



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Dancing Basic Moves

COURSE GUIDE

BACHELOR'S IN PERFORMING ARTS AND SCREEN ACTING
COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

<i>Duration</i>	Term 2
<i>Credits</i>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts and Music
<i>Teacher</i>	Gloria García

Course presentation

Introduction to the technical tools of different dance styles, for the purposes of integrating these resources into acting, and primarily for the correct use of the main acting methods: body and voice. Rhythm, spatial composition, improvisation, creation and performance of short choreographies that are meant to be properly integrated into a stage context.

Student competencies

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.
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.

Learning outcomes

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

1. Being able to memorize and execute both technical exercises of different dance styles and choreographic pieces.
2. Choreograph an individual piece, in which the personal essence of each student is represented.
3. Create a short choreography for a duo or trio that has a defined message and uses body movement appropriately, as an expression of the actor/actress.
4. Identify internal and external interferences that obstruct the ongoing work process, and resolve the problems in pursuit of perfection.
5. Demonstrate critical and self-critical thinking that enhances the evolution of the learning process.

6. Respect the profession and the material, as well as the teacher and classmates, through listening, attention and concentration, commitment and proactivity, in pursuit of both individual and group achievement.
7. Develop technical and creative capabilities.

Teaching methodology

MD1	Participatory lecture.
MD2	Case studies and debate.
MD3	Problem resolution and discussion of results.
MD5	Cooperative and collaborative learning.
MD6	Tutorials and guidance.

Course content

Content	1. Dance from an acting perspective. 2. Basic physical warm-up. 3. Improvisation and imagination. 4. Spatial composition. 5. Choreographic memory.
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Learning activities

AF1	Theory and combination theory-practice learning.	6 hours
AF2	Classroom/lab exercises and practice.	12 hours
AF3	Design and execution of art creation projects (individual or group projects).	3 hours
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	6 hours
AF7	Assessment.	3 hours
AF8	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

ATTENDANCE

The classes are in-person, and attendance is mandatory, as it is a determining factor in the continuous assessment system, as well as in class attitude and participation. However, in exceptional cases due to health situations or family reconciliation, students may request online access as a methodological adaptation (for more information, please contact the student department).

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

The grading of written examinations and assignments will consider spelling, grammar, and clarity of expression. Errors in spelling, punctuation, and writing style may negatively affect the final grade, depending on their nature, frequency, and severity.

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

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*).

Assignments that are not submitted within the established deadlines for Re-evaluable criteria may be considered as 'Not Submitted' (NP). These may either be submitted and evaluated during the extraordinary assessment period, or receive a grade of 0 to be factored into the average, if the instructor deems it appropriate for reasons of feasibility and/or academic coherence. Unsubmitted assignments belonging to Non-Re-evaluable criteria will receive a grade of 0.

<i>Assessment task (*)</i>	<i>Revaluable/non-revaluable</i>	<i>Minimum mark yes/no</i>	<i>% of final mark</i>
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SE1 In-class tests and examinations (oral and/or written).	Revaluable	Yes	30%
SE2 Assignments and projects.	Revaluable	Yes	20%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Non-revaluable	No	40%
SE5 Attitude and participation.	Non-revaluable	No	10%
			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 who have not passed the course during the regular assessment period may choose one of the following extraordinary assessment options:

- **Option 1: Criterion-based reassessment.** Assessment will be limited exclusively to the reassessable criteria that were not passed during the regular assessment period. The reassessment activity will be of the same nature as the original one (exam, assignment, etc.). The grades obtained in the ordinary assessment period for non-reassessable criteria (provided the minimum passing grade was achieved) will be retained and included in the weighted calculation of the final extraordinary assessment grade.
- **Option 2: Comprehensive reassessment.** Students may complete a single assessment activity accounting for 100% of the extraordinary assessment. The nature of this activity will be determined by the instructor and may include an oral or written examination, submission of a portfolio, theoretical and/or practical assignments, or other equivalent forms of assessment.

The instructor must communicate both Option 1 and Option 2 for the extraordinary assessment through the course notice board on the virtual campus at least 10 days prior to the extraordinary assessment date.

Students must respond to this communication via the virtual campus notice board, indicating their choice of Option 1 or Option 2, at least 3 days prior to the extraordinary assessment date. If a student does not respond, the instructor will automatically apply Option 2 (a single assessment activity accounting for 100% of the extraordinary assessment).

REVIEW OF ASSESSMENT MARKS

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

Resources

REQUIRED BIBLIOGRAPHY

Bell, C., & Lester Horton Dance Theater. (1992). *The dance technique of Lester Horton*. Dance Horizons.

Cerny Minton, S. (2018). *Choreography: A basic method of learning and creating movement* (2nd ed.). Human Kinetics.

(Note: The English original edition of "Coreografía" is published by Human Kinetics; the publisher Paidotribo corresponds only to the Spanish translation).

RECOMMENDED BIBLIOGRAPHY

Laban, R. (2011). *The mastery of movement* (4th ed., L. Ullmann, Ed.). Dance Books.

(Note: "El dominio del movimiento" is the Spanish translation of this classic work).

Newlove, J. (1993). *Laban for actors and dancers: Putting Laban's movement theory into practice: A step-by-step guide*. Routledge.

Pérez Royo, V. (Ed. & Trans.). (2008). *To the streets to dance! Contemporary dance, public space, and architecture* [¡A bailar a la calle! Danza contemporánea, espacio público y arquitectura]. Ediciones Universidad de Salamanca.

Royston, D. (2014). *Dramatic dance: An actor's approach to dance as a dramatic art*. Bloomsbury Publishing.

REQUIRED FILMOGRAPHY

O'Brien, B. (Dir.). (2015). *Dance rebels: A guide to experimental dance* [Documentary]. BBC.

RECOMMENDED FILMOGRAPHY

Pite, C. (Choreographer). (2018). *The seasons' canon* [Performance video]. Paris Opera Ballet.
<https://www.youtube.com/watch?v=vVizUCDMheU>

Wenders, W. (Dir.). (2011). *Pina* [Documentary]. ZDF Studios; Neue Road Movies.

(Note: The original director's name is Wim Wenders, not Dieter/D).

WEBSITES OF INTEREST

Center for Music and Dance Documentation. (2017). *Center for Music and Dance Documentation* [Centro de Documentación de Música y Danza]. National Institute of Performing Arts and Music; Ministry of Education, Culture and Sport. <http://musicadanza.es/>

(La)Horde. (2017, September 15). *To da bone* [Video]. YouTube.
<https://www.youtube.com/watch?v=BF1JuyRryjI>

REQUIRED COURSE MATERIALS

Comfortable clothing (such as tracksuits or activewear) that allows a full range of physical movement.

Bare feet or socks.

ADDITIONAL VISITS, MASTERCLASSES, EVENTS, OR WORKSHOPS

Throughout the academic year, recommendations will be made for ongoing cultural events of interest, including live theatrical performances and audiovisual showcases. Students will also be directed toward lectures related to the performing arts, interviews with industry professionals, and contemporary art or painting exhibitions.