

Guia Docent del Grau en Disseny

7S_OPT_INTER_Performing Arts

Qualification: Degree in Higher Artistic Education in Design in the specialties of graphic design, interior design, fashion design and product design.

Subject: Interdisciplinary monographic projects

Type: Optional Training

Credits: 6 ECTS

Total hours: 150h

Course: 4

Hours/week: 9.4h

Semester: 7

Face-to-face hours/week: 4h

Language in which it is taught: Catalan / Spanish

Self-employed hours/week: 5.4h

Prerequisites: It is recommended to have passed the Design Projects subjects of the specialty 1-2-3-4.

1. Presentation of the subject

In the book *The Aesthetics of the Performative*, Erika Fischer-Lichte describes spatiality as fleeting and transitory. She explains that it does not exist before or beyond the stage performance, but – as with corporeality or sonority – only takes place within the stage performance.

This spatiality can be understood as the container of the stage performance (which remains once the intervention has ended) or as the performative space that offers the relationships between actors and spectators, their movement and perception.

With this brief description, this elective is presented as the realization of a project where a performative action will intervene, taking into account space, communication, the relationship with the spectators, sound and time.

The last activity will be carried out with a closed budget and as a team through an installation, a happening, a performance, a play, a fashion show, video mapping...

It is aimed at anyone who wants to acquire knowledge about performing arts and entertainment, work in a team and carry out a project. multidisciplinary. This implies a commitment on the part of the students to collaborate outside of hours on the day of assembly and disassembly..

The elective covers everything from individual research and creation – ideation – of a project, to team implementation and communication.

2. Course contents

- Conceptual and referential research applied to the performing arts.
- Performative spatiality and relationship with the audience.
- Creative methodological strategies for stage projects.
- Coordination, organization and production of a stage event.

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- Integration of languages: body, voice, object, light, space, time.
- Development of a collaborative project with a real assignment.

3. Skills worked on in the subject (Real Decret 633/2010)

Transversal skills		Subject	Subject
CT-01	Organize and plan work in an efficient and motivating way.	X	X
CT-03	Solve problems and make decisions that meet the objectives of the work being carried out.	X	X
CT-06	Perform self-criticism towards one's own professional and interpersonal performance.	X	X
CT-07	Use communication skills and critique construction in teamwork.	X	X
CT-09	Integrate appropriately into multidisciplinary teams and context diverse cultures.	X	X

General skills		Subject	Subject
CG-01	Conceive, plan and develop design projects in accordance with technical, functional, aesthetic and communicative requirements and conditions.	X	X
CG-07	Organize, lead and/or coordinate work teams and know how to adapt to multidisciplinary teams.	X	X
CG-08	Propose research and innovation strategies to resolve expectations focused on functions, needs and materials.	X	X

Specific Graphic Design skills		Subject	Subject
GRA-01	Generate, develop and materialize ideas, concepts and images for complex communication programs.	X	X
GRA-03	Understand and use the capacity for meaning of graphic language.	X	X

Specific Interior Design skills		Subject	Subject
INT-05	Resolve aesthetic, functional, technical and construction problems that arise during the development and execution of the project.	X	X
INT-06	Interrelate formal and symbolic languages with specific functionality.	X	X

Specific Fashion Design skills		Subject	Subject
MOD-06	To base the creative process on research, methodological and aesthetic strategies.	X	X
MOD-08	Resolve the aesthetic, functional, technical and implementation problems that arise in the development and execution of the project.	X	X

Specific Product Design Skills		Subject	Subject
PRO-02	Solve project problems using appropriate methodology, skills and procedures.	X	X
PRO-04	Value and integrate the aesthetic dimension in relation to the use and functionality of the product.	X	X

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4. Learning outcomes

RA	Description of the learning outcome	Skills
RA1	Recognize and apply different document search strategies to obtain significant data to conceive a project.	CG-08
RA2	Organize and interpret documentation to define the objectives and constraints of the project.	CT-01 GRA-03 INT-06 MOD-06 PRO-04
RA3	Follow an orderly and logical methodological process towards the end of the project.	CG-01 CG-08
RA5	Experiment: propose and evaluate ideas, concepts and solutions.	CG-08 GRA-01 INT-05 MOD-08 PRO-02
RA6	Present, communicate, defend and argue the project with a self-critical vision.	CT-06 CT-07
RA7	Plan and develop the most suitable proposal.	CT-09 CG-07
RA8	Knowing how to coordinate and integrate with the group, responsibly assuming the relevant role within teamwork.	CT-09

5. Teaching methodologies of the subject

Code	Typology	Description	Apply
MD1	Conference and/or master class	The teacher presents and transmits knowledge to the entire group of students, the student has a passive role, that of a receiver.	FASE 1 i 3
MD3	Readings and/or comments	Use of selected texts or materials as a starting point to promote reflection, critical understanding and debate among students.	PHASE 1
MD5	Workshops and/or internships	Carrying out practical activities applied in a controlled environment, oriented towards learning through experience and/or the transfer of theoretical knowledge to real or simulated situations.	FASE 3 i 4
MD6	Presentations and/or defenses	Publicly presenting the results of a work, project or research in front of an audience.	FASE 3 i 5
MD7	Case study	Analysis of situations or problems within the specialty with the aim of reflecting, analyzing and discussing different intervention or solution proposals through examples or references.	FASE 1 i 3
MD8	Project work	Project or problem based on the real or professional world that needs to be solved independently or in a group.	ALL PHASES
MD9	Guided practice	The teacher presents and transmits theoretical knowledge applied to practical activities that take place in the classroom. The teacher guides, supervises and gives active feedback during the practice.	PHASE 1, 2, 3, 4
MD11	Collaborative work	Joint construction of knowledge through interaction and	FASE 4 i 5

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		collaboration between students. The teacher has a guiding and dynamizing role.	
MD13	Role-playing games	Role play with the aim of illustrating a situation and the different points of view on it.	FASE 4 i 5

6. Training activities of the subject

Code	Description	Duration	Percentage
AF1	RESEARCH AND SYNTHESIS PROJECT. PHASE 1 AND 2	3 weeks	20%
AF2	MAKING A MODEL AND MECHANISMS. PHASE 3	4 weeks	35%
AF3	EXECUTIVE PROJECT. PHASE 4 and 5	9 weeks	45%

7. Evaluation systems

Due to their typology and educational program, all subjects in the ESDAPC undergraduate design studies include continuous assessment as a procedure to regulate and qualify the learning achieved by students during the semester.

In the event of not achieving the level of sufficiency in the evaluation activities within the closing milestones set out in the subject's schedule, the activities not passed may be corrected and/or completed within the recovery procedure defined by the teaching staff in their schedule.

7.1. Continuous evaluation

General evaluation criteria

The ESDAPC sets some **general evaluation criteria** which are common to all teaching guides, without prejudice to the specific evaluation and grading criteria of each subject:

- Subject grading: A weighted average of the grades obtained in each of the training activities will be made in accordance with the percentages described in the teaching guide and classroom schedule. Passing the subject, within the continuous assessment process, will be achieved with a minimum grade of 5 (Passed). In the event of not reaching the level of sufficiency, the failed assessment activities can be corrected and/or completed within the recovery procedure within the continuous assessment that the teaching staff defines in their classroom schedule.
- Class attendance is essential in order to guarantee that learning is progressive, flexible and allows feedback and adjustments in its achievement within the continuous assessment. For this reason, class attendance is mandatory. The teaching staff establishes mechanisms to monitor it. Students who do not attend a minimum of 80% of the face-to-face hours of the subject lose the right to continuous assessment and you will have to show up for recovery. In cases of serious absenteeism, with attendance of less than 60% of the face-to-face hours of the subject, the student will obtain a grade of "Not Present".
- The ability to organize and plan tasks is part of the learning outcomes that students must achieve within the training process, therefore the delivery of the evaluation activities must conform to the

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deadlines, the format and contents defined in the activity statement in order to be qualified.

Activities submitted after the deadline, format and/or minimum content will be considered outside the continuous assessment process, will not be evaluated within it and will have to be resubmitted as a recovery.

- In the event of a submission or exam coinciding with a force majeure situation, students may request to submit an activity after the deadline or repeat an exam, without being considered out of continuous assessment. This submission or exam will be carried out according to the conditions and calendar determined by the teaching staff.
 - Force majeure is understood to mean: serious illness or temporary incapacity (hospitalization) of the student or a first-degree relative, coincidence with an official language level or driving license exam, inexcusable duties before the administration or death of a first- or second-degree relative. It must be requested in an argued and justified manner in the form of [generic application](#), addressed to the campus management, and must necessarily include the original with a stamp of the document proving the major cause alleged.
- The evaluation process is based on the student's personal work and presupposes the authenticity of the authorship and originality of the exercises carried out. Any act of copying and/or plagiarism or irregular use of Artificial Intelligence (AI) will result in the immediate and irrevocable suspension of the assessable activity, without the right to recovery.

However, and without contradicting these general criteria, each teacher may define other specific complementary conditions, which are included in this teaching guide.

These complementary conditions cannot in any case result in a penalty or limitation of the qualification of an activity, nor the loss of the right to recover an activity.

Specific evaluation criteria within continuous evaluation

Phase 1 (5%):

Relevance of the sources consulted. (RA1)

Phase 2 (15%)

Presents and organizes the dossier in a neat and coherent manner. (RA3)

Spelling and argumentation. (RA2)

Research quality references indicating their authorship. (RA1)

Phase 3 (35%). Summary of the ideation process: Evolution of the proposal.

Quality of the proposal. (RA3)

Rich use of manual tools and resources. (RA5)

Degree of relationship between ideas and concepts that lead to developing hypotheses. (RA5 and RA6)

Phase 4 (35%). Summary of the ideation process:

Correct performance of assigned tasks and coordination within the team. (RA8)

Quality of the result and transfer forecast. (RA3 and RA7)

Rich use of manual tools and resources. (RA5)

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Phase 5 (10%). Communicate: joint presentation in the classroom.

Clear argumentation (staging and body language). (RA6)

Fluent expression, grammatical correction and vocabulary of the specialty. (RA6)

Communicate in an attractive way and use resources that enhance the project. (RA6 and RA8)

Evaluation instruments within continuous evaluation

Rubrics: each activity and a rubric that contemplates how it is evaluated.

Individual and/or group feedback: written or oral: Feedback is given in class and then, upon submission of the activity, the rubric is sent with written feedback (then discussed in class) with the grade.

Monitoring reports: there is a monitoring list for each student to see if they are rectifying what is recommended and evolving the idea.

Direct observations: in class, you are supported in developing ideas.

Self-evaluation: a self-evaluation is sent via form at the end of the subject delivery, oriented towards your participation within the group. (within group activities).

Co-evaluation: In the phases where group work is carried out, co-evaluation is added to verify the interaction with the group and the contribution of each member.

7.2. Recovery

General recovery criteria

The ESDAPC sets general recovery criteria that are common to all teaching guides, without prejudice to the specific evaluation and grading criteria of each subject:

- The ESDAPC provides for a single recovery per activity. The recovery of suspended activities will be done within the deadlines defined by the teachers in their classroom schedule within the same semester. In the event that the teachers have not established a recovery calendar, students may submit the recovery activities during the last school week of the semester.

Specific recovery criteria within continuous assessment

It will be done a different proposal/exam to work on individually and submit within the deadlines defined by the professor.

Based on the individual written feedback received in the evaluation feedback, specific corrections and tasks to be improved/complemented are established. Based on these premises, the student will develop the corresponding improvements/corrections autonomously, in light of the new proposal/exam to present.

The delivery of the activity/exam does not imply the recovery of the same, it is necessary that in the activity/exam delivered, an improvement or complementation of the agreed parts is evidenced as well as the minimum evaluation criteria are met.

Students who wish to improve any of the projects developed in the subject, to raise their grade, may resubmit them on the established day as a retake.

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The grade obtained in the recovery/improvement of each activity will be a weighted average with the grade of the activities presented and approved in the continuous assessment, presented during the semester.

Specific recovery criteria outside of continuous assessment

For remediation outside of continuous assessment, students will submit a new one project at the individual level course on the established day during the last week of the semester.

In addition, a specific practical recovery test will be taken on the recovery day and theoretical (60%) in which the student must demonstrate that have acquired the resources for the formal and aesthetic representation of the languages of the specialty and who knows how to apply the project methodology to develop a performing arts project.

Subject recovery instruments outside of continuous assessment

Delivers the new proposals of activities and take a practical test and theoretical of recovery.

8. Educational care within the framework of an inclusive education system

This Teaching Guide takes into account educational care within the framework of an inclusive educational system that includes two reference frames that support it:

- MISU: Universal Measures and Supports to promote personal and social development in equity and equality.
- DUA: Universal Learning Design, which allows flexible learning situations to be created based on a design that detects and minimizes the barriers of the context, from the beginning, and that considers variability.

However, to ensure freedom of thought and opportunities in relation to the gender perspective, a co-educational dynamic is carried out that avoids the predisposition of differential treatment, role attributions or assumptions of abilities determined by gender.

The MISU and DUA will be applied to all ESDAPC students. Those students in need of additional measures and support will be included through an Individualized Support Plan.

9. Copying, plagiarism, and academic honesty

From a legal point of view, plagiarism is an infringement of copyright.

The ESDAPC NOFC describes in section 5.4 irregular conduct in the evaluation procedure, which includes copying or plagiarism in any academic activity.

10. Use of Artificial Intelligence (AI)

The ESDAPC recognizes the value of Artificial Intelligence (AI) in the educational field, while highlighting the

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risks it entails if it is not used ethically, critically and responsibly. The use of AI in the teaching and evaluation context is governed by the principles, criteria and recommendations established in the ESDAPC Guide to the Ethical and Responsible Use of Artificial Intelligence, which constitutes the institutional reference document in this matter.

In this sense, in each assessment activity, students will be informed about the AI tools and resources that can be used and under what conditions, recommending their use as an assistance tool during the research, analysis or conceptual exploration process, but not as a replacement for their own work or professional judgment.

For their part, students undertake to follow the instructions of the ESDAPC when carrying out the assessment activities, as well as the criteria included in the Guide for the Ethical and Responsible Use of AI. Within this framework, students must transparently cite the AI tools used and explicitly identify texts, images or other content generated with AI systems, which may not be presented as their own production.

Misuse of Artificial Intelligence can seriously affect the evaluation of assessment activities. In case of doubt, it is recommended that students consult the teacher responsible for the subject before submitting.

The specifics of the use of Artificial Intelligence in each subject—including the authorized tools, conditions of use and associated evaluation criteria— will be defined in the classroom programming, where teachers will contextualize the Teaching Guide and the Guide for the Ethical and Responsible Use of AI based on the objectives, skills and methodologies of the subject.

In all cases, students are responsible for any possible errors, omissions or biases that may be generated by the Artificial Intelligence used in the work process.

11. Sources of information and teaching resources

Basic bibliography

Fischer-Lichte, E. (2017) *Aesthetics of the performative*. Madrid, Abada Editores S.L.
Goldberg, R. (1966) *Performance Art: From Futurism to the Present*. Barcelona: Destino.
Vilaseca, E. (2010). *Fashion Shows: Design, Organization, and Development*. Barcelona: Promopress

Reference bibliography and other resources

Abuin, A. (2006) *Scenarios of chaos. Between hypertextuality and performance in the electronic age*
Valencia: Tirant lo Blanc.
Echarri, M. and San Miguel, E. (2008). *Theatrical costumes*. Ciudad Real: Naque.

Audiovisuals

*To be defined according to the proposal.

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12. Content blocks

ACTIVITY 1	Duration: 3 weeks	Weighting: 20%
Description of the activity:		

PHASE 1 and 2: Documentary search and conceptual contextualization. At the individual level, the student will initiate an open thematic research based on a suggested scenic situation or an evocative device (object, space, scene, visual motif...). This research will include artistic, technological, scenographic sources and narrative references. The aim is to generate a shared imaginary from which emerge the first project hypotheses.

Contents

- Conceptual and referential research applied to the performing arts. Reading of action scripts or texts, characterological analysis of characters and different types of dramaturgy.
- Symbolology of light, space and visual narrative.
- Analysis of contemporary stage devices.
- Introduction to collaborative project methodologies within the framework of the performing arts (structure of the different departments, timing and relationship with external agents).

Skills

CT-01I	Organize and plan work in an efficient and motivating way.
CG-01	Conceive, plan and develop design projects in accordance with technical, functional, aesthetic and communicative requirements and conditions.
CG-08	Propose research and innovation strategies to resolve expectations focused on functions, needs and materials.
GRA-03	Understand and use the capacity for meaning of graphic language.
INT-06	Interrelate formal and symbolic languages with specific functionality
MOD-06	To base the creative process on research, methodological and aesthetic strategies
PRO-04	Value and integrate the aesthetic dimension in relation to the use and functionality of the product.

Applied teaching methodologies

MD1	The teacher presents and transmits knowledge to the entire group of students, the student has a passive role, that of a receiver.
MD3	Use of selected texts or materials as a starting point to promote reflection, critical understanding and debate among students.

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MD7	Analysis of situations or problems within the specialty with the aim of reflecting, analyzing and discussing different intervention or solution proposals through examples or references.
MD8	Project or problem based on the real or professional world that needs to be solved independently or in a group.
MD9	The teacher presents and transmits theoretical knowledge applied to practical activities that take place in the classroom. The teacher guides, supervises and gives active feedback during the practice.

Learning outcomes

RA1	Recognize and apply different document search strategies to obtain significant data to conceive a project.
RA2	Organize and interpret documentation to define the objectives and constraints of the project.
RA3	Follow an orderly and logical methodological process towards the end of the project.

Continuous evaluation

Specific evaluation criteria within continuous evaluation

Phase 1 (5%):

- Relevance of the sources consulted. (RA1)

Phase 2 (15%)

- Presents and organizes the dossier in a neat and coherent manner. (RA3)
- Spelling and argumentation. (RA2)
- Research quality references indicating their authorship. (RA1)

Evaluation instruments within continuous evaluation

- Rubrics: each activity and a rubric that contemplates how it is evaluated.
- Individual and/or group feedback: written or oral: Feedback is given in class and then, upon submission of the activity, the rubric is sent with written feedback (then discussed in class) with the grade.
- Monitoring reports: there is a monitoring list for each student to see if they are rectifying what is recommended and evolving the idea.
- Direct observations: in class, you are supported in developing ideas.
- Self-evaluation: a self-evaluation is sent via form at the end of the subject submission, oriented towards your participation within the group.
- Co-evaluation: from phase 4 onwards, co-evaluation is added to verify the interaction with the group and the contribution of each member.

Specific recovery criteria within continuous assessments

Students will submit the course project, which is evaluated according to the criteria of continuous assessment, on the day established by the teacher. In the case of group work in Phase 1 and 2, each student can submit this project with the corresponding improvement of the activity individually. (delete)

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Students will submit the course project, which will be evaluated according to the continuous assessment criteria, on the day established by the professor. A separate proposal/exam will be made to work individually and submit it within the deadlines defined by the professor.

Based on the individual written feedback received in the evaluation feedback, specific corrections and tasks to be improved/complemented are established. Based on these premises, the student will develop the corresponding improvements/corrections autonomously, in light of the new proposal/exam to present.

The delivery of the activity/exam does not imply the recovery of the same, it is necessary that in the activity/exam delivered, an improvement or complementation of the agreed parts is evidenced as well as the minimum evaluation criteria are met.

Students who wish to improve any of the projects developed in the subject, to raise their grade, may resubmit them on the established day as a retake.

The grade obtained in the recovery/improvement of each activity will be a weighted average with the grade of the activities presented and approved in the continuous assessment, presented during the semester.

Recovery outside of continuous assessment

Specific recovery criteria outside of continuous assessment

For remediation outside of continuous assessment, students will submit a new one project at the individual level (add) course on the established day during the last week of the semester.

In addition, a specific practical recovery test will be taken on the recovery day and theoretical (60%) in which the student must demonstrate that they have acquired the resources for the formal and aesthetic representation of the languages of the specialty and that they know how to apply the project methodology to develop a performing arts project.

Recovery instruments outside of continuous assessment

Delivery of all the new proposals d'activitats and take a practical test and theoretical recovery which consists of carrying out a part written from the analysis of a play/cinematographic.

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ACTIVITY 2	Duration: 4 weeks	Weighting: 35%
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Description of the activity:

Description of the activity:

PHASE 3: Individual stage proposal. Each student develops a proposal for a stage device based on previous research. This must include narrative, spatial planning, formal proposal, materials, interactions and an estimated budget. Various formats can be considered: installation, performance, participatory action, shadow theatre, visual cabaret, interactive artifact, etc., as long as it is understood as a stage action with expressive intention, directed at an audience.

Contents

- Formalization of the individual scenic proposal.
- Visual and communicative resources for the presentation.
- Design of interactive or immersive devices.
- Material and technical feasibility assessment.

