

# *Dramatugy Workshop*

## COURSE GUIDE

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

## Course data

<i>Duration</i>	Annual
<i>Credits</i>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts
<i>Docente</i>	Alejandra Prieto

## Course presentation

Theoretical foundations. Practical application: preparation, rehearsal and staging of a dramatic scene.

## 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.
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 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.
CE10	Know the expressive possibilities of different technological resources for creation, functioning and expressivity in the stage space.
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. Describe the competencies of a stage director and define the concept stage dramaturgy or staging.
2. Know the basic tools of stage signification and apply them towards their own discourse.
3. Understand the stage potential of a text or pretext.
4. Apply the tools of stage signification within group work.
5. Plan and successfully execute the staging of a dramatic scene.
6. Translate from a literary or conceptual language into a (concrete and material) stage language.
7. Propose a personal reading of a text or pretext.
8. Orient the work with actors and collaborators towards a specific result.
9. Synthesize acquired knowledge into a work in practice.
10. Critically evaluate their own and their classmates' mise-en-scene.

## Teaching methodology

MD1	Participatory lecture.
MD2	Case studies and debate.
MD3	Problem solving and discussion of results.
MD5	Cooperative and collaborative learning.
MD6	Tutoring and monitoring.

## Course content

Content	<b>Theoretical-Practical:</b>
	<b>Module I</b>
	<ol style="list-style-type: none"> <li>1. Theoretical Foundations. Brief history of dramaturgy and staging.</li> <li>2. Fundamentals of the semiotics of theater; nature of the sign in theater.</li> <li>3. Polysemy of the sign in theater.</li> <li>4. The stage code and its implications: stage convention.</li> <li>5. Analysis of specific shows. Stage reading and writing.</li> </ol>
	<b>Module II</b>
	<ol style="list-style-type: none"> <li>1. Dramaturgy and staging. Information and documentation.</li> <li>2. Significant elements of the dramatic form.</li> <li>3. Significant elements of the theme or subject.</li> <li>4. Contemporary reading. Aesthetic and style.</li> <li>5. Instruments of stage signification.</li> </ol>
	<b>Module III</b>
	<ol style="list-style-type: none"> <li>1. Application in practice.</li> <li>2. Preparation, rehearsal and staging of a dramatic scene.</li> <li>3. Phases of work. Rehearsal planning. Working with actors.</li> <li>4. Working with collaborators.</li> <li>5. Premiere.</li> <li>6. Final evaluation.</li> </ol>

## *Learning activities*

AF1	Theory and combination theory-practice learning.	15 hours
AF2	Classroom/lab exercises and practice.	6 hours
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	6 hours
AF7	Assessment.	3 hours
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	60 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	30%
SE2 Assignments and projects.	Revaluable	Yes	20%
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 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.



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



Universidad  
Rey Juan Carlos

## *Resources*

RECOMMENDED BIBLIOGRAPHY

RECOMMENDED FILMOGRAPHY

RECOMMENDED WEBSITE

REQUIRED MATERIALS FOR THE COURSE

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS