



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Contemporary Dance

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>	Gloria García Arambarry

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

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>	1. Contemporary dance techniques. 2. Development of creative capacity: movement and creation. 3. Collective choreography. 4. Improvisation and contemporary dance.
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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>
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

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

Resources

REQUIRED BIBLIOGRAPHY

Laban, R. The Mastery of Movement. Dance Books. Pp. 18-77.
Moore, C. Y Yamamoto, K. (2012). Beyond words. Movement observation and analysis. Routledge. Pp. 130-149.

RECOMMENDED BIBLIOGRAPHY

Au, S. (2002) Ballet and Modern Dance. Thames and Hudson.
Bowditch, R., Casazza, J. y Thornton, A. (Eds.) (2018) Physical Dramaturgy. Perspectives from the Field. Routledge.
Climenhaga, R. (Ed.) The Pina Bausch Sourcebook. The making of Tanztheater. Routledge.

REQUIRED FILMOGRAPHY

Cherkaoui, S. L. (2004). In Memoriam. <https://www.balletsdemontecarlo.com/en/repertoire-guest-cherkaoui-memoriam>
Newson, L. (Director). (2004). The cost of Living. Channel, DV8 Films, Arts Council England.
Pite, C. (2018). The Seasons Canon. <https://www.youtube.com/watch?v=vVlzUCDMheU>
Pollack, S. (Director). (1969). Danzad, danzad, malditos. Palomar Pictures y ABC.
Reiner, M. (Director). (2013). Dance on Screen. IMZ.
<https://www.youtube.com/watch?v=SzpncEw9e6c&t=283s>
Wenders, D. (Director). (2011). Pina. ZDF Studios, Neue Road Movies.

RECOMMENDED FILMOGRAPHY

Ailey, A. (1960). Revelations. <https://www.youtube.com/watch?v=kDXerubF4I4>
O'Brien, B. (Directora). (2015) Dance Rebels. BBC. <https://www.youtube.com/watch?v=lasPpe1BZ2o>
Pite, C. (2022). Revisor. <https://www.youtube.com/watch?v=heaoQPpMAsg>

RECOMMENDED WEB

IAB - Institute of the Arts Barcelona. (n.d.). *Contemporary dance companies*.
<https://www.iabarcelona.com/stageculture/dance/contemporary-dance-companies/>
LA HORDE. (2018, September 22). *TO DA BONE - (LA)HORDE* [Video]. YouTube.
<https://www.youtube.com/watch?v=BF1JuyRryjI>



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Numéridanse. (n.d.). *Contemporary techniques*.

<https://numeridanse.com/en/publication/contemporary-techniques/>

SEAD - Salzburg Experimental Academy of Dance. (n.d.). *SEAD homepage*.

<https://www.sead.at/en/home-2/>

EQUIRED MATERIALS FOR THE COURSE

Comfortable clothes for the practice of dance including theoretical sessions. Dance shoes (to be determined at the beginning of the course). Socks. .

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Events (performances, seminars, masterclasses, lectures) related to contemporary dance, dance-theater, physical theater.