



UCAM
UNIVERSIDAD
CATÓLICA DE MURCIA

Teaching Guide 2017 / 2018

Body Language and Dance

Degree in the Science of Physical Activity and Sport

On-site Teaching Methods

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Body Language and Dance

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Module: Applied sciences and motility

Subject: Motility

Type: Basic Training

No. of credits: 6.

Time period: First course – Second Semester

Subject teacher: Sebastián Gómez Lozano

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Office hours for pupils: Mondays from 1pm to 2pm/Wednesdays from 1pm to 2pm

Coordinating teacher of module, subject or course: Dr. Sebastián Gómez Lozano

Brief Description of the Subject

This subject called *Body Language and Dance* is the ideal setting for complementing sports training in a communication-motor paradigm. It will be practiced using two close perspectives of personal and technical expression focused on artistic communication. Students with different backgrounds will create different artistic works together. Various creative methods from performing arts will be used as educational references. Each of these creative sources will develop into an expression and communicative resource. The technical body will be a personal requirement depending on the student profile. Nevertheless, creative and collective learning must be a common goal for everyone involved. Choreography is a rich educational tool based on values such as solidarity, friendship, respect for others and teamwork.

Prerequisites

There are no prerequisites.

Objectives

To acquire the necessary basics and skills to develop variations and choreographic pieces.

To learn how to improvise as part of the choreography process and personal encounters with others.

Understand the anthropological basics of the theatre-dance duality in different cultures and its evolution in Europe.

Participate and be aware of the creative process of expression through which expressive skills will be acquired.

To learn and practically apply the Expressive Basics of Non Verbal Expression, creating individual and autonomous languages.

Independently participate in the creative process, using the skills gained.

Skills and Learning Outcomes

Transferable Skills

(CT1) Analysis and summary skills.

(CT2) Ability to organise and plan.

(CT7) Problem solving.

(CT8) Making decisions.

(CT9) Team work.

(CT12) Recognising diversity and multiculturalism.

(CT15) Autonomous learning.

(CT16) Adaption to new situations.

(CT18) Creativity.

(CT20) Initiative and entrepreneurial spirit.

Specific Skills

(CES11) To learn, understand and know how to teach a combination of theory and practical skills when approaching teaching on an expressive level for presentations, motor skills, motor games and activities in nature.

(CES12) To have and know how to apply practical skills in presentations of expression, motor skills, motor games and activities in nature.

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(CES13) Know how to teach activities in expressive presentations, motor skills and motor games and activities in nature in accordance with the horizontal and vertical structure of training people.

Learning Outcomes

(RA) Convey these skills within the process of scenic communication.

(RA) Apply the acquired languages in the creative process.

(RA) Solve creative construction problems.

(RA) Respond in a proper and fluid manner to the different messages arising from different corporal disciplines.

(RA) Extrapolate and universalise what has been learned through the inductive and deductive methods as fundamental elements of the teaching.

(RA) Connect the received artistic stimulus in a qualitative and quantitative manner.

(RA) Develop a connection with the expressive variables, timescale and corporal quality with corporal neutrality as a starting point to begin authentic personal expression.

(RA) Enter into a process of creating performance interaction situations with the group.

(RA) Acquire knowledge of how to progressively acquire artistic motor expression skills.

(RA) Analyse the components of movement at all levels related to the expressivity of the body.

(RA) Learn to improvise as part of the choreographic process and personal encounters with others.

(RA) Learn to listen and establish a satisfactory personal relationship through body language.

(RA) From a technical concept, apply personal movement vocabulary to the development of the performance.

(RA) Apply the languages acquired in the creative process.

(RA) Resolve creative construction problems.

(RA) Reasonably and critically think about questions related to how to tackle a choreographic project.

(RA) Independently reflect and assess how the body is used when dealing with conflict and plot development in a piece.

(RA) Learn and understand the phases in the creative process.

(RA) Share non verbal messages with the audience in a clear and effective manner in order to provoke their reflections and reactions.

Methodology

Methodology	Hours	On-site Working Hours	Off-site Working Hours
Theoretical presentation	42	60 hours (40%)	
Discussion groups, seminars	12		
Assessment	3		
Tutorials	3		
Personal study	60		
Study preparation and presentation	10		90 hours (60%)
Analysis of scientific articles	10		
Bibliography research	10		
Total	150	60	90

Syllabus

Teaching Unit I: Expression and Communication.

Topic 1. Introduction to non-verbal expression.

- 1.1. Expression and theatrical creation in students of higher education
- 1.2. Background and current status of the subject
- 1.3. Reflection, analysis and commitment.

Topic 2. General Concepts.

- 2.1. Expression
- 2.2. Communication
- 2.3. Elements of the communication process.
- 2.4. Communication systems

Topic 3. Concepts linked to the Body and Movement.

- 3.1. Non verbal communication.
- 3.2. Corporal expression.

Topic 4. Fundamental elements of expression: space, time and intensity.

- 4.1. Space: levels, dimensions and paths.
- 4.2. Time: rhythm and the language of music
- 4.3. Corporal intensity.

Teaching Unit II. The Origin of Theatrical Creation

Topic 1. Introduction to expressive presentations.

- 1.1. General concepts
- 1.2. Classification
- 1.3. Common fundamentals

Topic 2. Principles that govern on stage dramaturgy.

- 1.1. The principle of simplification
- 1.2. The principle of resistance
- 1.3. The principle of equivalence
- 1.4. The principle of rupturing the everyday
- 1.5. The principle of authenticity
- 1.6. The principle of proportionality

Topic 3. Creation: analysis of theatrical composition.

- 3.1. Process: phases in the composition
- 3.2. Choreographic composition as a creative instrument
- 3.3. Levels of analysis of the choreographic piece

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Teaching Unit III. Current trends in expressive-motor creation

Topic 1. Background

- 1.1. Genre of film music
- 1.2. Video clips
- 1.3. Video Dance

Topic 2. Language of the camera as a means of expression.

- 1.1. Characteristics.
- 1.2. Phases

Topic 3. Social events

- 3.1. Flash Mob
- 3.2. Lip Dub.
- 3.3. Harlem Shake.
- 3.4. Mannequin challenge.

Teaching Unit IV. Pedagogy of choreographic creation

- Topic 1. Introduction.
- Topic 2. Background.
- Topic 3. Paradigms of artistic creation.
- Topic 4 . Phases.

Practical Teaching Programme

Workshop 1. Introduction to the group, from the individual to the collective: Clown.

Workshop 2. Improvisation in Contemporary dance.

Workshop 3. Improvisation in Modern Dance and Jazz.

Workshop 4. The theatre of physical actions

Workshop 5. The language of the camera.

Workshop 6. Animation art.

Workshop 7. Improvisation and composition in Acrobatics and gymnastics

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Workshop 8. The comedy of art: Macchina.

Workshop 9. Mime and pantomime: fixed point.

Workshop 10. Martial Arts: principles of composition.

Connection to other Subjects in the Syllabus

The subject of Body Language and Dance complements the other subjects in the degree as in any area of expertise and its development in the field of motility. Above all, the Fundamentals of Sport, can be extrapolated in the field of dance and especially in expressive motility. Within this same module, it is directly related to the subject of Gymnastic Sports and Musical Support.

Assessment System

Continuous Assessment

February/June Semester:

- Theoretical Part: 50% of the total grade

Requirements: Students who exceed 60% class attendance: In this case, the theoretical part of the class will be assessed in two exams which should be independently passed. The value of each of these exams will be: first exam 25% and second exam 25%. Students who do not exceed the attendance percentage will complete a final exam including all subject content. The exam will consist of test type true or false questions and short answer questions.

- Practical Part:

Work assignments and Workshops: 50% of the total grade. Requirements: 80% attendance of the practices and score of 5 points in each of the assignments given (See work development guide). If the attendance percentage is not met, the student must complete a practical sufficiency exam. The exam will consist of questions of the practical applications developed throughout the year.

