

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

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- 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
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