

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

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

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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.