

ID	2824
Curricular Unit	Dance Laboratory II
Regent	Maria João Fernandes do Nascimento Alves
Learning Outcomes	<p>The students should be able to:</p> <ol style="list-style-type: none"> 1. Apply the acquired improvisational structures to create movement and to develop ideas and concepts in group and in site-specific spaces; 2. Collaborate in a choreographic project of group/class, according to an interdisciplinary concept; 3. Compose, individually, choreographic excerpts or adapt a previously created choreographic work, aiming the integration of one choreographic group project; 4. Present the experience of choreographic creation, spectacle and objects production; 5. Cooperate with colleagues in group and sub-group tasks; 6. Interact with the teacher and/or colleagues, participating actively in the tasks; 7. Evaluate its performance and of the others, and its participation in group.
Syllabus	<ol style="list-style-type: none"> i) Study of the post-modern dance and contemporary concepts and inherent movement principles. ii) Application of improvisation techniques and composition elements. iii) Exploration of techniques of movement creation according to one interdisciplinary concept. iv) Experimenting a variety of modes of expression, through a great number of acquired learning abilities, in order to develop experience of creation, spectacle or objects production. v) Creation or adaptation of short, medium and long duration dance sequences, to the group choreographic project. vi) Collaborative dynamic, by the spectrum of choreographer-performer function development, in task composition for a site-specific work in "an alternative" space.

Initially, the focus of practical lessons is on practical activities from site-specific dance in open spaces, contact improvisation and movement improvisation at dance studio and at non-conventional dance spaces. Development of an electronic portfolio in a blog, and comments in forums, and in uploaded videos at online system of learning SGA.FMH (Moodle). Secondly, through a project methodology the emphasis is on the development of a script and in a collaborative choreography. We encourage the student's dialogue in which everyone participates, through their own experience and knowledge.

Evaluation

Continuous evaluation (minimum of 80% active attendance of the classes):

A - Student's performance (40%)

B - Final public presentation - choreographic group work (35%)

C - Student's electronic portfolio (25%)

Final Score = 0.40 A + 0.35 B + 0.25 C

Bibliography

Breslin, J., & Cowley, J. (2010). Coping in collaborative choreography. In International Conference Performing Arts Training Today.

Faure, S. et al. (2001). Un état des lieux de la recherche sur les apprentissages et les motricités de la danse chorégraphiée. Rapport de recherche, Ministère de la Recherche.

Fournier, E. (2004). How a creative system learns: the distributed activity of choreography. In ICLS 2004: Embracing diversity in the learning sciences, pp.198-205, University of California.

Hagendoorn, I. (2003). Cognitive dance improvisation: How study of the motor system can inspire dance (and vice versa). *Leonardo*, 36(3), 221-228.

MacBean, A. (2004). Site-specific dance: Promoting social awareness in choreography. *Journal of Dance Education*, 4(3), 97-99.

Mason, H., & Dalman, C. (2009). Brain, dance and culture 2: evolutionary characteristics in the collaborative choreographic process of Elizabeth Cameron Dalman. *Brolga: An Australian Journal about Dance*, 31, 19-26.