

**COURSE DATA****Data Subject**

<b>Code</b>	33229
<b>Name</b>	Foundations of bodily expression
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2020 - 2021

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1312 - Degree in Physical Activity and Sport Sciences	Faculty of Physical Education and Sport Sciences	2	Other cases
1331 - Degree in Physical Activity and Sport Sciences (Ontinyent)	Faculty of Physical Education and Sport Sciences	2	Other cases

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1312 - Degree in Physical Activity and Sport Sciences	25 - Foundations of bodily expression	Obligatory
1331 - Degree in Physical Activity and Sport Sciences (Ontinyent)	25 - Fundamentos de la expresión corporal	Obligatory

**Coordination**

<b>Name</b>	<b>Department</b>
LORENTE RIUS, PAULA	122 - Physical and Sports Education

**SUMMARY**

This subject deals with the expressive factors of physical activity and the relationship between movement and communication, creativity and bodily art. Therefore, students are required the effort to understand an activity that is not justified in the performance but in the expressivity. Given its exceptional nature in the curriculum of Physical Activity and Sports Sciences, this subject must be dealt with from a basic level.

Some groups and some contents within this subject are incorporated to a Project on Educational Innovation by the University of Valencia (Finestra Oberta), therefore its development will require the use of weblocs to exchange information.



## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

### Other requirements

For this subject, some knowledge related with other studies in scenic arts and in other fields of expressive motor skills is desirable.

## OUTCOMES

### 1312 - Degree in Physical Activity and Sport Sciences

- Know and understand the effects of the practice of physical exercise on the structure and function of the human body.
- Know and understand the fundamentals, structures and functions of human motor skills and movement patterns.
- Apply the principles of fundamental rights, gender equality, equal opportunities, universal accessibility for people with disabilities, solidarity, environmental protection, the culture of peace and democratic values.
- Design, implement and evaluate the teaching-learning processes related to physical activity and sport, paying attention to the individual, collective and contextual characteristics of people.
- Plan and apply aesthetic and expressive foundations to human movement.
- Select and know how to use sports material and equipment, suitable for each type of activity and population.
- Develop resources to adapt to new situations and to solve problems, and for independent learning and creativity.
- Know and understand the conceptual and methodological processes involved in expressive tasks.
- Know and understand the communicative and creative foundations of the bodily activities with expressive intention.
- Know and experience the gestural value of the body as a language and as an aesthetic and creative tool.
- Know and experience the influence of space on expressive bodily communication.
- Develop perceptive and sensitive resources based on bodily communication in contact.
- Know the elements that integrate the perceptive and dynamic relationship between music, sensitivity and movement.
- Develop resources to sensitise the dynamic capacity to the sound stimulus.



- Know the methods aimed at developing body awareness through sensitivity and sensation.
- Apply perceptive practices to the development of expressive capacity.
- Know and experience the influence of the group in expressive processes.
- Develop the ability to interpret and guide group dynamics in terms of aesthetic and expressive efficiency.
- Know the artistic and social manifestations that are based on the expressive capacity of people.
- Develop individual capacities related to the aesthetic and artistic expressive act.
- Develop own judgement about the aesthetic and artistic manifestations of others.
- Be able to create an expressive and/or artistic act.
- Know how to apply the rights of equal opportunities between men and women and of people with disabilities.

## LEARNING OUTCOMES

At the end of the subject the students will have to be able to explain the expressive acts with accuracy and criterion, orally and in written, both regarding movement in this kind of acts and its communicative, creative and artistic aims.

They also have to be able to design an expressive action from an idea or a stimulus perceivable by the senses, as well as to give it a pedagogical organization.

In this subject students have to discover the connection between movement and human behaviors and artistic demonstrations, mainly dance.

Finally, the body expression has to contribute to educate citizens to be critical with the environment in which his or her experience takes place and sensitive to the diversity of the human fact that supports it.

## DESCRIPTION OF CONTENTS

### 1. Conceptual approximation to Body expression

- 1.1 Concept of body Expression.
- 1.2 The body expression in education: communication, creativity, aesthetics.
- 1.3 - Elements of the expressive process: perception, sensitivity and movement acts.
- 1.4 - The aims
- 1.5 - The contents and the techniques



## **2. Structures of expressive movement**

- 2.1 - Elements of expressive dynamics (the body (the voice), the space and the space-time (Objects), the others, the group, other elements).
- 2.2 - The body. Influence of ones own body in the expressive process: analysis and intervention:
  - 2.2a. Principles of expressive movement. Basic techniques.
  - 2.2b. Organic adaptation of individual movement: balance and posture.
  - 2.2c. Qualities of movement.
  - 2.2d. Movement perceived consciously: Form of self-perception and of sensitivity (eutony): Breathing, relaxation, visualization, concentration.
  - 2.2e. Corporeality of voice.
- 2.3 - Influence of the space-time in the expressive process: analysis and intervention.
  - 2.3a. Organization of the movement in space (planes and directions).
  - 2.3b. The objects.
- 2.4 - Influence of the personal relations (the other person and the group) in the expressive process: analysis and intervention.
  - 2.4a. The other person
  - 2.4b. Medium-sized and big groups.
- 2.5 - Other elements that influence the expressive process: The institution, the professor, educational models, etc.

