

Film and acting
COURSE GUIDE

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

Course data

<i>Duration</i>	Annual
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts
<i>Teacher</i>	Isa Feliu, Claudia Malheiros

Course presentation

Outstanding milestones in the history of cinema: pre-cinema (pioneers and first film narratives), European cinema (avant-garde, German expressionism, Soviet cinema), silent cinema in Hollywood, pre-war cinema in Europe, Italian neorealism, meetings of Salamanca and new Spanish cinema, nouvelle vague and renewal of North American productions.

Student competencies

CG01	Manage information from different sources and apply it to the area of stage and screen acting.
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.
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.
CE01	Acquire a comprehensive, critical vision of the history of the performing arts, its relationship to audiovisual culture, and the most influential trends in the artistic disciplines.
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.

Learning outcomes

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

1. Clearly identify and define the most important milestones of the history of film.
2. Develop their own historiographic discourse based on the most important milestones of the history of film.
3. Make adaptations of film scenes using a set of given film materials.
4. Understand the art of acting throughout the history of film.
5. Use textual and audiovisual sources that are proper to the disciplines of film and film acting.
6. To put into practice acting exercises linked to different aesthetics based on improvisations, simple scripts and scene work.

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

<i>Content</i>	THEORY <ol style="list-style-type: none"> 1. The invention of cinema 2. Primitive cinema (PMR) 3. Classical cinema (IMR) 4. German Expressionism 5. Soviet cinema 6. Hollywood and naturalism (Stanislavsky) – Genres 7. Italian neorealism 8. The new cinema (Brecht) 9. Postmodern ruptures
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	PRACTICE 1. Early cinema 2. Primitive cinema. Trick films 3. Classical cinema: editing, beginning of naturalism, close-up 4. German Expressionism 5. Soviet cinema. FEKS & non-naturalistic acting 6. The arrival of the talkies: Hollywood and naturalism 7. Genres 8. The new cinema 9. Postmodern ruptures
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Learning activities

AF1	Theory and combination theory-practice learning.	30 hours
AF2	Classroom/lab exercises and practice.	15 hours
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	12 hours
AF5	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	40 hours
AF7	Assessment	3 hours
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	80 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

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	30%
SE2 Assignments and projects.	Revaluable	Yes	20%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Non-revaluable	Yes	35%
SE5 Attitude and participation.	Non-revaluable	Yes	15%
			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 particular characteristics of the course make this impossible.

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

THEORY

- Bazin, A. (ed.) (2005) *What is cinema?* University of California Press
- Camporesi, V. (2014) *Pensar la historia del cine*. Cátedra.
- Caparrós, J. M. (2011) *Historia del cine español*. T & B, D. L.
- Comolli, J-L. (2015) *Cinema against Spectacle: Technique and Ideology*. Amsterdam University Press
- Cousins, M. (2020) *The Story of Film*. Pavilion
- Eisenstein, S. (2010) *Writings 1922-1934*. Bloomsbury
- González-Fierro Santos, J. M. (2007) *Las mejores interpretaciones de la historia del cine*. Cacitel, D. L.
- Labarrère, A. Z. (2009) *Atlas del cine*. Akal, 2009.
- Rancière, J. (2014) *The intervals of cinema*. Verso
- Rodríguez Fernández, M.C., *Directoras de cine a ambos lados del Atlántico (1896-1933)*, Madrid, Cátedra, 2011
- Rodríguez, H. J. (2016) *Nostalgia del futuro. Contra la historia del cine*. Micromegas editorial.
- Sánchez Noriega, J. L. (2006) *Historia del cine*. Alianza editorial.
- Sánchez, J. L. (2010) *Historia del cine: teoría y géneros cinematográficos, fotografía y televisión*. Alianza

PRACTICE

- Baron, C. & Carnicke, S.M., (2008) *Reframing Screen Performance*. Michigan University Press.
- Baron, C., Carson, D., & Tomasulo, F. P. (2004). *More than a method: Trends and traditions in contemporary film performance*. Detroit: Wayne State University Press.
- Barr, T. (2002). *Actuando para la cámara: manual para cine y TV*. Ediciones Plot.
- Caine, M. (2003) *Actuando para el cine*. Madrid: Plot
- Kramer, P., & Lovell, A. (Eds.). (2000). *Screen Acting* (1st ed.). Routledge.
- Nacache, J. (2006) *El actor de cine*. Paidós.
- Naremore, J. (1988) *Acting in the cinema*. University of California Press.
- Mauro, K. (2021). *Apuntes sobre una cuestión pendiente: la actuación cinematográfica*. Imagofagia, (13).



- Mauro, K. (2014) *Actuación cinematográfica y análisis teórico*. European Review of Artistic Studies 2014, vol. 5, n. 2, pp. 43-59.
- O'Brien, M.E. (1983). *Film Acting: The Techniques and History of Acting for the Camera*. Arco Film Series.
- Taylor, A. (Ed.). (2012). *Theorizing Film Acting* (1st ed.). Routledge.
- Wojcik, P.R. (2004). *Movie acting, the film reader*. Routledge.

RECOMMENDED FILMOGRAPHY

The filmography will be included in a separate document that will be shared in the Virtual Classroom.

RECOMMENDED WEBSITES

Comfortable clothing suitable for practical work.

REQUIRED MATERIALS FOR THE COURSE

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

It is recommended to attend the master classes that are proposed by TAI and that are linked to the subject.