



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Musical Theater

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>	4,5 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts
<i>Teacher</i>	Regina Crisosto

Course presentation

Introduction to the history of musical theater. Singing and vocal technique applied to theater. Acting in musical theater. Theatrical and musical creation.

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.
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.
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.
CE04	Identify and apply different techniques to develop dramatic action, character building and the configuration of situations and scenes.

CE07	Apply the fundamentals of non-verbal language and physical expression on stage.
CE08	Know and put into practice the musical theories and principal singing and dance techniques that are needed in the actor's creative work.
CE09	Know the psychophysical fundamentals of acrobatics.

Learning outcomes

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

1. Know the general history of Anglo-Saxon and Spanish musical theater.
2. Create their own dramatic material in which text and music are equally important.
3. Bring together their acquired knowledge of singing, acting and dance in a short piece of their own creation.
4. Analyze the results of their own work and the work of others, in a constructive-critical perspective.
5. Interpret one or several musical pieces within a given theatrical context.

Teaching methodology

<i>MD1</i>	Participatory lecture.
<i>MD2</i>	Case studies and debate.
<i>MD3</i>	Problem resolution and discussion of results.
<i>MD5</i>	Cooperative and collaborative learning.
<i>MD6</i>	Tutorials and guidance.

Course content

<i>Content</i>	1. Introduction to the history of musical theater. 2. Singing and vocal technique applied to musical theater. 3. Acting in musical theater. 4. Theatrical and musical creation. Project linked to Acting Project III: maximum of 15 minutes of songs.
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Learning activities

AF1	Theoretical and practical classes.	21 hours
AF2	Classroom/laboratory exercises and practicals.	12 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	9 hours
AF7	Evaluation.	3 hours
AF8	Self-study of theoretical content and independent preparation of practical work and activities.	90 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 offence. 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	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

RECOMMENDED BIBLIOGRAPHY

- Knapp, R., Morris, M., & Wolf, S. (Eds.). (2011). *The Oxford handbook of the American musical*. Oxford University Press.
- Kantor, M., & Maslon, L. (2004). *Broadway: The American musical*. Bulfinch Press.
- Gottfried, M. (2015). *The musical: A research and information guide* (2nd ed.). Routledge.

RECOMMENDED FILMOGRAPHY

- Fleming, V. (Director). (1939). *The wizard of Oz* [Film]. Metro-Goldwyn-Mayer.
- Donen, S. (Director). (1949). *On the town* [Film]. Metro-Goldwyn-Mayer.
- Minnelli, V. (Director). (1951). *An American in Paris* [Film]. Metro-Goldwyn-Mayer.
- Donen, S. (Director). (1952). *Singin' in the rain* [Film]. Metro-Goldwyn-Mayer.
- Hawks, H. (Director). (1953). *Gentlemen prefer blondes* [Film]. Twentieth Century Fox.
- Minnelli, V. (Director). (1953). *The band wagon* [Film]. Metro-Goldwyn-Mayer.
- Cukor, G. (Director). (1954). *A star is born* [Film]. Warner Bros.
- Zinnemann, F. (Director). (1955). *Oklahoma!* [Film]. RKO Pictures.
- King, H. (Director). (1956). *Carousel* [Film]. Twentieth Century Fox.
- Lang, W. (Director). (1956). *The king and I* [Film]. Twentieth Century Fox.
- Wise, R. (Director). (1961). *West side story* [Film]. United Artists.
- Cukor, G. (Director). (1964). *My fair lady* [Film]. Warner Bros.
- Wise, R. (Director). (1965). *The sound of music* [Film]. Twentieth Century Fox.
- Reed, C. (Director). (1968). *Oliver!* [Film]. Columbia Pictures.
- Kelly, G. (Director). (1969). *Hello, Dolly!* [Film]. Twentieth Century Fox.
- Fosse, B. (Director). (1972). *Cabaret* [Film]. Allied Artists.
- Fosse, B. (Director). (1979). *All that jazz* [Film]. Twentieth Century Fox.
- Ardolino, E. (Director). (1983). *Gypsy* [Film]. CBS.
- Oz, F. (Director). (1986). *Little shop of horrors* [Film]. Warner Bros.
- Luhmann, B. (Director). (2001). *Moulin Rouge!* [Film]. Angel Studios.

Schumacher, J. (Director). (2004). *The phantom of the opera* [Film]. Warner Bros.
Winkler, I. (Director). (2004). *De-Lovely* [Film]. Metro-Goldwyn-Mayer.
Stroman, S. (Director). (2005). *The producers* [Film]. Universal Pictures.
Condon, B. (Director). (2006). *Dreamgirls* [Film]. Paramount Pictures.
Burton, T. (Director). (2007). *Sweeney Todd: The demon barber of Fleet Street* [Film]. Paramount Pictures.
Hooper, T. (Director). (2012). *Les Misérables* [Film]. Universal Pictures.
Chazelle, D. (Director). (2016). *La La Land* [Film]. Summit Entertainment.
Hooper, T. (Director). (2019). *Cats* [Film]. Universal Pictures.
Kail, T. (Director). (2020). *Hamilton* [Film]. Disney+.
Chu, J. M. (Director). (2021). *In the heights* [Film]. Warner Bros. Spielberg, S. (Director). (2021). *West side story* [Film]. Amblin Entertainment.
Bazawule, B. (Director). (2023). *The color purple* [Film]. Oprah Winfrey Network.

RECOMMENDED WEBSITES

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

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 and songs that do not require any effort of memory in order to be able to experience.