



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Acting Project III

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>	Jose Gasset, Carlos Saorín

Course presentation

This course looks at the major trends in stage productions from the 20th century to the present day, and at the phases in the creation of a stage show: research and creation, analysis of a text, definition of a proposal, rehearsal, props and costumes, technical elements, dress rehearsals, and performance and repetition of the work in front of an audience.

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.
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.

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.
CE06	Assimilate different voice training methods to improve vocal articulation and projection and develop the expressive potential of acting.
CE07	Apply the fundamentals of non-verbal language and physical expression on stage.
CE09	Know and put into practice the musical theories and principal singing and dance techniques that are needed in the actor's creative work.
CE10	Know the expressive possibilities of different technological resources for creation, functioning and expressivity in the stage space.
CE11	Correctly handle and use creatively the techniques of make-up and character development.
CE14	Acquire a comprehensive vision of the current situation in the stage and audiovisual industry and its relationship to cultural industries.
CE17	Participate actively in the design, realization and presentation of performance projects (stage and/or audiovisual), taking on different roles, tasks and responsibilities.

Learning outcomes

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

1. Know the major stage trends from the 20th century to the present day.
2. Put into practice and autonomous use the techniques learned in Stage Acting III.
3. Work creatively in a collective context.
4. Justify a line of actions of considerable difficulty within a dramatic work.
5. Have a comprehensive vision of the process of creation of a contemporary dramatic work.
6. Discover their own expressivity and detect and correct interpretive problems within a contemporary dramatic work.
7. Present and repeat a work to the public.

Teaching methodology

MD3	Problem solving and discussion of results.
MD4	Project-based learning.
MD5	Cooperative and collaborative learning.
MD6	Tutoring and monitoring.

Course content

Content	Project phases: 1. Selection of the work material from the “Stage Acting” course: reading and proposal of different materials that will help to define the work to be done. The piece and aesthetics chosen must be assessed and approved by the teacher in charge of the show and the teacher of the “Musical Theatre” course. 2. Creation workshop on the selected material: active, physical, individual and collective research on the selected material. 3. Rehearsals and production management: work on the staging of the piece and the materials this will require. 4. General rehearsals: adaptation of the staging to the performance space and its different expressive elements (light, sound, etc.) relating to the “Technology applied to the performing arts” course. 5. Public performance: premiere and performance of the work in front of an audience. 6. Assessment of the experience and self-critique. The project is supported by the following courses: Musical Theatre, Stage Acting, Choreography, Vocal Training and Technology applied to the Performing Arts.
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Learning activities

AF2	Theoretical and theoretical-practical classes.	12 hours
AF3	Design and execution of artistic creation projects (individual or group).	30 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	12 hours
AF5	Research activities: research and selection of documentation, reading of supporting material and bibliographic and visual references.	40 hours
AF7	Assessment.	6 hours
AF8	Self-study of theoretical content and independent preparation of practical work and 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

In this course, failing to attend more than 20% of the classes will disqualify the student from being part of the cast in the final showcase, 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)	Revaluable	No	40%
SE2 Assignments and projects	Revaluable	Yes	25%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	Non-revaluable	No	20%
SE5 Attitude and participation	Non-revaluable	No	15%
			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

Harvard, P. (2019). Acting through song: Techniques and exercises for the musical-theatre actor. Nick Hern Books. (Note: Opus Books distributed it, but Nick Hern is the primary publisher)
Shurtleff, M. (1978). Audition: Everything an actor needs to know to get the part. Bantam Books.

RECOMMENDED BIBLIOGRAPHY

Deer J. & Dal Vera R. (2008). Acting in Musical Theatre - A comprehensive Course. Routledge.
Falsole, P., (2008) Los grandes musicales. Ediciones Robinbook.
González, J. (2022) Introducción al teatro musical americano. Go Broadway Books.
Rocco dal Vera, (2015). Acting in Musical Theatre. Taylor and Francis. Silver, F. - Audition for the Musical Theatre. Penguin. Silver, F. - Audition for the Musical Theatre. Penguin.
Trace, M and Bergman, A. (2016). Acting the Song Performance Skills for the Musical Theatre. Allwarth.
Wallace, T., (1970) The American musical. Oak Tree Publicacions.

REQUIRED FILMOGRAPHY

Burton, T. (Director). (2007). Sweeney Todd: The Demon Barber of Fleet Street [Film]. Paramount Pictures.
Chazelle, D. (Director). (2016). La La Land [Film]. Summit Entertainment.
Cukor, G. (Director). (1954). A Star is Born [Film]. Warner Bros.
Cukor, G. (Director). (1964). My Fair Lady [Film]. Warner Bros.
Donen, S. (Director). (1952). Singin' in the Rain [Film]. Metro-Goldwyn-Mayer.
Fosse, B. (Director). (1972). Cabaret [Film]. Allied Artists.
Fosse, B. (Director). (1979). All that jazz [Film]. 20th Century Fox.
Luhmann, B. (Director). (2001). Moulin Rouge! [Film]. 20th Century Fox.
Spielberg, S. (Director). (2021). West Side Story [Film]. Amblin Entertainment; 20th Century Studios.

RECOMMENDED FILMOGRAPHY

Ardolino, E. (Director). (1993). Gypsy [Film]. CBS. (Note: Released in 1993, not 1983)
Chu, J. M. (Director). (2021). In the Heights [Film]. Warner Bros.
Condon, B. (Director). (2006). Dreamgirls [Film]. Paramount Pictures.
Donen, S. (Director). (1949). On the Town [Film]. Metro-Goldwyn-Mayer.
Fleming, V. (Director). (1939). The Wizard of Oz [Film]. Metro-Goldwyn-Mayer.
Hawks, H. (Director). (1953). Gentlemen Prefer Blondes [Film]. 20th Century Fox.
Hooper, T. (Director). (2012). Les Misérables [Film]. Universal Pictures.
Hooper, T. (Director). (2019). Cats [Film]. Universal Pictures.
Kelly, G. (Director). (1969). Hello, Dolly! [Film]. 20th Century Fox. (Note: Released in 1969, directed by Gene Kelly)
King, H. (Director). (1956). Carousel [Film]. 20th Century Fox.
Lang, W. (Director). (1956). The King and I [Film]. 20th Century Fox.
Lloyd, P. (Director). (2008). Mamma Mia! [Film]. Universal Pictures.
Marshall, R. (Director). (2002). Chicago [Film]. Miramax Films.
Minnelli, V. (Director). (1951). An American in Paris [Film]. Metro-Goldwyn-Mayer.
Minnelli, V. (Director). (1953). The Band Wagon [Film]. Metro-Goldwyn-Mayer.
Oz, F. (Director). (1986). Little Shop of Horrors [Film]. Warner Bros.
Reed, C. (Director). (1968). Oliver! [Film]. Columbia Pictures.

Schumacher, J. (Director). (2004). The Phantom of the Opera [Film]. Warner Bros.
Stroman, S. (Director). (2005). The Producers [Film]. Universal Pictures.
Winkler, I. (Director). (2004). De-Lovely [Film]. Metro-Goldwyn-Mayer.
Wise, R. (Director). (1961). West Side Story [Film]. United Artists.
Wise, R. (Director). (1965). The Sound of Music [Film]. 20th Century Fox.
Zinnemann, F. (Director). (1955). Oklahoma! [Film]. RKO Pictures.

RECOMMENDED WEBSITE

American Theatre Wing. (s.f.). *Inicio*. <https://americantheatrewing.org>
Broadway.com. (s.f.). *Home*. <https://www.broadway.com>
BroadwayWorld. (s.f.). *Home*. <https://www.broadwayworld.com>
Masterworks Broadway. (s.f.). *Home*. <https://www.masterworksbroadway.com>
Musicals101.com. (s.f.). *Inicio*. <https://www.musicals101.com>
Musical Theatre Network. (s.f.). *Home*. <https://www.musicaltheatrenetwork.com>
Playbill. (s.f.). *Home*. <https://www.playbill.com>

REQUIRED MATERIALS FOR THE COURSE

Comfortable clothing. Clothes required for classwork (scene wardrobe, improvisations, etc.).
Notebook. Pen.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Theatre, Film, Opera, Dance, Museums... Attendance at events of interest for complementary training, organized by the School.