ID	3650
Curricular Unit	Dance Laboratory I
Regent	Elisabete Alexandra Pinheiro Monteiro
Learning Outcomes	The student: - Identifies and reproduces some danced sequences that comprise the repertoire of choreographers selected by teachers; - Applies the principles of formal choreographic composition using as starting point deconstruction; - Masters the concepts of movement phrase, its exploration and development; - Develops the skills of choreography, based on the previously acquired knowledge about composition and the search for new artistic challenges; - Develops, justifies and interprets choreographic projects of a personal nature.
Syllabus	- Characterization, experience and analysis of some of the choreographic genres of theatrical dance, mainly in the context of models from engine and aesthetic criteria; - Systematization of the main known choreographic structures and formal principles of composition: unity, variety, repetition, contrast, transition, sequence, climax, proportion, balance and harmony; - Laboratory of improvisation and choreographic construction/creation; - Construction of phrases of movement from experienced models of individual and collective stimuli; - Structuring a choreographic composition from different starting points, including the movement itself and other sources of inspiration: music, artist, literary text, art, biographical data and others; objects and artefacts, as well other qualifiers of movement; - Workshop of choreography creation centered on thematic development.
Evaluation	Continuous assessment (students attend at least 80% of classes): (ES) Teaching of the sequence + Strategies (work of your group) – 1 (PR) Participation + reproduction by performance/interpretation proposed by groups – 2 (CF) Final choreography/presentation – 3 (FC) Justification for the creation and development of the final choreography – 1 (RF) Final Report – 3 Formula: (ES + 2PR + 3CF + FC + 3RF) / 10 is equal to or higher than 9.5

Bibliography	Henley, M. K. (2013). Is perception of a dance phrase affected by physical movement training and experience? Research in Dance Education. DOI: 10.1080/14647893.2013.835124 Gardner, S. M. (2011). From training to artisanal practice: rethinking choreographic relationships in modern dance, Theatre, Dance and Performance Training, 2:2, 151-165. DOI: 10.1080/19443927.2011.603593 Pomer, J. (2009). Dance Composition, an interrelated Arts Approach. Champaign: Human Kinetics. Smith-Autard, J. M. (2010). Dance composition. Sixth Edition. Methuen Drama editions. ISBN:9781408115640 Reeve, J. (2011). Dance Improvisation: Warm-ups, Games and Choreographic Tasks. Human Kinetics edition. ISBN-13: 9781450402149 Xavier, M. & Monteiro, E. (2013). Criação Coreográfica Contemporânea – Percursos no singular. Revista Convergências – Revista de Investigação e Ensino das Artes.URL.: http://convergencias.esart.ipcb.pt/artigo/158