



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Acting Project I

COURSE GUIDE

BACHELOR'S IN PERFORMING ARTS AND SCREEN ACTING
COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

<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
<i>Teacher</i>	James Murray; Irene Martín

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.

Student competencies

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 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 to both 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 on 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

By the end of the course, each student should be able to:

1. Independently apply relaxation, focus, and concentration techniques to scene preparation.
2. Utilize improvisation, imagination, and observation for character and performance development.
3. Apply the creation of psychophysical states to a dramatic scene.
4. Justify a line of action within a scene of moderate difficulty.
5. Shift attitudes toward their scene partner, establishing diverse stage relationships and communicating both verbally and non-verbally.
6. Apply given circumstances, objective, action, and conflict to develop a line of action within the framework of a dramatic scene.
7. Master the fundamentals of working with stock characters and clowning.
8. Understand the core principles of working within the different stylistic codes of comedy and drama, and know how to apply them in practice.

Teaching methodology

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

Course content

Temario	MODULE I: COMEDY. - 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. MODULE II: DRAMA. - Text-based improvisation - Characters seen within the story and their circumstances. - Scene work based on improvisation and technique.
--	---

Learning activities

AF2	Classroom/lab exercises and practice.	12 horas
AF3	Diseño y ejecución de proyectos de creación artística (individuales o grupales).	30 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

ATTENDANCE

The classes are in-person, and attendance is mandatory, as it is a determining factor in the continuous assessment system, as well as in class attitude and participation. However, in exceptional cases due to health situations or family reconciliation, students may request online access as a methodological adaptation (for more information, please contact the student department).

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

The grading of written examinations and assignments will consider spelling, grammar, and clarity of expression. Errors in spelling, punctuation, and writing style may negatively affect the final grade, depending on their nature, frequency, and severity.

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 offense. If one student copies the work of another student, both shall be held accountable.

SPECIFIC ASSESSMENT CRITERIA

REGULAR ASSESSMENT PERIOD

In this course, failure to attend more than 20% of classes will disqualify the student from being part of the cast in the final showcase, limiting their participation and regular assessment to technical roles.

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*).

To pass the course, it is essential to independently pass both the Comedy and Drama modules. The assignments for each block will be clearly distinct. In the event that either section is not passed, the weighted average will not be calculated, and students will be required to take the extraordinary assessment only for the failed component.

Assignments that are not submitted within the established deadlines for Re-evaluable criteria may be considered as 'Not Submitted' (NP). These may either be submitted and evaluated during the extraordinary assessment period, or receive a grade of 0 to be factored into the average, if the instructor deems it appropriate for reasons of feasibility and/or academic coherence. Unsubmitted assignments belonging to Non-Re-evaluable criteria will receive a grade of 0.

<i>Assessment task (*)</i>	<i>Revaluable/non-revaluable</i>	<i>Minimum mark yes/no</i>	<i>% of final mark</i>
SE1 In-class tests and examinations (oral and/or written).	<i>MODULE I: Reevaluable MODULE II: Reevaluable</i>	MODULE I: Yes MODULE II: Yes	MODULE I: 20% MODULE II: 20%
SE2 Assignments and projects.	<i>MODULE I: Reevaluable MODULE II: Reevaluable</i>	MODULE I: Yes MODULE II: Yes	20% (Comedy: 10%, Drama 10%)

SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	<i>MODULE I: NO Reevaluable MODULE I: NO Reevaluable</i>	MODULE I: No MODULE II: No	MODULE I: 10% MODULE II: 10%
SE5 Attitude and participation.	<i>MODULE I: NO Reevaluable MODULE I: NO Reevaluable</i>	MODULE I: No MODULE II: No	MODULE I: 10% MODULE II: 10%
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

As this is a predominantly practical course, it cannot be retaken during the extraordinary assessment period. Only in exceptional and duly justified cases may the teaching staff agree on a special assignment that would allow the student to pass during the extraordinary assessment period.

REVIEW OF ASSESSMENT MARKS

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

Resources

REQUIRED BIBLIOGRAPHY - COMEDY

Donnellan, D. (2005). *The actor and the target* (2nd ed.). Nick Hern Books.

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

RECOMMENDED BIBLIOGRAPHY - COMEDY

Feibleman, J. (2024) *In Praise of Comedy. A Study in its Theory and Practice*. Routledge.

Gram, D. (2024). *Contemporary Farce on the Global Stage or, Serious Laughter*. Routledge.

Olsen, C. (Ed.). (2015). *Acting comedy*. Routledge.

Rhinehart, B. (2002). *Acting comedy: In history, theory and practice* [Phd: University of Florida].

University of Florida Digital Collections. ufl.edu

Ryan, P. (2007). *The art of comedy getting serious about being funny*. Back Stage Books.

Seyler, A., & Haggard, S. (2013). *The craft of comedy* (R. Barton, Ed.). Routledge.

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

RECOMMENDED BIBLIOGRAPHY - DRAMA

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.
- Chekhov, M. (2007). *To the Actor: On the Technique of Acting*. Routledge.
- Chekhov, M. (1991). *On the Technique of Acting*. HarperCollins books.
- 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.
- Osipovna, M. (2010). *El último Stanislavsky*. Fundamentos
- Richardson, D. (2010). *Interpretar sin dolor*. (Una alternativa al método). Asociación de directores de escena de España.
- 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.