



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



Universidad
Rey Juan Carlos

Building a character

COURSE GUIDE

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

Course data

<i>Duration</i>	Annual
<i>Credits</i>	9 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts
<i>Teacher</i>	Sara Montgomery

Course presentation

Students will learn the necessary tools to create solid and coherent characters, separate from the performer's own personality. Exploration of acting through play and facing one's own mistakes. Acting training, both physical and vocal, based on rhythm, space and energy dynamics.

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.
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 correct 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.
CE04	Identify and apply different techniques to develop dramatic action, character building and the configuration of situations and scenes.
CE07	Apply the fundamentals of non-verbal language and physical expression on stage.
CE11	Correctly handle and use creatively the techniques of make-up and character development.

Learning outcomes

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

1. Master and put into practice the fundamentals of acting technique.
2. Know and practice basic training for acting.
3. Distinguish and apply concepts such as event, psychophysical action, conflict, objective and super-objective, transversal action, character arc, etc., and use that terminology in class.
4. Work on the expressivity and form of a line of actions.
5. Be aware of the stage space and demonstrate ease in the use of dynamic tools (rhythm, time, speed, etc.).
6. Know and apply the conceptual bases of style and character development.
7. Justify movement scores of medium difficulty.
8. Give action to words.
9. Rehearse on their own with scene partners, following the premises set by the teacher.

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"> 1. Creation and systematisation of a training routine. 2. Development of energy levels and atmosphere work. 3. Approach to the character through rhythmic dynamics. 4. Character creation: physical and vocal characteristics. 5. Character creation: exploration of the character's internal action. 6. Development of the character's expressiveness in the action. 7. Style and form in the construction of the character. 8. Use of the word and work on images through the character. 9. The character in relation to other characters. 10. Ensemble work.
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Learning activities

<i>AF1</i>	Theory and combination theory-practice learning.	45 horas
<i>AF2</i>	Classroom/lab exercises and practice.	21 horas
<i>AF4</i>	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	18 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.	140 horas

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.

Assessment task (*)	Revaluable/non-revaluable	Minimum mark yes/no	% of final mark
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	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 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.

RECOMMENDED FILMOGRAPHY

- Smith, C. (2017). *Jim & Andy: The Great Beyond*. Netflix.
Pacino, A. (1996). *Looking for Richard: A four hundred year old work-in-progress*. Fox Searchlight Pictures.

RECOMMENDED WEBSITES

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