



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

[Course name]

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>	Alejandra Prieto

Course presentation

Application of realistic and basic techniques for the audiovisual medium. Analysis of comedy and drama scripts; casting; practice of film and television scenes; dynamics of audiovisual filming; viewing and analysis of one's own work.

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.
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 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.
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 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.
CE07	Apply the fundamentals of non-verbal language and physical expression on stage.
CE11	Correctly handle and use creatively the techniques of make-up and character development.

Learning outcomes

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

1. Analyze a sequence according to advanced techniques of realism.
2. Reason, on the basis of evidence from the text, different proposals and practical possibilities.
3. Prepare a casting call in a proper and efficient manner.
4. Construct interpretive proposals based on information extracted from the script.
5. Know the characteristics of comedy and drama screenplays and their implications for the technical aspects of shooting.
6. Apply technical knowledge to character development in comedy and drama.
7. Adapt to the directions of a director on a shoot.
8. Learn to participate in a shoot in a professional manner and in accordance with a code of conduct.
9. Listen, evaluate and include the suggestions of classmates in the construction of a work.
10. Evaluate their own work after a screening.

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. Further insights into basic techniques of realism applied to audiovisual media. 2. Casting. 3. Comedy and drama script analysis. 4. Comedy scene practice for film and television. 5. Drama scene practice for film and television. 6. Dynamics of the shoot. 7. Screening and analysis of my own work.
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Learning activities

AF1	Theory and combination theory-practice learning.	30 horas
AF2	Classroom/lab exercises and practice.	12 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.	6 horas
AF7	Assessment	6 horas
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	120 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, failing to attend more than 20% of the sessions in MODULE I will disqualify the student from filming their scenes, limiting their participation and ordinary 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*).

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>	MODULE I: No	MODULE I: 35%
SE2 Assignments and projects.	<i>MODULE I: Reevaluable</i>	MODULE I: Si	MODULE I: 15%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	<i>MODULE I: No reevaluable MODULE II: No reevaluable</i>	MODULE I: No MODULE II: No	MODULE I: 20% MODULE II: 10%
SE5 Attitude and participation.	<i>MODULE I: No reevaluable MODULE II: No reevaluable</i>	MODULE I: No MODULE II: No	MODULE I: 15% MODULE II: 5%
			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

RECOMMENDED BIBLIOGRAPHY

- Adler, S. (2000). *The Art of Acting*. Applause Theatre.
- Benedetti, R. (2006). *Action! Professional Acting for Film and Television*. Pearson Allyn and Bacon.
- Bialy, S. (2016). *How to Audition on Camera: A Hollywood Insider's Guide for Actors*. Tribury House Publishers.
- Bishop, N. (2015). *Auditioning for Film and Television: Secrets from a Casting Director*. Bloomsbury Publishing.
- Bruder, M. (1986). *A Practical Handbook for the Actor*. Vintage.
- Chekhov, M. (1991). *On the technique of acting*. HarperCollins books.
- Chekhov, M. (2007). *To the Actor: on the technique of acting*. Routledge.
- Gissel, J.T. (2016). *The Generous Actor. Intuitive Acting for the Camera*. Books on demand.
- Haase, C. (2018). *Acting for film*. Alworth.
- Hacker, J. (2012). *Auditioning On Camera*. Taylor and Francis.
- Howard, S. (2017). *The Science and Art of Acting for the Camera*. Taylor and Francis.
- Meisner, S. (1987). *On Acting*. Vintage Original.
- O'Brien, M.E. (1983). *Film Acting. The Techniques and History of Acting for the Camera*. Michigan University Press.
- Strasberg, L. (2010). *The Lee Strasberg's notes*. Routledge.
- Tucker, P. (2004). *Secrets of Screen Acting*. Taylor and Francis.
- Warren, S. (2004). *Auditioning and Acting for the Camera*. Smith and Kraus.

REQUIRED MATERIALS FOR THE COURSE

- Notebooks or similar to take notes and keep a voice diary throughout the learning process.
- Comfortable clothing that allows for unrestricted movement. You work barefoot. You can wear - occasionally- anti-slip socks.
- Well-learned texts that do not require any effort of memory in order to be able to experience.