

Movement and gesture
COURSE GUIDE

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

Course data

<i>Duration</i>	Term 1
<i>Credits</i>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts
<i>Teacher</i>	María Caudevilla

Course presentation

Elements and techniques to build the relationship between expressive movement and acting. Course content includes the teaching of the principles of movement (balance, proprioception and coordination); the qualities of movement; movement segmentation and combination, association and dissociation; objective and abstract gestural acting; physical expressivity to project images or psychophysical states; ensemble work; and collaborative focus.

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.
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

Learning outcomes

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

1. Know and use the principles of movement of their own bodies: balance, proprioception and coordination.
2. Use the qualities of movement as expressive tools.
3. Understand the principles on which to unite expressive movement to tools of acting.
4. Work on expressive movement from relaxation and control, exhibiting a critical and (self)critical attitude favorable to progress in learning.
5. Order movement in space using stillness and the fixed point as tools.
6. Distinguish and use the segments of movement and action: (counter)movement, movement, irradiation, etc., by affecting the necessary changes to produce quality work and improve performance in this area.
7. Understand, in a deconstructed fashion, the various elements of stage movement (time, dimension, duration, form, gesture, level, direction, position, etc.) and apply them organically in a stage event.

Teaching methodology

<i>MD1</i>	Participatory lecture.
<i>MD3</i>	Problem resolution and discussion of results.
<i>MD5</i>	Cooperative and collaborative learning.
<i>MD6</i>	Tutorials and guidance.

Course content

<i>Content</i>	<ol style="list-style-type: none">1. The Physical, Emotional and Mental Body. Recognition, exploration of own resources. Awareness and acceptance.2. The law of counterweight. Steps and shifts. Unsteady balance. The imaginary antagonist: subject-object. The spine, base and motor of the mobile self. Harmonic muscular function, or the succession of muscle contractions.3. The segmented body. Disassociation. Limbs and extremities. Triple movements: fragment and combination. Association-disassociation.4. Body and gesture. Observation and self-observation. Form. Objectivity and abstraction. Gesture and movement. Dimension. Objective movement of the stylized gesture; abstract movement of the stylized gesture. Time-space and rhythm-tempo. Duration.5. The body in space. Spatial relationship. Level, direction, position and distance. Imagination, evocation and atmosphere.6. The fixed point. Composition and harmony. The fixed point in the body. The fixed point in space.7. Group consciousness. Creativity and expression. Listening. Discussion and agreement.
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Learning activities

<i>AF1</i>	Theory and combination theory-practice learning.	4,5 hours
<i>AF2</i>	Classroom/lab exercises and practice.	13,5 hours
<i>AF3</i>	Design and execution of art creation projects (individual or group projects).	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

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 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 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.

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

Resources

RECOMMENDED BIBLIOGRAPHY

FILMOGRAFÍA RECOMENDADA

RECOMMENDED WEBSITES

REQUIRED MATERIALS FOR THE COURSE

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS