



ESCUELA UNIVERSITARIA  
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RECOLETOS-22 MADRID



Universidad  
Rey Juan Carlos

# *Theory of Acting*

## COURSE GUIDE

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

## *Identificación de la asignatura*

<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>	Cristina Vidal

## *Course presentation*

History of stage acting: the major theories of the theatre since the 20th century, the contexts in which different methods appear, paradigms of acting derived from them, integration of proposed acting techniques.

## *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.
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.
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## *Learning outcomes*

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

1. Construct a diachronic discourse on the history of stage acting, identifying all of the important milestones in the evolution of acting techniques.
2. Identify different acting paradigms that have been developed throughout history and differentiate the characteristics that are specific to each one.
3. Understand the social and political circumstances that gave rise to different expressive-aesthetic movements in order to consider the relationship of acting to its context.
4. Relate the acting of contemporary artists to the techniques developed by different creators, masters, theoreticians and theater directors.
5. Identify acting approaches with the theory that gave rise to the stage directions that are specific to each aesthetic and poetic of acting.
6. Organize the information obtained from different sources into written and oral discourse in academic formats.

## *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. The theatrical event.</li> <li>2. Stanislavski: the father of Realism.</li> <li>3. Chekhov: imagination at the heart of the play.</li> <li>4. From Hagen to Layton: other realist techniques.</li> <li>5. From Artaud to Grotowski: ritual theatre.</li> <li>6. From Meyerhold to Lecoq: the focus on the body.</li> <li>7. From Craig to Kantor: the dummy-body.</li> <li>8. Brecht: the epic theatre.</li> <li>9. From Brook to Barba: towards the essence of theatre.</li> <li>10. Boal: Social Theatre.</li> <li>11. From Living Theatre to Abramovic: performance art.</li> </ol>
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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.	15 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.	40 horas
<i>AF7</i>	Assessment	3 horas
<i>AF8</i>	Self-study of theoretical content and autonomous assignment work and practical activities.	80 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 offence. 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	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

### RECOMMENDED BIBLIOGRAPHY

- Artaud, J. (2014). *Empty Space*. Lulu.com.
- Barba, E. (2003). *The paper canoe: A guide to theatre anthropology*. Routledge.  
<https://doi.org/10.4324/9780203360095>
- Blatner, A. (2007). *Interactive and improvisational drama: Varieties of applied theatre and performance*. iUniverse.
- Boal, A. (2015). *The rainbow of desire: The Boal method of theatre and therapy*. Routledge.
- Boal, A. (2019). *Theatre of the oppressed*. Pluto Press.
- Boal, A. (2021). *Games for actors and non-actors* (A. Jackson, Trad.; 3a ed.). Routledge.
- Brecht, B. (2018). *Brecht On Theatre* (M. Silberman, S. Giles, & T. Kuhn, Eds.). Bloomsbury Academic.
- Brook, P. (1975). *Empty Space*. HarperCollins Distribution Services.
- Chekhov, M. (2001). *Lessons for the professional actor*. Performing Arts Journals.
- Esper, W., & DiMarco, D. (2008). *Actor's art and craft: William Esper teaches the Meisner technique*. Anchor Books.
- Grotowski, J. (1970). *Towards a poor theatre*. Touchstone Books.
- Hagen, U. (1973). *Respect for Acting*. Prentice-Hall.
- Hethmon, R. (Ed.). (1992). *Strasberg at the actors studio: Tape-recorded sessions*. Theatre Communications Group.
- Innes, C. (1984). *Holy Theatre: Ritual and the Avant Garde*. Cambridge University Press.
- Kantor, T. (1993). *A journey through other spaces: Essays and manifestos, 1944-1990* (M. Kobiak, Ed. y Trad.). University of California Press.
- Kissel, H. (2000). *Stella Adler: The art of acting*. Applause Theatre Book.
- Lecoq, J., Carasso, J.-G., & Lallias, J.-C. (2001). *Moving Body*. Macmillan Education.
- Mamet, D. (2020). *Three uses of the knife: On the nature and purpose of drama*. Bloomsbury Academic.
- Meyerhold on Theatre. (2016). Bloomsbury Publishing Plc.
- Pavis, P. (1999). *Dictionary of the theatre: Terms, concepts, and analysis* (C. Shantz, Trad.). University of Toronto Press.
- Pavis, P. (2003). *Analyzing performance: Theater, dance and film* (D. Williams, Trad.). University of Michigan Press.
- Stanislavski, K. (2015). *An actor's work on a role*. Routledge.
- Stanislavski, K. (2018). *My Life in Art* (J. Benedetti, Ed.). Routledge.
- Stanislavsky, K. (2018a). *The actor's work on himself. Part 2*. Book on Demand.
- Stanislavsky, K. (2018b). *The actor's work on himself. Part I*. Book on Demand.
- Strasberg, L. (1989). *A dream of passion: The development of the method*. Methuen Publishing.
- Tytell, J. (1997). *The Living Theatre: Art, Exile, and Outrage*. Avalon Travel Publishing.
- Unwin, S. (2014). *The complete Brecht toolkit*. Nick Hern Books.

### RECOMMENDED FILMOGRAPHY

### RECOMMENDED WEBSITES

### REQUIRED MATERIALS FOR THE COURSE

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