

**COURSE DATA****DATA SUBJECT****Code:** 33229**Name:** Foundations of bodily expression**Cycle:** Undergraduate Studies**ECTS Credits:** 6**Academic year:** 2026-27**STUDY (S)**

Degree	Center	Acad. year	Period
1312 - Degree in Physical Activity and Sport Sciences	Facultat de Ciències de l'Activitat Física i Esports	2	First quarter, Second quarter
1331 - Degree in Physical Activity and Sport Sciences (Ont)	Facultat de Ciències de l'Activitat Física i Esports	2	Second quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1312 - Degree in Physical Activity and Sport Sciences	Foundations of bodily expression	COMPULSORY
1331 - Degree in Physical Activity and Sport Sciences (Ont)	Fundamentos de la expresión corporal	COMPULSORY

COORDINATION

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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.

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.

COMPETENCES / LEARNING OUTCOMES

1312 - Degree in Physical Activity and Sport Sciences

Apply perceptive practices to the development of expressive capacity.

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.

Be able to create an expressive and/or artistic act.

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.

Develop individual capacities related to the aesthetic and artistic expressive act.

Develop own judgement about the aesthetic and artistic manifestations of others.

Develop perceptive and sensitive resources based on bodily communication in contact.

Develop resources to adapt to new situations and to solve problems, and for independent learning and creativity.

Develop resources to sensitise the dynamic capacity to the sound stimulus.

Develop the ability to interpret and guide group dynamics in terms of aesthetic and expressive efficiency.

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.

Know and experience the influence of the group in expressive processes.

Know and understand the communicative and creative foundations of the bodily activities with expressive intention.

Know and understand the conceptual and methodological processes involved in expressive tasks.

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.

Know how to apply the rights of equal opportunities between men and women and of people with disabilities.



Know the artistic and social manifestations that are based on the expressive capacity of people.

Know the elements that integrate the perceptive and dynamic relationship between music, sensitivity and movement.

Know the methods aimed at developing body awareness through sensitivity and sensation.

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.

1331 - Degree in Physical Activity and Sport Sciences (Ont)

Apply perceptive practices to the development of expressive capacity.

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.

Be able to create an expressive and/or artistic act.

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.

Develop individual capacities related to the aesthetic and artistic expressive act.

Develop own judgement about the aesthetic and artistic manifestations of others.

Develop perceptive and sensitive resources based on bodily communication in contact.

Develop resources to adapt to new situations and to solve problems, and for independent learning and creativity.

Develop resources to sensitise the dynamic capacity to the sound stimulus.

Develop the ability to interpret and guide group dynamics in terms of aesthetic and expressive efficiency.

Know and experience the gestural value of the body as a language and as an aesthetic and creative tool.

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Know and understand the fundamentals, structures and functions of human motor skills and movement patterns.

Know how to apply the rights of equal opportunities between men and women and of people with disabilities.

Know the artistic and social manifestations that are based on the expressive capacity of people.

Know the elements that integrate the perceptive and dynamic relationship between music, sensitivity and movement.

Know the methods aimed at developing body awareness through sensitivity and sensation.

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.

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 one's 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.
- 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, emotions and feelings.

6. Methodological approaches to body Expression

- 6.1. The improvisation as a methodological tool. The conditionings of creativity for the methodological organization.

7. Aesthetic and artistic referents of body Expression

- 7.1. The dance.
- 7.2. Dramatization and theater.
- 7.3. Miming and the pantomime.

WORKLOAD

PRESENCIAL ACTIVITIES



Activity	Hours
Classroom practices	60,00
Total hours	60,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	4,00
Individual or group project	34,00
Independent study and work	10,00
Preparation of lessons	16,00
Preparation for assessment activities	10,00
Resolution of case studies	10,00
Total hours	84,00

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 or 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 tasks 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

There are two types of assessment to which students can adhere:

1. Continuous assessment

Students who opt for continuous assessment, and therefore, class attendance, will require a minimum 80% of the whole classes. During its development the following activities are assessed:

Development of theoretical work (40%): These are questions (questions, analysis, readings ...) that are proposed throughout the course. This mark represents 40% of the final mark, so that the maximum value of the mark is 4 points out of the total.

Practical assignments (60%): These are the activities designed throughout the course to demonstrate competence in the conceptual and applied use of the contents in practice. These tasks are of two types: those that are developed in the classes directed by the teacher and those that are developed outside class time with autonomous decisions of the students.

The selection of autonomous tasks is voluntary and they have to be chosen among those proposed by the teacher or designed by the students according to their interests and knowledge. Among the tasks are those which, despite not being in the specific field of body language, contribute to the objectives related to the values of this teaching guide.

Practical tasks account for 60% of the course mark, so that the maximum value of this section is 6 points out of the total mark.



2. Final assessment

The evaluation for students who choose not to attend class will have to take the following tests:

Written exam (50%): It will be a open-choice exam on contents related to the subject. This exam will have to be passed with at least a 5 and will be a prerequisite for the practical exam. The written exam will worth up to 5 points out of the total grade.

Practical exams (50%): These will consist of two practical assessments, an improvisation (25%) and a rhythm test (25%), each of which will worth up to a total of 2.5 points out of the total mark.

General information on continuous assessment

The conditions for exams and assignments will be proposed in the Virtual Classroom or in class (depending on the nature of the assignment and its evaluation form) and will have to be handed in at the time and in the manner indicated. All assignments must be handed in in order to pass the continuous assessment. This is a compulsory requirement.

Students who decide not to follow the continuous assessment and take the final exam must demonstrate theoretical and practical mastery of the contents of the course.

By decision of the Department of Physical Education and Sports, the following warning is included in the programme: "The literal or partial copying of other people's openings, presenting them as one's own, is considered unacceptable behaviour in the academic field. On the other hand, and by the Law with protection of the Intellectual Property are usually Prohibited the total or partial reproductions of other people's openings, being able to give rise their Breach to the Fouls or Criminal Offences".

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