



HZT BERLIN
LECTURE CATALOGUE
WINTER SEMESTER 2025/2026
06.10.2025 – 13.02.2026

Stand 24.09.2025



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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 parantheses will not take place.



1. CHANNEL 4

Morgenpraxis: Sitzmeditation

Termine: Di, Do

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.

Morgenpraxis: Vinyasa Yoga

Termine: Di, Do

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.

Instant Composition

Termine: Fr

9:00-10:30

Dozent: Ingo Reulecke

Modul: offen für alle (CH4)

In der 90-minütigen Praxis werden wir uns primär für die Wachheit und Klarheit, aus dem Augenblick heraus zu agieren, sensibilisieren. Hierzu sollen Improvisations-scores dienen, die die Partizipierenden einerseits für sich bewältigen, andererseits



aber auch in Kontakt und Austausch mit einer*m Partner*in oder der Gruppe stehen können. Themen werden sein: Tuning, Anfang und Ende, Inhibition, Pause, Phrasierung, Antizipation, usw.

Bewegungs- und Improvisations-Klasse

Termine: Fr

9:00-10:30

Dozent: Nik Haffner

Modul: offen für alle HZT-, HfS- und UdK-Mitglieder

(kontinuierliche Teilnahme ist nicht erforderlich)

In dieser offenen Klasse werden unterschiedliche Bewegungs- und Improvisationsmethoden vorgestellt, darunter die von Künstler*innen wie Lisa Nelson, William Forsythe, Christina Ciupke / Nik Haffner. Darunter gibt es Übungen, bei denen mit der eigenen Vorstellung und Körperwahrnehmung gearbeitet wird. Auch werden wir u.a. in Duo-Übungen die Aufmerksamkeit auf die eigenen Bewegungen und die der anderen nutzen, um unsere individuellen Bewegungspotentiale bewusster einzusetzen.

Die Klasse ist konzipiert für Personen mit sowie ohne Tanz- Vorkenntnisse und legt den Fokus auf das spielerische Erforschen von Körper und Bewegung.

ENG:

This open class introduces various movement and improvisation methods, including those developed by artists such as Lisa Nelson, William Forsythe, Christina Ciupke and Nik Haffner. These include exercises that work with your own imagination and body awareness. We will also use duo exercises to focus our attention on our own movements and those of others in order to become more aware of our individual movement potential.

The class is designed for people with and without previous dance experience and focuses on playful exploration of the body and movement.

The Bodies of Law. Research Week on Law

US 9

Jan. 19	10:30h - 16:30h
Jan. 20	10:30h - 16:30h
Jan. 22	10:30h - 16:30h
Jan. 23	10:30h - 16:30h

Janez Janša, Sandra Noeth



The body lies at the heart of many urgent contemporary legal debates, including struggles relating to reproductive rights, sexual self-determination and the right to abortion, as well as body-based strategies in contemporary warfare. The right to move and be on the move is another field in which the right to decide about – and with – one's own body is negotiated, alongside legal frameworks that regulate a body's potential to intervene in public space and to protest and assemble. Here, universalist ideas of bodily integrity, protection and property are challenged by bodily realities, such as how we imagine, experience, represent, stage, perform and frame our own and others' bodies. This Research Week draws on case studies, conceptual frameworks and methodologies from law, the arts and activism to explore who can legally be considered to have a body.

Choreography, Dance and Disability Arts

ON CRIP TECHNIQUE, KNOWLEDGE AND EXPERTISE

Bodies of Knowledge: Choreographies of Care – A Gathering

HAU Hebbel am Ufer (HAU2) Hallesches Ufer 34, 10963 Berlin

Friday, 10.10. 10:00-17:00

Saturday, 11.10. 10:30-20:00

Sunday, 12.10. 10:30-14:30

Prof. Claire Cunningham, Luke Pell, Nadja Dias

For: SODA, BA 2, BA 3, BA 3+, MaC

Intended as an alternative format to traditional symposia this 3-day event is part of the Crip | Choreo | Care team's ongoing research at HZT.

Via a series of artistic provocations and interventions, invited disabled artists, allies and researchers Julia Watts Belser, Eli Claire, Kenny Fries & Sandie Yi (USA, Berlin), Chiara Bersani (Italy), Dr Aby Watson (Scotland), Raquel Meseguer Zafe & Jamie McCarthy (UK,) Angela Alves & Jeanne Eschert (Berlin), Márcio Kerber Canabarro and Sindri Runudde (Berlin, Sweden) explore aesthetic, political and philosophical potentialities of crip techniques, knowledge and expertise – and, as such, their contribution towards accessible, anti-ableist, crip positive futures in choreography and dance - arising from their differing lived experiences, practices and the phenomenology of disability.



The gathering is made up of 6 core artistic offers, along with dedicated sessions for reflection and processing, conversation and exchange. As part of the programme Claire Cunningham will be presenting her performance-lecture '4 Legs Good-re/imagined' on Saturday 11.10 at 19:00.

Choreography, Dance and Disability Arts

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

Seminarraum 2

Mondays: 27.10.–15.12.25; 12.01.– 09.02.26 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

Wednesday 28.01.2026

12:30-14:00

90 minute session

Claire Cunningham, Nadja Dias, Luke Pell
For: BA 1, BA 2, BA 3, MA SODA, MaC

Students are invited to join members of the Crip | Choreo | Care team – Prof Claire Cunningham, Artistic Associate Nadja Dias or Research Associate Luke Pell 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 recognize 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

PRODUCING, ACCESS & ARTISTIC DEVELOPMENT: ONE TO ONE MENTORING SESSIONS

Online

Wednesdays: 22.10.- 11.02.2026

14:30-18:00 (

90 min session, by individual appointment)

(<https://us02web.zoom.us/j/84867493126?pwd=a96apK2hIALxCgPZHnMK0XPrv9m62x.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

ARTISTIC 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.

Additional information on teaching and offers by Einstein Professor of **Choreography, Dance and Disability Arts** Claire Cunningham and her team can be found on page 66.



2. BA Dance, Context, Choreography

2.1 Important Dates

Course Registration (BA 2 & 3, 3+)	1. Sept. 10:00 – 12. Sept 2025, 14:00
Project Work Documentation (Module 10,11,12)	by 30. September 2025, 14:00
BA 2, 3 & 3+ Year Head Meeting	6. October 2025 14:00 – 16:00
MAP Registration (12:30 – 14:00 with M. Sperl, R. 109)	13.– 17. October 2025
BA Assembly (10:30 – 12:30)	Monday 6 th of October 2025 Monday 17 th of November 2025 Monday 12 th of January 2026 Monday 9 th of February 2026
BA1 Orientation Weeks	6.– 17. October 2025
Welcome All HZT Students (13:00 – 14:00)	15. October 2025
Channel 4 Week	10.–14. November
Kollisionen	05.– 09. Januar 2026
Rundgang (Motherlode)	Sa, 14. Febr 2026
Holidays	22. Dec 2025 – 03. Jan 2026



MAP Assessment Dates

MODULE	DATES	ASSESSORS
3 BA 2	Exam Introduction/Q&A: 10. December (12:30-13:30) Hand-in date: 31. March 14:00	Angela Alves, Luke Pell
4 BA 3	Exam Introduction/Q&A: 10. December (12:30-13:30) Hand-in date: 31. March 14:00	Eva-Maria Hoerster, Prof. Nik Haffner
6 BA 3	Hand-in date: 16. March 14:00 2 ECTS Seminar Week and Essay	Prof. Dr. Sandra Noeth
7 BA 2	3 ECTS for Colloquium + MAP 7 Seminar	Jen Rosenblit, Prof. Philipp Gehmacher
8 BA 2	28. – 30. January	Sigal Zouk, Prof. Philipp Gehmacher
11 BA 3	9. – 11. February	Frauke Havemann, Prof. Nik Haffner



2.2. 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.

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. Philipp Gehmacher

Head BA2: Colette Sadler

Head BA3 (not graduating): Prof. Nik Haffner

Head BA3, 3+ (graduating): 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 in October).

Additional information on teaching and offers by Einstein Professor of **Choreography, Dance and Disability Arts** Claire Cunningham and her team can be found on page 66.



BA1 All Seminars

BA 1

Orientation Weeks

Mondays, Tuesdays, Wednesdays, Thursdays, Fridays: 06.10 - 17.10.2025
10:00 – 17:00 (detailed schedule will be provided separately)

Prof. Philipp Gehmacher, Colette Sadler, Sigal Zouk, Prof. Nik Haffner

All new BA1 students are required to take part in the Orientation Weeks, which include introductions to faculty, course content and structure, technical and safety guidelines, and key campus facilities. Students will receive important study information, and be guided through essential tools and resources.

BA 1

UNFOLD Mind Movement

Mondays, Tuesdays, Thursdays, Fridays: 20.10 - 07.11.2025
09:00-12:30

Valentina Bordenave

Modul 1, 3 ECTS 3

UNFOLD is a movement and awareness training with the Alexander Technique as a springboard to a higher level of balance, coordination and connection with the present moment. By engaging in a psychophysical dialogue with our support and movement systems, postural and movement habits begin to change. At this new level of alertness and mechanical efficiency the relationship to lightness, gravity, space, time and imagination is redefined. The work helps ensure sustainability of creative experience for a long artistic career through healthy body and mind attitudes. It provides the skills the artist requires to contain extreme emotional and physical experiences in full awareness.

Valentina Bordenave is an Argentinian choreographer and Alexander Technique teacher with a degree in dance from the Folkwang university in Essen. She is the founder of the UNFOLD method. Other pedagogical experiences include the acting departments at the Ernst Busch University and at the UDK Berlin <https://www.unfoldmethod.com/valentina-bordenave-bio>



BA 1

CHOREO TECHNOLOGIES

Tuesdays, Wednesdays, Thursdays, Fridays: 21.10 - 07.11.2025
14:00-17:30

Colette Sadler

Modul 3, 7 ECTS 3

In choreography we work with the process of understanding how to create temporal and spatial forms and holding structures for movements, actions and gestures. These forms allow us to articulate and communicate ideas, subjectivities and communal experience. Taking as a starting point aspects of Laban's Choreological studies we will explore how movement can be put to work by employing the technologies or "ways of doing things" available to us through the practice of choreography. This workshop invites us to consider with what body and understanding of bod/ies are we moving? What intention generates movement material for this body? How does developing personal style and decision making inform choreographic treatment and strategies in the creation of a dance work? www.colettesadler.com

BA 1, 2, 3, 3+

Channel 4 Week

Monday, Tuesday, Wednesday, Thursday, Friday: 10.11 - 14.11.2025
10:30-17:30

Modul 10, 11 ECTS 2

The Channel 4 Week is a student self-organized platform for all HZT-students in which you decide how to encounter each other, exchange about artistic projects or use the shared time and studios in ways you need and decide. The student representatives from HZT Fachschaftsrat (HZT Student Council) will be asked to support the Channel 4 Week and make suggestions. For further discussion and planning, please come to the BA Assembly on the 6th October at 10:30 in Studio 11.

BA 1

Artistic Strategies I

Tuesday, Thursday, Friday: 18.11-21.11.2025, 10:30-12:30
Tuesday, Wednesday, Thursday, Friday: 18.11-21.11.2025 14:00-17:30

Prof. Philipp Gehmacher, Colette Sadler

Modul 7 ECTS 2



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, 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.

BA 1

Attentive Bodies

Mondays, Tuesdays, Thursdays, Fridays: 24.11 - 08.12.2025

09:00-12:30

Sigal Zouk

Modul 1, 3 ECTS 3

The focus of this course will be bringing our perception channels to a state of immediacy and to let our motor system become maximally reactive. This happens through applying explorative anatomical research as well as opening improvisational structures and the negotiation between information from within and around the bodies. We aim to develop a mobile and flexible body that has the possibility to unfold in many ways. At the same time, we will remain attentive to our perception and to the body's performative potential in each moment. 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.

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.

BA 1

A body falling into pieces: Materiality and language of the body-in-motion

Tuesday, Wednesday, Thursday, Friday: 25.11-12.12.2025

14:00-17:30

Prof. Philipp Gehmacher

Modul 3, 7 ECTS 3



In this workshop we will look at the promise and the premise of being and having a body. We will look at the concepts of togetherness and fragmentation, stillness and motion, space and place, in time and on time, posture and gesture, a body and its limbs- just some binaries waiting to be released and dismantled into the 21st century. During these three weeks Philipp Gehmacher will share his physical and choreographic practice, will share 'the making of bodies': bodies to be assembled and re-assembled, together and in parts, between physical states and the desire for (movement) language. To open up the question when and how a dance or dancing really takes place.

BA 1

Exploring the Basic Neurocellular Pattern (BNP)

Monday, Tuesday, Thursday, Friday: 15.12 - 19.12.2025, 10:30-12:30

Tuesday, Wednesday, Thursday, Friday: 16.12 - 19.12.2025, 14:00 – 17:30

Odile Seitz-Walser

Modul 1, 3 ECTS 2

Trough awareness, perception and consciousness we explore and understand movement from the inside. There is a corresponding progression of movement in animals, from simpler to more complex organisms. Based on this correspondence, we divide the BNP in two groups: prevertebrate patterns (in animals without spine) and vertebrate patterns (in animals with spine). The BNP establish a foundation on which we build our movement, physical, perceptual, emotional and cognitive processes. They guide our interactions with gravity and space. They underlie our discovery of our sense of self and our relationship to others and to our environment. Their explorations will lead to their application in improvisational and compositional work in solo and groups, supported by time for discussion and reflection.

Odile Seitz-Walser danced with many choreographers in France and Berlin. She teaches international and works as Practitioner and Teacher für Body-Mind Centering®, as well as Healingpractitioner for Craniosacral Therapie. Since 2022 she's part of the teaching team of moveus, the BMC® Certification Training Program in Germany. www.odile-seitz.de

Kollisionen

Monday, Tuesday, Wednesday, Thursday, Friday: 5.01 – 09.01.2026

(see [Studium Generale](#) for details)



BA 1

Body/Material

Monday, Tuesday, Thursday, Friday: 12.01 – 30.01.2026 (12.01), 09:00-12:30

Maria Scaroni**Modul 1, 3 ECTS 3**

body/material invites the participants to tune into the subtle body, through landing into gravity, breath and alignment drawn from functional anatomy elements, developmental movement patterns and fascia activation. Every day the focus is brought to a system (eg. bones, technology of breath, heart center, gravity dynamics, etc.) to allow for this to grow into explorations or dances. The class dynamic evolves from somatic tuning and awareness into a playground for a polymorphous and joyful dance experience. Often touch/hands on work is involved. The class has healing after effects, it relies on grounding to access dancing as a technology of both ecstasy and connection. The last third of the class is used to practice improvisation principles, centering hospitality as a mindset performing.

Maria F. Scaroni is a dance artist, Berlin-based since 2004. She creates and interprets choreographic works rooted in improvisational practices and altered states of consciousness, in continuity with Meg Stuart's legacy. As community organizer, she co-created collectives *Lecken* and *Social Pleasure Center@Fortuna*.

<https://www.allalways.org/>

BA 1

WRITING AS INTERACTIVE PRACTICE – TO TURN AND TUNE RELATIONS

Tuesday, Wednesday, Thursday, Friday: 13.01 - 30.01.2026

14:00-17:30

Litó Walkey**Modul 7 ECTS 3**

In this workshop we will approach writing as an interactive practice that cultivates conditions for collaboration, translation, and proliferation. Immersing in circuits that set actions and reflections in motion, we will engage and reengage with what's always already happening - to turn and tune our relations to what we do, what we make, and how we share it. From observation to tender wish; from question to imperative; from non-verbal thought to score; from description to structural parameter (...): These movements will move through notation, voice, gesture, and space to en-



energize the performative entanglements of collective learning. Please bring a notebook (size and shape of your choice) to work with only in this workshop.

Litó Walkey (GR/CAN)

Berlin-based artist whose work operates collaboratively through writing and choreography. Her performance, publishing and teaching engage with affective circulations that energize sense (and self) drifting. She is a PhD researcher in Performance Practices at Gothenburg University and teaches internationally (HZT since 2010).

<https://litowalkey.org/>

BA 1

Discover Your Spine

Monday, Tuesday, Thursday, Friday: 02.02 – 13.02.2026 (09.12), 09:00 -12:30

Peter Pleyer

Modul 1, 3 ECTS 2

The practice will be moving with and from your spine, from anatomical knowledge and imagination, hands on bodywork, moving patterns and puzzles.

Sources:

STEVE PAXTON: Material for the spine, rolling, puzzles

IDEOKINETIC BODYWORK: anatomical imagery / hands-on bodywork / movement exploration.

EVA KARCZAG: Chi-Gong patterns for the possibility of Chi-cultivation

Peter Pleyer, dancer, choreographer, teacher. Last century he studied dance and choreography at the art academy in Arnhem/NL. Strong interest in new methods of training dance and composition, where improvisation plays a central role. In 2020 he founded, together with Michiel Keuper, the Cranky Bodies a/company. www.crankybodies.com

BA 1

A Sense of Theory

Tuesdays, Wednesdays, Thursdays, Fridays: 03.02 - 13.02.2026
14:00-17:30

Adam Man

Modul 5, ECTS 2



How does dance relate to movement? Who – and where – is the *choros* in choreography? Can context become a community? What makes a good theoretical question? How can reflection nourish artistic practice – and when does it begin to obstruct it? In this workshop, we'll explore the theoretical dimensions of concepts such as dance, choreography, and context, and reflect on the shifting relationship between art and theory. We'll engage with ideas through reading, discussion, and writing. Our textual companions will range across performance- and body-related thinking – from phenomenology and queer theory to decolonial ecology.

Adam Man is an artist working across performance, video, and writing. He uses the pronouns *he/they* and identifies as trans*. He studied philosophy and completed his degree with a thesis on the difference between philosophy and art. His multi-genre work has been presented in both theatre and gallery contexts, including: *Reforest*, Live Environment, brut Wien (2025); *Elsewhere I Am You*, Solo Exhibition, Galerie Wedding (2025); *Lethe*, Live Environment, Tanzfabrik Berlin (2023).



BA 2, 3, 3+ Semester Prologue

BA 2, 3, 3+

Semester Starter

Tuesday, Wednesday: 7.10 - 8.10.2025

10:30-12:30, 14:00-17:30

Modul 7, 8, 9 ECTS 1

Jen Rosenblit, Prof. Philipp Gehmacher, Colette Sadler

For the start of this winter semester 2025/26 all BA2,3,3+ students are invited to gather for two days to arrive in the new academic year. We will speculate on our futures, focus on and discuss individual research trajectories, as well as manifest the experiences we want to have during this semester. Some BA staff will additionally share thoughts and materials from their current individual choreographic practices.

BA 2, 3, 3+

On Crip Technique, Knowledge and Expertise:

Bodies of Knowledge: Choreographies of Care – A Gathering

Symposium:

Friday: 10.10.2025, 10:00 - 17:00

Saturday: 11.10.2025, 10:30 - 20:00

Sunday: 12.10.2025, 10:30 - 14:30

Follow Up Digestion Seminar:

Tuesday, Wednesday, Thursday: 14. – 16.10, 14:00 – 17:30

Prof. Claire Cunningham, Luke Pell, Nadja Dias

Modul 6, 8, 9 ECTS 2

Intended as an alternative format to traditional symposia this 3-day event is part of the Crip | Choreo | Care team's ongoing research at HZT and features a series of artistic provocations and interventions by invited disabled artists, allies and researchers such as Julia Watts Belser, Eli Claire, Kenny Fries & Sandie Yi (USA, Berlin), Chiara Bersani (Italy), Dr Aby Watson (Scotland), Raquel Meseguer Zafe & Jamie McCarthy (UK,) Angela Alves & Jeanne Eschert (Berlin), Márcio Kerber Canabarro and Sindri Runudde (Berlin, Sweden) that explore aesthetic, political and philosophical potentialities of crip techniques, knowledge and expertise.



Claire Cunningham will be presenting her performance-lecture '4 Legs Good-re/imagined' on Saturday 11.10 at 19:00.

Students will then spend 3-days with gathering curator and Research Associate Luke Pell, Artistic Associate Nadja Dias and Prof. Claire Cunningham to consider thematic, formal, dramaturgical and production aspects of the programme and its relevance to their own individual practice and learning more broadly.

Symposium will take place at *HAU Hebbel am Ufer (HAU2) Hallesches Ufer 34, 10963 Berlin*, detailed schedule available at <https://www.hebbel-am-ufer.de/programm/spielplan-tickets>. The follow up digestion seminar will take place at HZT Uferstudios.

BA 2, 3, 3+

REFLECTION & DISCUSSION SESSION

STUDIO: TBC

Tuesday-Thursday, 14.10-16.10

14:00-17:30

Prof. Claire Cunningham, Luke Pell, Nadja Dias

For: SODA, BA 2, BA 3, BA 3+

The following week is split in a series of morning contextual reading sessions hosted by Prof. Sandra Noeth with Luke Pell and Claire Cunningham where we will consider some key texts from writer-researchers contributing to the gathering - Eli Clare, Julia Watts-Belser and Kenny Fries - along with material from other critical thinkers in the field of disability and performance studies.

Students will then spend the afternoon, hosted individually by gathering curator and Research Associate Luke Pell, Artistic Associate Nadja Dias and Prof. Claire Cunningham to further consider thematic, formal, dramaturgical and production aspects of the programme and its relevance to their own individual practice and learning more broadly.



BA 2, 3, 3+ Block 1

BA 2, 3, 3+

Fictional Honesty – Autofiction, Body and Awareness Practices

Option A

Mondays, Tuesdays, Thursdays, Fridays: 13.10 - 07.11.2025

10:30-12:30

Márcio K. Canabarro

Modul 2, 3, 4 ECTS 2

What does it mean to write from the body? To invent as a form of remembering? To move together into uncertainty, as an invitation to deeper truths? We will explore fiction as a radical form of corporeal honesty—an expressive mode that doesn't rely on factuality, but instead gestures toward emotional, poetic, and perceptual truths. Fiction, in this way, becomes a physical motor that proposes something deep: the possibility that invention, intuition, and inner experience can hold weight in our movement vocabulary, anatomical memory, and rhythm. Together we will speculate how autofiction—writing that draws from the author's life but actively fictionalizing it—intersects with dance and anatomical awareness, and how both can function as technologies of translation between private perception and collective recognition on improvisation frameworks.

Márcio K. Canabarro is a dance-maker exploring narratology, performance, and mindfulness. Living with Retinitis Pigmentosa, he reframes visual impairment as creative force. Currently he works on the research *Rehearsal Series* with the film director and artist Savio Debernardis and dances with Hodworks, Cranky Bodies, and Meg Stuart.

BA 2, 3, 3+

Essence from the perspective of Butoh

Option B

Mondays, Tuesdays, Thursdays, Fridays: 13.10 – 07.11.2025

10:30 – 12:30

Yuko Kaseki

Modul 2, 3, 4, ECTS 2

Through various physical training methods such as Butoh methodology, Katsugen movement, and energy constellations, the aim is to develop creative movement



through body awareness, sensitivity, and the discovery of hidden dynamic energy. Finding the core of the body (Tanden), listening to the changes within and developing them in relation to the outside world will be an ongoing focus. Relationships with others and space stimulate and enhance the physical imagination and help us accumulate a vocabulary of movement and practical action. Elements, essence of quality, gravity, scale, dimension and direction, Tension and release, stillness and chaos. The discovery of deeper self-movement through playful improvisation, looking for a balance between polarities, is encouraged.

Yuko Kaseki is a director, choreographer, butoh dancer, and teacher. Her collaborations have been with a wide variety of international dancers, artists, and musicians. Her creations are a poetic and vivid accumulation of images that incorporate the spirit of Butoh, performance, and live art. www.cokaseki.com

BA 2, 3, 3+

Performing Across Time

Option A

Tuesdays, Wednesdays, Thursdays, Fridays: 21.10 - 07.11.2025

14:00-17:30

Mickey Mahar

Modul 8, 9, ECTS 3

Using the legacy of performance in visual art spaces as a starting point, this workshop will examine the particular labour of live performance. This is not a choreographic workshop, but rather a place to strengthen the tools necessary for creating live dramaturgies outside of the theatrical frame and focuses specifically on the role of the “performer.” How do we create tension in a room? How do we assemble and disassemble images? How do we interact with an audience that is not fixed? How do we sustain actions and images over extended periods of time? What effect do duration, repetition, stillness and other temporal procedures have on the audience’s experience of a work? This workshop will involve an examination of historical works and theoretical texts, but focus mainly on embodied propositions that tease out strategies for creating meaning over time.

Mickey Mahar is a dancer and performer living in Berlin. He works most often with artists making performance inside of visual art contexts and has collaborated with Anne Imhof, Maria Hassabi, Adam Linder and many others.



BA 2, 3, 3+

Performing Improvisation

Option B

Tuesdays, Wednesdays, Thursdays, Fridays: 21.10 - 07.11.2025

14:00-17:30

Maria F. Scaroni

Modul 8, 9, ECTS 3

This course wants to be a place for radical practice of instant making and creation. Entry points or 'legacies' of this kind of context of making will be introduced. Passing through the mindset of scores, tasks, durational states and beyond with oracular readings, spells, disobedience, we will perform, perform, perform, create, create, create. What if there is no time nor money for preparation? How can we step in and create live, anytime, anywhere? In a queer spirit of multiplication against reproduction, the lab wants to be a lived experience of an emerging culture of live making. Musical instruments are welcome, as well as other media.

Maria F. Scaroni is a dance artist, Berlin-based since 2004. She creates and interprets choreographic works rooted in improvisational practices and altered states of consciousness, in continuity with Meg Stuart's legacy. As community organizer, she co-created collectives *Lecken* and *Social Pleasure Center@Fortuna*.

<https://www.allalways.org/>

BA 1, 2, 3, 3+

Channel 4 Week

Monday, Tuesday, Wednesday, Thursday, Friday: 10.11 - 15.11.2025

10:30-17:30

Modul 10, 11 ECTS 2

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

The student representatives from HZT Fachschaftsrat (HZT Student Council) will be asked to support the Channel 4 Week and make suggestions.

For further discussion and planning, please come to the BA Assembly on the 6th October at 10:30 in Studio 11.



BA 2, 3, 3+ Block 2

BA 2, 3, 3+

Softly Hardcore: Martial Arts & Contact Improvisation

Option A

Mondays, Tuesdays, Thursdays, Fridays: 17.11 - 19.12.2025 (17.11)

10:00 – 12:30

Makisig Akin

Modul 2, 3, 4 ECTS 3

In this seminar, we will be exploring the basic fundamentals of Traditional Northern Style Kung Fu Chinese Martial Arts, Filipino Martial Arts, Brazilian Jiu Jitsu and Contact Improvisation and how these ideologies can be implemented in our dancing bodies. We will work collectively, in duos and in solo bodies. We will work in and out of contact with each other and the floor. This class will train our reflexes, developing fast decision making and utilizing how to move with more understanding of how the floor/environment can support us. All this while we simultaneously contextualize our lived identities and the current state of the world and how this impacts our artistic work.

Makisig Akin (they/them) is a queer, transgender Filipino born choreographer, dance artist, facilitator, and activist. Their work focuses on the recognition of intersectional identities, reconnecting with their ancestry, and decentralizing Western ideologies in dance making. They examine how survival strategies can be translated into a communal physical practice, which then they use as a catalyst to a creative healing process/experience. Recently, they co-founded a dance project based company called *The Love Makers Company* with Anya Cloud. www.makisigakin.com

BA 2, 3, 3+

Cultivating Potential & Resources

Somatic Dance & Movement Training

Option B

Mondays, Tuesdays, Thursdays Fridays: 17.11 - 19.12.2025 (17.11)

10:30-12:30

Kira Maria Kirsch

Modul 2, 3, 4 ECTS 3



This training brings dancers together to practice, learn, and support one another while offering space for rest and nervous system regulation. We explore anatomy, sensory awareness, and embodied movement through “sequencing”—a technique that moves the body in parts to engage elasticity and reduce resistance. Looping patterns and nuanced repetition promote integration of theory and practice. Using imagery, video, hands-on work, improvisation, and partnering, we build from subtle explorations into more complex phrases. Dancers leave with tools they can apply in their own practice, grounded in autonomy, resilience, and physical richness.

Kira Kirsch is a Berlin-based movement artist, curator, and Axis Syllabus educator with 20+ years of experience. She creates spaces for embodied research, teaches internationally and co-runs Movement Artisans at Lake Studios. Her work bridges somatics, improvisation, and community practice.

BA 2

Touching Art / Stages Unseen: Bodily performance beyond the frame

Tuesday, Wednesday, Thursday, Friday: 18.11 – 28.11.2025, 14:00 – 17:30

Prof. Janez Jansa, Rima Najdi
Modul 6 ECTS 2

This two-week seminar is split into two different input weeks by the two SODA staff members Rima Najdi and Prof. Janez Jansa. They will both share insights into to their practices and thinking processes.

WEEK1 (Prof. Janez Jansa):

Touching Art

“Why is it easier to touch a body of an artist than a work of an artist?”

The seminar is aimed to explore the social, political, ethical aspects of touch in contemporary societies with particular focus on the status of an artwork. It will open a space to discussion on artistic strategies and politics of touching and being touched and the gauzing of it. Particular focus will be on touching an artist and an artwork. Recently, the Last Generation movement had chosen artworks as an object of intervention in order to amplify their environmental agenda. Is an intervention into an artwork an act of vandalism or a legitimate engagement in a public statement? The notion of touch has been radically altered during the pandemic and the question of consent regards a touch more urgent than ever. These and other aspects will be explored during a seminar that will partly take place in a museum context.

WEEK 2 (Rima Najdi):

Stages Unseen: Bodily performance beyond the frame

This seminar asks: which bodies get to appear, and where? In clubs, streets, football arenas, or quiet rooms...? How do these spaces shape the way bodies move, live,



and affect? With feminist and queer theory as our guide, we will read, watch, and listen — to bodies that resist, persist, and transform. Students bring their own examples — a gesture, a sound, an image — to explore how bodies hold stories, pain, joy, and power beyond art's usual stages. We think together about how bodies become visible, how affect travels through space, and how performance lives in both the loud and the intimate. Readings will be assigned during the course.

BA 3, 3+

Intersectionality – The Melancholy of Class

Tuesday, Wednesday, Thursday, Friday: 18.11.2025 - 21.11.2025

14:00 – 17:30

Prof. Dr. Sandra Noeth

Modul 6 ECTS 2

The seminar uses the concept of classism - discrimination and prejudice based on socioeconomic origin - as a starting point for critically engaging with the social structures of inequality, oppression, and marginalisation. Through close readings, artistic case studies, discussion and strategies from collective learning, we will reflect on how intersecting mechanisms of exclusion become embodied, and why affects such as shame or anger are not merely private matters. The written assignment for MAP 6 will be devised based on the seminar and discussed in a collective feedback session.

Essay Deadline: 16.03.2025 by 14:00 per email to s.noeth@hzt-berlin.de. There will be a collective peer to peer feedback session during the SoSe 2026

BA 3, 3+

Curatorial Entanglements

Tuesdays, Wednesdays, Thursdays, Fridays: 25.11 - 05.12.2025

14:00 – 17:30

Adriana Tranca

Modul 6 ECTS 2

This 2-week seminar explores curatorial practices that reveal art's relevance across contemporary spheres, thus emphasizing trans-disciplinarity. Participants will examine how curating creates intricate connections, builds communities and opens conversations. The seminar includes hands-on exercises, case studies, and communal knowledge sharing, demonstrating how curating fosters meaningful engagements and transformative experiences. Practical tools such as budget building and project



management will also be provided to help participants develop projects that effectively integrate various disciplines and perspectives.

Adriana Tranca is an independent curator, researcher, and writer with a background in Linguistics, Art History (Bucharest), and Curating (Goldsmiths). Her work navigates the intersections of art, social practice, and feminist thought, creating spaces for critical exchange and collaboration. adrianatranca.com

BA 2

Letting things touch (MAP 7)

Tuesday, Wednesday, Thursday, Friday: 2.12 – 5.12.2025, 14:00 – 17:30

Jen Rosenblit

Modul 7 ECTS 3

This week needs to be taken in addition to the MAP 7 Colloquium.

This course acts as a working group addressing writing and text as a frame to think and feel through. To make words do things they don't want to, to honor the lineage of what they have done and to speculate on what they could do. Via in-class readings from the auto fiction genre, personal writings, peer editing and regular *werkstatt* sessions we will craft performative accounts inclusive or derivative of language. Perhaps the ways we think and speak could resemble the ways in which we write and our posture, physical form, identities and imaginations in transition and translation could offer insight into *how* maybe even at times *why* we dance.

Jen Rosenblit (1983. USA) makes performances based in Berlin after many years in New York City, surrounding architectures, bodies, text, and ideas concerned with problems that arise inside of agendas for togetherness. Rosenblit's works lean toward the uncanny and favor the erotic. www.jenrosenblit.net

BA 2

Dance in the context of cultural education and schools – an introduction

Mondays: 8.12 – 12.01.2026, 14-17:30 (05.01)

Eva-Maria Hoerster

Modul 6, 7, 11 ECTS 1

The seminar intends to provide an overview of where and how dance is being worked with in cultural education and schools in Berlin and other places and what opportunities there are to work in this field. We will look at (and maybe also visit) var-



ious projects and initiatives such as the new Junges Tanzhaus Berlin, which is opening this fall in Lucy-Lameck-Straße, Neukölln.

We will also discuss, what it means and takes to work in this context. In recent years, it became apparent that artists increasingly see themselves as artist citizens and are interested in uniting their artistic practice with social and political concerns. Many dance artists also no longer see dance education as a sideline, but as an integral part of their artistic practice. In this context, we will engage with notions such as socially-engaged, participatory and/or community dance artist.

BA 2, 3, 3+

Merfolk & Zombies & Trons, Oh My!

Biennale der deutschen Tanzausbildung Berlin in Feb. 2026

Tuesdays, Wednesdays, Thursdays, Fridays: 09.12 - 19.12.2025, 14:00 – 17:30

Justin F. Kennedy

Modul 7, 8, 9 ECTS 2

This two-week workshop is a prerequisite for participating in the Biennale der deutschen Tanzausbildung. Registration for the Biennale itself is required and can be completed via Colette @ c.sadler@hzt-berlin.de

This course builds/acquires tools for choreographic composition and open improvised scores. The core content of the workshop is to investigate the voice and hybrid creatures as impulses/prompts for movement research, specifically delving in-to Mermaids, Zombies and Animatrons and the multiple metaphors these figures hold across culture and diasporas. The workshop will link the embodied, sensed and experiential qualities of these figures. The course employs movement, vocal-, imagination-based tasks and repetition/insistence to tap into spiritual communion. The warm-up includes breathwork, meditation, Kundalini yoga exercises, Qi Gong and vocal exercises to prepare for durational dance sessions (inspired by Authentic Movement), where students take turns witnessing (the gaze is also a material) and improvising in various altered states upheld for long durations, creating a deeply collective and conscious relationship to each other and the materials.

Justin F. Kennedy (JFK) is a Berlin-based community dance/vocal artist, teacher, DJ, and dramaturg from Ay Ay (St. Croix, USVI). Justin's practice spans performing and visual arts, incorporating choreography, vocalization, and contemporary ritual. Their work pursues transformation/sophisticated amalgamation and often emerges as sci-fi opera, film, street interventions, and sound installation.



BA 2, 3, 3+

The Session Space

Tuesdays, Wednesdays, Thursdays, Fridays: 09.12 - 19.12.2025

14:00 – 17:30

Myriam Toepffer (aka Myriam Lucas)

Modul 8, 9 ECTS 2

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

In "The Session Space," we will engage with the methods and practices of urban dance training sessions. We'll explore how urban freestyle dancers train, perform, and communicate—practicing how to stay present with ourselves while being witnessed, and more importantly, while witnessing others. We'll dedicate generous time to dancing to music and viewing video material from dance sessions and battles. Lastly, we will explore ways we can bring the urban dance language into our own practices and art making. Let's Play!

Myriam Toepffer is a dancer, teaching artist and choreographer from San Diego, California. She began her dancing as a freestyle Hip-Hop dancer and has since moved into other Urban dance forms and various contemporary movement techniques. In 2010 she completed a 3- year Teacher Training with Eveoke Dance Theater. Since completing her training, she has taught classes, workshops, intensives ranging from elementary to collegiate students and beginning to professional dancers. In 2018 she completed her BA in Dance, Context and Choreography at HTZ Berlin. Since graduating, she has focused her research on Urban Session spaces. She aspires to document and spread knowledge about the inner workings of Urban dance methodologies in artistic and practical ways. Currently, she is based in Berlin.



BA 2, 3, 3+ Block 3

Kollisionen

Monday, Tuesday, Wednesday, Thursday, Friday: 5.01 – 09.01.2026

(see [Studium Generale](#) for details)

BA 2, 3, 3+

Break Your Habits

Option A

Mondays, Tuesdays, Thursdays, Fridays: 12.01 - 13.02.2026 (12.01, 09.02)

10:30 – 12:30

Maciej Sado

Modul 2, 3, 4 ECTS 3

“Break your habits” is a movement research class inspired by the pedagogical and practical methodologies of Gonnie Heggen, an educator and mentor at the School for New Dance Development (SNDO) in Amsterdam. The practice seeks to dissolve the perceived disjunction between mind and body by looking into movement patterns and cultivating awareness in the dynamic space between internal sensation and external perception. It emphasizes being fully present in the body while simultaneously observing and composing movement in real-time. The process may involve imitation and critical observation—not only of oneself but of others—as a means to interrogate and expand one’s toolbox and understanding of what dance is, what it can be, and how the body may operate within or beyond known embodied systems.

Maciej Sado is a choreographer, dancer, dramaturg, and curator. He holds an MA in Live Art Forms (Academy of Fine Arts Nuremberg), a BA from SNDO (School for New Dance Development) Amsterdam, and an MD from the Medical University of Wrocław. <https://cargocollective.com/maciejsado>

BA 2, 3, 3+

LATAM Club Sounds and Practices

Option B

Mondays, Tuesdays, Thursdays, Fridays: 12.01 - 13.02.2026 (12.01, 09.02)

10:30 – 12:30

Maque Pereyra Doria Medina

Modul 2, 3, 4 ECTS 3



This course explores Latin American club music and dance as radical tools for scenic creation, connection, and embodied knowledge. Focusing on genres like Latin club, deconstructed reggaeton, tribal, RKT, guaracha, and other experimental rhythms, we investigate the movements they provoke and how rhythm, repetition, and collective energy shape our bodies—and how these can be translated into the scene and its dramaturgy. The class proposes a shared space for listening, sweating, moving, and reimagining—a dance floor for choreographic experimentation with a focus on LATAM club sounds and practices.

Maque Pereyra is a multidisciplinary artist who believes in the transformative power of pleasure and movement. Her work focuses on body-based performance, music and audiovisual production through the lens of expansive choreography. She has created Yoggaton and is the co-founder of Choka, a party and performance platform.

BA 2

How many Bodies does it take to make a Solo?

Tuesdays, Wednesdays, Thursdays, Fridays: 13.01 – 31.01.26
14.00 – 17:30

Prof. Philipp Gehmacher, Sigal Zouk
Modul 8 ECTS 4

This workshop is mandatory for all students registered for MAP 8.

We will focus on crafting bodies-in-motion and then present them to each other. We will try to be discerning with what we consider our physical body and the many (imaginary, existential, fantastic, political...) bodies that travel through us. Crafting will mean to differentiate between what a body, physicality and movement is to each of us, to then see how they interact (intra-act) in everybody's solo work as diverse bodies in space.

The workshop includes daily physical group practice, individual research and practice, composition and continuous presentation to each other. Continuous participation, individual research and presentation of physical studies are expected to fulfil the criteria of assessment.

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.



BA 3, 3+

Wayfarers: Navigating research, practice and production

Tuesdays, Wednesdays, Thursdays, Fridays: 13.01 - 23.01.2026

14:00 – 17:30

Prof. Claire Cunningham, Nadja Dias

Modul 9 ECTS 2

In this two-week seminar Claire Cunningham together with Artistic Associate/ Executive Producer Nadja Dias will use Claire's latest work and research 'Songs of the Wayfarer' as a starting point for these two interconnected seminar weeks.

In the first week of the seminar Nadja Dias will introduce producing practices that underpin the realization of a work. Starting from before the idea itself and moving on to how to navigate from an idea to artistic research to a final production. From seeding, developing and articulating an artistic idea, building your artistic and production team to financing, production planning and access students will be invited to start working on their own projects and plans.

In week two Claire Cunningham will draw on her own research processes, in particular wayfaring and journeying, to 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.

BA 2, 3, 3+

Biennale Tanzausbildung 2026

Monday, Tuesday, Wednesday, Thursday, Friday: 2.2 - 6.02.2026, daily times tbc

Modul 7, 8, 9 ECTS 2

The Biennale der deutschen Tanzausbildung 2026 will take place in Berlin, organised and hosted by the Staatliche Ballettschule Berlin. BA students' participation involves being part of a two-week preparatory workshop with choreographer Justin Kennedy from 09.12 - 19.12.2025, and the participation in the Biennale workshop and performance programme that will take place from 02.02 - 06.02.2026.

Only 10 BA students can participate. If more than 10 people apply, we will create a draw to decide the final cohort. Please send an e-mail confirming your interest and registration to Colette Sadler at c.sadler@hzt-berlin.de no later than **01.9.2025 by 12 noon**.

https://www.instagram.com/biennale_tanzausbildung/

BA 2,3,3+

Projektwochen Motherlode / Kleiner Rundgang

Tuesdays, Wednesdays, Thursdays, Fridays: 03.02 – 13.02.2026, 14:00 - 17:30
14.02.2026 - performances

Colette Sadler, Prof. Philipp Gehmacher

Modul 8, 9, 11 ECTS 2

At the end of this winter semester 2025/26 there will be again the opportunity for all BA students to show work in a small festival context curated by students that celebrates your ongoing work and the end of winter semester. A group of students will be required to act as a steering group for the event, please attend the BA assembly if you are interested in being part of this. During the project weeks from 30-13th February 2026 you will have the opportunity to work with Colette Sadler and Philipp



Gehmacher as mentors and to obtain dramaturgical support as part of your ongoing rehearsals leading up to the event.

Throughout the whole semester

BA 2 & 3, 3+

Morning Class / Vinyasa Yoga

Mondays, Tuesdays, Fridays: 20.10.2025 - 06.02.2026 (10.11, 11.11, 14.11, 17.11, 5.1, 6.1, 9.1, 12.1)

09:00 – 10:15

Roni Katz

Modul 2,3,4 1 ECTS 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’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. At HZT she teaches Yoga and mentors.

BA 3 / 3+

QuerKlang – Experimental Artistic Work in Schools

Introductory Week: 06–10 October 2025, daily 9:00–15:00, UdK, Hardenbergstraße 33

This is followed by ongoing collaborative work with school pupils.

Scope: approx. 15 double sessions of team-teaching – ideally weekly (October to March). Exact dates and times to be announced.



Additional Dates (to be announced):

- Two Saturday sessions: Mid-term reflection, 10:00–14:00
- One “Work in Progress” presentation of all groups, 9:00–14:00
- One rehearsal/exhibition planning session
- Performances at the MaerzMusik Festival 2026: 23 / 24 March 2026
- One Saturday in April: Final reflection, 10:00–14:00

Module 2, 9, 11, Studium Generale (2 ECTS can be accredited) 4 ECTS

Eva-Maria Hoerster (Coordination)

Maximum 4 participants

Registration: via email to Eva-Maria Hoerster: em.hoerster@hzt-berlin.de

This project will be mainly in the German language

QuerKlang brings together teachers, artists, and student teachers with school pupils in a collaborative and interdisciplinary working process. The project begins with a block week (06–10 October 2025), during which all participants get to know each other and form teams. This is followed by weekly sessions integrated into the regular curriculum at Berlin schools. Pupils explore artistic processes in an experimental way, relate them to one another, and make their discoveries audible and visible to others. They are accompanied by teams consisting of one teacher, one artist, and a maximum of three student teachers. The learning environments of schools, academia, and the arts are brought into a dynamic and exciting relationship. As part of MaerzMusik 2026 (23/24 March 2026), the students will premiere or exhibit their collective works. An interdisciplinary teaching team from UdK accompanies the process through observations, colloquia, and shared reflection.

Colloquia

BA 2

Introduction to House mentoring

Monday: 20.10.2025 14:00-16:00

Prof. Philipp Gehmacher, Colette Sadler

This colloquium is mandatory for all BA 2 students who will engage in the process of external mentoring for the first time during the summer semester 2026.



BA 2

Letting things touch (MAP 7)

Mondays: 27.10. - 01.12.2025 (10.11), 14:00 – 17:30

Jen Rosenblit

Modul 7, ECTS 3

This colloquium and the seminar week is mandatory for all students registered for MAP 7.

This course acts a working group addressing writing and text as a frame to think and feel through. to make words do things they don't want to, to honor the lineage of what they have done and to speculate on what they could do. Via in-class readings from the auto fiction genre, personal writings, peer editing and regular *werkstatt* sessions we will craft performative accounts inclusive or derivative of language. Perhaps the ways we think and speak could resemble the ways in which we write and our posture, physical form, identities and imaginations in transition and translation could offer insight into *how* maybe even at times *why* we dance.

Jen Rosenblit (1983. USA) makes performances based in Berlin after many years in New York City, surrounding architectures, bodies, text, and ideas concerned with problems that arise inside of agendas for togetherness. Rosenblit's works lean toward the uncanny and favor the erotic. www.jenrosenblit.net

BA 3, 3+

MAP 11 Colloquium

Mondays: 20.10.2025 - 09.02.2026 (10.11, 5.1)
14:00 – 17:30

Frauke Havemann, Prof. Nik Haffner

Modul 11 ECTS 2

In this weekly colloquium the students are guided to develop and share their module 11 project work. The aim is to prepare the module 11 assessments by reflecting on one's own projects, research and artistic work. Each student is asked to present and contextualize it and, furthermore, to distill key aspects and interests from it. The colloquium will also focus on each student's work in order to support the preparation for module 12 in summer semester 2025.

Frauke Havemann is a filmmaker and choreographer. Her numerous works have been shown extensively in international festivals, galleries and theaters. She manages the AULA, an independent rehearsal and performance space and regularly co-



curates the series 'Unter dem Pflaster'. She has been teaching at HZT since 2019.
<https://fraukehavemann-onair.de/>

Observation & Feedback

BA 1, 2, 3, 3+

Individual Mentoring

By appointment

Sigal Zouk, Prof. Philipp Gehmacher

Please contact Sigal or Philipp for individual mentoring under their respective email addresses: sigalzouk@googlemail.com p.gehmacher@hzt-berlin.de



3. Master Choreographie

Organisatorische Vorwoche:	6-10. Oktober 2025
Beginn der Lehrveranstaltungen:	13. Oktober 2025 (Montag)
Ende der Lehrveranstaltungen:	14. Februar 2026 (Samstag)
Akademische Ferien:	22. Dezember 2025 – 03. Januar 2026

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

Prüfungen:

M1: Präsentation Prozessdokumentation

Termin: Mo, 9. Februar 2025 14:00-16:00

Prüfer*innen: Ingo Reulecke, NN

M2: keine Prüfung dieses Semester

M3: Praktische Prüfung: Skizze mit Dance Intensive

Prüfer*innen: Susanne Vincenz, NN

M4: keine Prüfung dieses Semester

M5: keine Prüfung dieses Semester

M6: keine Prüfung dieses Semester

Save The Date:

10.10.2025, 16 Uhr tbc: Im- und Exmatrikulationsfeier

15.10.2025, 13 Uhr: Gemeinsames Essen in den Uferstudios, Kennenlernen von HZT-Kolleg*innen und Studierenden

Organisatorische Vorwoche

6. Oktober bis 10. Oktober 2025

(Details erhalten die Erstsemester per E-Mail)

Weitere Informationen zu den Angeboten von Einstein Professorin für „Choreography, Dance and Disability Arts“ Claire Cunningham und ihrem Team finden Sie auf Seite 66.



Einführungswoche

13. Oktober bis 17. Oktober 2025

Achtung: In dieser Woche beginnt bereits die Morgenpraxis! s.u. unter „Fortlaufende Veranstaltungen“

Einführung

Dozent*innen: maC-Team

Termine: Mo, Di, Do 11:00-14:00

In dieser Woche lernen wir uns und den Studiengang kennen.

Specials

Dozent*innen: maC-Team

Termine: Mo, Di, Do 15:00-17:00
Fr 11:00-13:00

In diesen Veranstaltungen stellen sich die Lehrenden mit ihren spezifischen Themen und Interessen vor.

Welcome all HZT Students

Termin: Mi 13:00-14:00

Sicherheits- und Technik-Einführung

Max Stelzl

Termin: Mi 14:30-16:00

Einführung PR

Judith Brückmann

Termin: Mi 16:00-17:00



Fortlaufende Veranstaltungen

Ab 13. Oktober 2025 bis 13. Februar 2025

Morgenpraxis: Sitzmeditation

Termine: Di, Do

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.

Morgenpraxis: Vinyasa Yoga

Termine: Di, Do

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.

Instant Composition

Termine: Fr

9:00-10:30

Dozent: Ingo Reulecke

Modul: offen für alle (CH4)



In der 90-minütigen Praxis werden wir uns primär für die Wachheit und Klarheit, aus dem Augenblick heraus zu agieren, sensibilisieren. Hierzu sollen Improvisations-scores dienen, die die Partizipierenden einerseits für sich bewältigen, andererseits aber auch in Kontakt und Austausch mit einer*m Partner*in oder der Gruppe stehen können. Themen werden sein: Tuning, Anfang und Ende, Inhibition, Pause, Phrasierung, Antizipation, usw.

Bewegungs- und Improvisations-Klasse

Termine: Fr

9:00-10:30

Dozent: Nik Haffner

Modul: offen für alle HZT-, HfS- und UdK-Mitglieder

(kontinuierliche Teilnahme ist nicht erforderlich)

In dieser offenen Klasse werden unterschiedliche Bewegungs- und Improvisationsmethoden vorgestellt, darunter die von Künstler*innen wie Lisa Nelson, William Forsythe, Christina Ciupke / Nik Haffner. Darunter gibt es Übungen, bei denen mit der eigenen Vorstellung und Körperwahrnehmung gearbeitet wird. Auch werden wir u.a. in Duo-Übungen die Aufmerksamkeit auf die eigenen Bewegungen und die der anderen nutzen, um unsere individuellen Bewegungspotentiale bewusster einzusetzen.

Die Klasse ist konzipiert für Personen mit sowie ohne Tanz- Vorkenntnisse und legt den Fokus auf das spielerische Erforschen von Körper und Bewegung.

Praxis Intensiv

Termine:

Mo, 17.11.25

14:00-17:00

Do, 20.11.25

14:00-17:00

Mo, 26.01.26

14:00-17:00

Do, 29.01.26

14:00-17:00 (tbc)

Dozent: Ingo Reulecke + Musiker*in

Beschreibung folgt.

Un/Doing Choreography

Termine:

Di, 18.11.25

11:00-13:00 + 14:00-17:00

Di, 27.01.26

11:00-13:00 + 14:00-17:00



Dozentin: Susanne Vincenz + Gäste

Das Format Un/Doing Choreography eröffnet die Möglichkeit, Akteur*innen aus dem Feld der Choreographie mit ihren jeweils eigenen Arbeitsansätzen kennenzulernen. Dabei können aktuelle Produktionen oder Recherchen unserer Gäst*innen diskutiert oder die jeweilige Praxis gemeinsam erkundet werden. Wie gehen gesellschaftliche und politische Fragen in Probenprozesse ein? Welche dramaturgischen Überlegungen sind relevant? Un/Doing Choreography ist ein offenes Austauschformat, in dem es um das kritische Potenzial choreographischer Praxis geht.

Encounters in Motion –

Begegnungen zwischen Spiel & Objekt und Choreographie

Termine: Fr 9:00-10:30

Modul: offen für alle HZT- und HfS Studierende

**Dozent*innen: Prof. Sebastian Quack, Prof. Hannah Perner-Wilson,
Prof. Susanne Vincenz + externe Gäste**

Drei Abende, drei Begegnungen, sechs Perspektiven auf das interdisziplinäre Feld zwischen Spiel und Choreographie. In dieser von den Studiengängen Choreographie und Spiel & Objekt gemeinsam organisierten Reihe treffen Künstler*innen mit verschiedenen künstlerischen Traditionen aufeinander, stellen ihre Arbeitsweisen vor und lassen sich auf einen experimentellen Dialog ein – miteinander und mit den Teilnehmenden. Wir gehen der Frage nach, wie Begegnungen gestaltet werden können, und erkunden im Austausch Aspekte wie Raum- und Körperpolitik, Intimität und Öffentlichkeit, Performer*innen und Publikum, Scores und Spielregeln, Technologie und DIY-Kultur.



Blockveranstaltungen

Block 1

Channel 4 Woche

10. Oktober bis 14. November 2025

Selbstorganisiert von den HZT-Studierenden.

Wie lassen wir Bewegung entstehen?

20. Oktober bis 7. November

Termine: Mo, 20.10.2025 – Di, 28.11.2025

Christiane Berger

11:00-13:00

Ingo Reulecke

14:00-17:00

Selbststudium: Mi, 29.– Fr, 07.11.2025

11:00-17:00

Sharing Fr, 07.11.2025

11:00-14:00

Dozentin: Christiane Berger

Beschreibung folgt.

Zwischenwoche

17. November bis 21. November

Veranstaltungen Mo – Do: siehe „Fortlaufende Veranstaltungen“

Medienchoreografie

Termin: Fr

11:00-13:00

Dozentin: Isabel Robson

Beschreibung folgt.

Einführung Feedbackmethoden II

Termin: Fr

14:00-17:00

Dozentin: Susanne Vincenz



Beschreibung folgt.

Textwerkstatt

Termine: 17.11.25, 20.11.25

11:00-13:00

Dozentin: Christiane Berger

In dieser Übung geht es um Formen von Texten, die im Laufe des Studiums verfasst werden. Sie gibt Informationen, um die Anforderungen an die Texte zu klären, außerdem schreiben und diskutieren wir Beispieltex-te.

Block 2

Körperkonzepte und Bewegungsgenerierung im Tanz des 20. Jahrhunderts

24. Oktober bis 19. Dezember 2025

Seminar

Termine: Mo, 24.11.2025 – Fr, 05.12.2025

11:00-13:00

Dozentin: Christiane Berger

Praxis

Termine: Mo, 24.11.2025 – Fr, 05.12.2025

14:00-17:00

Dozent: Ingo Reulecke

Selbststudium mit Dance Intensive

Mo, 08.12.2025 – Fr, 19.12.2025

9:00 – 21:00

(individuelle vierstündige Probefl-o-

Sharing mit Feedback in der Gruppe

Fr, 12.12.2025

11:00-14:00

Dozent*innen: Christiane Berger, Ingo Reulecke



Sharing (Zeigen + Kontextualisieren)

Fr, 19.12.2025

11:00-14:00

Dozent*innen: maC Team

Wir werden anhand von Texten und Videos verschiedene Choreograph*innen des 20. Jahrhunderts kennenlernen und ihre Körperkonzepte und Kompositionsprinzipien untersuchen. Anschließend nähern wir uns ihnen in diversen Versuchsanordnungen praktisch an.

In der folgenden Selbststudiumswoche werden die Studierenden dann ausgehend von einer/einem ausgewählten Choreograph*in eine eigene Umsetzung der Konzepte und Prinzipien mit Tänzer*innen von Dance Intensive erarbeiten.

Block 3

Bühnenlabor „The Changeover“

5. Januar bis 23. Januar 2026

Bühnenlabor

Termine: Mo, 08.01. – Fr, 16.01.2026

11:00-13:00 + 14:00-17:00

Dozent*innen: Isabel Robson, Susanne Vincenz, NN

Selbststudium mit Dance Intensive

Mo, 08.12.2025 – Fr, 19.12.2025

9:00 – 21:00

(individuelle vierstündige Probeflächen)

Skizze, Vortrag Frieda Schneider

Offen für All HZT und HfS

Termin: Fr, 23.01.2026

11:00-14:00

Dozent*innen: maC Dozent*innen, Frieda Schneider



Feedback

Termin: Fr, 23.01.2026

14:30-17:00

Dozentinnen: Susanne Vincenz, Frieda Schneider

Transformationen und Übergänge sind unser Thema im Bühnenlabor. Mit Materialien, Licht und Körpern im Raum untersuchen wir Elemente des Theaters in Bewegung. Das Bühnenlabor bietet die Gelegenheit, erste Ideen auf der Bühne zu testen und Expertise im Umgang mit Raum, Szenographie und Licht zu erweitern, die später in die Vorbereitungen für die Produktionsarbeit einfließen können.

Gastdozentin Frieda Schneider greift auf eine Fülle von szenografischen Beispielen zurück und konzentriert sich dabei auf den Wechsel und die Komplexität hinter den Kulissen, wenn es darum geht, dem Publikum eine Bewegung zwischen Welten und Umgebungen zu eröffnen.

Dieser Vortrag steht allen Studierenden der HfS offen.

Sie wird eigene praktische Experimente in den folgenden acht Tagen auf der Bühne begleiten.

Woche 1 – Materia

Wir werden untersuchen und definieren, wie wir eine erste räumliche Idee entwickeln und kommunizieren können. Wir nutzen Bühnenpläne sowie physische und 3D-Modelle, um unsere szenografischen Ideen zu erproben um sie von Beginn an in choreographische Prozesse zu integrieren. Wir werden Materialqualitäten testen und vergleichen, wechselnde Räume mit Kreide, Seilen, Balken, Brettern und Tüchern aus dem Theaterlager markieren und dabei mit Vorstellungen von Maßstab, Proportionen und Sichtlinien spielen.

Woche 2 – Licht

In einem dreitägigen Beleuchtungsworkshop machen wir uns mit Lampentypen und Beleuchtungsmethoden vertraut. Wie sprechen wir über unsere Wahrnehmung von Licht; mit welchen Fachbegriffen können wir dies in den Bühnenraum übersetzen? Die Musikalität des Wechsels zwischen verschiedenen Beleuchtungszuständen können erprobt werden.

Woche 3 – Körper

In dieser Woche des Selbststudiums habt ihr die Möglichkeit, mit einer großen Gruppe von Tänzern aus den Tanzausbildungen DanceWorks und Balance1 im Studio zusammenzuarbeiten. Ausgehend von den Studien und Themen der letzten beiden Wochen bildet nun allein die Gruppe von Körpern den Übergang und gestaltet den Raum neu.

Diese Skizzen werden am letzten Tag im Studio vorgestellt und besprochen.



Projektentwicklung (Vorbereitung Projekte M6)

Was ist ein Projekt? Wozu ein Konzept?

Termine:

Seminar

Mo, 26.01.2026	11:00 – 13:00
Do, 29.01.2026	11:00 – 14:00
Fr, 30.01.2026	11:00 – 14:00
Mo, 09.02.2026	11:00 – 13:00

Selbststudium

Do, 29.01.2026	15:00 – 17:00
Fr, 30.01.2026	15:00 – 17:00

Dozentin: Christiane Berger

Modul: M6, maC1

Projektvorstellung M6

Termin: Do, 12.02.2026 11:00 – 13:30

Dozent*innen: Christiane Berger, Isabel Robson, Ingo Reulecke, ggf. Technik, Gewerke, PL

Wie wird aus einer Idee ein Projekt? Was braucht es, damit diese Idee zum choreographischen Projekt werden kann? In welchem Verhältnis stehen Idee und Konzept?

Wie kann das Konzept eine künstlerische Arbeit unterstützen, und wie kann ich dieses Konzept in einer Projektbeschreibung formulieren? Wir nehmen die Projekte für das kommende Sommersemester in den Blick, die wir konzipierend vorbereiten.

Am Ende des Prozesses stellen die Studierenden ihre Projekte vor. Dabei steht die Information der technischen und Produktionsleitung sowie der Gewerke im Fokus, damit diese unterstützenden Stellen die Projekte in der Planung entsprechend berücksichtigen und vorbereiten können. Zudem geht es um die Frage der Realisierbarkeit mit den gegebenen Mitteln.

Literatur:

Bleeker, Maaïke: Dramaturgie als Modus der Betrachtung. Über die Beziehung des Choreographischen mit dem Dramaturgischen. Tanzdrama 5 (54), München 2000, 27–29.



Kooperation Kustodie TU Dresden & HZT Berlin

Vorbereitung Koop Dresden

Di, 03.02.2026

11:00-13:00 + 14:00-17:00

Mi, 04.02.2026

11:00-13:00 + 14:00-17:00

Exkursion nach Dresden

Do, 05.02.2026 – ganztags

Fr, 06.02.2026 – ganztags

Dozent*innen: Susanne Vincenz, Ingo Reulecke

Beschreibung folgt.

Reflexionsgespräche

Termin: Di, 10.02.2026

11:00-14:00

Dozent*innen: Ingo Reulecke + NN, Susanne Vincenz + Christiane Berger

Individuelle Gespräche über das vergangene Semester und die weitere Studienplanung mit Ingo Reulecke bzw. Christiane Berger & Susanne Vincenz.

Jourfixe: Infos fürs kommende Semester

Termin: Mi, 11.02.2026

11:00-14:00

Dozent*innen: Susanne Vincenz, Christiane Berger, Isabel Robson

Science on the Dance Floor

Termine: Do, 12.02.2026

14:00-17:00

Sprache: Englisch

Dozentinnen: Irina Demina, Dr. Elisa Filevich

Modul: offen für alle (CH4)

Workshop-Lab zur Schnittstelle zwischen Neurowissenschaft und Tanzpraxis mit besonderem Fokus auf Motor Awareness - also wie wir unsere eigenen Bewegungen bewusst erleben und einschätzen und wie gut uns dies gelingt. Wir schauen uns an, was die Neurowissenschaft derzeit über Bewegung, Wahrnehmung und Körper-



kontrolle weiß - und auch, was noch unerforscht ist. Wie fühlt es sich an, sich zu bewegen? Woher weiß das Gehirn, wie sich der Körper bewegt? Was ist bewusst, was bleibt unbewusst bei der Beobachtung des sich bewegenden Selbst?

Der Workshop wird gemeinsam entwickelt und geleitet von der Choreografin Irina Demina, der kognitiven Neurowissenschaftlerin Dr. Elisa Filevich und dem Team des „Metamotor Lab“ am Hector-Institut für empirische Bildungsforschung, Eberhard Karls Universität Tübingen.



4. MA Solo, Dance, Authorship

13 Oct 2025 – 14 Feb 2026

Deadlines

201

7 Nov. 2025

11 Dec. 2025

28 Jan 2026, 5pm (CET)

31 Jan 2026, 5pm

5 Feb 2026, 5pm

201 Module Assessment

202 Module Assessment + Writing Deadline tbc.

201 Workbook

301 Proposal (Draft)

301 Proposal (Final)

401

8 Sep 2025 (5pm CET)

22 Sep 2025 (5pm CET)

7 Oct 2025 (5pm CET)

16 Jan 2026 (5pm CET)

29/30 Jan 2026

401 Written Part – Draft Version

401 Written Part – Final Version

401 Publication

401 Workbook

Viva Voce

8 – 12 Sep, 2025

	<p>401, Critique & Feedback</p> <p>401 Feedback Written Part / Draft of the Research Essay</p> <p>Noémie Solomon</p> <p><i>Sept. 11 + 12, individual times tbc</i></p> <p>Online</p> <p>In preparation of the written part of their Master's projects, Noémie Solomon offers individual feedback sessions, in which the students' draft texts are critically discussed.</p> <p>Noémie Solomon works as a writer, teacher, dramaturge, and curator alongside experimental artistic practices across</p>
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	<p>a variety of contexts. She has taught at New York, Brown, and McGill Universities, and currently at Central Saint Martins, London. Since 2018, she is Director of the Institute for Curatorial Practice in Performance. She edited <i>RECIPROCITIES: Sustaining Dance Across an Ocean</i> with Villa Albertine (2025) and <i>Nadia Lauro. Scenographies</i>, forthcoming with <i>Les presses du réel</i> later this year.</p>
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29 Sep – 3 Oct, 2025

	<p>401, TBS Editorial Workshop Falk Schreiber <i>Sept. 30, 11h - 17h</i> <i>Oct. 2 + 6, 11h - 17h</i> Seminar 2</p> <p>Part of the final projects of the MA SODA students is the reflection of their body-based artistic research projects in the form of individual research essays. These texts will be published online in parallel to the public presentations of their graduation works in Nov./Dec. 2025. To support and accompany this process, Falk Schreiber offers a writing and editing lab, in which the texts are analysed, discussed and finalized for publication. Please note: the days in between the in-presence workshop are designed as individual working time to implement feedback and edits, do further research, etc. Please consider this in your planning.</p> <p>Falk Schreiber is editor for <i>tanz – Zeitschrift für Ballett, Tanz und Performance</i>, and a freelancing journalist for</p>
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	publications like <i>Theater heute</i> , <i>Nachtkritik</i> and <i>Hamburger Abendblatt</i> . His main interests are performing and visual arts, queer culture, and music. He is a member of the Jury of Theatertreffen 2026.
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6 – 10 Oct, 2025

<p>202, Colloquia On Crip Technique, Knowledge and Expertise Claire Cunningham, Luke Pell, Nadja Dias <i>Oct. 10, 10h-17h</i> <i>Oct. 11, 10:30h-20:30h (Saturday)</i> <i>Oct. 12, 10:30h-14:30h (Sunday)</i> HAU2 – Hebbel am Ufer Berlin</p> <p>Intended as an alternative format to traditional symposia, this 3-day event is part of the Crip Choreo Care team's ongoing research at HZT. Via a series of artistic provocations and interventions, artists, allies and researchers explore aesthetic, political and philosophical potentialities of crip techniques, knowledge and expertise – and, as such, their contribution towards accessible, anti-ableist, crip positive futures in choreography and dance. Those arise from their differing lived experiences, practices and the phenomenology of disability. The gathering is made up of six core artistic offers, along with dedicated sessions for reflection and processing, conversation and exchange.</p> <p>With: Julia Watts Belser, Eli Claire, Kenny Fries & Sandie Yi, Chiara Bersani, Aby Watson, Raquel Meseguer Zafe & Jamie McCarthy, Angela Alves & Jeanne Eschert, Márcio Kerber Canabarro and</p>	<p>401, TBS Editorial Workshop Falk Schreiber <i>Oct. 6, 11h-17h</i> Seminar 2</p> <p><i>Please refer to the description above</i></p>
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Week 1: 13 – 17 Oct, 2025

202, Seminar
Contextual Readings: Choreographies of Care
 Sandra Noeth, Claire Cunningham, Luke Pell
Oct. 14, 11h-13h
Oct. 16, 11h-13h
 Atelier Schwedenstraße

Based on the symposium *On Crip Technique, Knowledge and Expertise*, the contextual reading sessions will consider some key texts from writer-researchers contributing to the gathering – Eli Clare, Julia Watts-Belser and Kenny Fries – along with materials with other critical thinkers in the field of disability and performance studies.

201, Seminar
Reflection & Discussion: Choreographies of Care
 Claire Cunningham, Luke Pell, Nadja Dias
Oct. 14, 14h - 17:30h
Oct. 15, 14h – 17.30h
Oct. 16, 14h – 17.30h
 US 11

Students will then spend the afternoon, hosted individually by gathering curator and Research Associate Luke Pell, Artistic Associate Nadja Dias and Prof. Claire Cunningham to further consider thematic, formal, dramaturgical and production aspects of the programme and its relevance to their own individual practice and

401, Seminar
Thesis Seminar
 Janez Janša
Oct. 13, 10h-12h
 US 9

Thesis Seminar is a format dedicated to the current state of the students 401 final presentations and followed by feedback on issues related to their works.

401, Critique & Feedback
Studio Visits
 Janez Janša, Rima Najdi
Oct 14, 10:30h-15:30h
Oct. 16, 10.30h – 15.30h
 US 8,9

Teachers of the MA SODA team encounter individual students in their working environment and enter into a working dialogue based on students' showing, presenting, drafting and experimenting with elements for their 401 works.



learning more broadly.	
201, 401 Critique & Feedback Meeting with BA and MaC Students Janez Janša, Sandra Noeth <i>Oct. 15, 13h-14h – US 11</i>	
201, Critique & Feedback Feedback on the 102 Research Essays Sandra Noeth <i>Oct. 17, 10.30h – 16.30h</i> Atelier Schwedenstraße This session builds on peer-to-peer feedback on the research essays from Module 102. Based on the mutual reading of the students' texts, questions about the role of writing as a critical practice in artistic research processes will be discussed by way of example. The session also serves to prepare further work on the students' artistic research questions in the winter semester. <u>Please note:</u> To prepare for the session, it is necessary to read the research essay of your fellow students beforehand.	

Week 2: 20 – 24 Oct, 2025

201, Intensive Art in/and context Janez Janša <i>Oct 20, 10:30h-16:30h</i> <i>Oct 21, 10:30h-16:30h</i> Atelier Schwedenstraße The format is a practice-based reflection on art-making and its relation to its context. How can art be placed in a context that is not defined by a cultural bubble?	
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How do we relate to the context in which HZT is situated in? How can we make a context work for an artistic statement?

1. Context: Neighborhood

The students will find a neighbor (not a professional in the field of art) to whom they will show their work. After presenting them their work (preferably in an artistic form), students will ask neighbors to narrate, explain, perform, re-enact what a student is involved with, in a format that can be presented to their peers (preferably edited video). Students will use different methodological approaches: interviews, documentation (audio, video, photos, objects...), presentation or performance.

2. Context: Art

Students will engage with a work of art that they consider relevant to their research. They will re-enact, re-stage, re-install the work in an analytical, documentary, performative way.

3. Context: Life

Students engage with a real-life event that they find relevant to their research (directly or indirectly). Individually, they present an event in a narrative, analytical, documentary, performative way.

At the end of the intensive, students will be assessed (Module 201) for the presentation of the 2 works based on the choice of art and life context (max. 10 min each).

Jour Fixe

Janez Janša, Sandra Noeth, Rima Najdi



Oct. 22, 14h-16h
US 9

Students from both MA SODA generations meet with the team of the study program to discuss general issues of their studies in the winter term.

201, 401, Colloquium
401 Previews
Janez Janša, Sandra Noeth
Oct 23, 10:30h-15:30h
Oct 24, 10:30h-15:30h
US 8,9

Previews are draft presentations of SODA 2 final live works followed by the feedback session with their SODA 1 peers.

Week 3: 27 – 31 Oct, 2025

<p>201, Intensive Art in/and context Janez Janša Oct 27, 10:30h-16:30h Oct 28, 10:30h-16:30h Oct 30, 10:30h-16:30h Oct 31, 10:30h-16:30h Atelier Schwedenstraße <i>Please refer to the description above.</i></p>	<p>401, Seminar Thesis Seminar Janez Janša 30 Oct, 14h-17h US 9 <i>Please refer to the description above.</i></p>
<p>Research / reserved to HZT teaching staff Body-based Research Sessions Sandra Noeth, Rima Najdi, Nevena Delic and guests Oct, 29, 14.00h – 16.30h Nov. 5, 14.00h – 16.30h Nov. 26, 14.00 – 16.30h Dec. 3, 14.00 – 16.30h Dec. 10, 14.00 – 16.30h</p>	



Dec. 17, 14.00 – 16.30

Jan. 14, 14.00 – 16.30

US 9

Body-based research is central to the artistic and theoretical work at the HZT Berlin. Following on from this, a longer-term process will be launched in the winter term 2025/26 in which a wide range of body-based research approaches, contexts and conditions will be shared and jointly reflected on in a practice-oriented manner, using the practice of current and former HZT staff members as an example. The aim is to situate body-based research in the wider context of artistic and transdisciplinary approaches and to make it publicly accessible in a digital publication.

This internal event is aimed at HZT teaching staff.

Week 4: 3 – 7 Nov, 2025

201, Intensive

Art in/and context

Janez Janša

Nov 3, 10:30h-16:30h

Nov 4, 10:30h-16:30h

Nov 6, 10:30h-16:30h

Nov 7, 10:30h-16:30h

(assessment with Sandra Noeth & Rima Najdi)

US 9

Please refer to the description above.

401, Critique & Feedback

Studio Visits

Janez Janša, Rima Najdi

5 Nov, 10:30h-14:30h

6 Nov, 10:30h-14:30h

US 8,14

Teachers of the SODA team encounter individual students in their working environment, enter in a working dialogue based on students' showing, presenting, drafting, experimenting elements of their 401 works.

Week 5: 10 – 14 Nov, 2025

201, Channel 4

Channel 4 week



of exchange between all HZT students

Nov. 10, 10:30h-17:30h

Nov. 11, 10:30h-17:30h

Nov. 12, 10.30 – 12.30

Nov. 13, 10.30h – 17.30h

Nov. 14, 10.30h – 17.30h

US 10, 11, 12

Please note: the exact time schedule will be confirmed by the Channel 4 working group closer to the date

This week is self-organized by HZT students from all three study programmes and takes place every other year. Several studios at Campus Uferstudios are reserved for any kind of exchange and activities: workshops, jams, showings with feedback-sessions on work in progress, discussions, and more. For these activities the student body of HZT takes on the initiative, planning and communication. The Channel 4 week is meant for exchange formats within the HZT student body, not as a public presentation-platform. Students have the possibility to invite members of HZT staff or any of their mentors (within their hours) for any contribution or subject-matter the students choose.

If you have ideas, questions or want to get engaged in the planning of the Channel 4 Week please contact the HZT-Fachschaftsrat:

fachschaftsrat@hzt-berlin.de

Week 6: 17 – 21 Nov, 2025

	401, SODA 2, public 401 Graduation Works (1 a, b) Nov. 17, 19h - 20h
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	Nov. 18, 19h - 20h US 14
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202, 401, public Publication Launch 202, 401 Falk Schreiber Nov. 18, 18h-19h US 8/12 To kick off this year's 401 Graduation Works, the students will present their online publication together with Falk Schreiber, in which they give insights into their artistic research processes.

Week 7: 24 – 28 Nov, 2025

201, Task-based studies Berlin visits Janez Janša Nov. 24, 10:30h - 15:30h Nov. 25, 10:30h - 15:30h Nov. 27, 10:30h - 15:30h Nov. 28, 10:30h - 15:30h Different locations in Berlin to be announced Students visit art sites and events in Berlin and engage in a group reflection of the works seen. The Berlin visits continue the exploration of context, focusing in this week on specifics of the city. Hours of the visits might alter (it might include evening visits), depending on the schedule of the events visited.	401, SODA 2, public 401 Graduation Works (2 a, b) Nov. 23, 19h – 20h Nov. 24, 19h – 20h US 14 401, SODA 2, public 401 Graduation Works (3 a,b) Nov. 29, 19h – 20h (Saturday) Nov. 30, 19h-20h (Sunday) US 14
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Week 8: 1 – 5 Dec, 2025

202, Seminar Seminar on Research Sandra Noeth Dec. 1, 10:30h - 15:30h Dec. 2, 10:30h - 15:30h	401, SODA 2, public 401 Graduation Works (4 b) Dec. 5, 19h-20h Dec. 6, 19h – 20h (Saturday) US 14
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Dec. 4, 10:30h - 15:30h
Dec. 5, 10:30h - 15:30h
Atelier Schwedenstraße

The exposure to different strategies and methodologies to body-based research is fundamental to the MA SODA program. Based on case studies, the seminar deals with different approaches and traditions, with a particular focus on trans-disciplinary work and practices and concepts outside of the western canon.

Week 9: 8 – 12 Dec, 2025

202, Seminar
Seminar on Research

Sandra Noeth

Dec. 8, 10:30h - 15:30h

Dec. 9, 10:30h - 15:30h

Dec. 11, 10:30h - 15:30h (202 Module

Assessment with Janez Janša)

Atelier Schwedenstraße

Please refer to the description above.

