

1. BASIC DATA

| | |
|----------------------|--|
| Subject | BODY LANGUAGE AND COMMUNICATION SKILLS |
| Titration | CAFYD |
| School/ Faculty | Medicine, Health and Sports |
| Course | 1st |
| ECTS | 6 |
| Character | Basic |
| Language/s | Spanish/English |
| Modality | Face to face |
| Semester | S1 and S2 |
| Academic year | 2025-2026 |
| Coordinating Teacher | KIKI RUANO ARRIAGADA |

2. PRESENTATION

The contents of Body Expression are structured in 3 large sections that are established as the dimensions to be developed in students: The expressive, communicative and creative dimension. These contents allow the student to know the expressive possibilities of their body through movement and/or sound in all its forms. Develops their communication skills, attending to the elements of non-verbal communication and basic Communication Skills, also learning to evaluate them. Creativity is another dimension to develop, it is done in a transversal way to the two previous dimensions, because it bathes all the contents taught in this subject. The student becomes aware of their possibilities of expression and communication without forgetting their creative nature.

This subject not only promotes body awareness and expressiveness, but also enhances students' ability to communicate effectively through body, gesture and movement. In this context, communication skills are worked on in a comprehensive way, promoting active listening, empathy, clarity in the transmission of ideas and the adaptation of the message to the context and the interlocutor. These competencies are essential both for academic performance and for future professional practice in areas such as teaching, training or socio-educational intervention.

3. LEARNING OUTCOMES

Knowledge

CON04. Identify strategies and actions to promote healthy habits through physical activity and sport and/or auxiliary interventions that help to maintain them and improve physical condition.

. Define concepts related to the skills necessary for communication in personal development and in the exercise of the profession.

- . Develops resources for creative and communicative movement
- . Enunciate the skills of the teachers for correct management of the group.
- . Describe the different techniques of control and body awareness.

Skills

HAB02. Design tasks, progressions, and physical exercise strategies aimed at health and sports performance based on individual variables and environmental conditions.

- . Apply the concepts to practical activities related to expression and communication
- . Handles the techniques and tools necessary for effective communication.

Competences

COMP3. Communicate and interact appropriately and efficiently, in physical activity and sports, in diverse intervention contexts, demonstrating teaching skills in a conscious, natural and continuous way.

COMP4. Adapt the educational intervention to the individual characteristics and needs of the entire population and with emphasis on special populations such as: schoolchildren, the elderly (the elderly), people with reduced mobility and people with pathologies, health problems or similar (diagnosed and/or prescribed by a doctor), taking into account gender and diversity

COMP16. Develop fluently procedures and protocols to solve unstructured, unpredictable and increasingly complex problems, articulating and deploying a mastery of the elements, methods, processes, activities, resources and techniques that make up the basic motor skills, physical activities, sports skills, play, expressive body and dance activities, and activities in nature in an appropriate, efficient, systematic, varied and methodologically integrated for the entire population and with emphasis on special populations such as: the elderly (elderly), schoolchildren, people with disabilities and people with pathologies, health problems or similar (diagnosed and/or prescribed by a doctor), taking into account gender and diversity and in any sector of professional intervention of physical activity and sport (formal and informal physical-sports education; training physical and sports; physical exercise for health; Directorate of Physical Activity and Sport).

COMP36. Creativity: Creating new ideas and concepts from known ideas and concepts, reaching conclusions or solving problems, challenges and situations in an original way in the academic and professional environment.

COMP37. Strategic communication: Transmit messages (ideas, concepts, feelings, arguments), both orally and in writing, strategically aligning the interests of the different agents involved in communication in the academic and professional environment.

COMP40. Teamwork: Cooperate with others in the achievement of a shared academic or professional goal, participating actively, empathetically and exercising active listening and respect for all members.

4. CONTENTS

Topic 1. Resources to support oral and written communication

Topic 2. Contents of Body Expression. Expressive Dimension

Topic 3. Contents of Body Expression. Communicative Dimension

Topic 4. Contents of Body Expression. Creative Dimension

Topic 5. Body control and knowledge techniques

Topic 6. Teaching Skills

5. TEACHING-LEARNING METHODOLOGIES

The following are the types of teaching-learning methodologies that will be applied:

- Masterclass
- Simulation
- Learning based on workshop/laboratory teachings

6. TRAINING ACTIVITIES

The types of training activities that will be carried out and the student's dedication in hours to each of them are identified below:

Face-to-face modality:

| Training activity |
|---|
| Lectures |
| Freelance work |
| Oral presentations or papers |
| Tutorials |
| Assessment tests |
| Practical Application Classes |
| Preparation of reports and writings |
| Debates and colloquia |
| Activities in workshops and/or laboratories |

7. EVALUATION

The evaluation systems are listed below, as well as their weight on the total grade of the subject:

Face-to-face modality:

| Evaluation Systems | % Minimum Minimum weighting | % Maximum Maximum weighting |
|-------------------------------|--------------------------------|--------------------------------|
| Face-to-face assessment tests | 40 | 50 |
| Oral presentations | 5 | 10 |
| Reports and Briefs | 5 | 10 |
| Performance Observation | 35 | 45 |

The table below indicates the assessable activities, the evaluation criteria for each of them, as well as their weight on the total grade of the subject.

| Assessable activity | Evaluation criteria | Weight (%) | Assessable aspects |
|--|--|------------|---------------------|
| <i>Activity 1: AF Structure of the music</i> | <ul style="list-style-type: none"> Correctly identify the phrases and pulse of the music. | 5% | Training activities |
| <i>Activity 2: Rhythm and Object AF</i> | <ul style="list-style-type: none"> Adapts their movement to different musical structures in personal interaction with their peers and with the use of the object | 5% | Training activities |
| <i>Activity 6: AF Attitude</i> | <ul style="list-style-type: none"> Rubric He exhaustively and coherently justifies how his participation, interest, respect ... Throughout the subject | 5% | Training activities |
| <i>Activity 3: Test 1</i> | <ul style="list-style-type: none"> Master the theoretical concepts of the subject | 10% | Concepts |
| <i>Activity 7: Test 2</i> | <ul style="list-style-type: none"> Master the concepts of the subject | 20% | Concepts |
| <i>Activity 4: Sell your project</i> | <ul style="list-style-type: none"> Rubric of practice. Structure the information by applying the contents of the subject and making use of verbal and non-verbal communication skills in the defense of their project | 20% | Representations |
| <i>Activity 5: Representation of Emotions-Characters</i> | <ul style="list-style-type: none"> Rubric of practice. Assimilates information by applying the concepts to the representation of emotions | 10% | Representations |
| <i>Activity 8: Oral presentations</i> | <ul style="list-style-type: none"> Rubric | 7,5% | Competences |
| <i>Activity 9: Teamwork</i> | <ul style="list-style-type: none"> Rubric | 7,5% | Competences |

| | | | |
|----------------------------------|----------|-----|----------|
| Activity 10: Class participation | • Rubric | 10% | Attitude |
|----------------------------------|----------|-----|----------|

On the Virtual Campus, when you access the subject, you will be able to consult in detail the evaluation activities you must carry out, as well as the delivery dates and evaluation procedures for each of them.

7.1. Ordinary call

To pass the subject in the ordinary call, you must obtain a grade greater than or equal to 5.0 out of 10.0 in the final grade (weighted average) of the subject. You can choose to pass the subject by continuous assessment (passing all the assessable sections and meeting the requirement of 50% attendance). In this case, if one of the sections is not passed, that single section may be retaken in the ordinary call.

If the percentage of attendance is not met or if two or more sections are suspended, the student will go directly to the extraordinary call in July.

7.2. Extraordinary call

To pass the ordinary exam you must obtain a minimum of 5 in all the assessable aspects (FA, Concepts, Competencies...). You will lose the continuous assessment if you do not have at least 50% attendance at the subject.

