



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Stage 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>	Miguel Oyarzún

Course presentation

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

CE07	Apply the fundamentals of non-verbal language and physical expression on stage.
CE09	Know the psychophysical fundamentals of acrobatics.

Learning outcomes

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

1. Differentiate between literary language and stage language and translate dramatic situations and conflicts into stage situations and conflicts, using creativity.
2. Know, name and apply onstage the technical and expressive elements of acting.
3. Identify organicity and use technical tools to achieve it.
4. Distill technical knowledge and solve problems that stem from the creation of a technical structure within the context of a stage production.
5. Identify and evaluate their own and their classmates' technical difficulties and improve on them.
6. Understand the concept of conscious convention.
7. Release and take ownership of their own creativity in a context of collective creativity.
8. Create and put into practice a technical-interpretive structure.
9. Justify difficult movement scores.
10. Show their work to a public.

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.

Contents

Content	1. Dance, choreography and performativity. 2. Experimentation, sensation and perception. 3. Creation and performance of specific dance-theatre musical numbers in relation to acting work. 4. Application of the appropriate tools of different dance styles and genres in each choreographic proposal, without neglecting the production's narrative. 5. New dramaturgies of movement and musicals. 6. Dramaturgical texts of the musical theatre genre explored through corporeal research. 7. Corporal invasions. 8. Choreographic principles. 9. Group work and cast.
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Learning activities

AF1	Theoretical and practical classes.	45 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.	9 hours
AF5	Research activities: research and selection of documentation, reading of supporting material and bibliographic and visual references.	40 hours
AF7	Evaluation.	6 hours
AF8	Self-study of theoretical content and independent preparation of practical work and activities.	140 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).	<i>Reevaluable</i>	Yes	30%
SE2 Assignments and projects.	<i>Reevaluable</i>	Yes	20%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	<i>Non reevaluable</i>	No	30%
SE5 Attitude and participation.	<i>Non reevaluable</i>	No	20%
			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

Acting Through Song. Harvard, P. (2019). Opus Books.
Audition. Shurtleff, M. Bantam Books.

RECOMMENDED BIBLIOGRAPHY

Acting in Musical Theatre: A Comprehensive Course. Deer, J. & Dal Vera, R. (2008). Routledge.
Acting in Musical Theatre. Dal Vera, R. (2015). Taylor & Francis.
Auditioning for the Musical Theatre. Silver, F. Penguin.
Acting the Song: Performance Skills for the Musical Theatre. Trace, M. & Bergman, A. (2016). Allworth Press.
The American Musical. Wallace, T. (1970). Oak Tree Publications.

REQUIRED FILMOGRAPHY

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

RECOMMENDED FILMOGRAPHY

Gypsy. Ardolino, E. (Dir.). (1983). CBS.
 In the Heights. Chu, J. M. (Dir.). (2021). Warner Bros.
 Dreamgirls. Condon, B. (Dir.). (2006). Paramount Pictures.
 On the Town. Donen, S. (Dir.). (1949). Metro-Goldwyn-Mayer.
 The Wizard of Oz. Fleming, V. (Dir.). (1939). Metro-Goldwyn-Mayer.
 Gentlemen Prefer Blondes. Hawks, H. (Dir.). (1953). 20th Century Fox.
 Cats. Hooper, T. (Dir.). (2019). Universal Pictures.
 Les Misérables. Hooper, T. (Dir.). (2012). Universal Pictures.
 Hello, Dolly!. Kelly, G. (Dir.). (1968). 20th Century Fox.
 Carousel. King, H. (Dir.). (1956). 20th Century Fox.
 The King and I. Lang, W. (Dir.). (1956). 20th Century Fox.
 Mamma Mia. Lloyd, P. (Dir.). (2008). Universal Pictures.
 Chicago. Marshall, R. (Dir.). (2002). Miramax Films.
 An American in Paris. Minnelli, V. (Dir.). (1951). Metro-Goldwyn-Mayer.
 The Band Wagon. Minnelli, V. (Dir.). (1953). Metro-Goldwyn-Mayer.
 Little Shop of Horrors. Oz, F. (Dir.). (1986). Warner Bros.
 Oliver!. Reed, C. (Dir.). (1968). Columbia Pictures.
 The Phantom of the Opera. Schumacher, J. (Dir.). (2004). Warner Bros.
 The Producers. Stroman, S. (Dir.). (2005). Universal Pictures.
 De-Lovely. Winkler, I. (Dir.). (2004). Metro-Goldwyn-Mayer.
 The Sound of Music. Wise, R. (Dir.). (1965). 20th Century Fox.
 West Side Story. Wise, R. (Dir.). (1961). United Artists.
 Oklahoma!. Zinnemann, F. (Dir.). (1955). RKO Pictures.

RECOMMENDED WEBSITES

American Theatre Wing — <https://americantheatrewing.org>
 Broadway.com — <https://www.broadway.com>
 BroadwayWorld — <https://www.broadwayworld.com>
 Masterworks Broadway — <https://www.masterworksbroadway.com>
 Musicals101 — <https://www.musicals101.com>
 Musical Theatre Network — <https://www.musicaltheatrenetwork.com>
 Playbill — <https://www.playbill.com>

REQUIRED MATERIALS FOR THE COURSE

Comfortable clothing suitable for movement-based activities. Scene and improvisation attire as required for classwork. Notebook. Pen.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Attendance at theatre, cinema, opera, dance, and museum activities.
 Participation in complementary training events organized by the School.