

Choreography

COURSE GUIDE

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

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

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

Course content

Content	<ol style="list-style-type: none"> 1. Dance, choreography and performativity. 2. Experimentation, sensation and perception. 3. Creation and execution of specific choreographies of dance theatre musical numbers in relation to the acting work. 4. Application of the appropriate tools of the different styles and genres of dance in each choreographic proposal without neglecting the plot of the production. 5. New dramaturgies of movement and musicals. 6. Dramaturgical texts of the musical theatre genre to intervene them with corporal research. 7. Corporal invasions. 8. Choreographic principles. 9. Group work and cast. 10. Focus on stage.
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Learning activities

AF1	Theoretical and practical classes.	6 hours
AF2	Theoretical and theoretical-practical classes.	12 hours
AF3	Design and execution of artistic creation projects (individual or group).	3 hours
AF4	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

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

In this course, absence to more than 20% of class sessions and activities will lead to failure of the course and disqualification from the 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	40%
SE2 Assignments and projects.	Revaluable	Yes	20%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Non-revaluable	Yes	30%
SE5 Attitude and participation.	Non-revaluable	Yes	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 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 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

- Carter, A.; O'Shea J., Eds. (2010). *The Routledge Dance Studies Reader*. Oxon: Routledge.
- Cheney, G. (1989). *Basic concepts in modern dance. A creative approach*. New Jersey: Dance Horizon Books.
- Climenhaga, R., Ed. (2013). *The Pina Bausch Sourcebook. The making of Tanztheater*. New York: Routledge.
- Laban, R. (2011). *Choreutics*. Hampshire: Dance Books.
- Laban, R. (2011). *The Mastery of Movement*. Hampshire: Dance Books.
- Moore, C.; Yamamoto, K. (2012). *Beyond words. Movement observation and analysis*. New York: Routledge.

RECOMMENDED FILMOGRAPHY

RECOMMENDED WEBSITE

REQUIRED MATERIALS FOR THE COURSE

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS