



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Theory of Acting

COURSE GUIDE

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



Universidad
Rey Juan Carlos

Identificación de la asignatura

<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>	Amparo de Gata

Course presentation

History of stage acting: the major theories of the theatre since the 20th century, the contexts in which different methods appear, paradigms of acting derived from them, integration of proposed acting techniques.

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.
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.

Learning outcomes

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

1. Construct a diachronic discourse on the history of stage acting, identifying all of the important milestones in the evolution of acting techniques.
2. Identify different acting paradigms that have been developed throughout history and differentiate the characteristics that are specific to each one.
3. Understand the social and political circumstances that gave rise to different expressive-aesthetic movements in order to consider the relationship of acting to its context.
4. Relate the acting of contemporary artists to the techniques developed by different creators, masters, theoreticians and theater directors.
5. Identify acting approaches with the theory that gave rise to the stage directions that are specific to each aesthetic and poetic of acting.
6. Organize the information obtained from different sources into written and oral discourse in academic formats.

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. The theatrical event. 2. Stanislavski: the father of Realism. 3. Chekhov: imagination at the heart of the play. 4. From Hagen to Layton: other realist techniques. 5. From Artaud to Grotowski: ritual theatre. 6. From Meyerhold to Lecoq: the focus on the body. 7. From Craig to Kantor: the dummy-body. 8. Brecht: the epic theatre. 9. From Brook to Barba: towards the essence of theatre. 10. Boal: Social Theatre. 11. From Living Theatre to Abramovic: performance art. 12. Anne Bogart y Tadasi Suzuki: acting training and composition.
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Learning activities

AF1	Theory and combination theory-practice learning.	30 horas
AF2	Classroom/lab exercises and practice.	15 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	3 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 offence. 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	45%
SE2 Assignments and projects.	Revaluable	Yes	20%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Non-revaluable	No	25%
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

- Artaud, J. (2014). Empty Space. Lulu.com.
- Barba, E. (2003). The paper canoe: A guide to theatre anthropology. Routledge.
- Boal, A. (2019). Theatre of the oppressed. Pluto Press.
- Brecht, B. (2018). Brecht On Theatre (M. Silberman, S. Giles, & T. Kuhn, Eds.). Bloomsbury Academic.
- Brook, P. (1975). Empty Space. HarperCollins Distribution Services.
- Chekhov, M. (1993). On the Technique of Acting. The First Complete Edition of Chekhov's Classic To the Actor. Harper Paperbacks.
- Grotowski, J. (1970). Towards a poor theatre. Touchstone Books.
- Hagen, U. (1973). Respect for Acting. Prentice-Hall.
- Kissel, H. (2000). Stella Adler: The art of acting. Applause Theatre Book.
- Lecoq, J. (2020). The Moving Body: Le Corps Poétique. Bloomsbury Publishing.
- Braun E. (2016). Meyerhold on Theatre. Bloomsbury Publishing.
- Stanislavski, K. (2015). An actor's work on a role. Routledge.
- Strasberg, L. (1989). A dream of passion: The development of the method. Methuen Publishing.

SUPPLEMENTARY BIBLIOGRAPHY

- Boal, A. (2015). The rainbow of desire: The Boal method of theatre and therapy. Routledge.
- Boal, A. (2021). Games for actors and non-actors (A. Jackson, Trad.; 3a ed.). Routledge.
- Brook, P. (2005). The Open Door Thoughts On Acting Theatre. New York Anchor Books.
- Chekhov, M. (2001). Lessons for the professional actor. Performing Arts Journals.
- Chekhov, M. (2005). The Path of the Actor, ed. Andrei Kirillov and Bella Merlin. Abingdon: Routledge.
- Esper, W., & DiMarco, D. (2008). Actor's art and craft: William Esper teaches the Meisner technique. Anchor Books.
- Hethmon, R. (Ed.). (1992). Strasberg at the actors studio: Tape-recorded sessions. Theatre Communications Group.
- Innes, C. (1984). Holy Theatre: Ritual and the Avant Garde. Cambridge University Press.



Kantor, T. (1993). A journey through other spaces: Essays and manifestos, 1944-1990 (M. Kobialka, Ed. y Trad.). University of California Press.

Stanislavski, K. (2018). My Life in Art (J. Benedetti, Ed.). Routledge.

Stanislavsky, K. (2018a). The actor's work on himself. Part 2. Book on Demand.

Stanislavsky, K. (2018b). The actor's work on himself. Part I. Book on Demand.

Unwin, S. (2014). The complete Brecht toolkit. Nick Hern Books.

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.