

SUMMER SCHOOL 2019

LET'S MEET IN

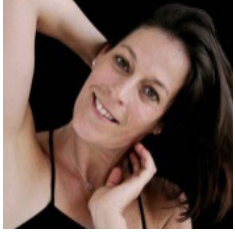
LISBOA

DANCE

Amélia Bentes
Choreographer, Interpreter
and Dance teacher.



Susana Matos
Dancer and teacher of
Classical Dance Technique



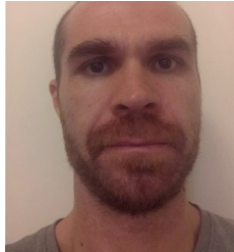
Fernando Crêspo
Education Through Art,
Dance Studies, Public Art



Isabel Duarte
Music Teaching and
Music Learning Educator



Jácome Filipe
Professional Dancer and
Dance teacher



Maria José Fazenda
Coordinator Professor at the
Escola Superior de Dança



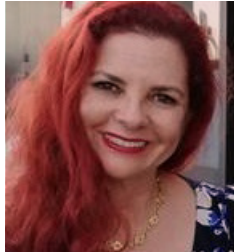
Sandra Resende
Guest Ballet Master
and Classical Dance
Technique teacher



Sylvia Rijmer
Dancer, teacher of
Contemporary Dance
Techniques, Choreographer



Vera Amorim
Dancer and Coordinator of
The Teaching Master Course
at Escola Superior de Dança



Vitor Garcia
Dancer and teacher of
Contemporary and Classical
Dance Techniques



Read the
Dance
teachers
bios



FEE: 350 €

OPTIONS:

Social program: 80 €

Housing: 250 € / 7 nights in university residence

ADMISSION: Fulfilling general requirements for
accessing higher education institutions and specific
requirements if mentioned.

APPLICATION: Until June 15th, with submission of short
resumé through the email: grima@sp.ipl.pt

Minimum number of admissions – Dance: **6**



**POLITÉCNICO
DE LISBOA**

ESD – Higher School of Dance

DANCE SUMMER COURSE

Master Class - Classical Dance Technique: The Master Class offers a ballet class in the Vaganova method, fused with other ballet techniques. It will consist of standard exercises (barre, center work and allegro) with the main focus on the coordination of the arms and head.

The goal of the class will be to introduce the students to the main characteristics of the iconic Russian School, such as the extremely well executed coordination of the upper body.

Master Class - Repertoire/Composition: “Being, instead of doing”, repeated Steve Paxton in his classes. The technique of this choreographer is characterized by building an available body through sensory processes, allowing communication between two or more bodies to flow freely and spontaneously. The body is awakened to the sensation of weight and balance, causing innumerable sensations/reactions between space and mind. Pleasure is the main feature of this practice.

There will be exercises directed at different goals: feeling the opportunity to act, understanding the anatomy and using it effectively, manipulating a body in multiple forms, solving situations of impasse, making decisions, accepting disorientation, creating trust and protection, giving space to spontaneity, observing, analyzing, etc. It is an infinite world of possibilities.

Week: 15 to 19 JULY

	Monday	Tuesday	Wednesday	Thursday	Friday
09h 10.30h	Master Class Classical Dance Technique Sandra Resende (Studio D3)	Master Class Classical Dance Technique Susana Matos (Studio D3)	Master Class Classical Dance Technique Sandra Resende (Studio D3)	Master Class Classical Dance Technique Susana Matos (Studio D3)	
11h 13h	Aspects of Contemporary Dance in Portugal Maria José Fazenda	Traditional and Historical Dances Vera Amorim (Studio D3)	Portuguese Contemporary Music/relation to Portuguese Contemporary Dance Isabel Duarte	Choreological Studies Fernando Crêspo (Studio D3)	
13h 14h	Lunch Break	Lunch Break	Lunch Break	Lunch Break	Free Day/ Social program
14h 15.30h	Master Class Contemporary Dance Technique Vitor Garcia (Studio D3)	Master Class Contemporary Dance Technique Jácome Filipe (Studio D3)	Master Class - Contemporary Dance Technique Sylvia Rijmer (Studio D3)	Master Class Contact Improvisation Amélia Bentes (Studio D3)	
16h 18h	Choreological Studies Fernando Crêspo (Studio D3)	Improvisation Vitor Garcia (Studio D3)	Improvisation Vitor Garcia (Studio D3)	Work in Progress: Shooing (Studio D3)	

Profile: Preferentially candidates familiar with dance technique.

