



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Dramaturgy Workshop

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>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts
<i>Docente</i>	James Douglas

Course presentation

Theoretical foundations. Practical application: preparation, rehearsal and staging of a dramatic scene.

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.
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 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.
CE10	Know the expressive possibilities of different technological resources for creation, functioning and expressivity in the stage space.
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. Describe the competencies of a stage director and define the concept stage dramaturgy or staging.
2. Know the basic tools of stage signification and apply them towards their own discourse.
3. Understand the stage potential of a text or pretext.
4. Apply the tools of stage signification within group work.
5. Plan and successfully execute the staging of a dramatic scene.
6. Translate from a literary or conceptual language into a (concrete and material) stage language.
7. Propose a personal reading of a text or pretext.
8. Orient the work with actors and collaborators towards a specific result.
9. Synthesize acquired knowledge into a work in practice.
10. Critically evaluate their own and their classmates' mise-en-scene.

Teaching methodology

<i>MD1</i>	Participatory lecture.
<i>MD2</i>	Case studies and debate.
<i>MD3</i>	Problem solving and discussion of results.
<i>MD5</i>	Cooperative and collaborative learning.
<i>MD6</i>	Tutoring and monitoring.

Course content

<i>Content</i>	MODULE I 1. Theoretical Foundations. Brief history of dramaturgy and staging. 2. Fundamentals of the semiotics of theater; nature of the sign in theater. 3. Polysemy of the sign in theater. 4. The stage code and its implications: stage convention. 5. Analysis of specific shows. Stage reading and writing. MODULE II 1. Dramaturgy and staging. Information and documentation. 2. Significant elements of the dramatic form. 3. Significant elements of the theme or subject. 4. Contemporary reading. Aesthetic and style. 5. Instruments of stage signification. MODULE III 1. Application in practice. 2. Preparation, rehearsal and staging of a dramatic scene. 3. Phases of work. Rehearsal planning. Working with actors. 4. Working with collaborators. 5. Premiere. 6. Final evaluation.
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Learning activities

AF1	Theory and combination theory-practice learning.	15 hours
AF2	Classroom/lab exercises and practice.	6 hours
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	6 hours
AF7	Assessment.	3 hours
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	60 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

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	35%
SE2 Assignments and projects.	Revaluable	Yes	25%
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

- Bleeker, M. (2023). *Doing Dramaturgy: Thinking Through Practice*. Palgrave Macmillan.
- Bogart, A. (2008). *A Director Prepares: Seven Essays on Art and Theatre*. Routledge.
- Brook, P. (1993). *The Open Door: Thoughts on Acting and Theatre*. Methuen.
- Campos, L. (2014). This is not a chair: Complicite's *Master and Margarita*. *New Theatre Quarterly*, 30(2), 175–182. <https://doi.org/10.1017/S0266464X14000281>
- Chemers, M. M. (2010). *Ghost Light: An Introductory Handbook for Dramaturgy*. Southern Illinois University Press.
- Donellan, D. (2002). *The Actor and the Target*. Nick Hern Books.
- Goode, C. (2014). *The Forest and the Field: Changing Theatre in a Changing World*. Oberon Books.
- Jeffreys, S. (2019). *Playwriting: Structure, Character, How and What to Write*. Nick Hern Books.
- Lehmann, H.-T. (2006). *Postdramatic Theatre*. Routledge.
- Mitchell, K. (2008). *The Director's Craft: A Handbook for the Theatre*. Taylor & Francis.
- Kiernander, A. (1993). *Ariane Mnouchkine and the Théâtre du Soleil*. Cambridge University Press.
- Saivetz, D. (2000). *An Event in Space*. Smith and Kraus.

- Acting techniques

- Adler, S. (2000). *The Art of Acting*. Applause Theatre.
- Bogart, A., & Landau, T. (2005). *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. Theatre Communications Group.
- Chekhov, M. (1991). *On the Technique of Acting*. HarperCollins.
- Chekhov, M. (2007). *To the Actor: On the Technique of Acting*. Routledge.
- Hagen, U. (1991). *Challenge for the Actor*. Scribner.
- Johnstone, K. (1979). *Impro: Improvisation and the Theatre*. Methuen.
- Meisner, S. (1987). *On Acting*. Vintage.
- Spolin, V. (1999). *Improvisation for the Theater*. Northwestern University Press.
- Stanislavski, C. (1980). *Creating a Role*. Methuen.
- Stanislavski, C. (1988). *My Life in Art*. Routledge.
- Strasberg, L. (1987). *A Dream of Passion: The Development of the Method*. Plume.

RECOMMENDED FILMOGRAPHY

- National Theatre. (2024). *Practitioners in practice: Katie Mitchell* [Video]. <https://www.nationaltheatre.org.uk/learn-explore/schools/teacher-resources/practitioners-in-practice-katie-mitchell-film/>
- cabosanroque. (s.f.). *Site Unspecific* [Podcast de audio]. CaixaForum+. <https://caixaforumplus.org/c/site-unspecific>

RECOMMENDED WEBSITE

- Teatro Español. (s.f.). *Inicio*. <https://www.teatroespanol.es>
- National Theatre. (s.f.). *Home*. <https://www.nationaltheatre.org.uk/home/>
- Teatroteca. (s.f.). *Inicio*. <https://teatroteca.teatro.es>

REQUIRED MATERIALS FOR THE COURSE

Comfortable clothing suitable for the sessions, notebook, pen and, when required, pen drive and/or computer.