

<b>ID</b>	3271
<b>Curricular Unit</b>	Social Dance Technique II
<b>Regent</b>	Margarida da Conceição de Jesus Moura Fernandes
<b>Learning Outcomes</b>	<ul style="list-style-type: none"> <li>- To know and to reproduce specific choreographic sequences of the American tap dance;</li> <li>- To create specific sequences of choreographic composition of the social and ballroom repertoire;</li> <li>- To structuralize basic movement phrases of motor, rhythmic and space repertoire of American tap dance and ballroom dances;</li> <li>- To conceive and to interpret sequences of choreographic creation accordingly to the underlying principles of American tap and ballroom dances;</li> <li>- To adapt movement phrases to space, rhythm, dynamics and relationships;</li> <li>- To structure movement phrases from the technical content developed in class;</li> <li>- Demonstrate specific coordinative abilities of each dance form;</li> <li>- To relate and to adapt musical accompaniments to the different choreographic styles;</li> <li>- To observe and appreciate sequences of choreographic creation through the specificities of style and relationship of the social dances techniques and according to the criteria of innovation and originality.</li> </ul>
<b>Syllabus</b>	<p>The contents focus on the analysis and study of social repertoire, namely:</p> <ul style="list-style-type: none"> <li>- Characterization and framework of the American Tap Dance and Ballroom Dancing.</li> <li>-The fundamental elements and specific terminology.</li> <li>-The standardized steps and variants to the standard steps.</li> <li>- The chains of movement and choreographic composition sequences.</li> <li>-The analysis dimensions in learning techniques: Body; Space, Rhythm and Interrelationships.</li> <li>-The structural dimension (composition), the spatial dimension and the rhythmic motor dimension.</li> <li>-The Music. Specific musical accompaniments for reproduction and choreographic composition.</li> <li>-The role of the body as technical and expressive agent.</li> <li>-The relationships (with yourself, with the pair as the pair contrary, with the other, with the group and with the public).</li> <li>- The structuring phrases of motion, using standardized steps as well as original steps, through the methods of improvisation and composition.</li> </ul>

The model of continuous assessment focuses on the evolution (E), the apprehension and mastery of technical and artistic contents: Theory (T), practical reproduction (P), and working group in choreographic composition (WG).

### **Evaluation**

The final mark corresponds to the weighted average:  $20\%T+20\%E+30\%P+30\%(WG)$ . The student is approved with a final score exceeding 9.4 v.

The final evaluation model includes theoretical and practical exam about program contents. The end result is the arithmetic average of both. The student is approved for more than 9.4

### **Bibliography**

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Feldman, A. (1996). *Inside Tap, technique and improvisation for today's tap dancer*. Pennington, New Jersey: Princeton Book Company (FMH - Dança 233)

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