

2016 - 1ºSem - Pós-graduação

AC202 - Tópicos Especiais em Atuação - Turma A

Subtítulo: From Modern to Contemporary Dance: Pratical Concepts in forming Contemporary theory.

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From Modern to Contemporary Dance:
Pratical Concepts in forming
Contemporary theory.

Sala na Sala AD 01**Oferecimento DAC**

Segunda-feira das 09 às 12

Oferecimento IA

Disciplina intensiva de Férias de Verão dias 01/02 a 05/02 e dias 11/02 e 12/02, das 10 às 13h e das 14 às 17h todos os dias, e dia 13/02 das 10 às 13h.

Ementa

Disciplina que abrange programas específicos que comportem prática e reflexão sobre vertentes do campo das artes da cena dentro da linha de pesquisa Técnicas e Processos de Formação do Artista da Cena. Visando um aprofundamento verticalizado de temas e territórios de atuação do artista da cena, estrutura-se a partir dos projetos de pesquisa dos docentes, visando à articulação de assuntos oferecidos em outras disciplinas e a complementação de abordagens essenciais a áreas do conhecimento não contempladas pelas mesmas, a partir da singularidade de cada projeto.

Créditos 3

Hora Teórica 15

Hora Prática 15

Hora Laboratório 0

Hora Estudo 0

Hora Seminário 15

Docentes

Holly Elizabeth Cavrell

Critério de Avaliação

Presence in all classes. Final paper, 10 pages on a theme to be discussed on the first day of class.

Bibliografia

ABRIGHT, A.C. Modern Gestures: Abraham Wilkowitz draws Isadora Duncan Dancing. Middletown, Wesleyan University Press, 2010. ALBRIGHT, A.N. Traces of Light: absence and presence in the work of Loie Fuller. Middletown, Wesleyan University Press, 2007. ANDERSON, J. Ballet and Modern Dance: a concise history. 2 Ed. Highstown: Princeton Book Company, 1992. BANES, S. (ed.) Reinventing Dance in the 1960s, everything was

possible. Madison: University of Wisconsin Press, 2003. BANES, S. Democracy's Body: Judson Dance theater, 1962-1964. Durham: Duke University Press, 1993. BURT, R. Judson Dance theater: performative Arts. New York, Routledge, 2006. COHEN, S.J. The Modern Dance, seven statements of belief. Middletown: Wesleyan University Press, 1967. COPELAND, R. Merce Cunningham: the modernizing of Modern Dance. New York: Routledge, 2004. GERE, D. How to Make Dances in an Epidemic: tracking choreography in the age of Aids. Madison: University of Wisconsin Press, 2004. GOLDBERG, R. Performance Art. Revised and Expanded Edition. London: Thames and Hudson, 2005. HUMPHREY, D.; COHEN, S.J. Doris Humphrey: An artist first. Middletown: Wesleyan University Press, 1972. JOWITT, D. Time and the Dancing Image. Berkeley: University of California Press, 1988. MARTIN, J. The Modern Dance. New York: Dance Horizons, 1972. MARTIN, R. Critical Moves: dance studies in theory and politics. Durham: Duke University Press, 1998. MORRIS, G. A game for Dancers: performing modernism in the post war years, 1945-1960. Middletown, Wesleyan University Press, 2006. SCHECHNER, R. Performance Studies: an introduction. 2 Ed. London: Routledge, 2007. WOOD, C. Yvonne Rainer, The Mind is a Muscle. London: Afterall, 2007.

Conteúdo

The nature of the dance includes its state of impermanence, but what do the bodies visibly convey as marks of their past? How do we gauge the transformations of the body in dance, evidence of training techniques, experimentation and artistic experiences, all intertwined within the context and thinking of an era? How are practices in dance and dance theories organized and how do they allow us to identify characteristics of each generation? The principal purpose of this course is to survey and examine the ways in which the dancer's body has developed and changed, beginning in the 1930s, a period considered to embrace the second generation of modern dance, up to present day theories and concepts in contemporary dance. Drawing on studies in dance history and theory as well as practical experience in various dance techniques the course will present a comparative study, examining codes and characteristics of specific artists and their relationship with their bodies, vocabularies and dance languages, strategies and philosophies in relation to their works, how they express their ideas, their methods, hegemonies, and the evolving role of dancers in creative process, in addition to questions of identity and temporal ontology. This intensive course will be given in two parts. The morning will concentrate on dance techniques and training procedures and the afternoon will focus on dance studies, selected reading material, with the purpose of developing a critical and investigative outlook on formative practices and their artistic reverberations. The course and reading material will be entirely in English.

Metodologia

Practical and Theoretical . All classes conducted in English.

Observação