

# *Acting Project III*

## 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>	Miguel Oyarzun

## Course presentation

This course looks at the major trends in stage productions from the 20th century to the present day, and at the phases in the creation of a stage show: research and creation, analysis of a text, definition of a proposal, rehearsal, props and costumes, technical elements, dress rehearsals, and performance and repetition of the work in front of an audience.

## 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.
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.
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.
CE09	Know and put into practice the musical theories and principal singing and dance techniques that are needed in the actor's creative work.
CE10	Know the expressive possibilities of different technological resources for creation, functioning and expressivity in the stage space.
CE11	Correctly handle and use creatively the techniques of make-up and character development.
CE14	Acquire a comprehensive vision of the current situation in the stage and audiovisual industry and its relationship to cultural industries.
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. Know the major stage trends from the 20th century to the present day.
2. Put into practice and autonomous use the techniques learned in Stage Acting III.
3. Work creatively in a collective context.
4. Justify a line of actions of considerable difficulty within a dramatic work.
5. Have a comprehensive vision of the process of creation of a contemporary dramatic work.
6. Discover their own expressivity and detect and correct interpretive problems within a contemporary dramatic work.
7. Present and repeat a work to the public.

## *Teaching methodology*

MD3	Problem solving and discussion of results.
MD4	Project-based learning.
MD5	Cooperative and collaborative learning.
MD6	Tutoring and monitoring.

## Course content

<i>Content</i>	<p>Project phases:</p> <ol style="list-style-type: none"> <li>1. Selection of the work material from the “Stage Acting” course: reading and proposal of different materials that will help to define the work to be done. The piece and aesthetics chosen must be assessed and approved by the teacher in charge of the show and the teacher of the “Musical Theatre” course.</li> <li>2. Creation workshop on the selected material: active, physical, individual and collective research on the selected material.</li> <li>3. Rehearsals and production management: work on the staging of the piece and the materials this will require.</li> <li>4. General rehearsals: adaptation of the staging to the performance space and its different expressive elements (light, sound, etc.) relating to the “Technology applied to the performing arts” course.</li> <li>5. Public performance: premiere and performance of the work in front of an audience.</li> <li>6. Assessment of the experience and self-critique.</li> </ol> <p>The project is supported by the following courses: Musical Theatre, Stage Acting, Choreography, Vocal Training and Technology applied to the Performing Arts.</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	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	12 hours
AF5	Research activities: research 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 independent preparation of practical work and 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	50%
SE2 Assignments and projects	Revaluable	Yes	25%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	Non-revaluable	Yes	10%



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.



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## *Resources*

### RECOMMENDED BIBLIOGRAPHY

Brook, P., (2019) Playing by Ear: Reflections on Sound and Music. Nick Hern Books.

Brook, P., (1968) The Empty Space. Penguin.

Chekhov, M., (1991) On the Technique of Acting: The First Complete Edition of

Chekhov's Classic "To the Actor". HarperCollins.

[Chekhov, M., (1953) To the Actor: On the Technique of Acting. Harper & Row.]

### RECOMMENDED FILMOGRAPHY

### RECOMMENDED WEBSITE

### REQUIRED MATERIALS FOR THE COURSE

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