



ESCUELA UNIVERSITARIA
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RECOLETOS-22 MADRID



Universidad
Rey Juan Carlos

Movement and gesture

TEACHING GUIDE

BACHELOR IN PERFORMING ARTS AND SCREEN ACTING

Course 2022/2023

Course data

<i>Duration</i>	Term 1
<i>Credits</i>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts and Music

Course presentation

Elements and techniques to build the relationship between expressive movement and acting. Course content includes the teaching of the principles of movement (balance, proprioception and coordination); the qualities of movement; movement segmentation and combination, association and dissociation; objective and abstract gestural acting; physical expressivity to project images or psychophysical states; ensemble work; and collaborative focus.

Student competencies

<i>Código Competencia</i>	<i>Descripción</i>
CG01	Manage information from different sources and apply it to the area of stage and screen acting.
CG02	Generate own artistic concepts and develop the ability of expressing them through the tools and language of the stage and/or performing arts.
CG03	Apply the most appropriate working methods to overcome the challenges in the study and practice of individual and/or collective acting, seeking excellence and quality.
CG06	Develop in professional practice a professional ethic based on esthetic, environmental and diversity observation and sensibility.
CE02	Identify, evaluate and put into practice different stage techniques and acting paradigms.
CE04	Identify and apply different techniques to develop dramatic action, character building and the configuration of situations and scenes.
CE07	Apply the fundamentals of non-verbal language and physical expression on stage

Learning outcomes

Upon completion of this course, each student must be able to:

- 01- Know and use the principles of movement of their own bodies: balance, proprioception and coordination.
- 02- Use the qualities of movement as expressive tools.
- 03- Understand the principles on which to unite expressive movement to tools of acting.
- 04- Work on expressive movement from relaxation and control, exhibiting a critical and (self)critical attitude favorable to progress in learning.
- 05- Order movement in space using stillness and the fixed point as tools.
- 06- Distinguish and use the segments of movement and action: (counter)movement, movement, irradiation, etc., by effecting the necessary changes to produce quality work and improve performance in this area.
- 07- Understand, in a deconstructed fashion, the various elements of stage movement (time, dimension, duration, form, gesture, level, direction, position, etc.) and apply them organically in a stage event.

Connection between Competencies and Learning Outcomes

<i>Competency Code</i>	<i>Learning Outcome Code</i>
CG01	RA03, RA06, RA07
CG02	RA02, RA03, RA04, RA07
CG03	RA01, RA03, RA05
CG06	RA04
CE02	RA03, RA07
CE04	RA03, RA07
CE07	RA01, RA02, RA03, RA04, RA05, RA06, RA07

Teaching methodology

<i>MD1</i>	Participatory lecture.
<i>MD3</i>	Problem resolution and discussion of results.
<i>MD5</i>	Cooperative and collaborative learning.

<i>MD6</i>	Tutorials and guidance.
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Course content

<i>Contents</i>	<ol style="list-style-type: none"> 1. The Physical, Emotional and Mental Body. Recognition, exploration of own resources. Awareness and acceptance. 2. The law of counterweight. Steps and shifts. Unsteady balance. The imaginary antagonist: subject-object. The spine, base and motor of the mobile self. Harmonic muscular function, or the succession of muscle contractions. 3. The segmented body. Disassociation. Limbs and extremities. Triple movements: fragment and combination. Association-disassociation. 4. Body and gesture. Observation and self-observation. Form. Objectivity and abstraction. Gesture and movement. Dimension. Objective movement of the stylized gesture; abstract movement of the stylized gesture. Time-space and rhythm-tempo. Duration. 5. The body in space. Spatial relationship. Level, direction, position and distance. Imagination, evocation and atmosphere. 6. The fixed point. Composition and harmony. The fixed point in the body. The fixed point in space. 7. Group consciousness. Creativity and expression. Listening. Discussion and agreement.
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Learning activities

<i>AF1</i>	Theory and combination theory-practice learning.	4,5 horas
<i>AF2</i>	Classroom/lab exercises and practice.	13,5 horas
<i>AF3</i>	Design and execution of art creation projects (individual or group projects)	3 horas
<i>AF4</i>	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	6 horas
<i>AF7</i>	Assessment	3 horas
<i>AF8</i>	Self-study of theoretical content and autonomous assignment work and practical activities.	60 horas

** The hours assigned to the different learning activities may vary depending on the academic needs of the course, the group or the teaching team.*

Assessment

GENERAL ASSESSMENT CRITERIA

CONTINUOUS ASSESSMENT SYSTEM

Non-attendance to more than 20% of class sessions and activities may lead to failure of the course and disqualification from the regular assessment period. The teaching team decides how this rule is applied.

MARKS

Continuous Assessment is a comprehensive assessment of each student's results judged on the assessment criteria described in the following section, on a scale of 0 to 10 as provided in current legislation.

Students wishing to bring up their grade in the extraordinary/re-assessment period must first contact the Registrar's Office to expressly waive in writing all of the marks they obtained in the regular assessment period. Their final assessment mark will be the mark obtained in re-assessment.

SPELLING AND EXPRESSION

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors (omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic offence. If one student copies the work of another student, both shall be held accountable.

SPECIFIC ASSESSMENT CRITERIA

REGULAR ASSESSMENT PERIOD

In this course, absence to more than 20% of class sessions and activities will lead to failure of the course and disqualification from the regular assessment period. SÍ NO

A minimum mark of 5.0 on all assessment tasks is required. If the mark obtained on any one of the assessment tasks is below that minimum, the weighted average mark for this course will not be calculated.

The teaching team will provide the details/specifications on the content or submission of assessment tasks; this information will be given in class or in a document made available to the student on the Virtual Course Space (in Spanish, *Aula Virtual*).

In submitting assignments, students must meet the deadlines set by the teaching team.

<i>Assessment task (*)</i>	<i>Task description</i>	<i>% of final mark</i>

SE1 In-class tests and examinations (oral and/or written).		(45%)
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.		(40%)
SE5 Attitude and participation.		(15%)
		100%

(*). *Records and evidence of all of the assessment tasks (writings, recordings, etc.) listed in this table will be kept and filed in the Registrar's Office*

EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the particular characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

Resources

RECOMMENDED BIBLIOGRAPHY

Bogart, A., (2016). *Los puntos de vista escénicos*. Asociación de Directores de Escena de España.

Bagart, A., (2008). *La preparación del director: Siete ensayos sobre teatro*. Alba editorial.

Graham, S., (2014). *The Frantic Assembly Book*. Routledge.

REQUIRED MATERIALS FOR THE COURSE

Comfortable clothes. Basic black t-shirt and black sports pants. Black or white short socks. VISITS.

MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Programmed by TAI and related to the course.