



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Screen Acting

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>	9 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts
<i>Teacher</i>	Mara Blanco, Sara Ballesteros

Course presentation

Analysis of complex scripts. Continuity of actions and emotions in non-chronological filming. Use of acting and complex character building techniques in different genres and audiovisual styles and different working environments. Acquisition of technical tools in screen acting (marks, lighting, location in space and shifts in position, interaction with objects...).

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.
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 complex scripts, understanding the whole action line of the characters over the whole film or series.
2. Know and put into practice continuity of action and emotion when not shooting in chronological order.
3. Apply complex acting and character development techniques to different audiovisual genres and styles and in different work environments.
4. Use documentary research in artistic creation.
5. Deal with criticisms from a constructive viewpoint and value the role of the artist as an engine for change.
6. Learn to work in virtual settings and develop believable characters and actions by interacting with these settings.

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	MODULE I: Screen Acting 1. Analysis of complex scripts 2. Study and development of the character's biography ("backstory") 3. Construction of complex characters 4. Advanced technical tools in audiovisual performance 5. Research on audiovisual formats
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	MODULE II: 6. Understanding the technical roles surrounding the actor during filming 7. Audiovisual acting work by genres 8. Viewing and analysis of the artist's work MODULE III: Soft Skills On procrastination, ego management, accompaniment dynamics, and systems of representation.
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Learning activities

AF1	Theoretical and practical classes.	39 hours
AF2	Classroom/laboratory exercises and practicals.	21 hours
AF3	Design and execution of artistic creation projects (individual or group).	6 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	18 hours
AF5	Research activities: research and selection of documentation, reading of supporting material and bibliographic and visual references.	40 hours
AF7	Evaluation.	6 horas
AF8	Self-study of theoretical content and independent preparation of practical work and activities.	6 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).	<i>MODULE II: Reevaluable</i>	<i>MODULE II: No</i>	<i>MODULE II: 35%</i>
SE2 Assignments and projects.	<i>MODULE I: Reevaluable</i>	<i>MODULE I: Sí</i>	<i>MODULE I: 20%</i>
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	<i>MODULE I: No reevaluable BLOQUE II: No reevaluable BLOQUE III: No reevaluable</i>	<i>MODULE I: No BLOQUE II: No BLOQUE II: No</i>	<i>MODULE I: 20% MODULE II: 10% MODULE III: 5%</i>

SE5 Attitude and participation.	<i>MODULE I y II: No reevaluable MODULE III: No reevaluable</i>	<i>MODULE I y II: No MODULE II: No</i>	<i>MODULE I y II: 5% MODULE III: 5%</i>
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

- Barr, T. (1997). *Acting for the camera*. HarperCollins.
- Butler, I. (2022). *The method: How the twentieth century learned to act*. Bloomsbury.
- Caine, M. (1990). *Acting in film*. Applause Books.
- Chekhov, M. (1953). *To the actor: On the technique of acting*. Harper.
- Donnellan, D. (2000). *The actor and the target*. Theatre Communications Group.
- Grotowski, J. (1968). *Towards a poor theatre*. Methuen.
- Mamet, D. (1997). *True and false: Heresy and common sense for the actor*. Pantheon Books.
- Stanislavski, K. (1936). *An actor prepares*. Theatre Arts Books.

RECOMMENDED FILMOGRAPHY

- Almodóvar, P. (Dir.). (1988). *Women on the verge of a nervous breakdown* [Mujeres al borde de un ataque de nervios] [Film]. El Deseo.
- Amenábar, A. (Dir.). (2004). *The sea inside* [Mar adentro] [Film]. Sogecine; Canal+ España.
- Bollaín, I. (Dir.). (2003). *Take my eyes* [Te doy mis ojos] [Film]. Producciones La Iguana; Alta Producción.
- Camus, M. (Dir.). (1984). *The holy innocents* [Los santos inocentes] [Film]. Ganesh.
- Chazelle, D. (Dir.). (2022). *Babylon* [Film]. Paramount Pictures.
- Coixet, I. (Dir.). (2019). *Elisa & Marcela* [Elisa y Marcela] [Film]. Rodar y Rodar; Netflix España.
- Fernán Gómez, F. (Dir.). (1986). *The voyage to nowhere* [El viaje a ninguna parte] [Film]. Ganesh; RTVE.
- Franco, R. (Dir.). (1997). *The lucky star* [La buena estrella] [Film]. Enrique Cerezo P.C.
- García Berlanga, L. (Dir.). (1963). *The executioner* [El verdugo] [Film]. Naga Films; Zabra Films.
- Gene, K., & Stanley, D. (Dirs.). (1952). *Singin' in the rain* [Film]. Metro-Goldwyn-Mayer.
- León de Aranoa, F. (Dir.). (2021). *The good boss* [El buen patrón] [Film]. Reposado Producciones.
- Lonergan, K. (Dir.). (2016). *Manchester by the sea* [Film]. Amazon Studios; Roadside Attractions.
- Miró, P. (Dir.). (1996). *The dog in the manger* [El perro del hortelano] [Film]. Lolafilms; Cartel.
- Murnau, F. W. (Dir.). (1927). *Sunrise: A song of two humans* [Film]. Fox Film Corporation.
- Palomero, P. (Dir.). (2020). *Schoolgirls* [Las niñas] [Film]. Inicia Films; Movistar+.
- Rodríguez, A. (Dir.). (2014). *Marshland* [La isla mínima] [Film]. Atresmedia Cine; Atípica Films.
- Trueba, F. (Dir.). (1992). *Belle Époque* [Film]. Lola Films; Sogepaq; Eurimages.
- Zambrano, B. (Dir.). (1999). *Alone* [Solas] [Film]. Maestranza Films.

- TV Series & Miniseries

- Ambrossi, J., & Calvo, J. (Creators). (2020). *Veneno* [TV series]. Atresmedia Televisión.
- Armstrong, J. (Creator). (2018–2023). *Succession* [TV series]. HBO Entertainment.
- Cavestany, J., & Fernández Armero, Á. (Creators). (2017–2020). *Shame* [Vergüenza] [TV series]. Movistar+.
- Ferrer, O. (Creator). (2017–2021). *I'm alive* [Estoy vivo] [TV series]. Globomedia.
- Gadd, R. (Creator). (2024). *Baby reindeer* [Miniseries]. Netflix.
- Lee, S. J. (Creator). (2023). *Beef* [Miniseries]. Netflix.
- Lozano, H. (Creator). (2015–2018). *Merlí* [TV series]. Nova Veranda. (Nota: El creador principal de la serie original de televisión es Héctor Lozano).
- Pedraza, Ó., & Viscarret, F. (Dirs.). (2020). *Patria* [Miniseries]. Alea Media; HBO.



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Sánchez-Cabezudo, J. (Creator). (2011). *Crematorio* [Miniseries]. Canal+ España; Mod Producciones.

Sedes, C., & Torregrosa, J. (Dirs.). (2018). *Cocaine coast* [Fariña] [TV series]. Bambú Producciones.

Sorogoyen, R. (Creator). (2020). *Riot police* [Antidisturbios] [Miniseries]. Caballo Films; The Lab Cinema.

REQUIRED MATERIALS FOR THE COURSE

Comfortable clothing and costumes and any objects or accessories to create characters.