September Semester:

- Theoretical Part: 50% of the total grade. In this case, the theoretical part of the class will be assessed in two exams which should be independently passed. The value of each of these exams will be: first exam 25% and second exam 25% which will be completed in the final exam.
- Practical part: 50% of the total grade: 20% assessment of recalling practices and 30% assessing the creation of a plan. Requirements: Attendance to 80% of all practices and score of 5 points in each of the assignments given.

Recovery Semester

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- Theoretical-practical exams: (100%) in which the content of the topics covered will be assessed through theoretical-practical presentation.

Bibliography and Reference Sources

Basic Bibliography

- Gómez-Lozano, S Molina García MD (2013). *Manual Universitario de Danza y Expresión Corporal para Enseñanzas Artísticas*. Colección Artes Escénicas No 2. Murcia: DM, Diego Marín Librero-Editor. (Theoretical teaching programme: Teaching unit I: Topic 1, Topic 2, Topic 3, Topic 4; Teaching unit II: Topic 1, Topic 2 and Topic 3; Teaching unit III: Topic 1, Topic 2 and Topic 3. Practical teaching programme).
- Masgrau LL, Herrero J, Gómez-Lozano T. (2013). *Las Artes del Movimiento en el Siglo XX. Una aproximación desde Oriente hasta Occidente*. Murcia: DM, Diego Marín Librero-Editor. (Teaching unit II: Topic 1, Topic 2).
- Gomez-Lozano S, Vargas-Macías A (Coords.) (2012). *De la Danza Académica a la Expresión Corporal. Fundamentos teóricos comunes*. Murcia: DM, Diego Marín Librero-Editor. (Teaching unit I: Topic 2, Topic 3, Topic 4).
- Herrero Muñoz JA (2014). *Las Raíces Históricas del Teatro Física en el Siglo XX*. Colección Artes Escénicas No1. Murcia: DM, Diego Marín Librero-Editor. (Teaching unit II: Topic 1 and Topic 2)

Additional Bibliography

- Juhan D (1987). *JOB'S BODY. A Handbook for Bodywork*. New York: Station Hill (Programa de enseñanza teórica: Tema 4 y Tema 5. Programa de entrenamiento somático: Práctica 2 y Práctica 7).

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- Tufnell M, Crickmay C.(2013). *Body Space Image.Notes towards improvisation and performance*. Hampshire: Dances Books Ltd. (Programa de enseñanza teórica: Tema 5, Tema 8 y Tema 10. Programa de entrenamiento somático: Práctica 7 y Práctica 10).
- Bainbridge Cohen B (2012). *Sensing, Feelling and Action. Experiential Anatomy of Body-Mind Centering*. Northampton; MA: *The Collected articles for Contact Quaterly dance Journal 1980. CONTACT EDITIONS*. (Programa de enseñanza teórica: Tema 1, Tema 3 y Tema 7. Programa de entrenamiento somático: Práctica 3, Práctica 4 y Práctica 5).
- Hartley L (1994). *Wisdom of the Body Moving. An Introduction to Body-Mind Centering*. Berkley: North Atlantic Books (Programa de enseñanza teórica: Tema 3, Tema 5 y Tema 7. Programa de entrenamiento somático: Práctica 1, Práctica 3 y Práctica 4).
- CONTACT IMPROVISATION .*Nouvelles de Danse. Periodique Semestriel Printemps-Ete 99 (38-39)* (Programa de enseñanza teórica: Tema 6. Programa de entrenamiento somático: Seminario práctico complementario).
- Miller GW, Ethridge P and Morgan KT(editores) (1990). *Exploring Body-Mind Centering*. Berkley, California: North Atlantic Books. (Programa de enseñanza teórica: Tema 3 y Tema 7. Programa de entrenamiento somático: Práctica 1 y Práctica 3).
- Dowd I (1985). Taking Root to Fly. Articles of Functional Anatomy. *The Collected articles for Contact Quaterly dance Journal . CONTACT EDITIONS*. . (Programa de enseñanza teórica: Tema 8. Programa de entrenamiento somático: Práctica 8).
- Todd EM (1980) *The Thinking Body*. The Gestal Journal Press Godsboro :ME (Programa de enseñanza teórica: Tema 8. Programa de entrenamiento somático: Práctica 8).
- Sweigard LE (1974) Human Movement Potential. Its Ideokinetic Facilitation. (Programa de enseñanza teórica: Tema 8. Programa de entrenamiento somático: Práctica 8).
- Hyams J (1979). *Zen in the Martial Arts*. New York: BANTAM BOOKS. (Programa de enseñanza teórica: Tema 9. Programa de entrenamiento somático: Práctica 9).
- Kotten D & Stark Smith N (2008). *Caugh Falling. The Confluence of Contact Improvisation, Nancy Stark Smith and other moving ideas*. Northampton: Contact Edition. Contact Quaterly. (Programa de enseñanza teórica: Tema 6. Seminario práctico complementario: Contact Improvisation: elementos técnicos y Desarrollo)

