



ESCUELA UNIVERSITARIA
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RECOLETOS-22 MADRID



Universidad
Rey Juan Carlos

Acting project I

TEACHING GUIDE

BACHELOR IN PERFORMING ARTS AND SCREEN ACTING
Course 2022/2023

Course data

<i>Duration</i>	Annual
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts and Music

Course presentation

Methodology geared towards a highly practical training, in which students mount different stage projects, beginning in Year 1 of the programme.

Student competencies

<i>Competency Code</i>	<i>Description</i>
CG01	Manage information from different sources and apply it to the area of stage and screen acting.
CG02	Generate own artistic concepts and develop the ability of expressing them through the tools and language of the stage and/or performing arts.
CG03	Apply the most appropriate working methods to overcome the challenges in the study and practice of individual and/or collective acting, seeking excellence and quality.
CG05	Solve problems and generate work dynamics in multidisciplinary environments.
CG06	Develop in professional practice a professional ethic based on esthetic, environmental and diversity observation and sensibility.
CG07	Understand one's professional activity as a tool to raise awareness of the importance of the artistic creation and its impact in the development of sociocultural values.
CG08	Present in a written and spoken way the content and objectives of one's professional activity both to a non-professional public and to a specialized one, using correctly technical and general vocabulary, both in Spanish and in a foreign language.

CG09	Know different study and research methodologies for expanding the ability to a continuous development and innovation in one's activity within the performing arts and audiovisual industries.
CG10	Develop critical discourses towards personal and interpersonal activity adapting to cultural, social, artistic and professional changes.
CE02	Identify, evaluate and put into practice different stage techniques and acting paradigms.
CE03	Analyze and comment all types of dramatic texts and audiovisual scripts, identifying and contemplating their narrative elements and expressive functions for a possible translation into a stage language.
CE04	Identify and apply different techniques to develop dramatic action, character building and the configuration of situations and scenes.
CE06	Assimilate different voice training methods to improve vocal articulation and projection and develop the expressive potential of acting.
CE07	Apply the fundamentals of non-verbal language and physical expression on stage.
CE10	Know the expressive possibilities of different technological resources for creation, functioning and expressivity in the stage space.
CE17	Participate actively in the design, realization and presentation of performance projects (stage and/or audiovisual), taking on different roles, tasks and responsibilities

Learning outcomes

Upon completion of this course, each student must be able to:

- 01- Analyse a written scene, from the perspective of acting.
- 02- Use the acquired tools to act out a scene based on a text.
- 03- Know the basic techniques of realist interpretation and how to approach a text based on improvisation work.
- 04- Work in pairs to build realistic scenes in comedy and drama.

Connection between Competencies and Learning Outcomes

<i>Competency Code</i>	<i>Learning Outcome Code</i>
CG01	RA01, RA02
CG02	RA01, RA03
CG03	RA02, RA04

CG05	RA04
CG06	RA04
CG07	RA04
CG08	RA01
CG09	RA02, RA03, RA04
CG10	RA01
CE02	RA02, RA03, RA04
CE03	RA01
CE04	RA02, RA03, RA04
CE06	RA02
CE07	RA04
CE10	RA02
CE17	RA04

Teaching methodology

<i>MD3</i>	Problem resolution and discussion of results.
<i>MD4</i>	Learning through projects.
<i>MD5</i>	Cooperative and collaborative learning.
<i>MD6</i>	Tutorials and guidance.

Course content

<i>Temario</i>	<p>COMEDY.</p> <ul style="list-style-type: none"> - From text to interpretation. - Realistic characters in comedy. - Comedy scene work, based on improvisations. - Comedy scene work. <p>DRAMA.</p> <ul style="list-style-type: none"> - Text-based improvisation - Characters seen within the story and their circumstances. - Scene work based on improvisation and technique. -
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Assessment

SPECIFIC ASSESSMENT CRITERIA

REGULAR ASSESSMENT PERIOD

In this course, absence to more than 20% of class sessions and activities will lead to failure of the course and disqualification from the regular assessment period. SÍ NO

A minimum mark of 5.0 on all assessment tasks is required. If the mark obtained on any one of the assessment tasks is below that minimum, the weighted average mark for this course will not be calculated.

The teaching team will provide the details/specifications on the content or submission of assessment tasks; this information will be given in class or in a document made available to the student on the Virtual Course Space (in Spanish, *Aula Virtual*).

In submitting assignments, students must meet the deadlines set by the teaching team.

<i>Assessment task (*)</i>	<i>Task description</i>	<i>% of final mark</i>
SE1 In-class tests and examinations (oral and/or written).	<ul style="list-style-type: none"> - Comedy (20%) - Drama (20%) 	40%
SE2 Assignments and projects.	<ul style="list-style-type: none"> - Comedy: exercise preparation, realistic characters, approach to the text, comedy scenes (10%). - Drama: exercise preparation, realistic characters, approach to the text, comedy scenes (10%). 	20%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	<ul style="list-style-type: none"> - Comedy (10%) - Drama (10%) 	20%

SE5 Attitude and participation.	- Comedy: 10% - Drama: 10%	20%
		100%

(*) *Records and evidence of all of the assessment tasks (writings, recordings, etc.) listed in this table will be kept and filed in the Registrar's Office.*

EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the particular characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

Resources

RECOMMENDED BIBLIOGRAPHY

Aristóteles (2004). *Poética*. Istmo.

Adler, S. (2000). *The Art of Acting*. Applause.

Barrish, S. (2003). *An Actor's Companion*. TBG Publishing.

Boal, A. (2001). *Juegos para actores y no actores*. Alba.

Bogart, A. (2007). *Los Puntos de vista Escénicos*. Directores de Escena.

Brook, P. (2015). *El espacio vacío*. Península.

Chejov, M. (1999). *Sobre la técnica de actuación*. Alba.

Chekhov, M. (2007). *To the Actor: On the Technique of Acting*. Routledge.

Chekhov, M. (1991). *On the Technique of Acting*. HarperCollins books.

Donellan, D. (2004). *El actor y la diana*. Fundamentos.

Fotis, M. (2016). *The Comedy Improv Handbook*. Focal Press.

Grotowsky, J. (1968). *Hacia un teatro pobre*. Siglo XXI.

Hagen, U. (1991). *A Challenge for the Actor*. Scribner.

Layton, W. (2020) *¿Por qué?: Trampolín del actor*. Fundamentos

Lecoq, J. (2003). *El cuerpo poético*. Alba artes escénicas.

Mamet, D. (2001). *Los tres usos del cuchillo sobre la naturaleza y la función del drama*. Alba.

Mamet, D. (2011). *Verdadero y falso: herejía y sentido común para el actor*. Alba.

Meisner, S. (1987). *On Acting*. Vintage.

Meyerhold, V. (1998). *Textos teóricos*. Asociación de directores de escena de España.

Oida, Y. (1995). *El actor invisible*. Alba.

Osipovna, M. (2010). *El último Stanislavsky*. Fundamentos

Richardson, D. (2010). *Interpretar sin dolor*. (Una alternativa al método). Asociación de directores de escena de España.

Schinko-Fischli, S. (2019). *Applied Improvisation for Coaches and Leaders*. Routledge.

Stanislavski, K. *Obra Completa (5 volúmenes)*. Quetzal.

REQUIRED MATERIALS FOR THE COURSE

Comfortable clothes.

Clothes and *atrezzo* for the realistic scenes posed, either of the school or of the students.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Programmed by TAI and related to the course.

It is recommended to attend at least one comedy and one drama performance on the theater billboard.