

Choreography, Dance and Disability Arts

Claire Cunningham studio research weeks with invited artist, maker and collaborator Dan Watson, dramaturge Luke Pell and guests

STUDIO: 2 (EPP allocation)

Mondays-Fridays: 14.-18.04. & 21.-25.04.

10:30-17:30

Prof. Claire Cunningham with Dan Watson and/or Luke Pell
For: BA 1, BA 2, BA 3, MA SODA, MaC

In these research weeks Prof. Cunningham is joined by her artistic collaborators Co-Director Dan Watson, dramaturge Luke Pell, and other guests, to review some of her recent approaches to designing and deepening access in dance and performance productions, alongside the development of *crip** technique/s in her body of work.

Drawing on materials from the recent production and creative process for *Songs of the Wayfarer*, Cunningham will be developing different formats for teaching: scores, workshops, conversations and other modes of engagement to provide further insight into, and understanding of, her artistic and choreographic process and physical practice.

The second week focuses primarily on audio-description for dance works; specifically solo performances. Cunningham and guests will be exploring the particularities of creating audio-description for solo performances in tandem with developing audio-description for performance in different languages as part of international touring.

There will be moments of sharing and open studios during the weeks for students. Exact times will be announced in Asimut.

Choreography, Dance and Disability Arts

Producing, Access & Artistic Development: One to One Mentoring Sessions.

Online (90 min session, by individual appointment)

Wednesdays

14:30-18:00

<https://us02web.zoom.us/j/88624248683?pwd=5GSQCxrQpX0La4NgReJKFQI38hDvng.1>

Nadja Dias

For: BA 1, BA 2, BA 3, MA SODA, MaC



Students are invited to register for these drop-in sessions to discuss, plan and produce their final showings, productions and/or other projects they are currently working on. In these sessions students can start planning ahead of their next semester projects or receive input and support in planning, communication and access provision as part of their projects and productions -considered in relationship to their developing practice. The sessions are tailored to each individual students' needs, interests and level of expertise and can focus on drawing up timelines, tools for mapping practice and recurring thematic concerns, production plans, budgets and access riders. Students should have an artistic idea/ proposal or project they like to develop into a production or a keen interest to structure their developing practice and working methods.

To register please email Nadja Dias on n.dias@hzt-berlin.de there is flexibility in regards to meeting dates- please ask.

Choreography, Dance and Disability Arts

Creating and managing your own Access Rider: One to One Mentoring Sessions

Seminarraum 2

Mondays (21.04., 28.04., 02.06., 16.06., 30.06)

13:00-15:00

Angela Alves
Channel 4

Students are invited to register for these drop-in sessions to get familiar with the concept of Access Riders. The sessions are about upskilling disabled and/or chronically ill artists and arts professionals about what an Access Rider is, how to write it, what language to use and how to use it when collaborating with colleagues and institutions.

To register please email Angela Alves on a.alves@hzt-berlin.de

Choreography, Dance and Disability Arts

Listen & Lunch

Hybrid/ online

Wednesdays: 21.05. & 16.07.

12:30-14:00

90-minute session

Prof. Claire Cunningham & Nadja Dias
For: BA 1, BA 2, BA 3, MA SODA, MaC

Students are invited to join Prof. Claire Cunningham, Artistic Associate Nadja Dias and invited disabled guest artists, peers and allies over lunch to listen to them discuss questions arising through artistic process. Stay on if you have time to join the discussion, share reflections or ask questions.

These events recognise the importance of alternative formats for learning, particularly for disabled and neurodivergent learners and those living with long-term illness



and chronic-health conditions.

The team are committed to offering a range of digital and in presence formats throughout the professorship that allow people to engage with this project and their teaching both in person and remotely, in relationship to their access needs and as they may need.

Choreography, Dance and Disability Arts

Artistic Development & Accessible Producing Practice:

Workshop Sessions (90 -180 minutes in person sessions throughout the dates below)

Thursday 22.05.	17:00-18:30
Friday 23.05.	14:00-19:30
Saturday 24.05	10:00- 19:30
Sunday 25.05.	10:00-13:00

Nadja Dias

For: BA 1, BA 2, BA 3, MA SODA, MaC

Nadja Dias, Executive Producer/ Artistic Associate of Claire Cunningham invites students to register for one of these in person working sessions to look at their developing artist journey, career progression or focus on one's own production or project development.

Based on participant's starting point and material we will discuss interests, challenges and specific questions to map out an individual's development journey. We will consider how participants can start developing skills and use tools to start producing their own work and imagine how to realize their artistic productions.

We will enter a dialogue to question and reflect on artistic practices and working methods, consider access in response to differing lived experiences as well as practical access considerations to shape one's practice more broadly and inform an aesthetics of access in productions.

Together we will go on to discuss other pertinent production or planning related questions arising and how we might approach the practical implementation of access in our own work. Sessions run to crisp time and are offered either in spoken English or spoken German.

To register please email Nadja Dias on n.dias@hzt-berlin.de with your desired date and time.

Choreography, Dance and Disability Arts

Wayfarers

STUDIO: TBC

Tuesday-Friday: 27.05.-30.05.	10:30-17: 30
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Prof. Claire Cunningham

For: BA 1, BA 2, BA 3, MA SODA, MaC



Drawing on research into wayfaring and journeying, these days will explore acts of *stravaigin* (a Scots word meaning to stroll or wander), walking* and navigating.

