



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



Universidad
Rey Juan Carlos

Musical Theater

COURSE GUIDE

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

Course data

<i>Duration</i>	Annual
<i>Credits</i>	4,5 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts
<i>Teacher</i>	Regina Crisosto

Course presentation

Introduction to the history of musical theater. Singing and vocal technique applied to theater. Acting in musical theater. Theatrical and musical creation.

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.
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.
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.
CE08	Know and put into practice the musical theories and principal singing and dance techniques that are needed in the actor's creative work.
CE09	Know the psychophysical fundamentals of acrobatics.

Learning outcomes

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

1. Know the general history of Anglo-Saxon and Spanish musical theater.
2. Create their own dramatic material in which text and music are equally important.
3. Bring together their acquired knowledge of singing, acting and dance in a short piece of their own creation.
4. Analyze the results of their own work and the work of others, in a constructive-critical perspective.
5. Interpret one or several musical pieces within a given theatrical context.

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. Introduction to the history of musical theater. 2. Singing and vocal technique applied to musical theater. 3. Acting in musical theater. 4. Theatrical and musical creation. <p>Project linked to Acting Project III: maximum of 5 songs per scene. The teacher will consider working on an extra choral song.</p>
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Learning activities

<i>AF1</i>	Theoretical and practical classes.	21 hours
<i>AF2</i>	Classroom/laboratory exercises and practicals.	12 hours
<i>AF4</i>	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	9 hours
<i>AF7</i>	Evaluation.	3 hours
<i>AF8</i>	Self-study of theoretical content and independent preparation of practical work and activities.	90 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 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.

<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	20%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Non-revaluable	Yes	20%
SE5 Attitude and participation.	Non-revaluable	Yes	10%
			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

LIST OF MUSICALS and LINKS

Victor Flemming - The Wizard of Oz (1939) – Metro Goldwyn Mayer
Stanley Donen - On The Town (1949) – Metro Goldwyn Mayer
Vincent Minnelli - An American in Paris (1951) – Metro Goldwyn Mayer
Stanley Donen - Singin' in the Rain (1952) – Metro Goldwyn Mayer
Howard Hawks - Gentlemen Prefer Blonds (1953) – Twenty Century Fox
Vincent Minnelli - The Band Wagon (1953) – Metro Goldwyn Mayer
George Cukor - A Star is Born (1954) – Warner Bros.
Fred Zinneman - Oklahoma (1955) – RKO Pictures
Henry King - Carousel (1956) – 20 th Century Fox
Walter Lang – The King and I (1956) – 20 th Century Fox
Robert Wise - West Side Story (1961) – United Artists
George Cukor - My Fair Lady (1964) – Warner Bros.
Robert Wise – The Sound of Music - (1965) – Twenty Century Fox
Carol Reed - Oliver! (1968) – Columbia Pictures
Gene Kelly - Hello Dolly! (1968) – 20 th Century Fox



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Bob Fosse - Cabaret (1972) - Allied Artists.
Bob Fosse - All that jazz (1979) - 20th Century Fox
Emile Ardolino – Gypsy (1983) - CBS
Frank Oz - Little Shop of Horrors (1986) – Warner Bros.
Buz Luhrmann - Moulin Rouge (2001) – Angel Studios
Joel Schumacher - The Phantom of the Opera (2004) – Warner Bros.
Irwin Winkler - De-Lovely (2004) – – Metro Goldwyn Mayer
Susan Stroman - The Producers (2005) – Universal Pictures
Bill Condon – Dreamgirls (2006) - Paramount Pictures
Tim Burton - Sweeny Todd: The Demon Barber of Fleet Street (2007) - Paramount Pictures
Tom Hooper – Les Misérables (2012) – Universal Pictures
Damien Chazelle - La La Land (2016) – Summit entertainment
Tom Hooper – Cats (2019) – Universal Pictures
Thomas Kail – Hamilton (2020) – Disney Plus
Jon M. Chu - In the Heights (2021) – Warner Bros.
Steven Spielberg - West Side Story (2021) – Amblin Entertainment
Blitz Basawule – The Color Purpule (2023) - Oprah Winfrey

RECOMMENDED WEBSITES

Broadwayworld.com
Broadway.com
Playbill.com
MasterworksBroadway.com
AmericanTheaterWing.org
musicaltheaternetwork.com
musicals101.com
masterworksBroadway.com

REQUIRED MATERIALS FOR THE COURSE

VISITS. MASTER CLASSES. EVENTS AND ADDITIONAL WORKSHOPS