1. AF: 15%
2. Theoretical Concepts: 30%
3. Competencies: 15%
4. Representations: 30% (Rhythm and Objects and Sell Your Project)
5. Attitude: 10%

Raise your grade: you can carry out theoretical, practical or theoretical-practical work under the supervision of the teacher.

Opt for enrolment: the teacher will propose you to carry out theoretical, practical or theoretical-practical work under her supervision.

8. SCHEDULE

This section indicates the schedule with delivery dates of assessable activities of the subject:

| Assessable activities | Date |
|-----------------------|--------|
| Music AF | Week 4 |
| AF Rhythm and Objects | Week 5 |
| Test 1 | Week 7 |

| | |
|--|---------|
| Defined oral presentation | Week7 |
| Representation and oral presentation emotions/characters | Week 8 |
| Representation and oral presentation "Sell your project" | Week 14 |
| Test 2 | Week 15 |
| AF Attitude | Week 15 |
| "Sell your project" representation | Week 14 |

This schedule may be modified for logistical reasons of the activities. Any modification will be notified to the student in a timely manner. Regularly check the calendar of activities on the Virtual Campus.

9. BIBLIOGRAPHY

The **reference** works for the follow-up of the subject are:

- LEARRETA, B., SIERRA, M. Á. AND RUANO, K. (2005). The contents of Body Expression. Barcelona: INDE.
- LEARRETA, B., RUANO, K. AND SIERRA, M. Á. (2006). Didactics of Body Expression. Monographic workshops. Barcelona: INDE.

The recommended bibliography is indicated below:

- AGUILERA, O., FIGUERAS, F. J., MORENO, A. M. Y SERRANO, J. M. (1999): Appearance and Body Control: pedagogical importance for the teacher. In D. Linares, F. Zurita and J. A. Iniesta (Coord.): *Actas de las I Jornadas Andaluzas Interuniversitarias sobre Expresión y Comunicación Corporal en Educación Física. Fundamentals of the didactics of body language: contributions to its development from the plastic and musical languages*, 387-394. Granada: Grupo Editorial Universitario.
- ALEXANDER, G. (1991). *Eutony. A path to the total experience of the body*. Barcelona: Paidós.
- ALVAREZ BARRIO, M.J. (2022) "From Stick Dances to PoundFitness" In Sempere, A.; Pérez-Curiel, A.; Chamorro, C.; Alonso-Navarro, H.; Rodríguez-Negro, J.; Quintero, L. E.; Álvarez-Barrio, M. J. Vilar-Iglesias, P.; Pastor-Pastor, X. (Coord.) (2022). *74 practical proposals for physical education*. Editorial Inclusión. https://bit.ly/PROPUESTAS_EF
- ALVAREZ-BARRIO, M. J. (2021). Cooperation in corporal expression as a means and as an educational end. *Tandem: Didactics of Physical Education*, (73), 13-20.
- ANDREY, V. MORELL, D. AND ARMAS, M. (2023). The development of communication skills in Physical Culture student-coaches. *Education and Society*, 21, 484-505. Retrieved from <https://revistas.unica.cu/index.php/edusoc/article/view/5111>
- ARÉVALO, M., & PACHECO A. (2022). Body expression, dance and multiple sclerosis: emotional benefits in an intervention during the COVID-19 contingency. *Challenges*, 45, 34-42. <https://doi.org/10.47197/retos.v45i0.91470>
- ARGUELLES, O. (2022). System of improvement actions for the development of communication skills in professionals in the Oncology Service [Master's Thesis, University of Ciego de Ávila].
- BARÓ, T. (2019). The great guide to non-verbal language. How to apply it in our relationships to achieve success and happiness. Barcelona: Paidós.

- BASSAT, L. (2015). *Creativity*. Madrid: Conecta.
- BENITO, J. (2001). *Body in harmony. Natural laws of motion*. Zaragoza: INDE.
- BISQUERRA, R. (2012). *Orientation, Tutoring and Emotional Education*, Madrid, Síntesis.
- BISQUERRA, R. (2013). *Emotional Education: Proposals for Educators and Families*. Bilbao: DESCLEE.
- BASTARRICA-VARELA, O., ARIN-FERRÉ, M., LÓPEZ-COCA, M., MARTÍNEZ-ABAJO, J., & VIZCARRA-MORALES, M.T. (2022). Body Expression Workshops in Primary Education: a Service Learning experience. *Didáctica: revista de investigación en didácticas específicas*, 12, 46-64. <https://doi.org/10.1344/did.2022.12.46-62>
- BALLENATO, G. (2009), *Effective Communication*, Madrid: Ediciones Pirámide.
- BACH, E. (2008). *Assertiveness*. Barcelona: Publishing platform
- CABALLO, V. E. (1987). *Theory, evaluation and training of social skills*. Valencia: Promolibro.
- CALVET, G. & ISMAEL, M. (2011). *Creative Dance*. Madrid: CCS.
- CANALES, I. (2010). *From Body Expression to Communication: A Didactic Proposal*. Seville: Wanceulen.
- CARDON, A.J. AND KALMAR, D. (2011). *The life of Patricia Stokoe*. Seville: Wanceulen.
- CARDONA, A. J., & HERRADOR, J. (2022). Innovation in rhythmic-expressive and playful activities for the different educational environments In *Good practices and innovation in school physical education*, (pp. 141-166). Ediciones Universidad Autónoma de Chile.
- CASTAÑER, M. (2000). *Body Expression and Dance*. Barcelona: INDE
- CASTAÑO, J. (2001). *Games and strategies for the improvement of group dynamics*. Cádiz: Wanceulen.
- CEEÑO-MOREIRA, C.L., ALMEIDA-MACÍA, M.R. AND GUEVARA CHÁVEZ, J.L. (2025). *Interpretation and challenges in social communicators to apply non-verbal communication. Journal of Communication Approaches*, ISS 13. ISBN 2661-6939. <https://research.ebsco.com/linkprocessor/v2-external?opid=5crbx4&recordId=2sk4c4giib&url=https%3A%2F%2Fdoaj.org%2Farticle%2Fc3811112d5bd41b0a000c241d2a4daa2>
- CHAVARRÍA, M.A. (2015). *The effectiveness of creativity*. Madrid: ESIC.
- CONESA ROS, E. (2017). *Games and exercises of body expression*. Murcia. University of Murcia.
- CONTRERAS, A.R. (2016). Non-verbal communication strategies to improve the teaching-learning processes of Spanish as a foreign language. Retrieved from: <https://reunir.unir.net/bitstream/handle/123456789/4179/CONTRERAS%20ROA%2C%20ANDRE%20RUNEE.pdf?sequence=1&isAllowed=y>
- COTERÓN, J. AND SÁNCHEZ, G. (2011). *Body Expression. Resources for practice*. Madrid: AFYEC.
- COTERÓN, J. AND SÁNCHEZ, G. (2012). *Body Expression. Research in practice*. Madrid: AFYEC.
- DAVIS, F. (2012). *Non-verbal communication*. Madrid: Alianza editorial.
- DE PRADO, D. AND CHARAF, M. (2000) *Creative relaxation*. Zaragoza: Inde.
- ENGUIANADOS, M.J. (2004). *Body Expression. Theoretical approach and techniques applicable in the classroom*. Vigo: Ideas Propias.
- DUGLAS E. N. (2023). *De-escalate*. Barcelona: Arpa Editores.
- FEBRER, E., GONZÁLEZ-ARÉVALO, C., & MATEU, M. (2021). Music, video games and body expression: an applied experience, in *Music and screens. Culture, society and education*. Editorial Difácil, 251-271.
- FERRARI, H. (2017). *Marta Schinca, precursor of movement theatre. Volume I. Manual of the Schinca Method of Body Expression*. Madrid: Fundamentos.
- FILELLA, LL., TRÍAS, N. AND PÉREZ, S. (2014). *Music and Body Expression Games*. Badalona: Parramón.
- GARCÍA, M. H. (1997). *Dance at school*. INDE: Barcelona.
- GARCÍAS DE VES, S., & MATEU, M. (2023). Advantages of the application of body expression for the well-being of students. *Aula*, 29, 263–279. <https://doi.org/10.14201/aula202329263279>
- GÓMEZ, S. AND VARGAS, A. (2012). *From academic dance to Body Expression: common theoretical foundations of professional conservatories*. Murcia: Diego Marín Librero.