401, SODA 2, public

401 Graduation Work (5 a, b)

Dec. 11, 19h – 20h

Dec. 12, 19h – 20h

US 14

Week 10: 15 – 19 Dec, 2025

201 (opt.), 401 (opt.), Seminar

Editorial Lab

Janez Janša, Sandra Noeth

Dec. 15, 10:30h - 14:30h

Dec. 16, 10:30h – 14:30h

Dec. 18, 10.30h – 14.30h

Dec. 19, 10.30h – 14.30h

Atelier Schwedenstraße

The editing lab is a practice-led format that is closely linked to „Corporeal Matters“, a book series



<p>401, SODA 2, public 401 Graduation Work (6 a, b) <i>Dec. 18, 19h-20h</i> <i>Dec. 19, 19h – 20h</i> US 8</p>	
<p>201, Task-based study 301 Proposal Seminar Rima Najdi <i>Dec. 15, 10:30h - 14:30h</i> <i>Dec. 16, 10:30h - 14:30h</i> US 9</p> <p>The Seminar will guide students in the development of their individual research project proposals. These proposals lay the foundation for the projects students will carry out in full during the 3rd and 4th semesters. Students explore the various components of their proposals, outlining key points and guidelines, towards writing and finalising a proposal (content, methodology, budget, potential collaborators, and mentorship possibilities). They learn to articulate and shape their research ideas while supporting one another's processes.</p>	

Winter Break

11 Dec 2025 – 4 Jan 2026

Week 11: 5 – 9 Jan, 2026

<p>201 (opt), 401 (opt) UdK Kollisionen <i>Jan. 5 – Jan. 9, different locations at UdK and HZT Berlin</i></p>
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Interdisciplinary project week.

Check website for more information: <https://www.udk-berlin.de/studium/studium-generale/kurse-courses/>

Week 12: 12 – 16 Jan, 2026

201, Seminar

Preparations for the Research Week

Janez Janša, Sandra Noeth

Jan. 13, 10:30h - 13:30h

Jan. 15, 10:30h - 13:30h

US 9

This will be a preparatory seminar for the research week in the following week.

Week 13: 19 – 23 Jan, 2026

Channel 4

201, 401 (opt), Intensive

The Bodies of Law. Research Week on Law

Janez Janša, Sandra Noeth

Jan. 19, 10:30h - 16:30h

Jan. 20, 10:30h - 16:30h

Jan. 22, 10:30h - 16:30h

Jan. 23, 10:30h - 16:30h

US 9

The body lies at the heart of many urgent contemporary legal debates, including struggles relating to reproductive rights, sexual self-determination and the right to abortion, as well as body-based strategies in contemporary warfare. The right to move and be on the move is another field in which the right to decide about – and with – one's own body is negotiated, alongside legal frameworks that regulate a body's potential to intervene in public space and to protest and assemble. Here, universalist ideas of bodily integrity, protection and property are challenged by bodily realities, such as how we imagine, experience, represent, stage, perform and frame



our own and others' bodies. This Research Week draws on case studies, conceptual frameworks and methodologies from law, the arts and activism to explore who can legally be considered to have a body.

Week 14: 26 – 30 Jan, 2026

201, Critique & Feedback
Research Week Digesting
 Janez Janša, Sandra Noeth
Jan, 26, 10:30h - 14:30h
Jan. 27, 10:30h - 14:30h
 US 9

Digesting is a format that rounds up the research week. It is offered to process the content of the research week: encounters, collaborations, works seen, texts explored... Students and the SODA staff will take time to settle and reflect collectively.

401. Critique & Feedback
Viva Voce
 Janez Janša, Sandra Noeth, Rima Najdi, Elisabete Finger
Jan. 29, 10h - 16h
Jan. 30, 10h - 16h
 US 9

Week 15: 2 – 6 Feb, 2026

201, Task-based study
Research Proposal Lab
 Janez Janša, Sandra Noeth, Rima Najdi
Feb. 2, 10:30h - 15:30h
Feb. 3, 10:30h - 15:30h
Feb. 5, 10:30h - 15:30h
Feb. 6, 10:30h - 15:30h
 Atelier Schwedenstraße
 At the end of their second semester, students prepare proposals for their individual research projects, which they carry out in full during the 3rd and 4th semesters. In a laboratory situation, students work on different aspects of the proposal (content, methodology, agenda, collaborators, mentors...), learning and support-



ing each other under the close guidance and supervision of the MA SODA team. Students submit draft of their research proposal before the lab starts. By the end of the Research Proposal Lab students submit their final research proposal which is a prerequisite for continuing their studies in the module 301

Week 16: 9 – 13 Feb, 2026

201, 401

Jour Fixe

Janez Janša, Sandra Noeth, Rima Najdi

Feb. 10, 10:30h - 12:00h

US 9

201, 401

Graduation Ceremony

Feb. 13, 18h - 19h

US 9 or 11

The end of the lecture period, 14 February 2026.

Additional information on teaching and offers by Einstein Professor of **Choreography, Dance and Disability Arts** Claire Cunningham and her team can be found on page 66.



5. Choreography, Dance and Disability Arts

Choreography, Dance and Disability Arts

ON CRIP TECHNIQUE, KNOWLEDGE AND EXPERTISE

Bodies of Knowledge: Choreographies of Care – A Gathering

HAU Hebbel am Ufer (HAU2) Hallesches Ufer 34, 10963 Berlin

Friday, 10.10.25 10:00-17:00

Saturday, 11.10.25 10:30-20:00

Sunday, 12.10. 10:30-14:30

Prof. Claire Cunningham, Luke Pell, Nadja Dias

For: SODA, BA 2, BA 3, BA 3+, MaC

Intended as an alternative format to traditional symposia this 3-day event is part of the Crip | Choreo | Care team's ongoing research at HZT.

Via a series of artistic provocations and interventions, invited disabled artists, allies and researchers Julia Watts Belser, Eli Claire, Kenny Fries & Sandie Yi (USA, Berlin), Chiara Bersani (Italy), Dr Aby Watson (Scotland), Raquel Meseguer Zafe & Jamie McCarthy (UK,) Angela Alves & Jeanne Eschert (Berlin), Márcio Kerber Canabarro and Sindri Runudde (Berlin, Sweden) explore aesthetic, political and philosophical potentialities of crip techniques, knowledge and expertise – and, as such, their contribution towards accessible, anti-ableist, crip positive futures in choreography and dance - arising from their differing lived experiences, practices and the phenomenology of disability.

The gathering is made up of 6 core artistic offers, along with dedicated sessions for reflection and processing, conversation and exchange. As part of the programme Claire Cunningham will be presenting her performance-lecture '4 Legs Good-re/imagined' on Saturday 11.10 at 19:00.

Choreography, Dance and Disability Arts

NETWORK NEURODIVERSITY

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

Uferstudios, Studio 12

Mondays: 27.10., 03.11., 10.11., 17.11., 24.11., 01.12., 08.12., 15.12.

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

CONTEXTUAL READING SESSION

STUDIO: TBC

Tuesday-Thursday, 14.-16.10.25

11:00-13:00

Prof. Claire Cunningham, Luke Pell

For: SODA

Choreography, Dance and Disability Arts

REFLECTION & DISCUSSION SESSION

STUDIO: TBC

Tuesday-Thursday, 14.10-16.10:

14:00-17:30

Prof. Claire Cunningham, Luke Pell, Nadja Dias

For: SODA, BA 2, BA 3, BA 3+

The following week is split in a series of morning contextual reading sessions hosted by Prof. Sandra Noeth with Luke Pell and Claire Cunningham where we will consider



some key texts from writer-researchers contributing to the gathering - Eli Clare, Julia Watts-Belser and Kenny Fries - along with material from other critical thinkers in the field of disability and performance studies.

Students will then spend the afternoon, hosted individually by gathering curator and Research Associate Luke Pell, Artistic Associate Nadja Dias and Prof. Claire Cunningham to further consider thematic, formal, dramaturgical and production aspects of the programme and its relevance to their own individual practice and learning more broadly.

Choreography, Dance and Disability Arts

IF YOU LEAVE ME NOW....

STUDIO: TBC

Monday – Friday, 05.- 09.01.2026

11:00-17:30

Claire Cunningham & Juli Reinartz

For: Studium generale

As part of ***Kollisionen 2026*** Claire Cunningham opens a space to consider the act of leaving.

This week is hosted by Claire Cunningham together with artist/ choreographer Juli Reinartz and continues initial questions started as part of *Kollisionen 2025* in order to investigate:

- Is it rude/negative for an audience member to leave a performance?
- How does the design of performance spaces affect the potential to leave?
- How does performing arts training prepare us (or not) for the act of leaving?
- Are some people more able to leave than others? Do we care about this?
- What if we made performance that invited people to leave? What would this be? Is it possible?

Juli Reinartz and Claire Cunningham will draw on crip and disabled artists work to look at ways we can consider the act of leaving, and particularly what it means in performance contexts.

This project will be shaped by their practice in creating accessible spaces, the aesthetics of access and choreographies of care.

This lab invites students to consider the act of leaving – with particular focus around performance events and spaces. We will take time to look at our experiences and preconceptions (as audience and performer) and consider the social pressures and



stigmas of leaving. We will undertake activities including conversations, reading, writing, moving (simple choreographic exercises that are open and accessible), arranging spaces, and potentially visit some performance spaces to consider design. We may also look at how performance training could equip us better for audiences leaving or even use some time to practice leaving or “being left”. Other suggestions of actions/activities are welcome to shape the week and our time together.

We can also (based on desires of the group) open up the concept of “leaving” to allow other experiences of this idea to shape our research, and allow for different proposals and directions to surface during the week.

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. The sessions will be led in Scottish English.

Outside activity proposals/off-site visits will be weather dependent.

To register please go to: **LINK KOLLISSIONEN will follow.**

For enquiries and access queries please contact einstein_shk@hzt-berlin.de

Choreography, Dance and Disability Arts

WAYFARERS

Navigating research, practice and production

STUDIO: TBC

Tuesday-Friday:

14:00-17:30

13.01.-16.01 Nadja Dias

20.01.-23.01 Claire Cunningham

Prof. Claire Cunningham, Nadja Dias

For: BA 1, BA 2, BA 3,

In this two-week seminar Claire Cunningham together with Artistic Associate/ Executive Producer Nadja Dias will use Claire’s latest work and research ‘Songs of the Wayfarer’ as a starting point for these two interconnected seminar weeks.

In the first week of the seminar Nadja Dias will introduce producing practices that underpin the realization of a work. Starting from before the idea itself and moving on to how to navigate from an idea to artistic research to a final production. From seed-



ing, developing and articulating an artistic idea, building your artistic and production team to financing, production planning and access students will be invited to start working on their own projects and plans.

In week two Claire Cunningham will draw on her own research processes, in particular wayfaring and journeying, to 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.

Choreography, Dance and Disability Arts

LISTEN & LUNCH

Hybrid/ online

Wednesday 28.01.2026

12:30-14:00

90 minute session

Claire Cunningham, Nadja Dias, Luke Pell

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



Students are invited to join members of the Crip | Choreo | Care team – Prof Claire Cunningham, Artistic Associate Nadja Dias or Research Associate Luke Pell 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 recognize 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 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

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

Seminarraum 2

Mondays: 27.10.–15.12.25 & 12.01.– 09.02.26

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

PRODUCING, ACCESS & ARTISTIC DEVELOPMENT: ONE TO ONE MENTORING SESSIONS

Online

Wednesdays: 22.10.25 – 11.02.2026

14:30-18:00

(90 min session, by individual appointment)

(<https://us02web.zoom.us/j/84867493126?pwd=a96apK2hIALxCgPZHnMK0XPrv9m62x.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.