

# *Dancing basic moves*

## COURSE GUIDE

BACHELOR'S IN PERFORMING ARTS AND SCREEN ACTING  
Course 2025/2026

## *Course data*

<i>Duration</i>	Term 2
<i>Credits</i>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts and Music
<i>Teacher</i>	Carlota Sájara

## *Course presentation*

Introduction to the technical tools of different dance styles, for the purposes of integrating these resources into acting, and primarily for the correct use of the main acting methods: body and voice. Rhythm, spatial composition, improvisation, creation and performance of short choreographies that are meant to be properly integrated into a stage context.

## *Student competencies*

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.
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.

## *Learning outcomes*

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

1. Being able to memorize and execute both technical exercises of different dance styles and choreographic pieces.
2. Choreograph an individual piece, in which the personal essence of each student is represented.
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.
MD2	Case studies and debate.
MD3	Problem resolution and discussion of results.
MD5	Cooperative and collaborative learning.
MD6	Tutorials and guidance.

## Course content

Content	<ol style="list-style-type: none"> <li>1. Axes and supports. Weight and focus. Bodily control and rhythm. Development of physical and coordination capabilities.</li> <li>2. Space. Individual space and group space.</li> <li>3. Creativity I. 2-minute solo choreography that has its own identity.</li> <li>4. Creativity II. 2-minute choreography for duo or trio that contains a specific message.</li> </ol>
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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

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors (omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

#### 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 not submitted by the deadlines set by the teaching team will receive an assessment mark 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	20%
SE2 Assignments and projects.	Revaluable	Yes	20%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Non-revaluable	Yes	40%
SE5 Attitude and participation.	Non-revaluable	Yes	20%
			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 that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the particular characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

#### REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

## Resources

### RECOMMENDED BIBLIOGRAPHY

- Adshead, J. (1999). *Teoría y práctica del análisis coreográfico*. Valencia.
- Cerny Minton, S. (2011). *Coreografía: método básico de creación de movimiento*, Paidotribo.
- Duncan, I., (2003). *El Arte de la Danza y Otros Escritos*. Akal.
- Franklin, E., (2007). *Danza: Acondicionamiento Físico*. Paidotribo.
- Laban, R. (1975). *Danza educativa moderna* (edición corregida y ampliada por Lisa Ullmann). Paidós.
- Laban, R. (1984). *El dominio del movimiento*. Fundamentos.
- Macías Ossorno, Z. (2010). *El poder silencioso de la experiencia corporal en la Danza Contemporánea*. Artezblai.
- Negrin, D. (1999). *The Six Questions Acting Technique for Dance Performance*. University of Pittsburgh Press.
- Newlove, J. (1993). *Laban for Actors and Dancers: Putting Laban's Movement Theory Into Practice : a Step-by-step Guide*. Routledge.
- Ossona, P. (1981). *Danza Moderna: La conquista técnica*. Hachette.
- Ossona, P. (1998). *La Educación por la Danza, enfoque metodológico*. Paidós.
- Pérez Royo, V. (ed., trad.) (2008). *¡A bailar a la calle!, Danza contemporánea, espacio público y arquitectura*. Ediciones Universidad Salamanca.
- Ramos, F. J. (2003). *Estética del pensamiento II, La danza en el laberinto*. TalCual y Fundamentos.
- Royston, D. (2014). *Dramatic Dance: An Actor's Approach to Dance as a Dramatic Art*. Bloomsbury Publishing.
- Serres, G. (2008). *Grands Portés de pas de deux*. Paidotribo.
- VV. AA. (2019). *Historia de la Danza, Vol. III Danzas urbanas*. Mahali Ediciones (Stella Cometa, S.L.).

### RECOMMENDED FILMOGRAPHY

- Dierks, Uwe. Grube, Thomas. Thilo, Andrea. (Productor) y LaGravenese, R (director). (2007). *Rhythmis It!*. [Documental]. Alemania. Boomtown Media / Cine Plus / RBB-Arte productora.

### RECOMMENDED WEBSITES

- Centro de Documentación de Música y Danza - INAEM (Ministerio de Educación, Cultura y Deportes). (2017). Madrid, España: <http://musicadanza.es/>.

### REQUIRED MATERIALS FOR THE COURSE

Comfortable clothing made of soft and flexible materials. Cotton socks. You will work with socks or bare feet.

### VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Master class, events or additional workshops related to dance. Dance shows, dance - theater, choreographic competitions, events related to performing arts.