



ESCUELA UNIVERSITARIA  
DE ARTES. MADRID

## Acrobatic Workshop

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>Docente</i>  | Sara Montgomery |

## *Course presentation*

Development of an acting work using class exercises as dramatic tools. Group compositions. Objects. Styles and their application.

## *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.                                                                                            |
| 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 the psychophysical fundamentals of acrobatics.                                                                                                                     |

## *Learning outcomes*

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

1. Develop a piece of acting using class exercises as dramatic tools.
2. Develop their basic physical abilities.
3. Create in a specific, orderly manner together with their classmates.
4. Demonstrate physical precision in both technique and artistry.
5. Identify technical errors in both acrobatic and fight elements.
6. Apply, when necessary for the mise-en-scène, external elements that strengthen the narration.

## *Teaching methodology*

|            |                                         |
|------------|-----------------------------------------|
| <i>MD1</i> | Participatory lecture.                  |
| <i>MD2</i> | Case studies and debate.                |
| <i>MD5</i> | Cooperative and collaborative learning. |
| <i>MD6</i> | Tutoring and monitoring.                |

## *Course content*

|                |                                                                                                                                                                                                                                                                                                                                                                                                                       |
|----------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>Content</i> | <ol style="list-style-type: none"> <li>1. Tumbling / Rolls: ways of rolling and putting the body and space at the service of movement.</li> <li>2. Dynamic movements with hand support: cartwheels, round-offs, and macacos.</li> <li>3. Simple figures and strength and balance work with axis shifts.</li> <li>4. Partner and group acrobatics: dynamic and static elements of group acrobatic movement.</li> </ol> |
|----------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

## *Learning activities*

|            |                                                                                                        |          |
|------------|--------------------------------------------------------------------------------------------------------|----------|
| <i>AF1</i> | Theory and combination theory-practice learning.                                                       | 6 hours  |
| <i>AF2</i> | Classroom/lab exercises and practice.                                                                  | 12 hours |
| <i>AF3</i> | Design and execution of artistic creation projects (individual or group).                              | 3 hours  |
| <i>AF4</i> | Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works. | 6 hours  |
| <i>AF7</i> | Assessment.                                                                                            | 3 hours  |
| <i>AF8</i> | 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<br>In-class tests and examinations (oral and/or written).                                    | <i>Revaluable</i>                | Yes                        | 40%                    |
| SE2<br>Assignments and projects.                                                                 | <i>Revaluable</i>                | Yes                        | 20%                    |
| SE3<br>Continuous assessment: weekly tasks and homework, periodical reports, problem resolution. | <i>Non-revaluable</i>            | No                         | 30%                    |
| SE5<br>Attitude and participation.                                                               | <i>Non-revaluable</i>            | 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

Cirque du Soleil, & National Circus School. (n.d.). *Basic techniques in circus arts: Handstand and hand-to-hand*. National Circus School.

International Association for Dance Medicine & Science [IADMS]. (n.d.). *Dance fitness* [Resource paper]. <https://iadms.org/>

International Association for Dance Medicine & Science [IADMS]. (n.d.). *Motor learning and teaching dance* [Resource paper]. <https://iadms.org/>

International Association for Dance Medicine & Science [IADMS]. (n.d.). *The importance of a good warm-up: Are you warm enough to start dancing?* [Resource paper]. <https://iadms.org/>

#### RECOMMENDED BIBLIOGRAPHY

FEDEC (European Federation of Professional Circus Schools). (n.d.). *Manual for acrobatics: Handstand, hand to hand, banquine.*

Haas, J. G. (2010). *Dance anatomy*. Human Kinetics. (Nota: Se añade el año de publicación común de este manual).

#### RECOMMENDED FILMOGRAPHY

León, P. (n.d.). *Pedro "Phosky" León* [Video channel]. YouTube / Instagram.

Marcio, B-b. (n.d.). *Bboy Marcio* [Video channel]. YouTube / Instagram.

Menno, B-b. (n.d.). *B-boy Menno* [Video channel]. YouTube / Instagram.

Saarela, V. (n.d.). *Vellu Saarela* [Video channel]. YouTube / Instagram.

#### RECOMMENDED WEBSITE

Circus Arts. (n.d.). *Circus Arts Web*. <http://www.circusarts.org.uk>

Forsythe, W. (n.d.). *William Forsythe Web*. <https://www.williamforsythe.com/>

Portal, I. (n.d.). *Ido Portal Web*. <https://www.idoportat.com/>

#### REQUIRED MATERIALS FOR THE COURSE

Comfortable clothing that allows for unrestricted movement. You work barefoot. You can wear - occasionally- anti-slip socks.