

<b>ID</b>	3238
<b>Curricular Unit</b>	Introduction to Dance Criticism
<b>Regent</b>	Maria Luísa da Silva Galvez Roubaud
<b>Learning Outcomes</b>	<p>The course aims to introduce the students to the perspective that the choreographic act is a contextualized phenomenon and part of cultural and social processes. The learning outcomes are to promote the student's ability to recognize these connections, by developing skills to contextualize, describe, analyse, to interpret and develop an independent critical thinking about choreographic works. To promote abilities to organize a conceptually and theoretically based discourse about (and emerging from) works of dance; to see this discourse as a tool for understanding the (contemporary) world, and to perceive the value of these skills within the diverse fields of professional intervention in dance that develop or enroll in a relationship with the community.</p>
<b>Syllabus</b>	<ol style="list-style-type: none"> <li>1. The dance and its purpose(s) and context(s). Perspectives on the origin of dance as a cultural and human behavioral phenomenon; social, ritual, theatrical and therapeutic contexts in dance.</li> <li>2. Dance as practice and social representation: dance, body and imaginary. Dance, corporeality and contemporary thought. The reconfiguration of the artistic and disciplinary boundaries; incorporation and social transformation: gender, identity, globalization, intercultural and transcultural processes; the post-colonial issue.</li> <li>3. Dance analysis: text, subtext and para-text. Disciplinary contributions to the analysis of dance.</li> <li>4. Case studies: the language of dance and its components. Dance and dramaturgy.</li> <li>5. Exercises in argumentation, essay and critic writing in dance.</li> <li>6. The function of dance criticism. Potentials and limits. The critical discourse as re-creation. Different uses and contexts of the critical discourse. The social role and influence of dance criticism; deontological aspects.</li> </ol>
<b>Evaluation</b>	<p>The teaching methodologies combine the presentation of theoretical and conceptual topics with a strong student participation throughout the semester: individual research, creative or descriptive writing exercises, analytical, interpretative and critical work on performances and other dance events. These tasks, always presented and discussed in classe, involve mandatory attendance at a minimum of 4 live performances.</p> <p>The continuous evaluation involves a minimum of two thirds of class attendance, and implies: attendance and participation (20%) and positive evaluation on two critical texts (40% + 40%). The final score (0-20) results from the individual classification obtained in these mandatory components. Failing one of them implies the cancellation of continuous evaluation, and approval depends on a Final Exam.</p>

## **Bibliography**

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