



ESCUELA UNIVERSITARIA
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RECOLETOS-22 MADRID



Universidad
Rey Juan Carlos

Contemporary dance

COURSE GUIDE

BACHELOR IN PERFORMING ARTS AND SCREEN ACTING
Course 2023/2024

Course data

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

Course presentation

Acting work with the body as a tool for the development of creative capacity. Contemporary dance techniques; collective choreography and improvisation. Understanding of acting skills linked to the physical movement required for a performance. Encounter between the message and the concrete emotions on both a theoretical and practical level.

Student competencies

<i>Competency Code</i>	<i>Description</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.
CG07	Understand one's professional activity as a tool to raise awareness of the importance of artistic creation and its impact in the development of sociocultural values.
CG09	Know different study and research methodologies for expanding the ability to a continuous development and innovation in one's activity within the performing arts and audiovisual industries.
CE07	Apply the fundamentals of non-verbal language and physical expression on stage.

CE08	Know and put into practice the musical theories and principal singing and dance techniques that are needed in the actor's creative work.
CE09	Know the psychophysical fundamentals of acrobatics.

Learning outcomes

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

1. Memorize and correctly practice the control of physical coordination together with music.
2. Apply different technical tools to express the language of Contemporary Dance.
3. Distinguish between different dance and musical styles that are needed in physical theater.
4. Fix the causes of blockage in work, demonstrating a capacity for criticism and (self)criticism, participating proactively in debates.
5. Solve difficulties in the creative process, making the necessary changes to achieve quality in the work.
6. Demonstrate skills as an actor through contemporary dance as an expression of identity, and through use of the voice.
7. Show contemporary dance proposal.

Teaching methodology

<i>MD1</i>	Participatory lecture.
<i>MD2</i>	Case studies and debate.
<i>MD3</i>	Problem resolution and discussion of results.
<i>MD4</i>	Learning through projects.
<i>MD5</i>	Cooperative and collaborative learning.
<i>MD6</i>	Tutorials and guidance.

Course content

<i>Content</i>	<ol style="list-style-type: none"> 1. The body as a tool in acting. Physical coordination skills. Attention and concentration. Coordination and memory. 2. Body awareness. Possibilities, limits and scope. Spatial awareness. Energy centers. Postural hygiene. Mobilization of energy. Charge and discharge. Energy and dosage. Breathing and stamina. 3. Contemporary dance techniques. Main lines of movement and technical foundations of contemporary dance. 4. Development of the creative capacity. Movement and creation. Facilitating techniques (viewing) for physical theater through contemporary dance. Analysis and debate. 5. Group choreography. Based on a progressive work that will be presented by the students at the end of the course. Integrating the three planes: physical, mental and emotional. 6. Improvisation and contemporary dance. Movement and emotion. Imagination and experimentation. Action and reaction. Movement, gesture and voice. Perfecting choreographies. Criticism and (self)criticism.
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Learning activities

<i>AF1</i>	Theory and combination theory-practice learning.	6 hours
<i>AF2</i>	Classroom/lab exercises and practice.	12 hours
<i>AF3</i>	Design and execution of art creation projects (individual or group projects)	3 hours
<i>AF4</i>	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	6 hours
<i>AF7</i>	Assessment	3 hours
<i>AF8</i>	Self-study of theoretical content and autonomous assignment work and practical activities.	60 hours

** 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 of 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).	Individual and group tests.	40%
SE2 Assignments and projects.		10%
SE3		30%

Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.		
SE5 Attitude and participation.	Attitude towards learning, efforts to achieve improvement. capacity for critique and self-critique, resilience and adaptability to instruction recommendations.	20%
		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

In accordance with the examination complaint procedure set out in the TAI Student Regulations.

Resources

RECOMMENDED BIBLIOGRAPHY

RECOMMENDED FILMOGRAPHY

RECOMMENDED WEBSITES

REQUIRED MATERIALS FOR THE COURSE

Appropriate clothing to be able to perform physical exercises even in theory classes.
Leggings, tight-fitting clothes and dance shoes or socks (always considering individual comfort) in order to be able to visualize the body lines.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS