



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



Universidad
Rey Juan Carlos

Filming and auditioning

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>	Alejandra Prieto; Ale Tous

Course presentation

Application of realistic and basic techniques for the audiovisual medium. Analysis of comedy and drama scripts; casting; practice of film and television scenes; dynamics of audiovisual filming; viewing and analysis of one's own work.

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 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.
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.
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. Analyze a sequence according to advanced techniques of realism.
2. Reason, on the basis of evidence from the text, different proposals and practical possibilities.
3. Prepare a casting call in a proper and efficient manner.
4. Construct interpretive proposals based on information extracted from the script.
5. Know the characteristics of comedy and drama screenplays and their implications for the technical aspects of shooting.
6. Apply technical knowledge to character development in comedy and drama.
7. Adapt to the directions of a director on a shoot.
8. Learn to participate in a shoot in a professional manner and in accordance with a code of conduct.
9. Listen, evaluate and include the suggestions of classmates in the construction of a work.
10. Evaluate their own work after a screening.

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>	<ol style="list-style-type: none"> 1. Further insights into basic techniques of realism applied to audiovisual media. 2. Casting. 3. Comedy and drama script analysis. 4. Comedy scene practice for film and television. 5. Drama scene practice for film and television. 6. Dynamics of the shoot. 7. Screening and analysis of my own work.
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Learning activities

<i>AF1</i>	Theory and combination theory-practice learning.	30 horas
<i>AF2</i>	Classroom/lab exercises and practice.	12 horas
<i>AF4</i>	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	12 horas
<i>AF5</i>	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	6 horas
<i>AF7</i>	Assessment	6 horas
<i>AF8</i>	Self-study of theoretical content and autonomous assignment work and practical activities.	120 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.

Assessment task (*)	Revaluable/non-revaluable	Minimum mark yes/no	% of final mark
SE1 In-class tests and examinations (oral and/or written).	Revaluable	Yes	40%
SE2 Assignments and projects.	Revaluable	Yes	15%
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 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

- Adler, S. (2000). *The Art of Acting*. Applause Theatre.
- Benedetti, R. (2006). *Action! Professional Acting for Film and Television*. Pearson Allyn and Bacon.
- Bialy, S. (2016). *How to Audition on Camera: A Hollywood Insider's Guide for Actors*. Tribury House Publishers.
- Bishop, N. (2015). *Auditioning for Film and Television: Secrets from a Casting Director*. Bloomsbury Publishing.
- Bruder, M. (1986). *A Practical Handbook for the Actor*. Vintage.
- Chekhov, M.(1991). On the technique of acting. HarperCollins books.
- Chekhov, M. (2007). *To the Actor: on the technique of acting*. Routledge.
- Gissel, J.T. (2016). *The Generous Actor. Intuitive Acting for the Camera*. Books on demand.
- Haase, C. (2018). *Acting for film*. Alworth.
- Hacker, J. (2012). *Auditioning On Camera*. Taylor and Francis.
- Howard, S. (2017). *The Science and Art of Acting for the Camera*. Taylor and Francis.
- Meisner, S. (1987). *On Acting*. Vintage Original.
- O'Brien, M.E. (1983). *Film Acting. The Techniques and History of Acting for the Camera*. Michigan University Press.
- Strasberg, L. (2010). *The Lee Strasberg's notes*. Routledge.
- Tucker, P. (2004). *Secrets of Screen Acting*. Taylor and Francis.
- Warren, S. (2004). *Auditioning and Acting for the Camera*. Smith and Kraus.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS