

# *Acting project II*

## 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 and Music
<i>Teacher</i>	Sara Montgomery

## Course presentation

Performance and staging of classical and contemporary scenes, with particular consideration given to the construction of characters and staging, both individually and with the rest of the cast. In-depth character analysis. Students will learn physical and emotional techniques to achieve an authentic and honest interpretation.

## 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 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.
CE10	Know the expressive possibilities of different technological resources for creation, functioning and expressivity in the stage space.
CE11	Manejar correctamente y utilizar creativamente las técnicas de maquillaje y caracterización.
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 practice and autonomous use the techniques learned in Stage Acting II.
2. Create a character beginning from their own self, with a strong formal component and not lacking in organicity.
3. Develop a character arc.
4. Work autonomously with scene partners.
5. Become familiar with different "non-natural" types of expressivity.
6. Justify a line of action of medium difficulty within a dramatic work.
7. Use words as action.
8. Adapt to the guidelines indicated by the teacher.

9. Work as part of a team and be aware of the importance of their contribution to the cast.
10. Perform a sample performance in front of an audience.
11. Read dramatic texts from different periods and learn to analyse them from the performer's point of view.

## Teaching methodology

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

## Course content

Content	<ol style="list-style-type: none"> <li>1. Acting tools for scene work.</li> <li>2. Analysis of dramatic work.</li> <li>3. Character development.</li> <li>4. Character arc.</li> <li>5. Organicity and technical structure.</li> <li>6. Style and form.</li> <li>7. Stage production.</li> </ol> <p>Soft skills. Managing expectations and success. Stress management. Personal branding. Communication and interpersonal skills II.</p>
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## Learning activities

AF2	Theoretical and theoretical-practical classes.	12 hours
AF3	Design and execution of artistic creation projects (individual or group).	30 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 supporting material 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

**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	25%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Non-revaluable	Yes	30%
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 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

Barba, E. (1999). Theater: Solitude, Craft, Revolt. Black Mountain Press.  
Chekhov, M. (2002). To the Actor. On the Technique of Acting. Psychology Press.  
Donellan, D. (2002). The Actor and The Target. Theatre Communications Group.  
Grotowski, J. (2002). Towards a Poor Theatre. Routledge.  
Lecoq, J. (2001). The Moving Body. Routledge.

### COMPLEMENTARY BIBLIOGRAPHY

Bogart, A. (2007). And then You act, Making Art in an Unpredictable World. Routledge.  
Brook, P. (1996). The Empty Space. Touchstone.  
Mamet, D. (1997). True and False, Heresy and Common Sense for the actor. Knopf Doubleday Publishing Group.  
Richardson, D. (1993). Acting Without Agony. Allyn & Bacon.  
Stanislavski, K. (2016). An Actor's Work. Routledge.

### REQUIRED MATERIALS FOR THE COURSE

You will be required to attend classes dressed in black or neutral clothing.

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

To be announced and organised during the academic year.