Related Websites

CCD - Culture, Science and Sport. Journal of the Department for Physical Activity and Sports Sciences.

<http://www.ucam.edu/ccd>

UCAM Department of Physical Activity and Sports Sciences

<http://www.ucam.edu/estudios/grados/cafd>

Centre for Study of Contemporary Dance <http://www.laban.org/>

Centre for Choreographic research. [http:// www.mathildemonnier.com/](http://www.mathildemonnier.com/)

Superior College for dance studies <http://www.danshogskolan.se/>

Department of human movement of Lisbon <http://www.fmh.utl.pt/danca>

European Theatre education schools <http://www.ecole-jacqueslecoq.com/> <http://www.ecole-lassaad.com/>

Study Advice

Consider the instructions that the teachers give at the start of the course. The teacher will specify to the group of students the period of the content, the bibliography and study material, the methodologies to follow, as well as other interest guidelines which affect subject learning. Attend classes and actively participate in them, committing to the members of the groups which will be established from the beginning of the subject.

Consider the group commitment.

Focus your efforts and study towards argued reasoning of the subject content. Keep the knowledge acquired in mind for other subjects in the module, to relate them to the topics covered in this subject and to acquire, in this way, a global and well-founded knowledge. Use the established timetable, the virtual campus or email to consult and resolve doubts with your teacher. Attend at least one personal academic tutorial to carry out each piece of work and to generally undertake the subject

Teaching Material

All the material necessary for both the practical and theoretical programmes are to be found in the appendix of the basic bibliography (Manual for corporal expression for higher education). Furthermore, in the Virtual Campus for the subject of Body Language and Dance some files will be uploaded called *Levels of analysis for shows* through which the written practical assignments can be completed. Likewise, the file *Written Dossier* will be uploaded, a script through which collective work can be completed. Two websites should be used as reference www.teatrocirco.com and www.centroparraga.com, as reference sites outside the classroom and as places for practical assessments.

Tutorials

The additional programmed tutorials, known as ECTS Tutorials, are configured with a support element which aims to bring the student body even closer to their own teaching-learning process. In the European Higher Education Area, the assessments and guidance are the main stimulus for fostering significant learning. For this reason, this contact area will be benefitted from by the student body, to established a close dialogue, with the aim of providing them with the guidelines, methodology and resources necessary for a successful performance of the academic tasks, namely: projects, workshops and subject study; through periodical meetings with smaller groups of students which academic monitoring will be continuously carried out by the teacher.

Personal Tutorial

The University also has a Specialised Body of Tutors who give personal tutorials to the students registered on the Degree. The personal tutor accompanies the students during the whole university phase. Please consult the following link:

<http://www.ucam.edu/servicios/tutorias/preguntas-frecuentes/que-es-tutoria>