



ESCUELA UNIVERSITARIA
DE ARTES @ taiarts.com
RECOLETOS-22 MADRID



Universidad
Rey Juan Carlos

Acting project I

COURSE GUIDE

BACHELOR IN PERFORMING ARTS AND SCREEN ACTING
Course 2023/2024

Course data

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|-----------------|---------------------------|
| <i>Duration</i> | 2 nd Semestre |
| <i>Credits</i> | 6 ECTS |
| <i>Modality</i> | In-person |
| <i>Language</i> | English |
| <i>Faculty</i> | Performing Arts and Music |

Course presentation

Performing from dramatic and comic scenes.

The student's approach to the character and the conflicts created around him/her.

Introduction to realistic acting techniques, based on an approach to the text through improvisation.

Learning acting tools that build the foundations for further developments.

(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 to express (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 a professional ethic in work practice (in professional practice a professional ethic) based on appreciation and sensitivity to aesthetics, the environment and diversity (esthetic, environmental and diversity observation and sensibility). |

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| CG07 | Understand one's professional activity as a tool for raising (to raise) awareness of the importance of artistic creation and its impact on (in) the development of sociocultural values. |
| CG08 | Present in a written and spoken way the content and objectives of one's professional activity to both (both to) a non-professional and specialized audience (public and to a specialized one), making appropriate use of technical and general vocabulary (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, value (evaluate) and put into practice different stage techniques and acting paradigms. |
| CE03 | Analyze and comment on all types of dramatic texts and audiovisual scripts, identifying and assessing (contemplating) their narrative elements and expressive functions for their (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 | Learn (Assimilate) different voice training methods to improve vocal articulation and projection and develop the expressive potential in (of) acting. |
| CE07 | Apply the fundamentals of non-verbal language and corporal (physical) expression on stage. |
| CE10 | Know the expressive possibilities of different technological resources in the (for) creation, functioning and expressiveness (expressivity) in the stage space. |
| CE17 | Participate actively in the design, realization and performance of (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- Analyze 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.

Teaching methodology

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|------------|---|
| <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. - Development of comedy scenes from the point of view of acting and stage and body movement. <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 of 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). | - Comedy (20%) - Drama (20%) | 40% |
| SE2 Assignments and projects. | - 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. | - 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 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.
- Hagen, Uta 'Respect for Acting'. Wiley. John Wiley & Sons, Inc.
- 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.
- Mitchell, Katie 'The Directors Craft A Handbook for the Theatre'. Routledge
- Oida, Y. (1995). *El actor invisible*. Alba.
- Olsen, Christopher (editor) 'Acting Comedy'. Routledge
- Osipovna, M. (2010). *El último Stanislavsky*. Fundamentos
- Rhinehart, Brian 'Acting Comedy: In History, Theory and Practice' University of Florida
- Ryan, Paul 'The art of comedy getting serious about being funny' Back Stage Books. New York
- Richardson, D. (2010). *Interpretar sin dolor*. (Una alternativa al método). Asociación de directores de escena de España.
- Seyler, Athene 'The Craft of Comedy' (with Stephen Haggard and edited by Robert Barton) Routledge
- 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.