

Stage acting
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>	Miguel Oyarzún

Course presentation

History of stage acting: the main theories of stage acting since the 20th century, the contexts in which the different methods appear, acting paradigms derived from them, integration of the 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.
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 the 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 correctly 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.
CE07	Apply the fundamentals of non-verbal language and physical expression on stage.

CE09	Know the psychophysical fundamentals of acrobatics.
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Learning outcomes

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

1. Differentiate between literary language and stage language and translate dramatic situations and conflicts into stage situations and conflicts, using creativity.
2. Know, name and apply onstage the technical and expressive elements of acting.
3. Identify organicity and use technical tools to achieve it.
4. Distill technical knowledge and solve problems that stem from the creation of a technical structure within the context of a stage production.
5. Identify and evaluate their own and their classmates' technical difficulties and improve on them.
6. Understand the concept of conscious convention.
7. Release and take ownership of their own creativity in a context of collective creativity.
8. Create and put into practice a technical-interpretive structure.
9. Justify difficult movement scores.
10. Show their work to a public.

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.

Contents

<i>Content</i>	<ol style="list-style-type: none"> 1. Literary language and stage language. 2. The here and now 3. Listening 4. Impulse 5. Organicity 6. Quality of movement 7. Conscious convention 8. Working as a cast 9. The technical interpretative structure. <p>Related projects: Acting Project III</p>
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Learning activities

AF1	Theoretical and practical classes.	45 hours
AF2	Classroom/laboratory exercises and practicals.	30 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	9 hours
AF5	Research activities: research and selection of documentation, reading of supporting material and bibliographic and visual references.	40 hours
AF7	Evaluation.	6 hours
AF8	Self-study of theoretical content and independent preparation of practical work and activities.	140 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	40%
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	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

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 WEBSITES

REQUIRED MATERIALS FOR THE COURSE

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS