



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Directing Actors

COURSE GUIDE

BACHELOR'S IN FILMMAKING

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>	Filmmaking
<i>Teacher</i>	Luna Herruzo

Course presentation

Knowledge of the main acting methods and tools for actors and actresses, as well as the techniques and work processes in pre-production and shooting.

Student competencies

CG01	Utilize different historical, sociologic, cultural and/or artistic sources in the creation of audiovisual projects.
CG02	Understand the essentials and specificities of an audiovisual project in its different formats, genres and typologies.
CG03	Know the codes of ethics and deontology applicable to the audiovisual industry.
CG06	Communicate verbally or in writing the objectives and characteristics of an audiovisual piece, in Spanish and in a foreign language (level B2 MCERL).
CG07	Know the different study and research methodologies that enable the continuous development and innovation of an activity within the audiovisual industry.
CG08	Develop critical discourse in the field of audiovisual creation with attention to cultural, social and artistic changes.
CE01	Understand the history, evolution and contribution of film from the perspective of aesthetics, society and ethics.
CE03	Know the production workflows of the audiovisual industry.
CE04	Understand filmmaking in an open, multi-directional manner, from the forms and formats that are intrinsically related to the entertainment industry, to more expressive manifestations that explore avant-garde aesthetics and/or auteur philosophies.
CE05	Understand filmmaking in relation to the contemporary artistic and cultural panorama.
CE07	Understand the importance of the various roles, tasks and responsibilities related to the development of audiovisual projects.

CE09	Undertake project in film directing that includes planning, execution and the management of a creative team.
CE10	Understand the fundamentals of directing actors, with an emphasis on dramaturgy and mise-en-scène based on the psychology of the characters and their dramatic conflicts.

Learning outcomes

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

1. Name and define the main schools of acting and their characteristics.
2. Break down and analyze a theatrical or cinematic text in an orderly and creative fashion.
3. Associate and relate the process of directing actors with the scenic space and/or shot size.
4. Extract the most important information and communicate it in a synthetic manner.
5. Creatively sustain the core meaning of the text.
6. Plan rehearsals with actors in a realistic, personal manner.
7. Be sensitive and listen when directing actors.
8. Appreciate and reorganize work, in sync with the shifts in the acting moment.
9. Relate and integrate artistic processes in communicating directions to the actors.

Teaching methodology

MD1	Participatory masterclass.
MD2	Case studies and discussion.
MD3	Problem resolution and discussion of results.
MD5	Cooperative and collaborative learning.
MD6	Academic tutoring.

Course content

<i>Content</i>	Major acting tools and methods, and techniques and work processes in preproduction and filming. 1. The great acting teachers and the actor. 2. Acting fundamentals, systems and techniques. The subtext. 3. The actor in film. Acting and the film shot: sizes and references. The acting tempo. 4. Acting and the camera. Mechanisms to stylize acting. 5. The psychology of the actor-subject. 6. Processes in directing actors. Analysis of the text and characters. Research processes. Casting. Table reads. Training and concentration techniques. Rehearsals and improvisations. Progress in rehearsal and recording rehearsals.
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Learning activities

AF1	Theoretical and theoretical-practical classes.	12 hours
AF2	Classroom/laboratory exercises and practicals.	30 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	6 hours
AF5	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	50 hours
AF6	Academic tutoring.	3 hours
AF7	Evaluation.	9 hours
AF8	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	70 hours

* The distribution of hours between training activities may undergo changes due to the academic needs of the course, the group and/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 not submitted by the deadlines set by the teaching team will receive an assessment mark of 0.

<i>Assessment task (*)</i>	<i>Revaluable/non-revaluable</i>	<i>Minimum mark yes/no</i>	<i>% of final mark</i>
SE2 Assignments and projects	Reevaluable	Yes	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	Non reevaluable	Yes	40%
SE5 Attitude and participation	Non reevaluable	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

BIBLIOGRAPHY: CORE READING

The following texts provide the theoretical foundation for the course content. While full reading is not compulsory for assessment, students are highly encouraged to consult them to support their understanding of the lectures.

Hodge, A. (Ed.). (2000). *Actor training*. Routledge.

Panet, B. (2009). *Essential acting: A practical handbook for actors, teachers and directors*. Routledge.

Rabiger, M. (2020). *Directing: Film techniques and aesthetics* (6th ed.). Routledge.

Weston, J. (1996). *Directing actors: Creating memorable performances for film and television*. Michael Wiese Productions.

Weston, J. (2003). *The film director's intuition: Script analysis and rehearsal techniques*. Michael Wiese Productions.

BIBLIOGRAPHY: FURTHER READING

The following texts are highly recommended to complement the lecture material and broaden your understanding of the course content. While reading is not compulsory for assessment, students are encouraged to consult them for further research, as these works will significantly enrich your engagement with the directing actors syllabus.

Adler, S. (1988). *The technique of acting*. Bantam Books.

Barba, E., y Savarese, N. (1991). *A dictionary of theatre anthropology: The secret art of the performer* (R. Fowler, Trans.). Routledge.

Baron, C. (2016). *Modern acting: The Method and beyond*. Palgrave Macmillan.

Boal, A. (1992). *Games for actors and non-actors* (A. Jackson, Trans.). Routledge.

Bogart, A. (2001). *A director prepares: Seven essays on art and theatre*. Routledge.

Bogart, A., & Landau, T. (2005). *The viewpoints book: A practical guide to viewpoints and composition*. Theatre Communications Group.

Brecht, B. (1964). *Brecht on theatre: The development of an aesthetic* (J. Willett, Ed. & Trans.). Hill and Wang.

Bresson, R. (1977). *Notes on the cinematographer* (J. Griffin, Trans.). Jonathan Cape.

Caldarone, M., & Lloyd-Williams, M. (2004). *Actions: The actors' thesaurus*. Nick Hern Books.

Chekhov, M. (1953). *To the actor: On the technique of acting*. Harper & Row.

Donnellan, D. (2002). *The actor and the target*. Nick Hern Books.

Grotowski, J. (2002). *Towards a poor theatre*. Routledge.

Hagen, U. (1991). *A challenge for the actor*. Charles Scribner's Sons.

Hirsch, F. (1984). *A method to their madness: The history of the Actors Studio*. Da Capo Press.

Johnstone, K. (1979). *Impro: Improvisation and the theatre*. Faber & Faber.

Kuleshov, L. (1974). *Kuleshov on film: Writings by Lev Kuleshov* (R. Levaco, Ed. & Trans.). University of California Press.

Lecoq, J. (2020). *The moving body: Teaching creative theatre* (D. Bradby, Trans.). Methuen. (Note: First published in French in 1997)

Mackendrick, A. (2004). *On film-making: An introduction to the craft of the director*. Faber & Faber.

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

Merlin, B. (2007). *Beyond Stanislavsky: The psycho-physical approach to actor training*. Routledge.

Meyerhold, V. (1998). *Meyerhold on theatre* (E. Braun, Ed. & Trans.). Methuen.

Mitchell, K. (2008). *The Director's Craft: A Handbook for the Theatre*. Taylor and Francis.

Murch, W. (2001). *In the blink of an eye: A perspective on film editing* (2nd ed.). Silman-James Press.

Newlove, J. (1993). *Laban for actors and dancers: Putting Laban's movement theory into practice*. Nick Hern Books.

Oida, Y., y Marshall, L. (1997). *The invisible actor*. Methuen.

Ruiz, B. (2008). *El arte del actor en el siglo XX*. Editorial Artezblai.

Schreiber, T., Barber, M. B., y Norton, E. (2005). *Acting: Advanced techniques for the actor, director, and teacher*. Allworth Press.

Spolin, V. (1963). *Improvisation for the theater: A handbook of teaching and directing techniques*. Northwestern University Press.

Stanislavski, K. (1936). *An actor prepares* (E. R. Hapgood, Trans.). Theatre Arts Books.

Stanislavski, K. (1949). *Building a character* (E. R. Hapgood, Trans.). Theatre Arts Books.

Tarkovsky, A. (1986). *Sculpting in time: Reflections on the cinema* (K. Hunter-Blair, Trans.). Bodley Head.

RECOMMENDED FILMOGRAPHY

The list of films and theatre recordings will be detailed at the beginning of the course.

RECOMMENDED WEBSITES

IMDb. (n.d.). IMDb. <https://www.imdb.com>

REQUIRED MATERIALS FOR THE COURSE

Pen and paper for class notes.

Students are encouraged to keep diary-like notebook for scene work and rehearsals.

VISITS. MASTER CLASSES. EVENTS AND ADDITIONAL WORKSHOPS

To be determined throughout the course.