

*Acting project I*  
COURSE GUIDE

BACHELOR'S IN PERFORMING ARTS AND SCREEN ACTING  
Course 2025/2026

## Course data

<i>Duration</i>	2 <sup>nd</sup> Semestre
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts
<i>Teacher</i>	James Murray

## Course presentation

Performing from dramatic and comic scenes. The student's approach to the character and the conflicts created around him/her. Introduction to realistic acting techniques, based on an approach to the text through improvisation. Learning acting tools that build the foundations for further developments. (Methodology geared towards a highly practical training, in which students mount different stage projects, beginning in Year 1 of the programme).

## 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 to express (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 for raising (to raise) awareness of the importance of artistic creation and its impact on (in) the development of sociocultural values.
CG08	Present in a written and spoken way the content and objectives of one's professional activity to both (both to) a non-professional and specialized audience (public and to a specialized one), making appropriate use of technical and general vocabulary (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, value (evaluate) and put into practice different stage techniques and acting paradigms.

CE03	Analyze and comment on all types of dramatic texts and audiovisual scripts, identifying and assessing (contemplating) their narrative elements and expressive functions for their (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.
CE06	Learn (Assimilate) different voice training methods to improve vocal articulation and projection and develop the expressive potential in (of) acting.
CE07	Apply the fundamentals of non-verbal language and corporal (physical) expression on stage.
CE10	Know the expressive possibilities of different technological resources in the (for) creation, functioning and expressiveness (expressivity) in the stage space.
CE17	Participate actively in the design, realization and performance of (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. Analyze a written scene, from the perspective of acting.
2. Use the acquired tools to act out a scene based on a text.
3. Know the basic techniques of realist interpretation and how to approach a text based on improvisation work.
4. Work in pairs to build realistic scenes in comedy and drama.

## *Teaching methodology*

MD3	Problem resolution and discussion of results.
MD4	Learning through projects.
MD5	Cooperative and collaborative learning.
MD6	Tutorials and guidance.

## *Course content*

<i>Temario</i>	<p>COMEDY.</p> <ul style="list-style-type: none"> <li>- From text to interpretation.</li> <li>- Realistic characters in comedy.</li> <li>- Comedy scene work, based on improvisations.</li> <li>- Development of comedy scenes from the point of view of acting and stage and body movement.</li> </ul> <p>DRAMA.</p> <ul style="list-style-type: none"> <li>- Text-based improvisation</li> <li>- Characters seen within the story and their circumstances.</li> <li>- Scene work based on improvisation and technique.</li> </ul>
----------------	---

## *Learning activities*

AF2	Classroom/lab exercises and practice.	12 horas
AF3	Diseño y ejecución de proyectos de creación artística (individuales o grupales).	30 horas
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	12 horas
AF5	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	40 horas
AF7	Assessment.	6 horas
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	80 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

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors (omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

## 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

**In this course, absence to more than 20% of class sessions and activities will lead to failure of the course and disqualification from the 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 not submitted by the deadlines set by the teaching team will receive an assessment mark 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	Yes	20%
SE5 Attitude and participation.	Non-revaluable	Yes	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 that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the characteristics of the course make this impossible.



ESCUELA UNIVERSITARIA  
DE ARTES@*taiarts.com*  
RECOLETOS-22 MADRID



Universidad  
Rey Juan Carlos

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

### REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

## Resources

### RECOMMENDED BIBLIOGRAPHY

- Aristóteles (2004). *Poética*. Istmo.
- Adler, S. (2000). *The Art of Acting*. Applause.
- Barrish, S. (2003). *An Actor's Companion*. TBG Publishing.
- Boal, A. (2001). *Juegos para actores y no actores*. Alba.
- Bogart, A. (2007). *Los Puntos de vista Escénicos*. Directores de Escena.
- Brook, P. (2015). *El espacio vacío*. Península.
- Chejov, M. (1999). *Sobre la técnica de actuación*. Alba.
- Chekhov, M. (2007). *To the Actor: On the Technique of Acting*. Routledge.
- Chekhov, M. (1991). *On the Technique of Acting*. HarperCollins books.
- Donellan, D. (2004). *El actor y la diana*. Fundamentos.
- Fotis, M. (2016). *The Comedy Improv Handbook*. Focal Press.
- Grotowsky, J. (1968). *Hacia un teatro pobre*. Siglo XXI.
- Hagen, U. (1991). *A Challenge for the Actor*. Scribner.
- Hagen, Uta 'Respect for Acting'. Wiley. John Wiley & Sons, Inc.
- Layton, W. (2020) *¿Por qué?: Trampolín del actor*. Fundamentos
- Lecoq, J. (2003). *El cuerpo poético*. Alba artes escénicas.
- Mamet, D. (2001). *Los tres usos del cuchillo sobre la naturaleza y la función del drama*. Alba.
- Mamet, D. (2011). *Verdadero y falso: herejía y sentido común para el actor*. Alba.
- Meisner, S. (1987). *On Acting*. Vintage.
- Meyerhold, V. (1998). *Textos teóricos*. Asociación de directores de escena de España.
- Mitchell, Katie 'The Directors Craft A Handbook for the Theatre'. Routledge
- Oida, Y. (1995). *El actor invisible*. Alba.
- Olsen, Christopher (editor) 'Acting Comedy'. Routledge
- Osipovna, M. (2010). *El último Stanislavsky*. Fundamentos
- Rhinehart, Brian 'Acting Comedy: In History, Theory and Practice' University of Florida
- Ryan, Paul 'The art of comedy getting serious about being funny' Back Stage Books. New York
- Richardson, D. (2010). *Interpretar sin dolor*. (Una alternativa al método). Asociación de directores de escena de España.
- Seyler, Athene 'The Craft of Comedy' (with Stephen Haggard and edited by Robert Barton) Routledge
- Schinko-Fischli, S. (2019). *Applied Improvisation for Coaches and Leaders*. Routledge.
- Stanislavski, K. *Obra Completa (5 volúmenes)*. Quetzal.

### REQUIRED MATERIALS FOR THE COURSE

Comfortable clothes. Clothes and *atrezzo* for the realistic scenes posed, either of the school or of the students.

### VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Programmed by TAI and related to the course. It is recommended to attend at least one comedy and one drama performance on the theater billboard.