Prof. Claire Cunningham will share material and movement scores from her recent performance work, *Songs of the Wayfarer*. In these sessions we will consider a range of different influences and philosophies from Crip and disabled identifying artists and thinkers, and their lived experiences, as a point of departure for students reflecting upon and sharing their own ways of moving through the world.

Together we'll move between different modes of conversation, journeying and companionship to think in relationship to our own experiences of time, energy and attention, asking questions such as 'what does walking* mean for me?'

The week will include reading and discussion of texts (in English) by leading disabled and Crip writers (please note reading content will be kept minimal and can be provided as audio with advance notice)

** We recognise & challenge the assumed bipedalism of the term walking. These sessions welcome people who have diverse physicalities, sensory modalities, use mobility tech and/or are neurodivergent.*

Everyone is encouraged to engage as they need, in relationship to their levels of energy, pace and scale when moving, reading, speaking, etc. Everyone is free to rest as required; to come and go as they need and to choose the distances they travel. This session will be led in English (and Scottish) but participants may engage in the tasks in the language they feel most comfortable using.

Outside activity proposals will be weather dependent.

Choreography, Dance and Disability Arts

It matters that you are here: Intensive

STUDIO: TBC

Tuesday-Friday: 03.06.-06.06.

10:30-17:30

Prof. Claire Cunningham

For: BA 1, BA 2, BA 3, MA SODA, MaC

This intensive is aimed at HZT students, disabled students* across UdK and disabled artists.

Join Prof. Claire Cunningham and guest artists to share and craft practical access strategies for artistic performances/experiences. This intensive is designed as a way of exploring methods and highlighting questions around aspects such as:

- Seating choice and layout, ease of leaving... among other things.
- Creating pre-show access statements, information or show introductions



- Sound notes or transcripts,
- Audience entrance/exits,
- Accessibility of marketing copy/language
- Audience access/welcome/ pre-show and after-care

Together, we will consider simple/lo-fi strategies that can be implemented. This will include, but not be limited to:

- How we can collectively create a space where we offer ideas to each other
- Practicing room layouts, welcomes, etc
- Draw on strategies Cunningham and her team already use.
- Students can also use this space as somewhere to dedicate time to thinking about this aspect of their work and/or hear others questions and ideas.

If questions/issues are known in advance please email them to Claire Cunningham on c.cunningham@hzt-berlin.de as this will allow better preparation and tailoring to specific students needs (you can also bring questions on the day though).

*** definition: disabled to include neurodiverse, chronically ill students**

Choreography, Dance and Disability Arts

It matters that you are here: one-to-one sessions

STUDIO: EPP OFFICE

Saturday: 31.05.

10:30-17:30

One to one session: 45min-90 min.

Prof. Claire Cunningham

For: BA 1, BA 2, BA 3, MA SODA, MaC

Students are invited to book a 45min-90min slot with Prof. Claire Cunningham to discuss, share and explore concerns and questions about access in regard to upcoming shar-ings/showings.

To sign up please use the sign-up sheet/ Asimut information.

Choreography, Dance and Disability Arts

Mentoring

Online

Various dates throughout the semester

(90 min session, by individual appointment)

Prof. Claire Cunningham

For: BA 1, BA 2, BA 3, MA SODA, maC

Students are invited to register for these drop-in sessions to reflect on questions or concerns around – artistic practice and process, development, creative access and

care.

To register please email Susanne Adam on s.adam@hzt-berlin.de.
There is flexibility in regards to meeting dates - please ask.

Choreography, Dance and Disability Arts

Wayfarer

Touring dates (tbc)

Hong Kong: 7.-9.03. (Hong Kong Arts Festival);
Glasgow: 9./10.05. (Tramway);
Hannover: 27./28.06. (tbc) (theaterformen);
Düsseldorf: 2./3.07. (Impulse Festival);
München: 9./10.07. (Kammerspiele);
Berlin: 29.10./01.11. (Dampfzentrale);
Helsinki: November (tbc.);
Utrecht: November (What you See Festival) (tbc)

Choreography, Dance and Disability Arts

Artistic Research

24.02. – 02.03.2025, Marcio Canabarro & Sindri Runudde
03.03. – 09.03.2025, Juli Reinartz
10.03. – 16.03.2025, Angela Alves and guests
07.04. – 13.04.2025, D. Watson, B. Wells, C. Cunningham
14.04. – 20.04.2025, D. Watson, B. Wells, C. Cunningham
21.04. – 27.04.2025, Dan Watson, Claire Cunningham, Luke Pell
22.09. – 29.09.2025, Marcio Canabarro & Sindri Runudde
30.09. – 05.10.2025, Marcio Canabarro & Sindri Runudde

Choreography, Dance and Disability Arts

Glasgow activity

09.05.-12.05

Cunningham's team – including Research Associate Luke Pell and Projects and Access Co-ordinator Vicky Wilson with Unlimited and The Work Room Glasgow, will co-design and host a series of roundtable conversations with international and UK based delegates and mid-career disabled artists alongside presentations of Songs of the Wayfarer on 8 and 9 May.

Research Associate Luke Pell alongside Prof Cunningham will continue to participate in the Disrupting Leadership partnership research with The Work Room, Glasgow and Independent Dance London including a practical exchange intensive.