



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Choreography

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

Techniques of choreography applied to musical theatre. Classic ballet. Jazz dance. Modern dance. Contemporary dance. Theater dance. Ethnic dance. Folklore. Expressivity in dance.

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	Understand one's professional activity as a tool to raise awareness of the importance of the 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. Show musical numbers from the perspective of choreography, using different dance styles and genres in the collective creation of a show.
2. Create specific choreographies, with the voice as a means of expression and communication in the scope of a stage work.

3. Resolve difficulties by communicating new proposals and innovative ideas, to achieve the established objectives.
4. Differentiate between genres of dance, fostering creativity that stems from imagination and for the purposes of communicating the work of acting through dance.
5. Exhibit different languages, structures of dance and music, contributing elements that have a value and their own identity, without ignoring the argument of the show.

Teaching methodology

<i>MD1</i>	Participatory lecture.
<i>MD3</i>	Problem solving and discussion of results.
<i>MD4</i>	Project-based learning.
<i>MD5</i>	Cooperative and collaborative learning.
<i>MD6</i>	Tutoring and monitoring.

Course content

<i>Content</i>	1. Dance, choreography and performativity. 2. Choreography VS improvisation: experimentation, sensation, and perception. 3. Choreographic principles. a. Rhythm / Dynamics Dramaturgy. b. Relationships: group work, cast, solo. c. Space and position. d. Actions e. Style f. Ending g. Focus 4. New dramaturgies of movement and the musical. 5. Choreographic analysis and feedback. 6. Practice I: Group choreographic intervention based on a dramatic text from the musical theater genre.
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Learning activities

<i>AF1</i>	Theoretical and practical classes.	6 hours
<i>AF2</i>	Theoretical and theoretical-practical classes.	12 hours
<i>AF3</i>	Design and execution of artistic creation projects (individual or group).	3 hours
<i>AF4</i>	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	6 hours

AF7	Assessment.	3 hours
AF8	Self-study of theoretical content and independent preparation of practical work and 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

In this course, failing to attend more than 20% of the classes will disqualify the student from being part of the cast in the final showcase, limiting their participation and ordinary assessment to technical roles.

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

- Abate, C. (2022). *The Art and Practice of Musical Theatre Choreography*. Methuen Drama.
- Cerny Minton, S. (2007). *Choreography. A basic approach using improvisation* (pp. 31-72). Human Kinetics.
- Cheney, G. (1989). *Basic concepts in modern dance. A creative approach* (pp. 82-102). Dance Horizon Books.
- Laban, R. (2011). *The Mastery of Movement* (pp. 96-143). Dance Books.
- Moore, C.; Yamamoto, K. (2012). *Beyond words. Movement observation and analysis* (pp. 65-83) Routledge.

RECOMMENDED BIBLIOGRAPHY

- Carter, A.; O'Shea J., Eds. (2010). *The Routledge Dance Studies Reader*. Routledge.
- Climenhaga, R., Ed. (2013) *The Pina Bausch Sourcebook. The making of Tanztheater*. Routledge.
- Laban, R. (2011). *Choreutics*. Dance Books.

REQUIRED FILMOGRAPHY

- Chazelle, D. (Director). (2016). *La La Land* [Film]. Summit Entertainment.
- Fosse, B. (Director). (1979). *All that jazz* [Film]. 20th Century Fox.
- Graff, T. (Director). (2003). *Camp* [Film]. IFC Films; Jersey Films.

RECOMMENDED FILMOGRAPHY

- Marshall, R. (Director). (2002). *Chicago* [Film]. Miramax Films.
- Parker, A. (Director). (1980). *Fame* [Film]. Metro-Goldwyn-Mayer.
- Shankman, A. (Director). (2006). *Step up* [Film]. Touchstone Pictures; Summit Entertainment.
- Spielberg, S. (Director). (2021). *West Side Story* [Film]. 20th Century Studios; Amblin Entertainment.
- Wise, R., & Robbins, J. (Directors). (1961). *West Side Story* [Film]. United Artists.

RECOMMENDED WEBSITE

- Music Theatre International. (n.d.). *Production resources*. <https://www.mtishows.com/production-resources>
- Theatre Ave. (2020, September 24). *Choreography for school musicals: Practical tips from choreography 101*. <https://theatreave.com/blogs/news/choreography-for-school-musicals-practical-tips-from-choreography-101>
- Theatredor. (n.d.). *Resources for choreographers*. <https://theatredor.com/resources-for-chreographers/>



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REQUIRED MATERIALS FOR THE COURSE

Comfortable dancewear / dance or jazz shoes (or similar) / socks. Viewing musical theatre is essential.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Throughout the course, we will evaluate whether a field trip to an event directly related to the subject is appropriate.