



Lehrveranstaltungen im Sommersemester 2016

Courses in Summer Semester 2016

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

BA Tanz, Kontext, Choreographie Lehrveranstaltungen im Sommersemester 2016

Stand: 19.07.2016

Sign-up Day 15.04.2016 from 14:00-17:00 studio 11

Sprechstunden Studienberatung für das Wintersemester mit BA-Team
(Anmeldung online)

04.04.2016, 10:00-11:00: Britta Wirthmüller, BA Büro
05.04.2016, 13:00-15:00: Prof. William Wheeler, BA Büro

Year heads

Meetings in Jour Fix and for module sheets

BA 1: William Wheeler
BA 2: Sheena McGrandles
BA 3: Britta Wirthmüller

Study Related Coaching

1 hour study related coaching session

BA 1: Sheena McGrandles
BA 2: Britta Wirthmüller
BA 3: William Wheeler

Prüfungen (Assessments)

BA 1. JAHR
Modul 1

Modul 5

Modul 10

BA 3. JAHR

Modul 2

Modul 9

Modul 12

SAVE THE DATE

Public Lectures

19.4.2016, 18:00h, US 12, maC Lecture-Reihe: Neue Musik und Tanz
Wolfgang Zamastil, *Nachdenken über Musik: Lachenmann und konkrete Musik damals und heute*

20.04.2016, 18h, US 8, MA SoDA Lecture series *The World must be Romanicised*
Chantal Mouffe & Boyan Manchev *Agonistics and Transformation*

assessment. The seminar ends with the module 12 assessment in which the projects are individually presented in studio presentations.

27.04.2016, 18:00h, US 12, MA SoDA Lecture series *The World must be Romanticised*

Boyvan Manchev *The Last Romantic*

01.05.2016, US 12: André Lepecki talk

04.05.2016, 18:00h, US 11, MA SoDA Lecture-Performance
Dani Ploeger *Techno Fetish Party*

18.5.2016, 18:00h, US 12, maC Lecture-Reihe: Neue Musik und Tanz
Burkhard Beins *Adapt/Oppose*

18.5.2016, 18:00h, US 11, MA SODA Lecture
Ric Allsopp *On Sleep, Writing and Performance: Spaces of Appearance*

22.06.2016, 18:00h, US 11, maC Lecture-Reihe: Neue Musik und Tanz
Michael Weitacher *Neue Musik im Rahmen von zeitgenössischem Tanz*

22.06.2016, 18:00h, US 9, MA SODA Lecture
Kira O'Reilly *More than Human, relational bodies*

29.06.2016 18:00h, US 12, MA SoDA Lecture Series *The World must be Romanticised*
Esa Kirkkopelto *Non-Human Performances and Humanitary Crisis*

Betreuung der Bachelorarbeit (dt./engl.) (nur 6. Semester)

Britta Wirthmüller, Cecillie Ullerup Schmidt, Eva-Maria Hoerster, Nik Haffer und Sophia New

Termine nach Vereinbarung mit der/m Betreuerin
Modul 12, 4 Stunden

Studierende im 6. Semester werden bei der Vorbereitung ihrer Bachelorarbeit und während des Arbeitsprozesses von Lehrenden aus dem HZT Team begleitet.

Modul 9 Seminar Choreographie/Komposition (dt./engl.) (nur 6. Semester) Modul 9, 1 LP

08.&10.06.2016, 13-17 Uhr: Modul 9 seminar mit Daniel Belasco Rogers und Sophia New. (8.6. US 3, 10.6. US 9)

13 & 14.06.2016, 13-18 Uhr: Abschlussprüfung Modul 9 [US 3]

Early bird sessions 17.10.–17.02.2017

BA 1., 2. & 3. JAHR,

Early bird sessions 11.04.16-22.07.16 jeweils Mo., Di., Do., Fr., 9:15 - 10 Uhr

Sheena McGrandles / Britta Wirthmüller [US 11, except for 17.5.: US 9 and 6+7.6.: US 3]

Modul 1/2/3/4, (block 1) 11.04.-17.06.2016, 2 LP, (block 2) 20.06.-22.07.2016, 1 LP

54 Unterrichtseinheiten block 1 & 2, 3 LP

Early bird sessions - No rise, no shine! (dt./engl.)

These classes are a commitment to a short daily physically-focused offer throughout the entire semester. This 45 minutes class serves as a foundational preparation and thorough warm-up for the morning practice to follow as well as longer accumulation of practice. The class itself will be built upon a set of simple movement exercises that draw on principles and patterns such as: core to distal, horizontal to vertical, cross lateral, body half (homolateral) to name but a few. It is through this continuous 'doing' of a set of exercises that we can establish a basis to attend to: the prevention of injury, development of individual body knowledge and awareness, increasing

Modul 12 Kolloquium (dt./engl.) (nur 6. Semester)

Prof. Sophia New / Ana Vujanovic Modul 11, 2 LP, 6 Unterrichtseinheiten

In this colloquium 5th semester BA students meet regularly to discuss their individual projects. This seminar focuses on the student's artistic/academic research in their final semester relating to the module 12 assessment: What is my final project about? How do I organize the relation of my written and my oral exam? What is presented in which form? How do I relate discursive and performative forms of presentation within the time frame of the assessment? The seminar will allow students to present and reflect on their work through an exchange of content and thematic contexts. Mentors and advisors of individual projects may be invited to the seminar and the

strength and flexibility, building stamina and working towards an articulated and informed body in movement/dance. The sessions will be delivered between, Britta Wirttmüller, Jan Burkhardt and Sheena McGrandies. Full commitment to the classes over the entire semester is required, so wake up and catch the early bird – tweet tweet!

Vormittagsveranstaltungen Morgenpraxis

11.04.16-22.07.16 Jewells Mo., Di., Do., Fr., 9:00 - 10 Uhr

Regina Baumgart

Modul 1/2/3/4, 3 LP

18.4.-10.6. US 12

13.6.-26.6. US 6

27.6.-1.7. US 12

4.+5.7. US 6

6.7.-22.7. US 12

54 Unterrichtseinheiten (dt., engl.) (25 students max)

Ein Morgentraining für zeitgenössische Tänzer, Bewegter, Choreografen, um sich im Körper einzufinden, sich in Bewegungsformen zu üben und sich auf die Arbeit des Tages vorzubereiten. Wir werden ein Stangenexercise machen, das auf einer erneuerten, körpergerechten, „neutralen“ Form des Ballettrainings basiert, wie es von der New Yorker Ballettpädagogin Maggie Black entwickelt wurde. In organischen, zeitgebenden, klaren Übungsabläufen arbeiten wir an Erdung und gelöster Aufrichtung, an Alignment und Platzierung, an technischen „Skills“, Präsenz und differenzierten Ausdrucks-qualitäten sowie am Umgang mit Raum und Phrasierung.

Wir schließen das Training mit einer raumgreifenden Bewegungssequenz ab.

Practice 17.10.–11.11.16

jeweils Mo., Di., Do., Fr., 10:15 - 11:45 Uhr

Kontinuierliche Teilnahme über 4 Wochen wird vorausgesetzt. A required

condition for morning practice is full participation of 5 weeks.

Studierende erhalten individuelles Feedback (15 Minuten) in der 2. und 3. Woche

der Lehr-veranstaltung. Parallele HZT „Drop-in“ Klasse mit wechselnden

Lehrenden siehe „Drop-in“ im Channel 4 KWV.

BA 1., 2., 3. JAHR

Alice Chauchat

Modul 1/2/3/4, 2 LP, 15 Unterrichtseinheiten

Feedback: 15 minutes per student

BA 1., 2., 3. JAHR

Regina Baumgart

Modul 1/2/3/4, 2 LP, 15 Unterrichtseinheiten

Feedback: 15 minutes per student

Practice 21.11.–16.12.16

jeweils Mo., Di., Do., Fr., 10:15 - 11:45 Uhr,

Kontinuierliche Teilnahme über 4 Wochen wird vorausgesetzt. A required

condition for morning practice is full participation of 5 weeks.

Studierende erhalten individuelles Feedback (15 Minuten) in der 2. und 3. Woche

der Lehr-veranstaltung. Parallele HZT „Drop-in“ Klasse mit wechselnden

Lehrenden siehe „Drop-in“ im Channel 4 KWV.

BA 1., 2., 3. JAHR

Nik Haffner

Modul 1/2/3/4, 3 LP, 19 Unterrichtseinheiten

Dance Movie imitation (dt./engl.) [US 3, except for 17.5.: US 8]

This is a morning class that works with learning dance sequences to an extent that you can move freely within the sequence – the goal is to dance. We will work with dances taken from films (for example from the film "Bande à part" from 1964 by Godard), as well as with dance sequences from contemporary dance repertoire (for example 'Eidos Telos' from 1994 by Forsythe). We will also work with inserting improvised parts into a dance in the manner of the sequence. Another approach will be to learn a dance from a sequence of photos, bridging the gaps by making up movements that connect one still image with a next image. The focus of this offer lies on moving in a playful variety of different dance-styles, less on perfection of each original step. Teaching language is more German than English.

Feedback: 15 minutes per student

Practice 20.06.–22.07.16

jeweils Mo., Di., Do., Fr., 10:15 - 11:45 Uhr

Kontinuierliche Teilnahme über 5 Wochen wird vorausgesetzt. A required

condition for morning practice is full participation of 5 weeks.

Studierende erhalten individuelles Feedback (15 Minuten) in der 2. und 3. Woche der Lehr- veranstaltung. Parallele HZT „Drop-in“ Klasse mit wechselnden Lehrenden siehe „Drop-in“ im Channel 4 KVV.

BA 1., 2., 3. JAHR

Ian Garside

Modul 1/2/3/4, 3 LP, 20 Unterrichtseinheiten

Weathering the Body (or: Conditioning) (engl.) [US 17]

Physiological training from a dance perspective, aiming to harness and refine an all-round availability for a multitude of movement potentials.

Very physical 'technique' class (be prepared to get sweaty!) regarding co-ordination, musicality, stamina and other physiological aspects of strength, balance, power, flexibility; all approached with an attention to dynamism, finesse, and enjoyment - I play quite loud bouncy music in these classes. We commit to a continuous motion; traversing the space in an ever evolving manner.

Feedback: 15 minutes per student

BA 1., 2., 3. JAHR

Brit Rodemund, Georg Reischl

Modul 1/2/3/4, 3 LP, 20 Unterrichtseinheiten

Ballett-Labor (dt./engl.)

US 12, except for 20.-24.6. & 4.+5.7.: US 6

This ballet class focuses on the principles of coordination, movement clarity, body and spatial awareness and musicality. It places emphasis on the importance for dancers to adapt classical ballet technique to more organically suit them individually. It enables dancers to incorporate ballet technique into their bodies with a level of comfortability and enjoyment.

Feedback: 15 minutes per student

Workshop 11.04.-29.04.16

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

BA 1., 2. & 3. JAHR

Silke Bake, Bettina Knaup, Sheena McGrandles

Modul 7/8/9/10/11, 12 Unterrichtseinheiten

Projektarbeit und BA Festival-Workshop (engl.) [kein Studio gebucht]

This workshop supports students with the development and implementation of the BA Festival. It also cultivates their artistic work and practices through considering and reflecting on the diverse modes of publishing, and 'making public' at play in curating and bring work into a festival

format. Over these three weeks students will continue to work on their own artistic projects in parallel to different functions of artistic and curatorial practices. These include: organizing, planning, curating, public relations, research, dramaturgy, feedback, documentation, music / sound, light, stage, costume, technical support, and communication.

The workshop manifests as a festival with varying degrees of 'public', exposing a broad range of artistic works from BA HZT Berlin. Florian Feigl, William Wheeler, Britta Wirthmüller are available for coaching sessions by individual appointment during the festival workshop.

Channel 4 Week 09.05.-13.05.2015

See separate Channel 4 KVV

*Channel 4-Woche: Anmeldung über Google-Drive 29. April - 2. Mai, Teilnehmerlisten online am 4. Mai

Workshop 16.05.-03.06.16

Jeweils Mo., Di., Do., Fr., 13 - 17 Uhr / Mi., 10 - 12 Uhr individuelles Coaching
no class 16.05 (public holiday)

BA 2. JAHR

Litó Walkey, Katerina Bakatsaki

Modul 1/2 1 LP & 8/9/10/11 4 LP, 22 Unterrichtseinheiten

18.-26.05.16, Introduction and preparation seminars: 08.04 13h-16h US 3, 17.05 13h-16h US 8

SNDO-HZT in Ponderosa (engl.)

This is a full-time residency at Ponderosa in Stoizenhagen (<http://www.ponderosa-dance.de/>). It is the initial and most extensive point of exchange that sets the ground for the series of encounters organised between HZT BA 2 and SNDO 3 students until graduation. Katerina (SNDO staff) and Litó will teach physical, compositional and devising practices and facilitate modes of time organisation, writing, documenting and reporting. Activities will include student teaching, sharing existing performances, discussions, feedbacks, one-on-one meetings, making work together and doing things together, like cooking and gardening. Litó's teaching will focus on methods of artistic collaboration. Katerina's teaching is influenced by Body Weather training and physical performance practices. <http://bodyweatheramsterdam.blogspot.de> Please note: Participation fee 40 Euro (this is for food and cannot be from student budget) Sign-up deadline: 15.04.16

carrying, binding and pouring. Participants will develop short performance pieces based on our theoretical explorations of each of these verbs. Based on the individual work, collaborations will be developed.

This course is a practical introduction to performance art. It begins with an introduction into the history of performance art since the 1960s, using photos and videos of performance art pieces from both well known and obscure artists. Independent research will be required of the participants. –The course will lead up to a semi-public presentation of the performance art pieces the students develop during the course.

Workshop 13.06.-01.07.16

Jewells Mo., Di., Do., Fr., 13 - 17 Uhr / Mi., 10 - 12 Uhr individuelles Coaching

BA 1., 2., 3. JAHR

Cecilie Ullstrup Schmidt, Britta Wirthmüller
Modul 5/6/8/9, 4 LP, 12 Unterrichtseinheiten
Together (engl./dt.)

US 3, except for 13.+14.6. US 10

tribe team collaboration club cooperation sisterhood community gang collective group family clique band squad

In different practices of "grouping" questions on belonging, equity and distribution of power are negotiated and proposed. In post-fordist teamwork, it is recommended to stay together for a maximum of 9-12 months – if longer, disturbing factors such as falling in love or emotional affection can appear. On the art market, continuous collectives are a desired, yet expensive formation: they promise a small, democratic model, but require fees for too many artists. Co-parenting, patchwork families and transgender parents redefine a more traditional concept of "family". Demographically, cities become increasingly homogeneous: San Francisco houses the alternative, racially diverse and sexually emancipated left, Lubbock in Texas has the most churches per capita and the highest amount of Christian protestant citizens of the nation. Why would we want to stay together and which political horizon do we strive for?

In this workshop we will examine grouping, belonging and dis-belonging on a theoretical and practical level. We will experiment with forming different groups on the basis of real or fictional common needs, interests, deficiencies, hopes, visions, goals or potentials. Each group will develop, negotiate and practice the "workings" of their group, by referring to well tested as well as failed organisational forms (concepts) or by inventing new ones. Groups might form for shorter or longer time, from a one day partnership of convenience to long term collaboration.

Workshop 16.05.-03.06.16

Jewells Mo., Di., Do., Fr., 13 - 17 Uhr / Mi., 10 - 12 Uhr individuelles Coaching

BA 1., 2., 3. JAHR

Alice Chauchat

Modul 1/2/3/4/8/9/10/11, 4 LP, 12 Unterrichtseinheiten (engl.)

A dance technique for relational subjects

US 3

For these 3 weeks we will set our ambitions high and develop a dance technique together. This technique will be aimed at dancers who dance with other dancers. It might contain elements of somatic practices, understanding the self-perceiving body as the body of the group, or as the body of each dancer when (s)he is part of the group. It might include some theory that we will need to make (up) and find a language for. It might also comprise exercises that train known capacities such as empathy or new/undeveloped senses. It will hopefully have many elements we cannot yet think about.

We will elaborate, practice, reflect on and further transform together dances scores, which we also may call exercises or practices. Ultimately we should make a technique for ourselves, the technique we need, as an opportunity to articulate "our" idea of dance and hence to produce this idea together.

Workshop 16.05.-03.06.16

Jewells Mo., Di., Do., Fr., 13 - 17 Uhr / Mi., 10 - 12 Uhr individuelles Coaching

BA 1., 2., 3. JAHR

Jörn J. Burmester

Modul 5/6/7/8/9/10/11, 4 LP, 12 Unterrichtseinheiten

Walking / Carrying / Binding / Pouring

Basic forms of performance art (engl./dt.)

US 11, except for 23.5. US 8

There is no generally accepted definition of performance art. Every artist invents his or her own way of using performative strategies in their work. Still, there is some common ground.

Performance art deals with encounters between artists, audience members and materials that actually happen in the space and time of the performance situation. The making of art is the work – performance art consists of actions.

Therefore this course approaches performance art through verbs – words that represent actions. We will explore four verbs that describe basic human actions in depth: Walking,

The excursion to the Tanzkongress 2016 (16.-19.6.) in Hannover will be incorporated into the workshop by using it for a field research. However participation to this excursion is not mandatory for participation in this workshop.

BA 1. & 2. JAHR

Jeremy Wade

Modul 1/2/3/4/8/9, 4LP 12 Unterrichtseinheiten

Tactical Frivolity: The Somatic Disobedience of the Clown (engl.)

US 11

"Honk honk!!" Please join me for some "Tactical Frivolity" a laboratory to investigate the intensive physical practices and theoretical implications of disruptively disobedient clowns and tricksters. I want to trace historical examples of "cultural activism", modes of resistance in contemporary performance, my own history of somatic buffoonery and some classic clowning exercises from Augusto Boal's "Theater of the Oppressed." Let's engage in the full spectrum of the clown, it's floppy defiant body, its hypersensitivity to detail, its ability to improvise with any situation, its potential to scare small children, its proficiency at making people laugh, its endless capacity for surprise and all of this as a highly attuned anti normative somatic tool for creating some disruption in the flow of our static and oppressive social code. Could the clown's rigor of hypersensitive corporal practices help us towards an unknown space of possibility? Could this unknowable space help us to re situate our relation to the politics of enjoyment, pleasure and autonomy? Can the clown continue to tactically play with the imbalance of power in society and carry on as the only figure that can make fun of the king?

Kontext jeweils Mittwoch 13–17 Uhr

Active Research

Prof. Dr. Constanze Schellow, Prof. Florian Feigl & Guests

13., 20., 27. April / 18., 25. Mai & 01. Juni / 15., 22., 29. Juni 2016

Modul 5/6/10/11/12, crediting see below

US 11

Since the 1990ties artistic working strategies in the field of dance have undergone fundamental changes. What retrospectively is described in more or less strange terms as a „discourse boost" or „theoretical turn" was basically driven by 1. an intensified interest of makers in the political, cultural, social and economic context of their work which led to a vivid engagement with theory 2. a less genre-bound understanding of what dance and performance can be/can do.

What to make of this today? In the Wednesday afternoon sessions, 1 p.m. to 5 p.m., we do not want to simply follow the line of these developments, but ask: What do they have to offer for our modes of making, reflecting, acting in/with dance? Therefore we will work with formats and methodologies of theoretical practices that allow to approach and access the various and rich offers within the environment of HZT – the ones to come as well as the already existing ones – in relation to the interests and practices in the field of artistic research among students, staff and guests.

The content of the offer will be structured based on selected inputs from visiting guests (open lectures, SoDA lectures, visiting artists and researchers), current working areas from the student body (suggestions will be gathered at the end of the Summer Semester) and possibly works from the wider field of art on display in Berlin during Summer Semester 2016. Constanze Schellow and Florian Feigl are hosting, facilitating and structuring the offer. The formats will change between work with all participants in one group and other formats where work in smaller groups will be facilitated. It allows the participants to work continuously on larger fields of interest.

3 LP Modul 5/6/10/11/12

Attendance of 6 sessions throughout the semester and at least 3 other inputs such as open lecture, SoDA lecture, or other. To be credited participants in addition are requested to give reports from their work in small groups or individual research in the format of short lectures and written essays (max. 3 p.).

Coaching & Mentoring

BA 1. JAHR

- 1 Einzelstunde studienbegleitend mit Sheena McGrandles
- 7 Einzelstunden mit HZT-Lehrenden oder Gast-Lehrenden

BA 2. JAHR

- 1 Einzelstunde studienbegleitend mit Britta Wirthmüller
- 5 Einzelstunden mit HZT-Lehrenden oder Gast-Lehrenden
- 12 Mentoring-Stunden

BA 3. JAHR

- 1 Einzelstunde studienbegleitend mit Florian Feigl
- 3 Einzelstunden mit HZT-Lehrenden oder Gast-Lehrenden
- 10 Mentoring-Stunden
- 4 Stunden Betreuung der Bachelorarbeit

Einzelunterricht studienbegleitend / Study related coaching

Sign-up day 15.04.2016

Britta Wirthmüller, Sheena McGrandles, Florian Feigl

Study related coaching is a teaching session that happens once a semester with a member of the BA team. In this session you and the team member take a look at the courses you attended or will attend in the current semester and you discuss and reflect how this input connects to your personal study trajectory.

Einzelunterricht / Coaching

Termine nach Vereinbarung mit HZT-Lehrenden und Gast-Lehrenden / Dates by appointment with HZT teachers and guest teachers

Coaching is a one-to-one teaching or a teaching session in a group with up to four students. It is a possibility to have a more in-depth teaching session with teachers you are at the moment studying with. You can use coaching to address individual questions that came up in the practice, workshops or seminars. You can also use coaching to deepen some aspects that came up with one of your teachers, get additional input on a topic/question that interests you. You can use coaching to speak with a teacher about connections from the taught input to other concerns related to the curriculum.

Mentoring

Termine nach Vereinbarung mit der/dem MentorIn / Dates by appointment with the mentor

*09.05.2016: Deadline to collect mentoring vouchers from Nik Haffner. There will not be a possibility to retrieve your vouchers after this point if not collected.

Mentoring is a personal development relationship between you (mentee) and a mentor. A mentor may engage with you on a specific project, e.g. semester presentation, final work or advise you more generally on your process as a student. To be mentored means to be supported, guided and challenged by another person, be that an artist or specialist whose field/profession is relevant to your own artistic practice and trajectory. It is a student-led consultation, in which you have the opportunity to bring someone from the outside in, over a longer period of time (at least one semester), to intensively engage in a shared reflection upon your work. The forms of this relationship, which you develop together can be varied and multiple and should be understood as an exchange, rather than a service for you and your work.

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

Co-Teaching

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

Ingo Reulecke: Instant Composition (3 Stunden)
Nik Haffner: Dance Movie Imitation (3 Stunden)
Brit Rodemund, Georg Reischl: Ballet-Labor (3 Stunden)
Ian Garside: Weathering the Body (3 Stunden)
Jörn J. Burmester: Walking / Carrying / Binding / Pouring
Basic forms of performance art (4 Stunden)

Zwischenwochen 02.–06. Mai, 06.–10. Juni, 04.–08. Juli 2016

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

Jeden Dienstag in der Zwischenwoche, 13–17 Uhr: 03.05.2016 US 11, 07.06.2016 US 3, 05.07.2016 US 11.

Lehrende des BA Tanz, Kontext, Choreographie, 3 Unterrichtseinheiten

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

Student work showings Thursday in Zwischenwochen 05.05.2016, 09.06.2016 & 07.07.2016

Just like that

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

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

General conditions are:

- doors open to public at 19:00
- only studio 11
- maximum 60-100 public

Die MA Choreographie-Studierenden zeigen im Herbst ihre ersten öffentlichen Projekte an drei Doppelabenden im Studio 14.
 Die BA-Studentin oder der BA-Student unterstützt als „Choreographie-Assistenz“ eine (oder zwei) dieser TanzProduktionen praktisch, technisch und organisatorisch. Er/sie hält während der gesamten Produktionszeit den Kontakt zur Choreographin, zur technischen Leitung und zur Produktionsleitung. Einführung in die Aufgabe des Choreographischen Assistenten:
 Anwesenheit bei der Bauprobe und beiden Produktionsmeetings. Protokoll der Produktionsmeetings. Die/der Choreographische Assistentin begleitet regelmäßig die Proben. Er/sie lernt bis zur Premiere die Abläufe (Szenenfolge, Dramaturgie) und die räumlich-technischen Anforderungen der Produktion kennen. In den Endproben und während der Performance gibt sie/er die (mit der Choreographin festgelegten) Kommandos für Licht- und Töneinsätze oder bedient selbst das Licht- und/oder das Tonpult, spielt ggf. Selbst Videoprojektionen ab.

18. April 2016, 10.00-13.00: erstes Treffen mit der Choreographin
 Kennenlernen des Projekts und gemeinsame Planung

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

Time schedule of show day

- 13.00-16.00 Build up (Stage and auditorium) with technician
- 16.00-18.30 Rehearsal time with technician
- 18.30-19.00 Clean up with technician
- 19.00-20.00 Showing..
- 20.00-21.00 Strike everything together technician and students

Studium Generale

Sign up opens 11 April, Deadline 22 April

[https://www.vdi.udk-berlin.de/qisserver/fds?state=wtree&search=1&trex=step&root\[2016\]=16556\[6814\]16396\[16509&P.vx=kurz](https://www.vdi.udk-berlin.de/qisserver/fds?state=wtree&search=1&trex=step&root[2016]=16556[6814]16396[16509&P.vx=kurz)

Choreographie - Assistenz

BA 1. JAHR & 2. JAHR
 maC Masterprojekte
 Wanda Golonka
 Modul 5/6, 2 LP, ca. 50 Stunden

Proben in der Vorlesungszeit:

Jung Sun Kim: 05.-09.06.2016 um 19 Uhr, US 1

Mimi Jeong: 11.-12.06.2016 um ?? Uhr, BAT - Studiotheater

Lina Gomez und Anna Aristarkhova: 20. – 26.06.2016 um 19 bzw. 21 Uhr, US 14

Proben in der vorlesungsfreien Zeit

Irina Demina: 19-20.09.2016 (GP) und 23. oder 26.09.2016 um ?? Uhr, Theater Strahl

MA Solo Dance Authorship Summer Semester 2016

SAVE THE DATE

MA SoDA

Deadlines (to be added in calendar)

201 Presentations: 18.04.16, 10:00 – 16:00hrs; 19.04.16, 10:00 – 15:00hrs

301 Proposal: 24.04.2016, 10.00-16.30hrs

101 showings 1: 13. & 14. 06, 13:00-17.30hrs

101 showings 2: 18.&19.07.2016, 13:00-17:30hrs

401 Draft Proposal: 15.07.2016, 12:00-16:30hrs

All HZT

13.&14.04.2016, SNDO Presentations

20.04.2016, 11:00-12:00h: Semesterauftakt [Studio 11]

22.-30.04: BA Festival

13.05.16, 15:00-18:00h: HZT Day

5.-9.06.2016: MAC Masterpräsentationen

13.-15.07.2016: Modul 12 assessments BA

20.07.2016, 12:00-15:00h: BA & MAC Graduation

Public Lectures

19.4.2016, 18:00h, US 12, maC Lecture-Reihe: Neue Musik und Tanz

Wolfgang Zamastil, *Nachdenken über Musik: Lachenmann und konkrete Musik damals und heute*

20.04.2016, 18h, US 8, MA SoDA Lecture series *The World must be Romanticised*

Chantal Mouffe & Boyan Manchev *Agonistics and Transformation*

27.04.2016, 18:00h, US 12, MA SoDA Lecture series *The World must be Romanticised*

Boyan Manchev *The Last Romantic*

01.05.2016, US 12: André Lepecki talk

04.05.2016, 18:00h, US 11, MA SoDA Lecture-Performance
Dani Ploeger *Techno Fetish Party*

18.5.2016,18:00h, US 12, maC Lecture-Reihe: Neue Musik und Tanz
Burkhard Beins *Adapt/Oppose*

18.5.2016,18:00h, US 11, MA SODA Lecture
Ric Allsopp *On Sleep, Writing and Performance: Spaces of Appearance*

22.06.2016, 18:00h, US 11, maC Lecture-Reihe: Neue Musik und Tanz
Michael Weilacher *Neue Musik im Rahmen von zeitgenössischem Tanz*

22.06.2016, 18:00h, US 9, MA SODA Lecture
Kira O'Reilly *More than Human, relational bodies*

29.06.2016 18:00h, US 12, MA SoDA Lecture Series *The World must be Romanticised*
Esa Kirkkopelto *Non-Human Performances and Humanitary Crisis*

MA SODA

Module 101

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

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

The module takes as its starting point the student's own practice-led and analytical account of their engagement with choreographic/ performance processes and associated discourses. Reflecting on and presenting their working and learning practices students respond to feed-back and offer feedback to their peers. A range of arts-related methodologies are examined from the point of view of both intention (framework of assumptions) and of outcome including methodologies for making performance work, practice-led and academic research, documentation, critical and reflective writing, and postgraduate level study skills.

Module 102

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

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

Tutorials

Rhys Martin / Boyan Manchev / Sophia New

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

Week 0, 11.04.-15.04.2016

Module 101: Orientation Week (Colloquium)

13., 14., & 15.04.2016., 10:00-17:00h

Sheena McGrandles & SHK

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

Week 1, 18.04.-22.04.2016

Module 101: Watching SoDA 201 Presentations (Task based study)

Sophia New

Studio 8

18.04.16 10.00 – 16.00

19.04.16 10.00 – 15.00

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

Module 102: MA SoDA Lecture/Seminar series *The World Must Be Romanticised*

Chantal Mouffe & Boyan Manchev *Agonistics and Transformation*

Lecture: 20.04.2016, 18-20:30 Uferstudios, Studio 9

Seminar: 21. & 22.04.2016, 13:00-17:00h, Studio 9

Part of *The World must be Romanticised*

Lecture and seminar series MA SODA & Studium Generale

Agonistics and Transformation

The agonistic theory of politics and art of one of the leading political philosophers today, Chantal Mouffe (whose work, besides of being major point of reference for the left political movements in Latin America and Europe, is direct source of inspiration for many artists and various art forums, including the last Berlin and Venice biennale), has to face the challenge of transformation. How and why political agon and agon as artistic strategy could provoke movement and transformation instead of ending up in stasis and immobility?

The World must be Romanticised

The task of this lecture series, directly connected to the orientation of the lecture seminar series of the Winter Semester, is to approach not only the aesthetic dimensions of Novalis' thesis but also its broader philosophical and political perspective, thus revealing what was profoundly at stake with the Romantic revolution of Art, the analogue of the French revolution for modern history. Are we still acting today in accordance with the Romantic desire for transformation of the world? What is its legacy and metamorphosis in the present day?

The lecture series will convey leading political philosophers and art theorists in the attempt to formulate possible perspectives for answering these questions.

Week 2, 25.04.-29.04.2016

Module 101: Final Proposal 301 presentation SoDA 2

Sophia New/ Rhys Martin/ Boyan Manchev

25.04.2016, 10.00-16.30

Studio 9

This is an opportunity to become acquainted with the research that the second year students have been undertaking. It is a means of becoming informed enough in order to start a dialogue between the year groups about how research takes place

Module 101: Task Based Study

Sophia New

26.04.2016 , 10:00-17:00hrs

Studio 9

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

Module 102: SoDA Lecture/Seminar Series *The World Must Be Romanticised*

Boyan Manchev *The Last Romantic*

Lecture 27.04.2016, 18-20:30hrs Uferstudios, Studio 8

Seminar 28.04.2016, 13:00-17:00, Studio 9

Part of *The World must be Romanticised*

Lecture and seminar series MA SODA & Studium Generale

The task of this lecture series, directly connected to the orientation of the lecture seminar series of the Winter Semester, is to approach not only the aesthetic dimensions of Novalis' thesis but also its broader philosophical and political perspective, thus revealing what was profoundly at

stake with the Romantic revolution of Art, the analogue of the French revolution for modern history. Are we still acting today in accordance with the Romantic desire for transformation of the world? What is its legacy and metamorphosis in the present day?

The lecture series will convey leading political philosophers and art theorists in the attempt to formulate possible perspectives for answering these questions.

Module 101: Task Based Study

Rhys Martin

29.04.2016, 10:00-13:00hrs

Studio 9

Practice led research

Week 3, 02.05.-06.05.2016

Module 101: Task Based Study

Sophia New

02. & 03.05.2016, 13-17.30hrs, Studio 9

In these two sessions we will be unpacking two vital components of the course The Workbook and Framing Statements. What are they? What do they tell us about the artistic practice that we cannot know from the performance? How do they account for new insights and understanding during an artistic process? How can one begin to articulate one's own practice within and through these formats?

Module 102: SoDA Lecture/Artist talk

04.05.2016, 18:00hrs Studio 11

Dani Ploeger: Techno Fetish Party

Considering consumer technologies in relation to different understandings of the concept of the fetish (Marxist, Freudian and post-colonial), I will speak about some of my digital performance work in relation to consumer technology and fetishism, performance and online sexualization, porn and hypermediacy. After the presentation the audience are invited to participate in a hands-on techno-fetish workshop (or party), where they are encouraged to explore their favourite personal digital device.

Dani Ploeger is interested in the spectacles of sex, violence and waste in techno-consumer culture. His work encompasses computer programming, electronics hacking, cultural theory and performance. He holds a PhD from the University of Sussex, UK, and is a senior lecturer in performance arts at The Royal Central School of Speech and Drama, University of London.

Born in the Netherlands, he has lived in Switzerland, Norway, Germany, and Palestine. He is currently living and working in London and Vlissingen (NL).

Week 4, 09.05.-13.05.2016 Channel 4 week

Please see separate Channel 4 schedule and KVV

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

Makers Open (Module 101: optional independent study)

Sophia New

12.05.2016, 13:00-16:00hrs

Studio 8

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

Week 5, 16.05.-20.05.2016

Module 101: Intensive Writing Practices

Ric Allsopp

16.-20.05.2016, 10:00-17:00h

Studio 9

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

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

Module 102: SoDA Lecture On Sleep, Writing and Performance: Spaces of Appearance

Ric Allsopp

18.05.2016, 18:00h

Studio 11

Drawing on what has been called the 'turn to sleep' the lecture will refer to examples of historical and more recent performance practice as a means exploring states of consciousness associated with sleep and their relation to writing.

Week 6, 23.05.-27.05.2016

Module 101: Diagnostics Intensive

Sophia New & Siegmar Zacharias

23.05-26.05.2016, 09:00-16:30h

Studio 9

In this intensive in diagnostics we will work on methods how to unpack your own artistic practices, processes, strategies, and research methodologies. We will work on the differentiation and articulation of these to oneself, as well as developing skills in articulating and conceptualizing/contextualising them for others. Diagnostics originally refers to pinpointing an error in the system, be it health or computers, but in the arts it can be quite exciting to establish for oneself a practice and method of aberration. We will follow, describe and experience these ratios and aberrations, in order to make them accessible and present. With this intensive we also want to start exploring the process of co-working. what is it to co-think and co-imagine with somebody else work. Insofar we are building a peer to peer methodology of co-learning through co-teaching.

Bio: Zacharias is working in situations of embodied thinking together through matters and matter. This practice collides approaches from philosophy, with pop culture, science and para-science. Her works develop formats of performances, installations, discursive formats and sharing and have been presented in theatres, galleries, green-houses, clubs, the woods, and up in the sky. She is a founding member of SXS Enterprise, a trans-disciplinary collective between film/music/text in performance. She initiated WOW(Women On Work), a Berlin platform for research and exchange. Zacharias studied philosophy, comparative literature & performance art in Berlin, London and Amsterdam; and now teaches at MA Level at HZT Berlin, DOCH Stockholm, dasarts Amsterdam

Week 7, 30.05.-03.06.2016

Module 101: Independent Study

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

Week 8, 06.06.-10.06.2016

Module 101: Independent Study

Module 101: Makers Open (101 Optional)

Sophia New

09.06.2016, 13:00-16:00hrs

Studio 8

Week 9, 13.06.-17.06.2016

Module 101: Showings I

13. & 14.06 13.00-17.30h

Studio 8 + 9

Drawing on the previous weeks experiences the students will show, to staff and invited peers, how they have found ways of sharing and opening up their practice. The showings are also an opportunity to begin to practice how one feeds back on the work that one produces within a group environment and how one has continued to develop that work within the independent study time.

Module 101: Excursion Tanzkongress, Hannover

16.-19.06.2016

Tanzkongress is a conference of the German and international dance scenes with a varied program of workshops, lectures, panel discussions, talks and some experimental formats of exchange. In the evenings there are a range of national and international performances. For further information please check: <http://www.tanzkongress.de/en/home.html>

Module 101: Task based Study - Contemporary Dance Contextualisation
Rhys Martin, 4 hours tba at the conference

Week 10, 20.06.-24.06.2016

Module 102: SoDA Lecture/Talk: Kira O'Reilly
22.06.2016, 18:00hrs US 9

More than Human, relational bodies

During this talk I will explore shifts and developments that have occurred during the course of my practice as my approach to working with bodies changed from human to non-human to never been human and perhaps more than human. I will talk about my own work but also other artists who's practices have taught and inspired my own thinking and making.

Module 101: Intensive More than Human, relational bodies
Kira O'Reilly
22.-24.06.2016, 10:00-17:00hrs
Studio 9

Over three days we will isolate, identify and generate methods of considering abandoning our notions of being integral bodies and instead will entertain participation in a number of transitory, composite, partial and contingent bodies. We will consider ourselves and the congregations of nonhuman others that compose our sense of selves. We will consider the non-human and indeed our own non-humaness as we reorientate and swivel our centredness.

Kira O'Reilly is an Irish artist currently based in Helsinki where she leads MA Ecology and Contemporary Performance (MEACP) at Theatre Academy University of the Arts Helsinki; her practice, both willfully interdisciplinary and entirely undisciplined, stems from a visual art background; it employs performance, biotechnical practices and writing with which to consider speculative reconfigurations around The Body. She writes, teaches, mentors and collaborates with humans of various types and technologies and non-humans of numerous divergences including mosses, spiders, the sun, pigs, cell cultures, horses, micro-organisms, bicycles, rivers, landscapes, tundras, rocks, trees, shoes, food, books, air, moon and ravens.

Since 1998 her work has been exhibited widely throughout the UK, Europe, Australia, China and Mexico, she has presented at conferences and symposia on both live art and science, art and technology interfaces and has been a visiting lecturer in the UK and Australia and U.S.A in visual art, drama and dance.

Her fellowships and residencies SymbioticA the art science collaborative research lab, School of Anatomy and Human Biology, University of Western Australia (2003 – 4), the School of Biosciences, University of Birmingham (2009 – 2010), Chisenhale Dance Space, London (2008), Queen Mary, University of London (2010 – 2013) and Cultivamos Cultura (2013 and 2015)

She is currently developing a book project, Kira O'Reilly: Untitled (Bodies) as part of the Intellect Live series.

Week 11, 27.06.-01.07.2016

Module 101: Task Based Study

Sophia New

28.06.2016, 13:00-18:00hrs

Studio 9

In this session we will be considering how a publication can accompany an artistic process and taking examples of previous publications specifically in relation to the 301 module and it's latest publication.

Module 102: SoDA Lecture/Seminar series *The World Must Be Romanticised*

Esa Kirkkopelto *Non-Human Performances and Humanitary Crisis*

Lecture: 29.06.2016, 18-20:30 Uferstudios, Studio 12

Seminar: 30.06.2016, 13:00-17:00h, Studio 9

Part of *The World must be Romanticised*

Lecture and seminar series MA SODA & Studium Generale

The task of this lecture series, directly connected to the orientation of the lecture seminar series of the Winter Semester, is to approach not only the aesthetic dimensions of Novalis' thesis but also its broader philosophical and political perspective, thus revealing what was profoundly at stake with the Romantic revolution of Art, the analogue of the French revolution for modern history. Are we still acting today in accordance with the Romantic desire for transformation of the world? What is its legacy and metamorphosis in the present day?

The lecture series will convey leading political philosophers and art theorists in the attempt to formulate possible perspectives for answering these questions.