Dance: Intermediate/Advanced Levels

Minimum age: 16 years | **Maximum candidates:** 16

Social program (optional)

Tour to Évora – including visit to a Cork farm

Choreological Studies: The aim of this class is to provide a practical exploration from a selection of movement concepts, based on Laban’s theory of move-ment analysis.

In addition, these exercises will offer the possibility of creating small choreographic studies, which could be shared publicly in the end of week. Contents: space relationships; body design; spatial projection; spatial progression and dynamics of time.

Portuguese Contemporary Music and it’s relation to Portuguese Contemporary Dance: This session will focus on Portuguese contemporary music, with special attention to the Portuguese composers and musicians who have regularly worked with Portuguese choreographers:

I — The Portuguese contemporary music;

II— Composers that have worked closely with Portuguese choreographers;

III— The examples of some recent collaborations – analysis of the relationship between music/ choreography.

Master Class - Classical Dance Technique: This Master class is recommended for an advanced level. The class is structured by barre, center and jumps in the form of enchaîne-ments mostly.

The method used is a combination of the Russian, French, Italian and English classical ballet methods.

Master Class - Contemporary Dance Technique: The class begins on the floor with a progression of isolated movements. These are meant, on a first level, to warm up and mobilize the body, and on a second level, to build specific movement patterns which will be applied to a small sequence, where the focus be-comes the process of transition, and the attention to what lies in between. Following the logic of gradually reducing the support with the floor, some preparatory exercises will be developed in the vertical, in order to make the transition to the next stage of the class, which consists of choreography with the very specific objective of allowing everyone to just simply dance.

Aspects of Contemporary Dance in Portugal: This session will focus on dance in Portugal after the 25 de Abril (1974’s Carnation Revolution which put an end to dictatorship and established a democratic regime).

We will view the main projects and esthetical options that make up the diverse Portuguese Dance scene: the activity of the two main dance companies — Ballet Gulbenkian and Companhia Nacional de Bailado (National Ballet Company); the New Dance movement; today’s plurality.

I — The post 25th April: the activity of two dance companies and two main choreographers

II — From the 1980’s to the beginning of the 1990’s: Portuguese New Dance

III — Nowadays: Plurality of styles ant thematic universes

Master Class - Contemporary Dance Technique: We shall be looking at the interconnected relationship between the body and the mind, and explore the ways in which movements are organised, and can be organised with greater efficiency, coordination and dynamic.

Our aim will be to enhance a conscious use of the musculo-skeletal relationships, as dynamic movement generating initiators, to discover body/mind connections, overall coordination, organicity and sequential movement flow.

Our class will begin with a detailed exploration of floor work to initiate conscious biomechanical and sensory connections. Then we shall explore the body in vertical alignment through technical strengthening and lengthening exercises, and finally generate dy-namic flow using choreographic phrases to explore the dancing body in space.

Traditional and Historical Dances: This class approaches historical and traditional Dances, providing the opportunity to enjoy the pleasure of dancing together in circles, lines and other spatial formations. Coordination, dynamics, musicality and the understanding of floor patterns along with their histor-ical origins, will be explored.

Historical XVI century dances; 1) Picking of sticks 2) Hunsdon House

International traditional dances; 3) Troika, 4) Lucky Seven

Portuguese Dance; 5) Oh Minha Rosinha (Vira/Minho)

Note: Dances may vary according to the number of participants.

Master Class - Contemporary Dance Technique/ Improvisation: Contemporary dance technique class: The object of study throughout the course of the classes will be the concepts and trends of contemporary techniques, through the ap-proach and mix of various techniques, methods and concepts, used in various forms and trends of Contemporary Dance (Counterpoint, Gaga, Contact Improvisation, Flying Low). Improvisation: In the work sessions the object of study will be a method of live composition through improvisation, based on a mix of different ‘Live Composition’ approaches, movement analysis and improvisation technologies.

Pratical/ Pratical and Laboratorial: Contemporary dance technique class: Classes will be composed of various elements supported by a progressive structure of technical and physical exercises. Improvisation: The structure will be in three parts, theoretical suport, practical exercises and a Improvisation Jam, in order to apply and consolidate the research done in each session.