## **3. The gesture and its expressive value**

- 3.1. The image of the body, for oneself and for the others.
- 3.2 - Gesture codes of the body in movement: mimesis, symbolization and abstraction.
- 3.3. Emotions and feelings in gesture and through gesture.
- 3.4 Body Narrations. Semiotic of the gesture

## **4. The body contact as a form of communication**

- 4.1. Ways to come into contact.
- 4.2. Tasks and characteristics of intentional contact: Tasks to go into contact. Tasks to share, feel encouraged and be driven. Tasks to develop confidence. Acrobatics or that suppose to assume risks.
- 4.3. - Narration and emotion through contact.

## **5. Sound and movement**

- 5.1. Relation sound-movement.
- 5.2. Physical elements of sound and its relation with movement.
- 5.3. Music, images, emotions and feelings.

**6. Methodological approaches to body Expression**

6.1 - The improvisation as a methodological tool.

6.2 - The conditionings of creativity for the methodological organization: a) intelligence, cognitive styles and knowledge, b) personality, c) motivation and environmental context.

**7. Aesthetic and artistic referents of body Expression**

7.1 The dance.

7.2. The theater of action.

7.3. Miming and the pantomime.

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Classroom practices	60,00	100
Attendance at events and external activities	6,00	0
Development of group work	20,00	0
Development of individual work	14,00	0
Study and independent work	10,00	0
Readings supplementary material	6,00	0
Preparation of evaluation activities	10,00	0
Preparing lectures	8,00	0
Preparation of practical classes and problem	8,00	0
Resolution of case studies	8,00	0
<b>TOTAL</b>	<b>150,00</b>	

**TEACHING METHODOLOGY****Explanation of the volume of work:**

Face-to-face lessons (theory and practice).

They occupy 60 hours of teaching. These are lessons developed with direct teaching by the professor. Firstly, the theory of the subject is learnt and once the basic concepts have been understood, the theory and the practice are developed at the same time, mixed. Autonomous work and the tasks are based on the learning obtained in these lessons or on the student's knowledge on the subject. Besides, these practices and the theory information help develop the knowledge that will be tested.





### Tasks and works.

These are works devised to show the competence gained through practice and study. These are of different types:

- **Tasks suggested by the professor:** They are works started in classroom lessons that the student develops **autonomously** afterwards and, in some cases, are tutored. This includes the elaboration and preparation of reports on the work done.

- **Complementary activities:** These are **autonomous** activities in which the student must show initiative in the development of practical tasks, readings and other tasks. They include activities, seminars, conferences, attendance to events and shows which students attend voluntary.

These contents include attendance to activities of transversal type: research, ethics, documentation, didactics, management, etc., that are related with the acquisition of the competences and that suggested in this program. This amount of time includes the elaboration and preparation of reports.

### Examinations.

It is the effort devoted to the study and to the elaboration of reports on the conceptual and applied knowledge of the subject.

The subject is developed in one term during the course, with four weekly hours divided in two-hour lessons. The main methodologies are based in the principles of creativity and improvisation. During classroom lessons the professor teaches the contents of the subject and guides the autonomous works and proposes the work that has to be developed by the students. The students devote ninety hours to perfecting their skills and to developing their competences autonomously through individual and cooperative work in couples and in small groups.

At this point, the students' dedication to their general training and to the creation of values is very important, with attendance to seminars, academic activities, workshops and those activities that, agreed with the professor, complete their training.



## EVALUATION

For the evaluation of those students who opt to attend face-to-face lessons on an ongoing basis during their development the following activities will be assessed:

**Examinations (40%):** include questions (questions, analysis, practices, readings...) proposed during the course.

This mark makes up for 40% of the final grade, so the highest value of this mark is 4 points of the total score.

To pass the subject it is **compulsory to achieve 2 points**. In case of not achieving, there will be a theory **makeup exam**.

**Tasks (60%):** These are the activities that are designed during the course to show the competence in the conceptual and applied use of the theoretical and practical contents. These tasks are of two types: Those that are developed in the classes guided by the professor and those developed outside the course timetable with decisions taken by the students autonomously.

The selection of autonomous tasks is voluntary and these must be chosen among those suggested by the professor or designed by the students according to their interests and knowledge.

Tasks include those that contribute to the objectives related with the values of this teaching guide, even if they are not specifically in the field of body expression.

The tasks make up for 60% of the marks of the course, which means that the highest value of this section is 6 points of the total score.

To pass under continuous assessment students must attend a minimum of 80% of the lessons and achieve more than 50% of the grade between exams and tasks.

