



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Screen Acting Foundation

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>	Aleida Torrent

Course presentation

Introduction to the actor's work in audiovisual media. Fundamental theoretical concepts that assist the actor in extracting the necessary elements from the analysis of a script to apply them in acting. Basic techniques and concepts of working in front of a camera, and in different shot sizes.

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.
CG04	Know the technological resources typical of the discipline and its applications in the performing arts, assimilating innovations that appear.
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.
CE05	Assimilate the technical foundations and codes of expression in screen acting and apply them to different audiovisual genres and formats.
CE07	Apply the fundamentals of non-verbal language and physical expression on stage.

Learning outcomes

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

1. Understand the space of audiovisual media.
2. Identify the narrative and expressive elements of a screenplay.
3. Perform the basic analysis of a script, from different points of view.
4. Know and freely put into practice techniques of realistic acting on camera.
5. Try different formulas of voice and body work on camera.
6. Demonstrate an understanding and knowledge of screenplay analysis for its subsequent application.

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	1. Audiovisual media: film, television and internet. 2. The shoot. 3. The script. 4. Basic techniques of realism applied to screen acting. 5. Simple improvisations on camera. 6. Voice and body on camera. 7. Script analysis and practical approach to the text.
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Learning activities

AF1	Theory and combination theory-practice learning.	30 hours
AF2	Classroom/lab exercises and practice.	12 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	6 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).	Revaluable	Yes	40%
SE2 Assignments and projects.	Revaluable	Yes	20%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Non-revaluable	No	30%
SE5 Attitude and participation.	Non-revaluable	No	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

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

Bruder, M., Cohn, L. M., Olnek, M., Pollack, N., Previto, R., & Zigler, S. (1986). *A practical handbook for the actor*. Vintage Books.

Silverberg, L. (1994). *The Sanford Meisner approach: An actor's workbook*. Smith & Kraus.

RECOMMENDED BIBLIOGRAPHY

Adler, S. (2000). *The art of acting*. Applause Theatre & Cinema Books.

Barr, T. (1997). *Acting for the camera*. William Morrow Paperbacks.

Caine, M. (2000). *Acting in film: An actor's take on moviemaking*. Applause Theatre & Cinema Books.

Chekhov, M. (1985). *Lessons for the professional actor*. Performing Arts Journal Publications.

Chekhov, M. (2002). *To the actor: On the technique of acting*. Routledge.

Hagen, U. (1973). *Respect for acting*. Macmillan Publishing.

Mamet, D. (1999). *True and false: Heresy and common sense for the actor*. Vintage Books.

Meisner, S., & Longwell, D. (1987). *Sanford Meisner on acting*. Vintage Books.

Stanislavsky, K. (2008). *My life in art* (J. Benedetti, Trans.). Routledge.

Strasberg, L. (2010). *The Lee Strasberg notes* (S. Kane, Ed.). Routledge.

Shurtleff, M. (2003). *Audition: Everything an actor needs to know to get the part*. Walker & Company.

REQUIRED FILMOGRAPHY

Meisner, S. (1984) *The theater's best kept secret*.

RECOMMENDED WEBSITES

Internet Movie Database. (n.d.). *IMDb*. Retrieved July 15, 2026, from <https://www.imdb.com>

JustWatch. (n.d.). *JustWatch: The streaming guide*. Retrieved July 15, 2026, from

<https://www.justwatch.com>

Lipton, J. (Host). (n.d.). *Inside the Actors Studio interviews* [Search results playlist]. YouTube.

Retrieved July 15, 2026, from

https://www.youtube.com/results?search_query=inside+the+actors+studio+interviews

REQUIRED MATERIALS FOR THE COURSE

Notebook, pen, comfortable clothes

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Different master classes by professionals of the acting industry.