- GOSTIAN ROPOTIN, L. A., RUANO ARRIAGADA, K., & ASENSIO CASTAÑEDA, E. (2022). Role-playing workshop for Generation Z: a path to creative simulation in Body Expression, *Challenges*, 45, 1144–1153. <https://doi.org/10.47197/retos.v45i0.91469>
- GUILFORD, J. P. (2003). *Creativity and education*. Barcelona: Paidós.
- HALL, E. (1973). *The hidden dimension*. Madrid: Local Administration.
- HERNÁNDEZ, V. Y RODRÍGUEZ, P. (1996) *Expresión Corporal con Adolescentes (Body Expression with Adolescents). Sessions for tutoring and workshops*. Madrid: CCS.
- HERNÁNDEZ-GÁNDARA, A., ARÉVALO, M., & SÁNCHEZ, G. (2021). Artistic actions around community health. Body mapping of assets and vulnerabilities. *Tandem. Didactics of Physical Education*, 71, 90-95.
- HIDALGO, P. P (1999). Body synectics. In Arteaga, M., Viciano, V. and Conde, J.: *Desarrollo de la Expresividad Corporal. Globalizing Treatment of Representational Contents*, 83-120. Barcelona: INDE.
- IVERN, A. (1989). *The art of mime*. Buenos Aires: Edicial.
- KNAPP, M. L. (1982). *Non-verbal communication. The body and the environment*. Buenos Aires: Paidós.
- LABAN, R. (1978). *Modern educational dance*. Buenos Aires: Paidós.
- LABAN, R. (1984). *The mastery of movement*. Madrid: Fundamentos.
- LAMONEDA, J. (2010). How much do you know about Body Expression? Seville: Wanceulen.
- LEARRETA, B. (2004). *The contents of Body Expression in the area of Physical Education in Primary Education*. Dissertation. Madrid: Complutense University.
- LEARRETA, B. AND RUANO, K. (2021). The body enters the class. Presence of movement in the classrooms to improve learning. Madrid: Narcea.
- LILLO, F.J. (2010). *The body Speaks: interpretation of gestures and postures*. Madrid: Crealite.
- LÓPEZ, A. (2002). *The development of creativity through Body Expression. Dissertation*. Madrid: UNED.
- MARTINEZ, A. (2008). A holistic view of Body Expression. Seville: Wanceulen.
- MATEU, M., DURÁN, C. AND TROQUET, M. (1992). *1000 exercises and games applied to bodily activities of expression. Volume II*. Barcelona: Paidotribo.
- MATEU, M., GARCÍAS, S., SPADAFORA, L., ANDRÉS, A., Y FEBRER, E. (2021). Student Moods Before and After Body Expression and Dance Assessments. Gender Perspective. *Frontiers in Psychology*, 11. <https://doi.org/10.3389/fpsyg.2020.612811>
- MONTÁVEZ, M. AND ZEA, M. J. (1998). *Body Expression. Proposals for action. Cordoba: Own edition*.
- MONTÁVEZ-MARTÍN, M., & ARMADA-CRESPO, J. M. (2021). Body expression through an audiovisual challenge. *Tandem: Didactics of Physical Education*, (73), 36-43.
- MONTÁVEZ, M., & FRAILE, A. (2023). Body Expression in the virtual space. *Tandem: Didactics of Physical Education*, 79, 4-7.
- MONTÁVEZ, M., GONZÁLEZ, I., & ARRIBAS, A. (2022). Impact of Body Expression on the executive functions of the brain. *Challenges: New Trends in Physical Education, Sports and Recreation*, 45, 462-470. <https://doi.org/10.47197/retos.v45i0.91361>
- MONTESINOS, D. (1999). *Didactic units for Baccalaureate III. Body Expression*. Zaragoza: INDE.
- MOTOS, T (1985). *Games and Experiences in Body Expression*. Barcelona: Humanitas.
- MOTOS, T. (1983) *Initiation to Body Expression. Theory, technique and practice*. Barcelona: Humanitas.
- NADEAU, M. (2012). Relaxation games: From 5 to 12 years old. Barcelona: Octaedro.
- ORTIZ, M. M. (2000). Body language and its elements. Non-verbal communication and its didactic applications. In M. M. Ortiz (Coord.). *Communication and body language. Bases and foundations applied to the educational field* (207-244). Granada: Proyecto Sur.
- ORTIZ, M. M. (2002). *Body Expression. A didactic proposal for Physical Education teachers*. Grenade. University publishing group.