Week 12, 04.07.-08.07.2016

Module 101: Practical research laboratory Intensive

Rhys Martin

4.-5.07.2016, 10:00-16:00hrs

Studio 9

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

Module 101: SoDA 301 Presentation

5.-7.07.2016, evenings from 17.30h

Studio 8 & Studio 9

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

Module 101: Makers Open (Optional Independent study)

Sophia New

07.07.2016, 13:00-16:00hrs

Studio 3

as above

Week 13, 11.07.-15.07.2016

Module 101: Practical research laboratory Intensive (continued)

Rhys Martin / Max Stelzl / Vincent Stephan

11.07..14.07.2016, 10:00-17:00

Studio 8

Module 101: SoDA 401 Draft Proposal Presentation of SoDA 2

Rhys Martin / Sophia New / Boyan Manchev / Max Stelzner

15.07.2016, 12:00-16:30hrs

Studio 8

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

Week 14, 18.07.-22.07.2016

Module 101: Showings II

Rhys Martin / Sophia New / Boyan Manchev

18.&19.07.2016, 13:00-17:30hrs

Studio 8 + 9

Based on the experiences from the previous workshops and intensives students will show and share how this has informed their practice and inspired new performative outcomes. Thinking about Making New Works these task based study sessions will look at how to begin creating a new piece. Also explore the playful use of text as well as how framing statements function.

SoDA 101 Evaluation

Rhys Martin / Sophia New / Boyan Manchev

10:00-12:00hrs

Studio 9

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

MA SoDA

Module 301 (30 credits)

Independent & Collaborative Research

Following an initial independent research proposal at the end of Semester 1, you embark on a sustained programme of individual research designed and structured in discussion with tutors. Research identifies and works with specialist areas of concern and with the acquisition of specific skills and knowledge. The research proposal requires approval by the programme team. You are invited to propose research mentors to accompany your progress. In addition, you are required to attend a number of ongoing group meetings, in which research developments and their documentation are discussed and evaluated with tutors and peers, and to involve yourself in collaborative research and curatorial projects during the Semester.

Mentoring

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

Tutorials

Rhys Martin / Boyan Manchev / Sophia New

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

Week 1, 18.04.-22.04.2016

Module 201: Assessment

Sophia New/ Boyan Manchev/ Rhys Martin

18.04.2016, 10:00-16:00

19.04.2016, 10:00-15:00

Studio 8 + 9

Module 201: Critical forum & Feedback
Sophia New/ Boyan Manchev/ Rhys Martin
19.04.2016, 15.30-17.00hrs (SoDA Office)
20.04.2016, 13:00-16:00hrs (SoDA Office)

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

Week 2, 25.04.-29.04.2016

Module 301: Final Proposal Presentations
25.04.2016, 10.00-16.30
Studio 8

***Deadline for final proposal 25.04.2016, 9am to Sophia New via email**

101, Sophia New/ Rhys Martin/ Boyan Manchev

Week 3, 02.05.-06.05.2016

Module 301: Independent research

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

Please see separate Channel 4 schedule and KVV

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

Module 301: Independent research
Please see separate Channel 4 schedule and KVV

Makers Open
Module 301: optional Independent study

Week 5, 16.05.-20.05.2016

Module 301: Independent research

Week 6, 23.05.-27.05.2016

Module 301: Independent research

Week 7, 30.05.-03.06.2016

Module 301: Thesis Seminar
03.06.2016, 13:00-18:00 with Rhys Martin
Studio 8

The intensive block seminar continues to consider and develop results of students' individual field research, in relation to the trajectory of the 301 project proposal, presented in the first week of the semester. Examples from live practice portfolios and or documentation, along with considerations and experience with theoretical and conceptual reflections investigated, will be presented for review, within the matrix of the cohorts' individual practices and reflexive contexts. The diagnostic aim of the seminar is to determine and finalise strategies and methodology, to be implemented for the 301 research presentation and, fourth semester thesis proposal, due at the end of the module.

Week 8, 06.06.-10.06.2016

301: Thesis Seminar
Sophia New
07.06.2016, 13.00-18.00h
Studio 8

Makers Open (optional)
Sophia New
09.06.2016, 13:00-16:00hrs
Studio 8

Week 9, 13.06.-14.06.2016

Module 301: MA SoDa 101 showings I

13.&14.06.2016, 13:00-17:00h

Studio 8 + 9

Feedback and discussion Colloquium to support buddy –peer exchange set up in week 1

Module 301: Thesis Seminar

15.05.2106, 13.00-18.00h

Studio 8

Sophia New

Module 301: Excursion Tanzkongress, Hannover

16.-19.06.2016

Tanzkongress is a conference of the German and international dance scenes with a varied program of workshops, lectures, panel discussions, talks and some experimental formats of exchange. In the evenings there are a range of national and international performances. For further information please check: <http://www.tanzkongress.de/en/home.html>

Week 10, 20.06.-24.06.2016

Module 301: Thesis Seminar

22.06.2016, 13.00-18.00h

Studio 8

Sophia New

Week 11, 27.06.-01.07.2016

Module 301: Thesis Seminar

29.06.2016 13.00-18.00h

Studio 8

Sophia New

Week 12, 04.07.-08.07.2016

Module 301: Research Presentations 301

Sophia New/ Boyan Manchev/ Rhys Martin

05.-07.07.2016, evenings from 17.30h Studio 8 & Studio 9

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

Module 301: Feedback Assessment 301

Sophia New/ Boyan Manchev/ Rhys Martin

06.07.2016., 13.00-16.00h (SoDA Office)

07.07.2016 10.00 - 13.00 (SoDA Office)

08.07.2016., 10.00 - 13.00 (SoDA Office)

Makers Open (optional independent study=

Sophia New

07.07.2016, 13:00-16:00hrs

Studio 12 (might change)

Week 13, 11.07.-15.07.2016

Module 301: SoDA 401 Draft Proposals

Rhys Martin / Sophia New / Boyan Manchev

15.07.2016, 12:00-16:30hrs

Studio 8

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

Week 14, 18.07.-22.07.2016

Module 301: SoDA 101 Showings II

301, Rhys Martin / Sophia New / Boyan Manchev

18.&19.07.2016, 13:00-17:30hrs

Studio 8

SoDA 301 Evaluation
Rhys Martin / Sophia New / Boyan Manchev
13:00-15:00hrs
Studio 8