



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Body and Masks

COURSE GUIDE

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



Universidad
Rey Juan Carlos

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
<i>Teacher</i>	Fernando Martins

Course presentation

Stage presence developed through physical body habits as the essence of character. The mask is a tool to enhance the expression of the body, adding value to the stage work. Styles of expressive interpretative movement. The rehearsal and practice space as a means to create stage pieces.

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.
CG05	Solve problems and generate work dynamics in multidisciplinary environments.
CG06	Develop in professional practice a professional ethic based on esthetic, environmental and diversity observation and sensibility.
CG07	Apply the fundamentals of non-verbal language and physical expression on stage.
CG10	Develop critical discourses towards personal and interpersonal activity adapting to cultural, social, artistic and professional changes.
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.
CE09	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.

Learning outcomes

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

1. Repeat, in a technical and organized manner, an exercise in coordination together with music.
2. Prepare a short, solo choreography that demonstrates a capacity to create a work that has its own identity, and an understanding of the choreographic message as the principal language of communication.
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.
MD3	Problem resolution and discussion of results.
MD5	Cooperative and collaborative learning.
MD6	Tutorials and guidance.

Course content

Content	1. Movement analysis and neutral mask. 2. Gesture and Larval masks. 3. Space, Play and Expressive Masks. 4. Codified gestures and the Commedia dell'Arte.
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Learning activities

AF1	Theory and combination theory-practice learning.	4,5 horas
AF2	Classroom/lab exercises and practice.	13,5 horas

AF3	Design and execution of art creation projects (individual or group projects)	3 horas
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	6 horas
AF7	Assessment	3 horas
AF8	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

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	40%
SE2 Assignments and projects.	Revaluable	Yes	20%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Non-revaluable	No	30%
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. (2020). The moving body (Le Corps Poétique): Teaching creative theatre (3rd ed., D. Bradby, Trans.). Methuen Drama.

RECOMMENDED BIBLIOGRAPHY

Chaffee, Judith. (2014). The Routledge Companion to Commedia dell'Arte. Routledge.

Evans, Mark. (2016). The Routledge Companion to Jacques Lecoq. Routledge.

Lecoq, Jacques. (2006). Theatre of Movement and Gesture. Routledge.

Rudlin, John. (1994). Commedia dell'Arte: An Actor's Handbook. Routledge.

Scala, Flaminio. (2003). A Loucura de Isabella. Iluminuras.

REQUIRED FILMOGRAPHY

Escenamateur. (2020, junio 16). *Les deux voyages de Jacques Lecoq* [Video]. YouTube.

<https://www.youtube.com/watch?v=gXwFP-Ktpu8>

RESAD. (2020, noviembre 11). *El Actor y la Máscara – Ana de Castro* [Video]. YouTube.

https://www.youtube.com/watch?v=jW46iPgF_ZE

Dario Fo. (2012, marzo 14). *Lo Zanni – Dario Fo* [Video]. YouTube.

https://www.youtube.com/watch?v=qfG20CGd_AI

Nando Llera. (2020, mayo 19). *La Commedia dell'Arte y su vigencia contemporánea en lo popular – Nando Llera* [Video]. YouTube. <https://www.youtube.com/watch?v=2tWwp3SDmP4>

Nando Llera. (2022, marzo 7). *Clase maxistral de Fabio Mangolini, para a giornata mondiale della Commedia dell'Arte 2022* [Video]. YouTube. <https://www.youtube.com/watch?v=RXDv9KJpQjU>

REQUIRED MATERIALS FOR THE COURSE

Comfortable clothing, entirely in black.