

	<h2>SUBJECT DESCRIPTION</h2>	MODELO PED.012.03
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<i>Course</i>	Sociocultural Intervention					
<i>Subject</i>	Performative Arts					
<i>Academic year</i>	2023/2024	<i>Curricular year</i>	3rd	<i>Study period</i>	1st semester	
<i>Type of subject</i>	Compulsory	<i>Student workload (H)</i>	Total: 135	Contact: 75	<i>ECTS</i>	5
<i>Professor(s)</i>	Maria do Rosário Santana Daniela Madanelo					
<input checked="" type="checkbox"/> <i>Area/Group Coordinator</i> <input type="checkbox"/> <i>Head of Department</i>	<i>(select)</i> Maria do Rosário Silva Santana					

PLANNED SUBJECT DESCRIPTION

1. LEARNING OBJECTIVES

Know the basic elements of Performing Arts;

Develop a critical and systematic analysis of body movement, in the construction of the various scores/scenes related to the construction of a performative exercise;

Recognize and value the importance of the creative process, where experimentation and discovery stand out, improvisation methods and techniques are mastered, bodily skills are exercised, possibilities are discovered, and limits are made aware;

Develop the creation of a theatrical performative project in conjunction with creative dance, music, poetry and visual arts;

Develop creativity and body performance, promoting a communicative, expressive and relational posture;

Adapt and apply the Performing Arts to the diversity of socio-cultural contexts and scopes.

2. PROGRAMME

The performing arts: definition and characteristics;

Improvisation: the scenic space; the body in the scenic space; the presence of the actor and the focus of the scene; creation in the void; the scene as the essence of the action;

Dramatic, choreographic, sound and musical discourse in conjunction with other artistic areas and knowledge, in the design, production and realization of artistic performances;

Approach to Pina Bauch's work and development of exercises based on the artist's work;

The body, voice, space, objects, images, poems, stories, words, as vehicles of Expression and communication in Theatrical performance.

3. COHERENCE BETWEEN PROGRAMME AND OBJECTIVES

This curricular unit, through the syllabus developed, aims to contribute to the student's comprehensive training as a person and future professional in Sociocultural Animation.

To this end, the content presented helps in the training and preparation of students, making them aware of the need to know how to be, know how to be and know how to do in the field of performative language and

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to interact with others on this linguistic basis. The aim is to approach, in a broad and integrated way, a more physical theater, where the body, in its multiple aspects and dimensions, takes the primacy of Expression over words.

In effect, the student must acquire knowledge to develop personal, relational and instrumental skills.

In the end, you should be able to organize, coordinate and/or develop performative activities in the cultural, educational and recreational-recreational domains, as a means of community intervention and social transformation, at the service of Sociocultural Animation.

4. MAIN BIBLIOGRAPHY

COHEN, R. (2007). Performance como linguagem. Perspectiva.

FAZENDA, M.J (2012). Dança Teatral, Ideias, Experiências, Ações. 2ª edição. Lisboa: Edições Colibri.

GALHÓS, C. (2010). Pina Bauch - Sentir mais. Alfragide: D. Quixote.

GOLDBERG, R. (2012). A Arte da Performance. 2ª edição. Lisboa: Orfeu Negro.

SPOLIN, V. (2005). Improvisação para o Teatro. Perspectiva.

SCHECHNER, R. (2010). Performance Theory. London and New York: Routledge.

5. TEACHING METHODOLOGIES (INCLUDING EVALUATION)

This curricular unit will be taught in a theoretical-practical and laboratory format. This is due to the strong practical component in which the student only “learns – by doing”, through a process of exploration and experimentation with Performing Arts practices. We understand the evaluation of this curricular unit as a dynamic and continuous process, in which its formative dimension stands out (active participation of trainees in the process of creating a performative exercise through their performance, criticism, suggestions, among others, revealing interest and their capacity, in relation to the content covered). Some sessions will be accompanied by the viewing of documentaries and films, relevant in the context of the program, as well as attempts to attend in person some performative shows, offered by the region's cultural programming.

The evaluation process will be continuous in nature, including the following components according to the scientific area under evaluation:

(1) two of the following elements chosen by the teacher according to the specificity of the UC: written theoretical test and/or individual or group assignments and reports and/or problem solving and exercises and/or Portfolios and/or other written elements or oral, to be defined, taking into account the specificity of each curricular unit (paragraphs a), b), c), f) and g) of Article 21) and

(2) practical test(s) that attest to the acquisition of skills in the fields of artistic expressions in accordance with the syllabus set out in the GFUC and the different theoretical, technical and stylistic skills to be acquired in the different areas in accordance with the provisions for each of the expression areas and referred to in the GFUC.

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These components of the continuous assessment (1) and (2) will be weighted with predetermined relative weights of 40% and 60%, which may be different depending on the chosen elements of the assessment by the teacher responsible for the UC, respectively. The student must obtain an assessment of 9.5 in the practical component and 7.5 in the theoretical component to access the continuous assessment process. The student will be able to take advantage of the assessment by exam, if they have not passed the theoretical component, and to do so they must have secured a minimum grade of 9.5 in the practical component. The grade improvement exam will focus exclusively on the theoretical component of assessment, following the same procedures as assessment by exam.

The result of the assessment in each test will be expressed on a scale of 0 to 20 values and will reflect the student's average performance in the theoretical and theoretical-practical components. The final assessment of the curricular unit will reflect the simple arithmetic average of the classifications obtained in the different modules.

6. COHERENCE BETWEEN TEACHING METHODOLOGIES AND OBJECTIVES

Through the exposure of the contents of the training unit, the results of research and analysis in various sources and the respective individual and collective reflection on them during the teaching sessions (contact hours), trainees acquire and develop integration skills, critical analysis and mobilization of the set of information and knowledge available for understanding the Performing Arts, as a tool for educational, social and cultural intervention, at the service of Sociocultural Animation. Using group work, they develop technical skills inherent to the performing arts processes, as well as expressiveness, communication, body expression and creativity, associated with different performative practices, in an integrated and articulated way, with a view to developing participation, cohesion and the development of communities, improving the quality of life of populations.

7. ATTENDANCE

a) Attendance in "practical classes" related to repeating students who overlap with other UCs

"Students who did not pass last year and have proof of overlapping timetables with some UC in the curricular year in which they are enrolled, must coordinate with the teacher the attendance regime to be followed. However, attendance always assessment is mandatory."

b) Use of a mobile platform in the classroom

"The use of any type of mobile platform in class space is prohibited without the express authorization of the teacher, and violation of this rule may result in the opening of disciplinary proceedings."

c) Punctuality

"Notwithstanding the specific attendance regime provided for in this curricular unit, the student is required to be punctual, and failure to comply with this rule must only be exceptional and justified."

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So, it is mandatory to attend 2/3 of the class hours to access continuous assessment, except for students with overdue curricular units, as provided for in the school's informative note.

Absences with legal justification and prior notice will be excepted. Late entries and early departures without prior authorization will be counted as absences.

8. CONTACTS AND OFFICE HOURS

Phone: 271 220 235

Email: rosariosantana@ipg.pt; danielamadanelo@gmail.com

Office: 1.5 e 2.2

9. OTHERS

The use of cell phones, headphones or any other electronic device is not permitted in the classroom without prior notice to the teacher and his/her authorization. The student will attend class with decorum, taking into account postures and ways of being consistent with the space they occupy. In this context, there will be no lack of respect or politeness in the face of calls for attention that may be made with a view to reestablishing order and the smooth functioning of work in the classroom.

DATE

22 September 2023

SIGNATURES

Professor(s), Area/Group Coordinator or Head of Department signatures

Area/Group Coordinator

Rosário Santana (signature)

Professor

Daniela Madanelo (signature)