- OSSONA, P. (1985). *The language of the body*. Buenos Aires: Hachette.
- PAREJO, J. (1995). *Nonverbal communication and education. The body and the school*. Barcelona: Paidós.
- PUEYO, C. (2011). *Music in Dance: Manual of music applied to academic dance*.
- QUINTANA, M. (1995). *Rhythm and Physical Education. From Physical Condition to Body Expression*. Madrid: Gymnos.
- REAL-PÉREZ, M., SÁNCHEZ-OLIVA, D., & PADILLA-MOLEDO, C. (2021). Africa Project "The Legend of Faro": Effects of a methodology based on gamification on situational motivation about the content of Corporal Expression in Secondary Education. *Challenges*, 42, 567-574. <https://orcid.org/0000-0001-9678-963X>
- REINA, R. (2020). *Theoretical foundations of Body Expression*. Madrid: Pilateleña.
- ROBINSON, K. (2012). *Find your element: learn to be creative individually and collectively*. Knowledge Management.
- RODRIGUEZ-BERNAL, C., & PADILLA-MOLEDO, C. (2022) Effect of dance practice during pregnancy on maternal and fetal health: A systematic review. *Challenges*: 45, 446-455. <https://doi.org/10.47197/retos.v45i0.91472>
- ROJAS, P. (2007). *Body Expression. An exciting subject*. Seville: Wanceulen.
- RUANO, K. (2003). How do we express emotions? In Sánchez, G., Tabernero, B., Coterón, F. J., Llanos, C. & Learreta, B. (Coord.). *Proceedings of the First International Congress of Corporal Expression and Education: Expression, Creativity and Movement*, 171-183. Zamora: Amarú.
- RUANO, K. (2013) "The affinity between action and effort: a practical proposal on how to use rhythm expressively". *Challenges*, 2013. 13p.
- RUANO, K. (2014) "The awakening of emotions. A body work". *Multiarea Journal*.
- RUANO, K. & De la Calle, L. (2015). "Transiting emotions from the body". *Tandem Magazine*. Pp. 43-53.
- RUANO, K. AND SÁNCHEZ, G. (2009). *Body Expression and Education*. Seville: Wanceulen.
- RUANO, K., FERNÁNDEZ, B. AND GOSTIAN, L. A. (2023). Black light workshop. A resource for the development of sensory and creative skills. In S. Garcías de Ves, E. Pérez-Calzado and J. M. Armada-Crespo (Eds.), *La Mar de talleres. Innovation and application of Body Expression* (pp. 159-179). AFYEC.
- https://www.expresiva.org/files/ugd/a0b182_235eddbde2c444c3dbe6a45502c7bf795.pdf
- RUIBAL, O. (1997). *Didactic Units for Secondary V. Body Expression: Body Expression Exercises for Young People. Suitable for young people with sensory or physical impairment*. Zaragoza: INDE.
- RUIZ-RANZ, E., SOTOCA, P., & ARÉVALO, M. (2022). The value of humor in the development of disinhibition in body expression in physical education. *EmásF. EF Digital Magazine*, 75. http://emasf.webcindario.com/El_humor_como_elemento_esencial_en_el_desarrollo_de_la_desinhibicion_en_expresion_corporal.pdf
- RUIZ-RANZ, E., SOTOCA, P., & ARÉVALO, M. (2022). The value of humor in the development of disinhibition in body expression in physical education. *EmásF. Digital Journal of Physical Education*, 75. http://emasf.webcindario.com/El_humor_como_elemento_esencial_en_el_desarrollo_de_la_desinhibicion_en_expresion_corporal.pdf
- SÁNCHEZ, G. AND COTERÓN, J. (2012). *Body Expression in University Education*. Zamora: Amarú.
- SÁNCHEZ, G. AND OTHERS (2008). *Body Expression: Research and pedagogical action*. Zamora: Amarú.
- SANTIAGO, P. (2004). *Body Expression and Communication. Theory and Practice of a program*. Salamanca: Amarú.
- SCHINCA, M. (2000). *Body expression: technique and expression of movement*. Madrid: Escuela Española.
- SCHINCA, M. (2011) *Manual of psychomotricity, Rhythm and Body Expression*. Wolters Kluber Education.
- STOKOE, P. AND SCHACHTER, A. (1988). *La Expresión Corporal I*. Buenos Aires: Paidós.
- Tena, I. (2018). *Body Expression from Dance Creation. Process of elaboration of a didactic unit in early childhood education and primary education*. Zaragoza: Premises of the University of Zaragoza.

