



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Film and Acting

COURSE GUIDE

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



Universidad
Rey Juan Carlos

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
<i>Teacher</i>	María Caudevilla, Miguel Payán

Course presentation

Outstanding milestones in the history of cinema: pre-cinema (pioneers and first film narratives), European cinema (avant-garde, German expressionism, Soviet cinema), silent cinema in Hollywood, pre-war cinema in Europe, Italian neorealism, meetings of Salamanca and new Spanish cinema, nouvelle vague and renewal of North American productions.

Student competencies

CG01	Manage information from different sources and apply it to the area of stage and screen acting.
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.
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 both to a non-professional public and to a specialized one, using correct 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.
CE01	Acquire a comprehensive, critical vision of the history of the performing arts, its relationship to audiovisual culture, and the most influential trends in the artistic disciplines.
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.
CE05	Assimilate the technical foundations and codes of expression in screen acting and apply them to different audiovisual genres and formats.

Learning outcomes

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

1. Clearly identify and define the most important milestones of the history of film.
2. Develop their own historiographic discourse based on the most important milestones of the history of film.
3. Make adaptations of film scenes using a set of given film materials.
4. Understand the art of acting throughout the history of film.
5. Use textual and audiovisual sources that are proper to the disciplines of film and film acting.
6. To put into practice acting exercises linked to different aesthetics based on improvisations, simple scripts and scene work.

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.

Course content

Content	THEORY 1. The invention of cinema. 2. Primitive cinema (PMR). 3. Classical cinema (IMR). 4. German Expressionism. 5. Soviet cinema. 6. Hollywood and naturalism (Stanislavsky) – Genres. 7. Italian neorealism. 8. The new cinema (Brecht). 9. Postmodern ruptures. PRACTICE 1. Early cinema.
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	2. Primitive cinema. Trick films. 3. Classical cinema: editing, beginning of naturalism, close-up. 4. German Expressionism. 5. Soviet cinema. FEKS & non-naturalistic acting. 6. The arrival of the talkies: Hollywood and naturalism. 7. Genres. 8. The new cinema. 9. Postmodern ruptures.
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Learning activities

AF1	Theory and combination theory-practice learning.	30 hours
AF2	Classroom/lab exercises and practice.	15 hours
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	12 hours
AF5	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	40 hours
AF7	Assessment	3 hours
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	80 hours

** 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

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*).

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</i>	<i>MODULE I: Yes</i>	<i>MODULE I: 35%</i>
SE2 Assignments and projects.	<i>MODULE I: Reevaluable MODULE II: Reevaluable</i>	<i>MODULE I: Yes MODULE II: Yes</i>	<i>MODULE I: 10% MODULE II: 10%</i>
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	<i>MODULE II: Reevaluable</i>	<i>MODULE II: Sí</i>	<i>MODULE II: 30%</i>
SE5 Attitude and participation.	<i>MODULE I: No Reevaluable MODULE II: No Reevaluable</i>	<i>MODULE I: No MODULE II: No</i>	<i>MODULE I: 5% MODULE II: 10%</i>
			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 who have not passed the course during the regular assessment period may choose one of the following extraordinary assessment options:

- **Option 1: Criterion-based reassessment.** Assessment will be limited exclusively to the reassessable criteria that were not passed during the regular assessment period. The reassessment activity will be of the same nature as the original one (exam, assignment, etc.). The grades obtained in the ordinary assessment period for non-reassessable criteria (provided the minimum passing grade was achieved) will be retained and included in the weighted calculation of the final extraordinary assessment grade.
- **Option 2: Comprehensive reassessment.** Students may complete a single assessment activity accounting for 100% of the extraordinary assessment. The nature of this activity will be determined by the instructor and may include an oral or written examination, submission of a portfolio, theoretical and/or practical assignments, or other equivalent forms of assessment.

The instructor must communicate both Option 1 and Option 2 for the extraordinary assessment through the course notice board on the virtual campus at least 10 days prior to the extraordinary assessment date.

Students must respond to this communication via the virtual campus notice board, indicating their choice of Option 1 or Option 2, at least 3 days prior to the extraordinary assessment date. If a student does not respond, the instructor will automatically apply Option 2 (a single assessment activity accounting for 100% of the extraordinary assessment).

REVIEW OF ASSESSMENT MARKS

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

Resources

REQUIRED BIBLIOGRAPHY

MODULE I: Theory

Baron, C., & Carnicke, S. M. (Eds.). (2008). *Reframing screen performance*. University of Michigan Press.

Allbritton, D., Melero, A., & Whittaker, T. (Eds.). (2016). *Performance and Spanish film*. Manchester University Press.

Bazin, A. (1967). *What is cinema?* (Vol. 1). University of California Press.

Bazin, A. (1971). *What is cinema?* (Vol. 2). University of California Press.

MODULE II: Practice

Caine, M. (1997). *Acting in film: An actor's guide*. Applause Books.

RECOMMENDED BIBLIOGRAPHY

MODULE I: Theory

Camporesi, V. (2014). *Pensar la historia del cine* [Thinking film history]. Cátedra.

Caparrós Lera, J. M. (2011). *Historia del cine español* [History of Spanish cinema]. T&B Editores.

- Casetti, F. (2020). *La galaxia Lumière: El cine en la edad del streaming* [The Lumière galaxy: Cinema in the age of streaming]. Cátedra. (Note: Originally published in English as "The Lumière Galaxy: Seven Key Words for the Cinema to Come").
- Comolli, J.-L. (2010). *Cine contra espectáculo seguido de Técnica e ideología (1971-1972)* [Cinema against spectacle followed by Technique and ideology (1971-1972)]. Manantial.
- Eisenstein, S. (2005). *El sentido del cine* [The film sense]. Siglo XXI Editores. (Note: Originally published in English as "The Film Sense").
- Elsaesser, T., & Hagener, M. (2024). *Teoría del cine: Una introducción a través de los sentidos* [Film theory: An introduction through the senses] (Updated ed.). UOC. (Note: Originally published in English as "Film Theory: An Introduction Through the Senses").
- Labarrère, A. Z. (2009). *Atlas del cine* [Atlas of cinema]. Akal.
- Rancière, J. (2005). *La fábula cinematográfica: Reflexiones sobre la ficción en el cine* [Film fables: Reflections on fiction in cinema]. Paidós. (Note: Originally published in French, translated into English as "Film Fables").
- Rodríguez Fernández, M. C. (2011). *Directoras de cine a ambos lados del Atlántico (1896-1933)* [Women film directors on both sides of the Atlantic (1896-1933)]. Cátedra.
- Rodríguez, H. J. (2016). *Nostalgia del futuro. Contra la historia del cine* [Nostalgia for the future: Against film history]. Micromegas.
- Sánchez, J. L. (2010). *Historia del cine: Teoría y géneros cinematográficos, fotografía y televisión* [History of cinema: Theory and film genres, photography, and television]. Alianza Editorial.

MODULE II: Practice

- Baron, C., & Carnicke, S. M. (2008). *Reframing screen performance*. University of Michigan Press.
- Barr, T. (2002). *Actuando para la cámara: Manual para cine y televisión* [Acting for the camera: A manual for film and television]. Plot Ediciones. (Note: Originally published in English as "Acting for the Camera").
- Kramer, P., & Lovell, A. (Eds.). (2000). *Screen acting*. Routledge.
- Naremore, J. (1988). *Acting in the cinema*. University of California Press.
- Taylor, A. (Ed.). (2012). *Theorizing film acting*. Routledge.
- Wojcik, P. R. (Ed.). (2004). *Movie acting: The film reader*. Routledge.
- Mauro, K. (2014). Actuación cinematográfica y análisis teórico [Film acting and theoretical analysis]. *European Review of Artistic Studies*, 5(2), 43–59.
- Mauro, K. (2021). Apuntes sobre una cuestión pendiente: la actuación cinematográfica [Notes on a pending issue: Film acting]. *Imagofagia*, (13).

RECOMMENDED FILMOGRAPHY

MODULE I: Theory

- Chaplin, C. (Director). (1931). *City lights* [Film]. Charles Chaplin Productions.
- De Sica, V. (Director). (1948). *Bicycle thieves* [Film]. Produzioni De Sica.
- Eisenstein, S. M. (Director). (1925). *Battleship Potemkin* [Film]. Mosfilm.
- Fosse, B. (Director). (1972). *Cabaret* [Film]. Allied Artists; ABC Pictures.
- Godard, J.-L. (Director). (1960). *Breathless* [Film]. Les Productions Georges de Beauregard.
- Hitchcock, A. (Director). (1954). *Rear window* [Film]. Paramount Pictures.
- Keaton, B. (Director). (1924). *Sherlock Jr.* [Film]. Buster Keaton Productions.
- Kelly, G., & Donen, S. (Directors). (1952). *Singin' in the rain* [Film]. Metro-Goldwyn-Mayer.
- Lang, F. (Director). (1927). *Metropolis* [Film]. UFA.
- Murnau, F. W. (Director). (1922). *Nosferatu* [Film]. Prana Film.

Ray, N. (Director). (1954). *Johnny Guitar* [Film]. Republic Pictures.
 Rossellini, R. (Director). (1945). *Rome, open city* [Film]. Excelsa Film.
 Truffaut, F. (Director). (1959). *The 400 blows* [Film]. Les Films du Carrosse.
 Vidor, C. (Director). (1946). *Gilda* [Film]. Columbia Pictures.
 Wachowski, L., & Wachowski, L. (Directors). (1999). *The Matrix* [Film]. Warner Bros.
 Welles, O. (Director). (1947). *The Lady from Shanghai* [Film]. Columbia Pictures.

MODULE II: Practice

Chaplin, C. (Director). (1925). *The gold rush* [Film]. Charles Chaplin Productions.
 Chomón, S. de. (Director). (1908). *The electric hotel* [Film]. Pathé Frères.
 Curtiz, M. (Director). (1942). *Casablanca* [Film]. Warner Bros.
 Dreyer, C. T. (Director). (1928). *The passion of Joan of Arc* [Film]. Société Générale des Films.
 Eisenstein, S. M. (Director). (1923). *Glumov's diary* [Film]. Proletkult.
 Griffith, D. W. (Director). (1909). *The lonely villa* [Film]. Biograph Company. (Note: "El teléfono" is internationally known as "The Lonely Villa").
 Guy, A. (Director). (1912). *Falling leaves* [Film]. Solax Film Company.
 Hopper, D. (Director). (1969). *Easy rider* [Film]. Pando Company; Raybert Productions.
 Kazan, E. (Director). (1951). *A streetcar named Desire* [Film]. Warner Bros.
 Kelly, G., & Donen, S. (Directors). (1952). *Singin' in the rain* [Film]. Metro-Goldwyn-Mayer.
 Méliès, G. (Director). (1902). *A trip to the moon* [Film]. Star Film Company.
 Pathé Frères. (Producers). (1908). *The physician of the castle* [Film]. Pathé Frères. (Note: In APA 7, if the individual director of a historical film is unknown, the production company takes the place of the author).
 Sjöström, V. (Director). (1913). *Ingeborg Holm* [Film]. Svenska Biografteatern.
 Wiene, R. (Director). (1920). *The cabinet of Dr. Caligari* [Film]. Decla-Bioscop.

REQUIRED MATERIALS FOR THE COURSE

Comfortable clothing suitable for practical work.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

It is recommended to attend the master classes that are proposed by TAI and that are linked to the subject.