



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Stage/Screen Creative Project

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 & Spanish
<i>Faculty</i>	Performing Arts
<i>Teacher</i>	Alejandra Prieto, Jorge Álvaro

Course presentation

Specific work on a dramatic and/or audiovisual proposal. Personal approach to a stage and/or audiovisual creation project. Phases of creation of a performance or an audiovisual piece.

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 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.
CE05	Assimilate the technical foundations and codes of expression in screen acting and apply them to different audiovisual genres and formats.
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 the psychophysical fundamentals of acrobatics.
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.
CE12	Know the main technical applications and voice reproduction technology in dubbing.
CE14	Acquire a comprehensive vision of the current situation in the stage and audiovisual industry and its relationship to cultural industries.
CE15	Acquire the tools that are necessary in the creation and management of cultural industries related to the stage and audiovisual environment.
CE16	Handle the digital tools towards different communications strategies in promotion and dissemination.
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. Put into autonomous practice the acting techniques they have acquired throughout the Bachelor.
2. Relate the acquired acting concepts and techniques to the formulation of a stage/audiovisual research project hypothesis.
3. Work autonomously and creatively in a collective context, giving precedence to professionalism and the end product.
4. Carry out a research project, from its initial formulation through to the presentation to a public, based on a stage/audiovisual research hypothesis.

Teaching methodology

MD1	Participatory lecture.
MD3	Problem solving and discussion of results.
MD4	Project-based learning.
MD5	Cooperative and collaborative learning.
MD6	Tutoring and monitoring.

Course content

<i>Content</i>	1. Specific work on a dramatic/audiovisual research proposal. Reading, discussion, agreement and choice of a text or pre-text that has theatrical and audiovisual potential, to then be staged and/or filmed. 2. Personal approach to audiovisual and/or stage creation. The actor as creator. Personal experience and imagination as engines of a stage or audiovisual creation. 3. Phases in the creation of a stage or audiovisual work. Research and creation, text analysis, definition of a proposal, rehearsal, addition of props and costumes, addition of technical elements, general rehearsals, shooting, premiere and re-performance and/or screening of the work in public.
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Learning activities

<i>AF3</i>	Theoretical and theoretical-practical classes.	36 horas
<i>AF4</i>	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	12 horas
<i>AF5</i>	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	40 horas
<i>AF6</i>	Academic tutoring	6 horas
<i>AF7</i>	Assessment.	6 horas
<i>AF8</i>	Self-study of theoretical content and autonomous assignment work and practical activities.	60 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 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).	<i>Revaluable</i>	No	40%
SE2 Assignments and projects.	<i>Revaluable</i>	Yes	20%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	<i>Non-revaluable</i>	No	30%
SE5 Attitude and participation.	<i>Non-revaluable</i>	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

REQUIRED BIBLIOGRAPHY

- Bogart, A. (2008). *A director prepares: Seven essays on theatre and art*. Routledge.
- Brook, P. (1996). *The empty space*. Simon and Schuster, 1996.
- Grierson, T. (2013). *FilmCraft: Screenwriting*. Routledge.
- Lumet, S. (1995). *Making movies*. Vintage Books.
- Tyler, P. (1969). *Underground film: A critical history*. Grove Press.
- Adelman, K. (2004). *The ultimate short film survival guide*. Lone Eagle Publishing.

RECOMMENDED BIBLIOGRAPHY

- Brook, P. (2000). *The open door: Thoughts on acting and theatre*. Pantheon Books.
- García, R. (2009). *Selected ashes: Works 1986-2009*. Untitled Books.
- Kelleher, J. (2015). *The illuminated theatre: Studies on the suffering of images*. Routledge.
- Lehmann, H.-T. (2006). *Postdramatic theatre*. Routledge.
- Lepecki, A. (2008). *Exhausting dance: Performance and politics of movement*. Routledge.
- Rancière, J. (2009). *The emancipated spectator*. Verso.

REQUIRED FILMOGRAPHY

Vertov, D. (Director). (1929). *Man with a movie camera*. VUFKU.
 Cassavetes, J. (Director). (1958). *Shadows*. Maurice McEndree.
 Godard, J.-L. (Director). (1960). *À bout de souffle*. Les Productions Georges de Beauregard.
 Cassavetes, J. (Director). (1968). *Faces*. Continental Distributing.
 Trier, L. von. (Director). (1996). *Breaking the Waves*. Zentropa Entertainments.
 Vinterberg, T. (Director). (1998). *Festen*. Nimbus Film.
 Trier, L. von. (Director). (1998). *Idioterne*. Zentropa Entertainments.
 Cianfrance, D. (Director). (2010). *Blue Valentine*. Hunting Lane Films; Incentive Filmed Entertainment.
 Hernando, P. (Director). (2015). *Berserker*. Sayaka Producciones.
 García León, V. (Director). (2017). *Selfie*. Apache Films.
 San Juan, A., & Álvarez, V. (Directors). (2018). *The king*. Teatro del Barrio.
 Noé, G. (Director). (2018). *Clímax*. Rectangle Productions.
 Rojas, A., & Vásquez, J. S. (Directors). (2022). *Upon Entry*. Zabriskie Films.
 Sainz, D. (Director). (2013). *Obra 67*. Different Entertainment.
 Pérez Toledo, R. (Director). (2014). *The weird friends*. Enigma Films.
 Muñoz, L. S. (Director). (2023). *Dreams and bread*. TAI Producciones; Filmika Vestbando.
 Pérez Toledo, R. (Director). (2010). *The shouters*. La Panda.
 Laplace, J. (Director). (2010). *Call now*. Maestranza Films.
 Burló Moreno, M. (Director). (2013). *Sunflower seeds*. Momento Centro de Producción Audiovisual.
 Jiménez, L. (Director). (2023). *The throne*. Pokeepsie Films.

WEBSITES OF INTEREST

Stage Projects

Archivo Virtual de Artes Escénicas [ARTEA]. (n.d.). *Home*. <http://artea.uclm.es/>
 Artezblai. (n.d.). *Home*. <https://www.artezblai.com/>
 Centro de Documentación de las Artes Escénicas y de la Música [CDAEM]. (n.d.). *Home*. <https://www.teatro.es/>
 Mediatheque del Festival d'Avignon. (n.d.). *Home*. <https://festival-avignon.com/>
 García, R. (n.d.). *Archivo Rodrigo García* [Rodrigo García archive]. <https://rodrigogarcia.es/>
 Video Archive de la Fundación Juan March. (n.d.). *Home*. <https://www.march.es/>

Audiovisual Projects

StudioBinder. (n.d.-a). *How to make a short film in 12 steps*. <https://www.studiobinder.com/blog/how-to-make-a-short-film/>
 StudioBinder. (n.d.-b). *StudioBinder free books*. <https://www.studiobinder.com/blog/download-free-filmmaking-books-templates/>
 Video Filmmaking. (n.d.). *Free video filmmaking resources*. <https://www.videofilmmaking.com/>

VISITS, MASTERCLASSES, EVENTS, OR ADDITIONAL WORKSHOPS

It is recommended to visit and attend different events at the following venues:

- Centro de Cultura Contemporánea Condado. (n.d.). *Home*. <https://www.condedudemadrid.es/>
- La Casa Encendida. (n.d.). *Home*. <https://www.lacasaencendida.es/>

- Naves del Español en Matadero. (n.d.). *Home*. <https://www.teatroespanol.es/naves-del-espanol-en-matadero>
- Réplika Teatro. (n.d.). *Home*. <https://replikateatro.com/>
- Sala Cuarta Pared. (n.d.). *Home*. <https://www.cuartapared.es/>
- Teatro de La Abadía. (n.d.). *Home*. <https://www.teatroabadia.com/>
- Teatro María Guerrero [Centro Dramático Nacional]. (n.d.). *Home*. <https://centrodramaticonacional.mcu.es/>
- Teatro Pradillo. (n.d.). *Home*. <https://teatropradillo.com/>
- Teatro Valle-Inclán [Centro Dramático Nacional]. (n.d.). *Home*. <https://centrodramaticonacional.mcu.es/>
- Teatros del Canal. (n.d.). *Home*. <https://www.teatroscanal.com/>