- VALÍN, A. (2010). *Body Expression: Theory and Practice*. Madrid: Esteban Sanz.
- VALLEJO, G. (2010). *Model of Nonverbal Communication in Sport and Ballet in Form and Function*, 23(2), 147-156. Retrieved from: <https://revistas.unal.edu.co/index.php/formayfuncion/article/view/23858/24530>
- VALLEJO RENDÓN G.C., PLESTED ÁLVAREZ M.C. (2008). *Types of communication and sports interactions in Ikalá*. *Journal of Language and Culture* 13(19). Retrieved from: <http://viref.udea.edu.co/contenido/pdf/096-comunicacion.pdf>
- VENNEN, A. M. (2012). *40 body expression games: From 3 to 10 years old*. Barcelona: Octaedro.
- VENTOSA, V. J. (2004). *Active methods and techniques of participation*. Madrid: CCS.
- VICIANA, V. AND ARTEAGA, M. (1997). *Choreographic activities at school*. Barcelona
- VILLA, J. (1998) *Group animation*. Madrid: Escuela Española.
- VISHNIVETZ, B. (1994). *Eutony. Education of the body towards the being*. Barcelona: Paidós.
- VOPEL, K. W. (1999): *Interaction Games. Manual for the group animator*. Madrid: CCS.
- Web TED. <http://www.ted.com>

10. EDUCATIONAL GUIDANCE, DIVERSITY AND INCLUSION UNIT

From the Educational Guidance, Diversity and Inclusion Unit (ODI) we offer support to our students throughout their university life to help them achieve their academic achievements. Other pillars of our action are the inclusion of students with specific educational support needs, universal accessibility on the different campuses of the university and equal opportunities.

This Unit offers students:

1. Accompaniment and follow-up through the realization of personalized counseling and plans for students who need to improve their academic performance.
2. In terms of attention to diversity, non-significant curricular adjustments are made, that is, at the level of methodology and evaluation, in those students with specific educational support needs, thus pursuing equality of opportunities for all students.
3. We offer students different extracurricular training resources to develop various skills that will enrich them in their personal and professional development.
4. Vocational guidance through the provision of tools and advice to students with vocational doubts or who believe that they have made a mistake in the choice of the degree

Students who need educational support can write to us at:

orientacioneducativa@universidadeuropea.es

11. SATISFACTION SURVEYS

Your opinion matters!

The European University encourages you to participate in satisfaction surveys to detect strengths and areas for improvement in the teaching staff, the degree and the teaching-learning process.

The surveys will be available in the survey space of your virtual campus or through your email.

Your assessment is necessary to improve the quality of the degree.

Thank you very much for your participation.