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RECOLETOS-22 MADRID



Universidad  
Rey Juan Carlos

# *Improvisation and acting foundations*

## TEACHING GUIDE

BACHELOR IN PERFORMING ARTS AND SCREEN ACTING  
Course 2022/2023

## Course data

<i>Duration</i>	Term 1
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts and Music

## Course presentation

Approach to acting from a state of relaxation and with a firm sense of attention. Improvisation, imagination and observation as fundamental tools of the acting technique. Techniques to develop psycho-physical states and reactions to sensory stimuli. The conflict, events and active analysis of a text. Improvisation. Introduction to character work. Relationships. Words.

## 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.
CG06	Develop in professional practice a professional ethic based on esthetic, environmental and diversity observation and sensibility.
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.
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
CE04	Identify and apply different techniques to develop dramatic action, character building and the configuration of situations and scenes.

CE07	Apply the fundamentals of non-verbal language and physical expression on stage.
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## *Learning outcomes*

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

- 01- Approach acting from a state of relaxation and with a firm sense of attention.
- 02- Use improvisation, imagination and observation as fundamental tools of acting technique.
- 03- Develop techniques that allow them to create, within themselves, a variety of psychophysical states, and to react to imaginary sensory stimuli.
- 04- Justify moderately difficult movement scores.
- 05- Understand and analyze their own acting and the acting of others and differentiate between the elements and key aspects of acting.
- 06- Modify their attitude with an acting partner, creating different relationships onstage and communicating through verbal and non-verbal means.
- 07- Understand, accept and put into practice the idea of stage truth, through concrete, economic and urgent means.
- 08- Use the given circumstances, objective, action and conflict as the basic tools of the craft of acting.

## *Connection between Competencies and Learning Outcomes*

<i>Código Competencia</i>	<i>Código Resultado de aprendizaje</i>
CG01	RA02-RA03
CG02	RA05-RA06
CG03	RA07
CG06	RA06-RA08
CG08	RA08
CG10	RA03
CE02	RA05
CE04	RA06
CE07	RA01-RA04

## *Teaching methodology*

MD1	Participatory lecture.
MD2	Case studies and debate.
MD3	Problem resolution and discussion of results.
MD5	Cooperative and collaborative learning.
MD6	Tutorials and guidance.

## *Contents*

<i>Contents</i>	<p>Improvisation:</p> <ol style="list-style-type: none"> <li>1. Improvisation.</li> <li>2. Introduction to carácter creation.</li> <li>3. Relationships.</li> <li>4. Words.</li> <li>5. Active analysis.</li> <li>6. Improvisation techniques.</li> <li>7. Improvisation match.</li> </ol> <p>Acting foundations:</p> <ol style="list-style-type: none"> <li>8. Introduction to acting.</li> <li>9. Relaxation. Attention and concentration.</li> <li>10. The dramatic situation. Observation. Imagination.</li> <li>11. Action.</li> <li>12. Psychophysical states and sensory stimuli.</li> <li>13. Conflict. Events. Active analysis of a text.</li> </ol>
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## *Learning activities*

AF1	Theory and combination theory-practice learning.	33 horas
AF2	Classroom/lab exercises and practice.	9 horas

AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	12 horas
AF5	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	40 horas
AF7	Assessment	6 horas
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	80 horas

*\* The hours assigned to the different learning activities may vary depending on the academic needs of the course, the group or the teaching team.*

## Assessment

### GENERAL ASSESSMENT CRITERIA

#### CONTINUOUS ASSESSMENT SYSTEM

Non-attendance to more than 20% of class sessions and activities may lead to failure of the course and disqualification from the regular assessment period. The teaching team decides how this rule is applied.

#### MARKS

Continuous Assessment is a comprehensive assessment of each student's results judged on the assessment criteria described in the following section, on a scale of 0 to 10 as provided in current legislation.

Students wishing to bring up their grade in the extraordinary/re-assessment period must first contact the Registrar's Office to expressly waive in writing all of the marks they obtained in the regular assessment period. Their final assessment mark will be the mark obtained in re-assessment.

#### SPELLING AND EXPRESSION

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors (omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

#### UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic offence. If one student copies the work of another student, both shall be held accountable.

### 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"> <li>- Improvisation: final improvisation match (20%)</li> <li>- Acting Foundations: final open class (20%)</li> </ul>	40%
SE2 Assignments and projects.	<ul style="list-style-type: none"> <li>- Improvisation: in-class practical work (10%)</li> <li>- Acting Foundations: in-class practical work (10%)</li> </ul>	20%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	<ul style="list-style-type: none"> <li>- Improvisation: Preparation and performance in class using different improvisation techniques. Capacity for analysis and assimilation of psycho-physical concepts seen in the course. Incorporation of a sense of truth and imagination into the proposed exercises. (10%).</li> <li>- Acting foundations: mastery of technique in ongoing work in class. Analysis of own work and work of others. <b>Creation of works:</b> Design, rehearsal and performance of these pieces in class, on time and in proper form. (10%)</li> </ul>	20%
SE5 Attitude and participation.	<ul style="list-style-type: none"> <li>- Improvisation: 10%</li> <li>- Acting fundamentals: 10%</li> </ul>	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

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

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

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.

Johnstone, K. (2008) *Impro*. Cuatro vientos.

Koldo, G. Vio. (1996). *Explorando el Match de Improvisación*. Ñaque.

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

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

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. (2003) *El trabajo del actor sobre sí mismo en el proceso en el proceso creador de la vivencia*. Alba.

Spolin, V. (1999). *Improvisation for the Theater*. Northwestern University Press.

Johnstone, K (1987) *Impro: Improvisation and the Theatre*, Routledge



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### REQUIRED MATERIALS FOR THE COURSE

Comfortable and appropriate clothing for practical work.

### VISITS. MASTER CLASSES. EVENTS AND ADDITIONAL WORKSHOPS

Programmed by TAI and related to the course.