



ESCUELA UNIVERSITARIA  
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RECOLETOS-22 MADRID



Universidad  
Rey Juan Carlos

# *Screen acting foundations*

## 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>	Pedro Rudolphi

## Course presentation

Introduction to the actor's work in audiovisual media. Fundamental theoretical concepts that assist the actor in extracting the necessary elements from the analysis of a script to apply them in acting. Basic techniques and concepts of working in front of a camera, and in different shot sizes.

## 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.
CG06	Develop in professional practice a professional ethic based on esthetic, environmental and diversity observation and sensibility.
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.
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.
CE05	Assimilate the technical foundations and codes of expression in screen acting and apply them to different audiovisual genres and formats.
CE07	Apply the fundamentals of non-verbal language and physical expression on stage.

## *Learning outcomes*

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

1. Understand the space of audiovisual media.
2. Identify the narrative and expressive elements of a screenplay.
3. Perform the basic analysis of a script, from different points of view.
4. Know and freely put into practice techniques of realistic acting on camera.
5. Try different formulas of voice and body work on camera.
6. Demonstrate an understanding and knowledge of screenplay analysis for its subsequent application.

## *Teaching methodology*

<i>MD1</i>	Participatory lecture.
<i>MD2</i>	Case studies and debate.
<i>MD3</i>	Problem resolution and discussion of results.
<i>MD5</i>	Cooperative and collaborative learning.
<i>MD6</i>	Tutorials and guidance.

## *Course content*

<i>Content</i>	<ol style="list-style-type: none"> <li>1. Audiovisual media: film, television and internet.</li> <li>2. The shoot.</li> <li>3. The script.</li> <li>4. Basic techniques of realism applied to screen acting.</li> <li>5. Simple improvisations on camera.</li> <li>6. Voice and body on camera.</li> <li>7. Script analysis and practical approach to the text.</li> </ol>
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## *Learning activities*

<i>AF1</i>	Theory and combination theory-practice learning.	30 hours
<i>AF2</i>	Classroom/lab exercises and practice.	12 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	6 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

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	10%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Non-revaluable	Yes	30%
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 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*

### MANDATORY BIBLIOGRAPHY

Layton, W. (1990). *¿Por qué? Una forma de vivir en el escenario*. Fundamentos.  
Bruder, M. (1986) *A practical handbook for the actor*. Vintage Books.  
Silverberg, L. (1959), *The Sanford Meisner approach*. A Smith and Kraus Book.

### RECOMMENDED BIBLIOGRAPHY

Adler, S. (2000). *The Art of Acting*. Applause Theatre.  
Barr, T. (1997). *Acting for the camera*. William Morrow Paperbacks  
Caine, M. (2000). *Acting in Film: An Actor's Take on Moviemaking (The Applause Acting Series)*. Applause.  
Chekhov, M. (2006). *Lecciones para el actor profesional*. Alba.  
Chekhov, M. (2007). *To the Actor: on the technique of acting*. Routledge.  
Hagen, U. (1973). *Respect for acting*. Pearson Education Limited.  
Layton, W. (1990). *¿Por qué? Trampolín del actor*. Fundamentos.  
Mamet D., (1999 ). *True and False. Heresy and Common Sense for the Actor* . Vintage Books Edition.  
Meisner, S. (1987). *On Acting*. Vintage Original.  
Stanislavsky, C. (1993). *Mi vida en el arte*. Quetzal.  
Strasberg, L. (2010). *Lee Strasberg's notes*. Routledge.  
Surtleff, M. (2003). *Audition: Everything an Actor Needs to Know to Get the Part*. Bloomsbury.

### RECOMMENDED FILMOGRAPHY

Meisner, S. (1984) *The theater's best kept secret*.  
<https://www.youtube.com/watch?v=cCshbsBgmHk>  
Ruiz, J.C. *Filosofía para cuestionar el mundo que nos rodea*. José Carlos Ruiz.  
<https://www.youtube.com/watch?v=u2G5hSsC1UI>

### ARTICLES

James, W. Habits.  
Unidades narrativas y movimientos de cámara. PDF.  
Toledo Bernal, R. La dirección de actores en el proceso del montaje teatral.

### RECOMMENDED WEBSITES

[https://www.youtube.com/results?search\\_query=inside+the+actors+studio+interviews](https://www.youtube.com/results?search_query=inside+the+actors+studio+interviews)  
<https://www.youtube.com/watch?v=cBJMZ4COkMw>  
<https://www.imdb.com>  
<https://www.justwatch.com>  
<https://www.uniondeactores.com>

### REQUIRED MATERIALS FOR THE COURSE

Notebook, pen, comfortable clothes

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

Different master classes by professionals of the acting industry.