The conditions for the exams and for the tasks will be proposed in the Aula Virtual (virtual classroom) or in the lessons (depending on the nature of the task and its evaluation method) and will have to be delivered at the time and in the form indicated.

Those students who can produce evidence of previous or alternative training on the contents dealt with in this subject must speak with the professor at the beginning of the course in order get validation of credits adequate to the program.

A student who decides to sit to the final examination will have to show his or her command of the theoretical and practical contents of the subject.



Those students who, having attended the lessons, do not achieve the mark to pass will have to agree a makeup assessment method specific to their case with the professor.

Students who have not attended the lessons or exceed the number of absences allowed for practical tasks, will have to retake the exam and show the level of experience demanded (practices in the field of body expression). In addition to that, they must show knowledge of concepts and specific skills.

According to a decision made by the Department of Physical and Sports Education, the following warning must be included in the programming: "The literal or partial copy of other authors' work presenting this copy as one's own is considered unacceptable behaviour in the academic field. On the other hand, and according to the intellectual property laws, total or partial reproductions of other authors' work are generally prohibited, and failing to comply might give place to the corresponding faults or penal crimes.

## REFERENCES

### Basic

- Referencia b1 Antolín L. (1999). Habilidades expresivas. En Villamón, M. (Dtor). Formación de los maestros especialistas en Educación Física. Pp 232-251. Generalitat Valenciana.
- Referencia b2 Antolín, L. (2004). La expresión corporal. En Pablos, C. y Carratalá, V. La actividad física en la adolescencia. Ayuntamiento de Valencia. Valencia.
- Referencia b3 Antolín L. (1998). Unidades didácticas del segundo ciclo: Al moverme me expreso. En González, M.E. Educación física en primaria. Fundamentación y desarrollo curricular. Unidades didácticas de segundo ciclo. Volumen 4 y 5. Paidotribo.
- Referencia b4 Arnold, P.J. (1991). Educación Física, movimiento y currículum. Morata. 1991
- Referencia b5 Ortiz, Maria del Mar. (2002). Expresión corporal: una propuesta didáctica para el profesorado de educación física. Grupo Editorial Universitario. Granada.
- Referencia b6 Santiago, P. (1985). De la expresión corporal a la comunicación interpersonal. Narcea, Madrid.

### Additional

- Referencia b1 Laferriere, G. (1993). La improvisación pedagógica y teatral. EGA, Editores. Bilbao.
- Referencia b2 Stokoe, P. (1986). Expresión corporal. Guía didáctica para el docente. Ricordi.
- Referencia b3 Macio, Ch. (1998). Didáctica de la expresión. Oral, escrita, audiovisual, corporal, trabajo personal, informática. Paidotribo. Barcelona.
- Referencia b4 During, B. (1992). La crisis de las pedagogías corporales. Unisport, Málaga.
- Referencia b5 Bara, A. (1985). La expresión por el cuerpo. Búsqueda. 1975/1984
- Referencia b6 Laban, R. (1984). Danza educativa moderna. Paidós.
- Referencia b7 Laferriere, G. Prácticas creativas para una enseñanza dinámica. Ñaque. Ciudad Real.
- Referencia b8 Mateu, M. y otros (1992). 1000 ejercicios y juegos aplicados a las actividades corporales de expresión. Paidotribo, Barcelona.





## ADDENDUM COVID-19

This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council

### ADENDA COVID-19 (1º y 2º CUATRIMESTRE CURSO 2020-2021)

#### \*\*\* Adenda guía docente 2º cuatrimestre curso 2020/2021:

Teaching from February 2021 will begin on February 8, with online and synchronous classes. This will remain until the authorities of the University of Valencia reports its completion and/or modifications.

#### \*\*\* Adenda guía docente 2º cuatrimestre curso 2020/2021:

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#### 1. Contenidos

Se mantiene sin modificaciones respecto a la Guía Docente

#### 2. Volumen de trabajo y planificación temporal de la docencia

Se mantiene sin modificaciones respecto a la Guía Docente.

#### 3. Metodología docente

En las sesiones teórico-prácticas se mantendrá la presencialidad siempre que las medidas de seguridad lo permitan. Se atenderá en todo momento a las recomendaciones y/o directrices que en cada casuística establezca la Universidad de Valencia. Tanto el profesor como el alumno serán responsables del cumplimiento riguroso de estas normas.

En caso de tener que reducir el aforo y que las sesiones prácticas sean semi-presenciales, serán rotativas por grupos solicitando en este caso tareas extraordinarias y/o asistencia virtual ON LINE en directo en el mismo horario de la asignatura y grupo asignado.

#### 4. Evaluación

Será la misma que indica la guía docente siempre y cuando el aforo permita la asistencia total con normalidad.

En caso contrario se realizará como máximo una tarea extraordinaria por cada día de NO asistencia presencial y una evaluación virtual durante todo el cuatrimestre.

#### 5. Bibliografía

La misma que indica la guía docente.