Skills

CT-06	Perform self-criticism towards one's own professional and interpersonal performance.
CG-01	Conceive, plan and develop design projects in accordance with technical, functional, aesthetic and communicative requirements and conditions.
CG-08	Propose research and innovation strategies to resolve expectations focused on functions, needs and materials.
GRA-01	Generate, develop and materialize ideas, concepts and images for complex communication programs.
INT-05	Resolve aesthetic, functional, technical and construction problems that arise during the development and execution of the project.
MOD-08	Resolve the aesthetic, functional, technical and implementation problems that arise in the development and execution of the project.
PRO-02	Solve project problems using appropriate methodology, skills and procedures.

Applied teaching methodologies

MD1	The teacher presents and transmits knowledge to the entire group of students, the student has a passive role, that of a receiver.
MD5	Carrying out practical activities applied in a controlled environment, oriented towards learning through experience and/or the transfer of theoretical knowledge to real or simulated situations.

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MD6	Publicly presenting the results of a work, project or research in front of an audience.
MD7	Analysis of situations or problems within the specialty with the aim of reflecting, analyzing and discussing different intervention or solution proposals through examples or references.
MD8	Project or problem based on the real or professional world that needs to be solved independently or in a group.
MD9	The teacher presents and transmits theoretical knowledge applied to practical activities that take place in the classroom. The teacher guides, supervises and gives active feedback during the practice.

Learning outcomes

RA3	Follow an orderly and logical methodological process towards the end of the project.
RA5	Experiment: propose and evaluate ideas, concepts and solutions.
RA6	Present, communicate, defend and argue the project with a self-critical vision

Continuous evaluation

Specific evaluation criteria within continuous evaluation

Phase 3 (35%). Summary of the ideation process: Evolution of the proposal.

Quality of the proposal. (RA3)

Rich use of manual tools and resources. (RA5)

Degree of relationship between ideas and concepts that lead to developing hypotheses. (RA5 and RA6)

Evaluation instruments within continuous evaluation

- Rubrics: each activity and a rubric that contemplates how it is evaluated.
- Individual feedback: written or oral: Feedback is given in class and then, upon submission of the activity, the rubric is sent with written feedback (then discussed in class) with the grade.
- Monitoring reports: there is a monitoring list for each student to see if they are rectifying what is recommended and evolving the idea.
- Direct observations: in class, you are supported in developing ideas.

Specific recovery criteria within continuous assessment

Students will submit the course project, which will be evaluated according to the continuous assessment criteria, on the day established by the teaching staff. A different proposal/exam will be made to work individually and submit within the deadlines defined by the teachers.

Based on the individual written feedback received in the evaluation feedback, specific corrections and tasks to be improved/complemented are established. Based on these premises, the student will develop the

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corresponding improvements/corrections autonomously, in preparation for the new proposal/exam to be presented.

The delivery of the activity/exam does not imply the recovery of the same, it is necessary that in the activity/exam delivered, an improvement or complementation of the agreed parts is evidenced as well as the minimum evaluation criteria are met.

Students who wish to improve any of the projects developed in the subject, to raise their grade, may resubmit them on the established day as a retake.

The grade obtained in the recovery/improvement of each activity will be a weighted average with the grade of the activities presented and approved in the continuous assessment, presented during the semester.

Recovery outside of continuous assessment

Specific recovery criteria outside of continuous assessment

For remediation outside of continuous assessment, students will submit a new one project at the individual level course on the established day during the last week of the semester.

In addition, a specific practical recovery test will be taken on the recovery day and theoretical (60%) in which the student must demonstrate that they have acquired the resources for the formal and aesthetic representation of the languages of the specialty and that they know how to apply the project methodology to develop a performing arts project.

Recovery instruments outside of continuous assessment

Delivery of all the new proposals of activities and take a practical test and theoretical script recovery/storyboard and make a small-scale model.

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ACTIVITY 3	Duration: 9 weeks	Weighting: 45%
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Description of the activity:

Description of the activity:

PHASE 4 and 5: Development and execution of the project in interdisciplinary teams. In small teams, the chosen proposal is carried out through a process of review, synthesis and joint development. This stage includes the preparation of materials, technical adaptation and the organization of the actual assembly within the school space (or nearby spaces such as courtyards, corridors, lobbies, assembly hall or stairs).

Contents

- Planning and execution of collaborative projects.
- Technical and formal production of stage proposals.
- Coordination between specialties (graphics, space, sound, lighting, etc.)
- Public presentation and oral defense of projects.

Skills

CT-03	Solve problems and make decisions that meet the objectives of the work being carried out.
CT-06	Perform self-criticism towards one's own professional and interpersonal performance.
CT-07	Use communication skills and critique construction in teamwork.
CT-09	Integrate appropriately into multidisciplinary teams and diverse cultural contexts.
CG-01	Conceive, plan and develop design projects in accordance with technical, functional, aesthetic and communicative requirements and conditions.
CG-07	Organize, lead and/or coordinate work teams and know how to adapt to multidisciplinary teams.

Applied teaching methodologies

MD5	Carrying out practical activities applied in a controlled environment, oriented towards learning through experience and/or the transfer of theoretical knowledge to real or simulated situations.
MD6	Publicly presenting the results of a work, project or research in front of an audience.
MD8	Project or problem based on the real or professional world that needs to be solved independently or in a group.
MD9	The teacher presents and transmits theoretical knowledge applied to practical activities that take place in the classroom. The teacher guides, supervises and gives active feedback during the practice.

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MD11 Joint construction of knowledge through interaction and collaboration between students. The teacher has a guiding and dynamizing role.

MD13 Role play with the aim of illustrating a situation and the different points of view on it.

Learning outcomes

- | | |
|-----|---|
| RA3 | Follow an orderly and logical methodological process towards the end of the project. |
| RA5 | Experiment: propose and evaluate ideas, concepts and solutions. |
| RA6 | Present, communicate, defend and argue the project with a self-critical vision. |
| RA7 | Plan and develop the most suitable proposal. |
| RA8 | Knowing how to coordinate and integrate with the group, responsibly assuming the relevant role within teamwork. |

Continuous evaluation

Specific evaluation criteria within continuous evaluation

Phase 4 (35%). Summary of the ideation process:

Correct performance of assigned tasks and coordination within the team. (RA8)

Quality of the result and transfer forecast. (RA3 and RA7)

Rich use of manual tools and resources. (RA5)

Phase 5 (10%). Communicate: joint presentation in the classroom.

Clear argumentation (staging and body language). (RA6)

Fluent expression, grammatical correction and vocabulary of the specialty. (RA6)

Communicate in an attractive way and use resources that enhance the project. (RA6 and RA8)

Evaluation instruments within continuous evaluation

- Rubrics: each activity and a rubric that contemplates how it is evaluated.
- Group feedback: written or oral: Feedback is given in class and then, upon submission of the activity, the rubric is sent with written feedback (then discussed in class) with the grade.
- Monitoring reports: there is a monitoring list for each group to see if they are rectifying what is recommended and evolving the idea.
- Direct observations: in class, you are supported in developing ideas.
- Self-evaluation: a self-evaluation is sent via form at the end of the subject submission, oriented towards your participation within the group.
- Co-evaluation: to verify the interaction with the group and the contribution of each member.

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Specific recovery criteria within continuous assessment

Students will submit the course project, which will be evaluated according to the continuous assessment criteria, on the day established by the professor. In the case of group work (phase 4 i 5) a different proposal/exam will be made to work individually and submit it within the deadlines defined by the teachers.

Based on the individual written feedback received in the evaluation feedback, specific corrections and tasks to be improved/complemented are established. Based on these premises, the student will develop the corresponding improvements/corrections autonomously, in light of the new proposal/exam to present.

The delivery of the activity/exam does not imply the recovery of the same, it is necessary that in the activity/exam delivered, an improvement or complementation of the agreed parts is evidenced as well as the minimum evaluation criteria are met.

Students who wish to improve any of the projects developed in the subject, to raise their grade, may resubmit them on the established day as a retake.

The grade obtained in the recovery/improvement of each activity will be a weighted average with the grade of the activities presented and approved in the continuous assessment, presented during the semester.

Recovery outside of continuous assessment

Specific recovery criteria outside of continuous assessment

For remediation outside of continuous assessment, students will submit a new one project at the individual level course on the established day during the last week of the semester.

In addition, a specific practical recovery test will be taken on the recovery day and theoretical (60%) in which the student must demonstrate that they have acquired the resources for the formal and aesthetic representation of the languages of the specialty and that they know how to apply the project methodology to develop a performing arts project.

Recovery instruments outside of continuous assessment

Delivery of all the new proposals d'activitats and take a practical test and theoretical recovery and an oral defense at the end of the test.