



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Movement and Gesture

COURSE GUIDE

BACHELOR'S IN PERFORMING ARTS AND SCREEN ACTING

COURSE 2026/2027



Universidad
Rey Juan Carlos

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
<i>Teacher</i>	María Caudevilla

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

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:

1. Know and use the principles of movement of their own bodies: balance, proprioception and coordination.

2. Use the qualities of movement as expressive tools.
3. Understand the principles on which to unite expressive movement to tools of acting.
4. Work on expressive movement from relaxation and control, exhibiting a critical and (self)critical attitude favorable to progress in learning.
5. Order movement in space using stillness and the fixed point as tools.
6. Distinguish and use the segments of movement and action: (counter)movement, movement, irradiation, etc., by affecting the necessary changes to produce quality work and improve performance in this area.
7. 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.

Teaching methodology

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

Course content

Content	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

AF1	Theory and combination theory-practice learning.	4,5 hours
AF2	Classroom/lab exercises and practice.	13,5 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 offense. 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>
SE1 In-class tests and examinations (oral and/or written).	Revaluable	Yes	35%
SE2 Assignments and projects.	Revaluable	Yes	20%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Non-revaluable	No	35%
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

Lecoq, J. (2009). *The Moving Body (Le Corps Poétique): Teaching Creative Theatre*. Methuen Drama.

Chekhov, M. (2002). *To the Actor: On the Technique of Acting*. Routledge.

RECOMMENDED BIBLIOGRAPHY

Bogart, A. (2008). *And Then, You Act: Making Art in an Unpredictable World*. Routledge.

Bogart, A., & Landau, T. (2016). **The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. Theatre Communications Group.

Graham, S. (2014). *The Frantic Assembly Book of Devising Theatre*.

Routledge. Loui, A. (2014). *The Physical Actor*. Routledge.

Meade Andrews, J. (2020). *Your Body Knows: A Movement Guide for Actors*. Routledge.

REQUIRED FILMOGRAPHY

Wenders, W. (Director). (2011). *Pina* [Film]. Neue Road Movies.

RECOMMENDED FILMOGRAPHY

Grube, T., & Sánchez Lansch, E. (Directors). (2004). *Rhythm Is It!* [Documentary]. Boomtown Media.

Kovgan, A. (Director). (2019). *Cunningham* [Film]. Dogwoof.

Newson, L. (Director). (2004). *The Cost of Living* [Dance film]. DV8 Films Ltd.; Channel 4.

Shechter, H. (2016). *Clowns* [Recorded stage performance].

RECOMMENDED WEBSITES

Frantic Assembly. (s.f.). *Home*. <https://www.franticassembly.co.uk>

Complicité. (s.f.). *Home*. <https://www.complicite.org>



Peeping Tom. (s.f.). *Home*. <https://peepingtom.be>

Digital Theatre+. (s.f.). *Home*. <https://www.digitaltheatreplus.com>

REQUIRED MATERIALS FOR THE COURSE

Students are required to wear comfortable clothing in neutral colours that allows for unrestricted movement during practical sessions.

Classes will be conducted either barefoot or wearing soft, non-slip footwear.

Students should also bring:

A water bottle.

A notebook and pen for taking notes and recording reflections.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Throughout the trimester, students will be encouraged to attend theatre performances, movement-based productions, workshops, and other relevant artistic events to broaden their understanding of contemporary performance practices and to enrich their practical and theoretical learning.