

# *Stage Combat*

## 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>	Mon Ceballos

## Course presentation

Elaboration of a common language on different movements and techniques of stage fighting, to develop spatial awareness, proprioception and teamwork skills. Understanding in theory and practice how to apply the learned elements of this course to acting and creativity. Understanding stage fighting as a stage language and dramatic tool. Special emphasis on the physical preparation of the actor/actress to enhance basic physical abilities. Creation of action scenes using the fight resources learned in class and integrating other areas such as body expression, dramaturgy and interpretation.

## 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.
CG10	Develop critical discourses towards personal and interpersonal activity adapting to cultural, social, artistic and professional changes.
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.
CE09	Know the psychophysical fundamentals of acrobatics.

## *Learning outcomes*

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

1. Recognize and master the body as an expressive tool in the work of an actor.
2. Be aware of the body in three planes (physical, mental and emotional) and of the body's own resources.
3. Broaden creative liberty and the organicity of the expressivity of the body, releasing expressive knots.
4. Know different stage combat techniques.
5. Create stage works in an original manner and with their own sense of aesthetic.
6. Develop skills for self-learning and the conscious use of the body as a tool in the development of acting.
7. Distinguish, define and correctly use the various styles of interpretive expressive movement and stage combat.
8. Develop skills to be used in creative working in teams based on inner listening and comprehensive listening, for the good of the work.
9. Build characters through movement and attribute a why and for what to action through movement and stage combat.

## *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"> <li>1. Upper body hits and reactions.</li> <li>2. Lower body strikes and reactions.</li> <li>3. Dodging and blocking. Listening and body expression enhancement.</li> <li>4. Sequences with weapons/objects.</li> <li>5. Creation of stage fighting pieces and character through movement and space.</li> <li>6. Theatrical comic wrestling</li> <li>7. Cinematic wrestling.</li> </ol>
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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

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	30%
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	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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## *Resources*

RECOMMENDED BIBLIOGRAPHY

RECOMMENDED FILMOGRAPHY

RECOMMENDED WEBSITES

REQUIRED MATERIALS FOR THE COURSE

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS