

<b>SUBJECT TITLE</b>		<b>ACROBATICS I - TEXT-BASED THEATRE</b>
<b>SUBJECT AREA</b>		MOVEMENT
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - TEXT-BASED THEATRE (OE-ITT)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		TEXT-BASED THEATRE / 1
<b>N. OF CREDITS / TOTAL HOURS</b>		6 ECTS / 150H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		60% / 90H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Psycho-physical training (Level I).</li> <li>• Pre-acrobatic training (Level I).</li> <li>• Acrobatic skills with and without aerial phase (Level I).</li> <li>• Vocabulary of acrobatic movements relating to changes of speed, spatial planes, axes, movement aspects, breathing levels and spatial awareness (Level I).</li> <li>• Falling techniques (Level I).</li> <li>• Performing basic exercises on the roles of base and top (Level I).</li> <li>• Group work (Level I).</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Organising and planning the work in an efficient and self-motivated manner.</li> <li>• Gathering relevant information on the subject and performing its adequate analysis, synthesis and management.</li> <li>• Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>• Efficiently using information and communications technology.</li> <li>• Self-assessing professional and interpersonal performance.</li> <li>• Using communication skills and constructive criticism in group work.</li> <li>• Developing ideas and arguments in a reasoned and critical manner.</li> <li>• Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> <li>• Leading and managing work groups.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, developing ideas and arguments in a critical manner and being able to self-motivating and organising in creative processes.</li> <li>• Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>• Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>• Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> <li>• Understanding psychologically and effectively using imagination, intuition, emotional intelligence and creative thought to meet the psychological requirements associated with an acrobatic result as a potential performance.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Mastering the expressive resources required in acting.</li> <li>• Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>• Interacting with the rest of the languages in the performance.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Understanding and applying the principles of psycho-physical training.</li> <li>• Executing and mastering pre-acrobatic training.</li> <li>• Developing acrobatic skills with and without aerial phase.</li> <li>• Showing knowledge and due application of the vocabulary of acrobatic movements relating to changes of speed, spatial planes, axes, movement qualities, breathing levels and spatial awareness.</li> <li>• Demonstrating knowledge and executing the main falling techniques.</li> <li>• Performing basic exercises on the roles of base and top.</li> <li>• Planning and executing group work.</li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b><i>ANATOMY AND GESTURE</i></b>
<b>SUBJECT AREA</b>		MOVEMENT
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - PHYSICAL THEATRE (OE-ITG)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		HALF YEAR (ONE SEMESTER)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		PHYSICAL THEATRE / 1
<b>N. OF CREDITS / TOTAL HOURS</b>		1 ECTS / 25H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		80% / 20H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Analytical study of anatomy and the functions of the locomotor system and the human body applied to expressive movement in Physical Theatre acting.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> <li>Using communication skills and constructive criticism in group work.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering personal expression and creation;</li> <li>Integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Mastering the expressive resources required in acting.</li> <li>Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Understanding and mastering the resources of the human body and its mobility for correct expressive movement: apparatuses and systems involved in mobility and expression.</li> <li>Achieving a basic understanding of human anatomy for movement: postural patterns, breathing, muscular-postural balance, good praxis and personal hygiene.</li> <li>Analysing the theoretical-practical aspects of the complex technical components of the anatomy of human movement: coordination of the skeletal system, articular system and muscular system.</li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b>APPLICATION OF DANCE AND MOVEMENT IN MUSICAL THEATRE STAGING I</b>
<b>SUBJECT AREA</b>		MOVEMENT
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - MUSICAL THEATRE (OE-ITM)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS) OR HALF YEAR (ONE SEMESTER)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		MUSICAL THEATRE / 3
<b>N. OF CREDITS / TOTAL HOURS</b>		1 ECTS / 25H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 15H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Practical application of the skills and the different choreographic and corporeal languages acquired in dance and movement courses to the needs of stage performance in musical theatre.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Organising and planning the work in an efficient and self-motivated manner.</li> <li>Gathering of relevant information on the subject and performing its adequate analysis, synthesis and management.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>Self-assessing professional and interpersonal performance.</li> <li>Using communication skills and constructive criticism in group work.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> <li>Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> <li>Leading and managing of work groups.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering autonomy and self-regulation in terms of movement and capacity for self-motivation and organisation in creative processes.</li> <li>Psychological comprehension and empathy to understand and feel the lives, situations and personalities of others, by effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project, healthy use of his/her own body and the necessary balance to meet the psychological requirements associated with the performance.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Mastering the expressive resources required in acting.</li> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Showing capacity for integration of the different choreographic and movement techniques acquired in previous courses in relation to the acting proposals required in the creation and composition of the characters, scenes and works of performance practice in Musical Theatre.</li> </ul>
<b>PREREQUISITES</b>		DANCE I

<b>SUBJECT TITLE</b>		<b>APPLICATION OF DANCE AND MOVEMENT IN MUSICAL THEATRE STAGING II</b>
<b>SUBJECT AREA</b>		MOVEMENT
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - MUSICAL THEATRE (OE-ITM)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS) OR HALF YEAR (ONE SEMESTER)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		MUSICAL THEATRE / 4
<b>N. OF CREDITS / TOTAL HOURS</b>		1 ECTS / 25H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 15H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Practical application of the skills and the different choreographic and corporeal languages acquired in dance and movement courses to the needs of stage acting practice in Musical Theatre.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Organising and planning the work in an efficient and self-motivated manner.</li> <li>Gathering of relevant information on the subject and performing its adequate analysis, synthesis and management.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>Self-assessing professional and interpersonal performance.</li> <li>Using communication skills and constructive criticism in group work.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> <li>Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> <li>Leading and managing of work groups.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering autonomy and self-regulation in terms of movement and the capacity of self-motivation and organisation in creative processes.</li> <li>Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others; effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project; healthily using his/her own body and managing the necessary balance to meet the psychological requirements associated with the performance.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Mastering the expressive resources required in acting.</li> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Showing capacity for integration of the different choreographic and movement techniques acquired in previous courses in relation to the acting tasks required for the creation and composition of the characters, scenes and plays of stage performance practice in Musical Theatre.</li> </ul>
<b>PREREQUISITES</b>		APPLICATION OF DANCE AND MOVEMENT IN MUSICAL THEATRE STAGING I

<b>SUBJECT TITLE</b>		<b>APPLIED MOVEMENT I</b>
<b>SUBJECT AREA</b>		MOVEMENT
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - PHYSICAL THEATRE (OE-ITG)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		HALF YEAR (ONE SEMESTER) - (2ND HALF)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		PHYSICAL THEATRE / 3
<b>N. OF CREDITS / TOTAL HOURS</b>		3 ECTS / 75H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		80% / 60H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Practical application of the skills and the different choreographic and embodied languages acquired in dance and movement modules to the needs of stage performance in Physical Theatre.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Organising and planning the work in an efficient and self-motivated manner.</li> <li>Gathering of relevant information on the subject and performing its adequate analysis, synthesis and management.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>Self-assessing professional and interpersonal performance.</li> <li>Using communication skills and constructive criticism in group work.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> <li>Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> <li>Leading and managing of work groups.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others; effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project; healthily using his/her own body and managing the necessary balance to meet the psychological requirements associated with the performance.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity of negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Mastering the expressive resources required in acting.</li> <li>Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Showing capacity for integration of the different choreographic and body techniques acquired in previous years in relation to the actable choices required for the creation and composition of stage characters, scenes and plays.</li> </ul>
<b>PREREQUISITES</b>		MOVEMENT SUBJECTS

<b>SUBJECT TITLE</b>		<b>APPLIED MOVEMENT II</b>
<b>SUBJECT AREA</b>		MOVEMENT
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - PHYSICAL THEATRE (OE-ITG)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		HALF YEAR (ONE SEMESTER) (1ST HALF)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		PHYSICAL THEATRE / 4
<b>N. OF CREDITS / TOTAL HOURS</b>		3 ECTS / 75H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		80% / 60H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Practical application of the skills and the different choreographic and body languages acquired in movement courses to the needs of stage performance in Physical Theatre.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Organising and planning the work in an efficient and self-motivated manner.</li> <li>Gathering of relevant information on the subject and performing its adequate analysis, synthesis and management.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives. Self-assessing professional and interpersonal performance.</li> <li>Using communication skills and constructive criticism in group work.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> <li>Integrating adequately in multi-disciplinary teams and diverse cultural contexts. Leading and managing work groups.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others; effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project; healthily using his/her own body and managing the necessary balance to meet the psychological requirements associated with the performance.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Mastering the expressive resources required in acting.</li> <li>Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Showing capacity for integration of the different choreographic and body techniques acquired in previous courses in relation to the performance proposals required for the creation and composition of characters, scenes and plays.</li> </ul>
<b>PREREQUISITES</b>		MOVEMENT COURSES

<b>SUBJECT TITLE</b>		<b>ART HISTORY - SET DESIGN</b>
<b>SUBJECT AREA</b>		ART HISTORY
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION – SET DESIGN (OE)
<b>SUBJECT NATURE</b>		THEORETICAL-PRACTICAL (TPT)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		SET DESIGN
<b>PROGRAMME / YEAR</b>		SET DESIGN - SCENOGRAPHY/ 1 SET DESIGN - LIGHTING / 1 SET DESIGN - CHARACTER / 1
<b>N. OF CREDITS / TOTAL HOURS</b>		6 ECTS / 150H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 90H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Theoretical study of the chronological evolution of fundamental changes in artistic manifestations.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Organising and planning the work in an efficient and self-motivated manner.</li> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Efficiently using information and communications technology.</li> <li>Self-assessing professional and interpersonal performance.</li> <li>Mastering research methodology for the generation of viable projects, ideas and solutions.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others; effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project; healthily using his/her own body and managing the necessary balance to meet the psychological requirements associated with the performance.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Conceiving ideas and proposals that form the basis of the creation of the design, exploring the dynamics of the space, the human body and light and evaluating their representative properties and aesthetic quality.</li> <li>Planning and monitoring of the creative process, applying the appropriate work methodology.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Understanding the fundamental aspects of the general history of plastic arts.</li> <li>Identifying the main artistic theories, forms, styles, techniques and procedures.</li> <li>Understanding the chronological evolution of the fundamental changes in artistic manifestations.</li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b>CHARACTERISATION - PHYSICAL THEATRE</b>
<b>SUBJECT AREA</b>		CHARACTER DESIGN
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - PHYSICAL THEATRE (OE-ITG)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		HALF YEAR (ONE SEMESTER) (1ST HALF)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		PHYSICAL THEATRE / 1
<b>N. OF CREDITS / TOTAL HOURS</b>		3 ECTS / 75H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		60% / 45H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Theoretical-practical study of the elements involved in the creation of the physical appearance of the character.</li> <li>System of exercises aimed at understanding behaviour and use of materials applied in characterisation tasks.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Planning the work in an efficient and self-motivated manner.</li> <li>Gathering relevant information and performing its adequate analysis, synthesis and use.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>Self-assessing professional and interpersonal performance.</li> <li>Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> <li>Understanding the general principles of characterisation.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Mastering the expressive resources required in acting.</li> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Analysing characterisation in the different types of performance.</li> <li>Analysing and understanding the concept and the creation process in characterisation.</li> </ul>
<b>PREREQUISITES</b>		NONE



<b>SUBJECT TITLE</b>		<b>COMMON SPACES FOR INTERACTION I</b>
<b>SUBJECT AREA</b>		PEDAGOGY
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION (OE) – ALL
<b>SUBJECT NATURE</b>		THEORETICAL—PRACTICAL (TPT)
<b>DURATION</b>		HALF YEAR (ONE SEMESTER)
<b>AREA OF SPECIALISATION</b>		ALL
<b>PROGRAMME / YEAR</b>		ACTING - TEXT-BASED THEATRE / 1 ACTING - PHYSICAL THEATRE / 1 ACTING - MUSICAL THEATRE / 1 STAGE DIRECTION / 1 PLAYWRITING / 1 SET DESIGN / 1
<b>N. OF CREDITS / TOTAL HOURS</b>		1 ECTS / 25H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		80% / 20H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Common learning space which acts as a meeting point for students of all the different areas of specialisation and programmes to discover and share the respective approaches and skills of their specific training, foster integration in future end-of-course projects and develop teamwork skills, an essential feature of theatre performance with a view to their professional future.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Organising and planning the work in an efficient and self-motivated manner.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>Self-assessing professional and interpersonal performance.</li> <li>Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> <li>Developing professional ethics based on the appreciation and awareness of aesthetics, the environment and diversity.</li> <li>Adapting on competitive terms to cultural, social and artistic changes and advances in the profession and selecting the most appropriate channels for continuous training.</li> <li>Searching for excellence and high quality in his/her professional practice.</li> <li>Fostering understanding between different ways of approaching performance event and the different focuses, roles and competencies of the different areas of specialisation.</li> <li>Getting introduced to the different languages and knowledge assimilated by colleagues from the beginning of their studies, notwithstanding the specific focus of each programme as reflected in their respective course guides.</li> <li>Fostering better integration in future acting practice in the 3rd and 4th year through mutual exchange of knowledge in the work processes of workshops in the final years of the course.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others; effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project; healthily using his/her own body and managing the necessary balance to meet the psychological requirements associated with the performance.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> <li>Showing capacity for teamwork, an essential feature of theatre event, with a view to their professional future.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Relating the specific contents and procedures learned during the first year of each area of specialisation and programme with other dramaturgical and stage contexts.</li> <li>Researching to conceive and support the personal creative process, both in terms of the work methodology and aesthetic renovation.</li> <li>Using different methods for studying stage performance.</li> <li>Planning and monitoring the creative process applying the appropriate work methodology.</li> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b>COMMON SPACES FOR INTERACTION II</b>
<b>SUBJECT AREA</b>		PEDAGOGY
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION (OE) – ALL
<b>SUBJECT NATURE</b>		THEORETICAL-PRACTICAL (TPT)
<b>DURATION</b>		HALF YEAR (ONE SEMESTER)
<b>AREA OF SPECIALISATION</b>		ALL
<b>PROGRAMME / YEAR</b>		ACTING - TEXT-BASED THEATRE / 2 ACTING - PHYSICAL THEATRE / 2 ACTING - MUSICAL THEATRE / 2 STAGE DIRECTION / 2 PLAYWRITING / 2 SET DESIGN / 2
<b>N. OF CREDITS / TOTAL HOURS</b>		1 ECTS / 25H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		80% / 20H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Common teaching space which acts as a meeting point for students of all the different areas of specialisation and programmes to discover and share the respective approaches and skills of their specific training, foster integration in future end-of-course projects and develop teamwork skills, an essential feature of theatre performance with a view to their professional future.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Organising and planning the work in an efficient and self-motivated manner.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>Self-assessing professional and interpersonal performance.</li> <li>Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> <li>Developing professional ethics based on the appreciation and awareness of aesthetics, the environment and diversity.</li> <li>Adapting on competitive terms to cultural, social and artistic changes and advances in the profession and selecting the most appropriate channels for continuous training.</li> <li>Searching for excellence and high quality in his/her professional practice.</li> <li>Fostering understanding between different ways of approaching stage proposals and the different focuses, roles and competencies of the different areas of specialisation.</li> <li>Getting introduced to the different languages and knowledge assimilated by colleagues from the beginning of their studies, notwithstanding the specific focus of each programme as reflected in their respective course guides.</li> <li>Fostering better integration in future performance practices in the 3rd and 4th year through mutual exchange of knowledge in the work processes of workshops in the final years of the course.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others; effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project; healthily using his/her own body and managing the necessary balance to meet the psychological requirements associated with the performance.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> <li>Showing capacity for teamwork, an essential feature of theatre proposals, with a view to their professional future.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Relating the specific contents and procedures learned during the first year of each area of specialisation and programme with other dramaturgical and stage contexts.</li> <li>Researching to conceive and support the personal creative process, both in terms of the work methodology and aesthetic development.</li> <li>Using different methods for studying stage performance.</li> <li>Planning and monitoring the creative process, applying the appropriate work methodology.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Interacting with the rest of the languages in the performance.</li> </ul>
<b>PREREQUISITES</b>		COMMON SPACES FOR INTERACTION I

<b>SUBJECT TITLE</b>		<b>COMMON SPACES FOR INTERACTION III</b>
<b>SUBJECT AREA</b>		PEDAGOGY
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION (OE) – ALL
<b>SUBJECT NATURE</b>		THEORETICAL-PRACTICAL (TPT)
<b>DURATION</b>		HALF YEAR (ONE SEMESTER)
<b>AREA OF SPECIALISATION</b>		ALL
<b>PROGRAMME / YEAR</b>		ACTING - TEXT-BASED THEATRE / 3 ACTING - PHYSICAL THEATRE / 3 ACTING - MUSICAL THEATRE / 3 STAGE DIRECTION / 3 PLAYWRITING / 3 SET DESIGN / 3
<b>N. OF CREDITS / TOTAL HOURS</b>		1 ECTS / 25H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		80% / 20H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Common teaching space which acts as a meeting point for students of all the different areas of specialisation and programmes to discover and share the respective approaches and skills of their specific studies, foster integration in future end-of-course projects and develop teamwork skills, an essential feature of theatre performance with a view to their professional future.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Organising and planning the work in an efficient and self-motivated manner.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives</li> <li>Self-assessing professional and interpersonal performance.</li> <li>Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> <li>Developing professional ethics based on the appreciation and awareness of aesthetics, the environment and diversity.</li> <li>Adapting on competitive terms to cultural, social and artistic changes and advances in the profession and selecting the most appropriate channels for continuous training.</li> <li>Searching for excellence and high quality in his/her professional practice.</li> <li>Fostering understanding between different ways of approaching stage proposals and the different focuses, roles and competencies of the different areas of specialisation.</li> <li>Getting introduced to the different languages and knowledge assimilated by colleagues from the beginning of their studies, notwithstanding the specific focus of each programme as reflected in their respective course guides.</li> <li>Fostering better integration in future performance practices in the 3rd and 4th year through mutual exchange of knowledge in the work processes of workshops in the final years of the course.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others; effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project; healthily using his/her own body and managing the necessary balance to meet the psychological requirements associated with the performance.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> <li>Showing capacity for teamwork, an essential feature of theatre proposals, with a view to their professional future.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Relating the specific content and procedures learned during the first year of each area of specialisation and programme with other dramaturgical and stage contexts.</li> <li>Researching to conceive and support the personal creative process, both in terms of the work methodology and aesthetic renovation.</li> <li>Using different methods for studying stage performance.</li> <li>Planning and monitoring of the creative process, applying the appropriate work methodology.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Interacting with the rest of the languages in the performance.</li> </ul>
<b>PREREQUISITES</b>		COMMON SPACES FOR INTERACTION II

<b>SUBJECT TITLE</b>		<b>DANCE III — MUSICAL THEATRE</b>
<b>SUBJECT AREA</b>		MOVEMENT
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - MUSICAL THEATRE (OE-ITM)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		MUSICAL THEATRE / 3
<b>N. OF CREDITS / TOTAL HOURS</b>		4 ECTS / 100H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 60H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Principles and tools of the language of dance (Level 3).</li> <li>• Dance through the different historical periods (Level 3).</li> <li>• The tools from the dance own language in performance and choreographic composition (Level 3).</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Organising and planning the work in an efficient and self-motivated manner.</li> <li>• Working in an autonomous manner, valuing the importance of initiative and entrepreneurial spirit in his/her professional activity.</li> <li>• Self-assessing professional and interpersonal performance.</li> <li>• Demonstrating capacity of organisation in creative processes.</li> <li>• Managing work groups, participating in task assignment and collaborating in groups.</li> <li>• Developing research processes.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>• Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks and accepting failures.</li> <li>• Fostering the capacity of self-motivation and organisation in creative processes.</li> <li>• Using imagination, intuition, emotional intelligence and creative thought to resolve problems.</li> <li>• Achieving awareness and healthy use of his/her own body and the necessary balance to meet the requirements associated with the performance.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Mastering the expressive resources required in acting.</li> <li>• Interacting with the rest of the languages in the performance.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Understanding the principles of communication and expression typical of the language of dance.</li> <li>• Applying the expressive resources typical of the language of dance to the different performance techniques.</li> <li>• Recognising and being aware of the possibilities of corporeal language through dance.</li> <li>• Identifying the theoretical-practical aspects of dance through the different historical periods and their meaning for stage performance.</li> <li>• Understanding and applying the tools typical of the language of dance in performances and choreographic compositions.</li> </ul>
<b>PREREQUISITES</b>		DANCE II

<b>SUBJECT TITLE</b>		<b><i>DIRECTION OF ACTORS FOR PLAYWRIGHTS</i></b>
<b>SUBJECT AREA</b>		DIRECTION OF ACTORS
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — PLAYWRITING (OE-DR)
<b>SUBJECT NATURE</b>		THEORETICAL-PRACTICAL (TPT)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		STAGE DIRECTION AND PLAYWRITING
<b>PROGRAMME / YEAR</b>		STAGE DIRECTION / 1
<b>N. OF CREDITS / TOTAL HOURS</b>		12 ECTS / 300H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 180H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Showing knowledge of the different schools and systems for direction of actors.</li> <li>• Applying acting systems and techniques for directing actors on stage (and in audiovisual media).</li> <li>• Analysing and conceiving the situation and the character.</li> <li>• Mastering the interaction of the actor in space and time with the rest of the dramatic languages.</li> <li>• Conceiving and analysing stage movement: position, movement, rhythm and choreography.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Organising and planning the work in an efficient and self-motivated manner.</li> <li>• Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>• Self-assessing professional and interpersonal performance.</li> <li>• Using communication skills and constructive criticism in group work.</li> <li>• Developing ideas and arguments in a reasoned and critical manner.</li> <li>• Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others, developing professional ethics that establish a suitable relationship between the means used and the objectives pursued.</li> <li>• Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>• Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>• Planning and guiding the general process for creation of the performance applying the appropriate work methodology.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Conceiving stage proposals around which the show is based, generating and analysing the different concepts, texts and images and evaluating their representative properties and aesthetic quality.</li> <li>• Planning the composition of the performance, using all the aesthetic and technical knowledge necessary in the different languages involved in the performance.</li> <li>• Planning and guiding the general process for creation of the performance by applying the appropriate work methodology.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Using different methods for studying stage performance.</li> <li>• Showing knowledge of the different schools and systems for direction of actors.</li> <li>• Applying the acting techniques in the direction of actors on stage (and in audiovisual media).</li> <li>• Identifying the relationships between the situation and the character.</li> <li>• Understanding the interaction of the actor in space and time with the rest of the dramatic languages.</li> <li>• Recognising the meaning of stage movement (position, movement, rhythm and choreography) in the different forms of staging.</li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b>DRAMATIC LITERATURE II</b>
<b>SUBJECT AREA</b>		HISTORY AND THEORY OF LITERATURE
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — PLAYWRITING (OE-DR)
<b>SUBJECT NATURE</b>		THEORETICAL-PRACTICAL (TPT)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		STAGE DIRECTION AND PLAYWRITING
<b>PROGRAMME / YEAR</b>		PLAYWRITING / 2
<b>N. OF CREDITS / TOTAL HOURS</b>		6 ECTS / 150H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 90H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Theoretical study of theatre from a literary viewpoint, focusing on the main texts of Spanish and overseas theatre from the 18th century through to the first half of the 20th century in relation to three basic aspects:               <ol style="list-style-type: none"> <li>The historic moment of their creation;</li> <li>Breakdown of their formal aspects and contents;</li> <li>Review of the different genres and their historical background.</li> </ol> </li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>Using communication skills and constructive criticism in group work.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering autonomy in the area of knowledge, showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Using different methods for studying stage performance.</li> <li>Analysing and formulating conclusions regarding the context, subject matter, conflicts, characters, structures and genres of the texts.</li> <li>Understanding the main aspects of theatre based on dramatic literature with an emphasis on the work of the playwright.</li> </ul>
<b>PREREQUISITES</b>		DRAMATIC LITERATURE I

<b>SUBJECT TITLE</b>		<b>DRAMATIC LITERATURE III</b>
<b>SUBJECT AREA</b>		HISTORY AND THEORY OF LITERATURE
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — PLAYWRITING (OE-DR)
<b>SUBJECT NATURE</b>		THEORETICAL-PRACTICAL (TPT)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		STAGE DIRECTION AND PLAYWRITING
<b>PROGRAMME / YEAR</b>		PLAYWRITING / 3
<b>NO. OF CREDITS / TOTAL HOURS</b>		6 ECTS / 150H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 90H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Theoretical study of theatre from a literary viewpoint, focusing on the main texts of Spanish and overseas theatre from the second half of the 20th century through to the current day in relation to three basic aspects:               <ol style="list-style-type: none"> <li>The historic moment of its creation;</li> <li>Breakdown of its formal aspects and contents;</li> <li>Review of the different genres and their historical background.</li> </ol> </li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>Self-assessing professional and interpersonal performance.</li> <li>Using communication skills and constructive criticism in group work.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> <li>Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> <li>Developing professional ethics based on the appreciation and awareness of aesthetics, the environment and diversity.</li> <li>Searching for excellence and high quality in his/her professional practice.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering autonomy in the area of knowledge, showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Using different methods for studying stage performance.</li> <li>Analysing and formulating conclusions regarding the context, subject matter, conflicts, characters, structures and genres of the texts studied.</li> <li>Understanding the main aspects of theatre coming from dramatic literature, with an emphasis on dramaturgical and structural elements.</li> <li>Identifying and analysing the formal organisation of the external structure of dramatic texts: division into stasimons, episodes, acts, parts, scenes or sequences.</li> <li>Identifying and analysing the elements that make up the internal structure of the dramatic text: fable, dramatic space, action and conflict, characters (external and internal characterisation), time frame and language.</li> </ul>
<b>PREREQUISITES</b>		DRAMATIC LITERATURE II

<b>SUBJECT TITLE</b>		<b>DRAMATIC LITERATURE - SET DESIGN</b>
<b>SUBJECT AREA</b>		PEDAGOGY
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — SET DESIGN (OE-E)
<b>SUBJECT NATURE</b>		THEORETICAL-PRACTICAL (TPT)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		SET DESIGN
<b>PROGRAMME / YEAR</b>		SET DESIGN / 1
<b>N. OF CREDITS / TOTAL HOURS</b>		4 ECTS / 100H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 60H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Theoretical study of theatre from a literary viewpoint, focusing on the main texts of Spanish and overseas dramatic theatre in terms of two basic aspects: <ul style="list-style-type: none"> <li>- The historic moment of its creation;</li> <li>- Breakdown of the formal aspects and contents (with special focus on the configuration of the dramatic space and the structure).</li> </ul> </li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Developing professional ethics based on the appreciation and awareness of aesthetics, the environment and diversity.</li> <li>Contributing with his/her professional activity to raise social awareness on the importance of cultural heritage, its influence in different fields and its capacity to generate important values.</li> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>Efficiently using information and communications technology.</li> <li>Developing a critical spirit, curiosity and research capabilities.</li> <li>Self-assessing professional and interpersonal performance.</li> <li>Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Understanding the history of dramatic literature.</li> <li>Being familiar with the different methodologies to approach literary texts.</li> <li>Understanding the essential elements that make up a dramatic text, differentiating and analysing them as part of a whole.</li> <li>Understanding the functions of theatrical text in the theatre performance production process.</li> <li>Analysing and formulating conclusions regarding the main texts of dramatic literature taking into account the role of scenographers and their interpretation of the stage space, the creation of the characters, the structure and the time frame derived from the dramatic text.</li> <li>Understanding the main aspects of theatre coming from dramatic literature with an emphasis on the elements of set design and construction.</li> </ul>
<b>PREREQUISITES</b>		NONE



<b>SUBJECT TITLE</b>		<b>DRAMATIC LITERATURE FOR MUSICAL THEATRE</b>
<b>SUBJECT AREA</b>		HISTORY AND THEORY OF LITERATURE
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - MUSICAL THEATRE (OE-ITM)
<b>SUBJECT NATURE</b>		THEORETICAL-PRACTICAL (TPT)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		MUSICAL THEATRE / 1
<b>N. OF CREDITS / TOTAL HOURS</b>		7 ECTS / 175H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		60% / 105H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Theoretical study of theatre from a literary viewpoint, focusing on the main texts of Spanish and overseas dramatic theatre from the 19th century through to the current day and in direct relation to musical repertoire in terms of three basic aspects: <ul style="list-style-type: none"> <li>The historic moment of its creation;</li> <li>Breakdown of its formal aspects and contents;</li> <li>Review of the different genres and their historical background.</li> </ul> </li> <li>Staging conception and process.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>Using communication skills and constructive criticism in group work.</li> <li>Organising and planning the work in an efficient and self-motivated manner.</li> <li>Working in an autonomous manner, valuing the importance of initiative and entrepreneurial spirit in his/her professional activity.</li> <li>Developing professional ethics based on the appreciation and awareness of aesthetics, the environment and diversity.</li> <li>Leading and managing of work groups.</li> <li>Searching for excellence and high quality in his/her professional practice.</li> <li>Mastering research methodology for the generation of viable projects, ideas and solutions.</li> <li>Using the available means and resources with due regard for cultural heritage and the environment.</li> <li>Contributing with his/her professional activity to raise social awareness on the importance of cultural heritage, its influence in different fields and its capacity to generate important values.</li> <li>Self-assessing professional and interpersonal performance.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering autonomy in the area of knowledge, showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others; effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project; healthily using his/her own body and managing the necessary balance to meet the psychological requirements associated with the performance.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity of negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Distinguishing the specific aspects of dramatic literature and its dual textual and stage nature.</li> <li>Analysing and formulating conclusions regarding the context, subject matter, conflicts, characters, structures and genres of texts.</li> <li>Understanding the main aspects of theatre coming from dramatic literature with an emphasis on the work of the actor in Musical Theatre.</li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b>DRAMATIC LITERATURE FOR TEXT-BASED THEATRE I</b>
<b>SUBJECT AREA</b>		HISTORY AND THEORY OF LITERATURE
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - TEXT-BASED THEATRE (OE-ITT)
<b>SUBJECT NATURE</b>		THEORETICAL-PRACTICAL (TPT)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		TEXT-BASED THEATRE / 1
<b>N. OF CREDITS / TOTAL HOURS</b>		4 ECTS / 100H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		60% / 60H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Theoretical study of theatre from a literary viewpoint, focusing on the main texts of Spanish and overseas dramatic theatre in direct relation to the role of Text-based Theatre actors in terms of its three basic aspects:               <ol style="list-style-type: none"> <li>The historic moment of their creation;</li> <li>Breakdown of its formal aspects and contents;</li> <li>Review of the different genres and their historical background.</li> </ol> </li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>Using communication skills and constructive criticism in group work.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Analysing and formulating conclusions regarding the context, subject matter, conflicts, characters, structures and genres of texts.</li> <li>Understanding the main aspects of theatre coming from dramatic literature with an emphasis on the work of the actor.</li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b>DRAMATIC LITERATURE FOR TEXT-BASED THEATRE II</b>
<b>SUBJECT AREA</b>		LITERATURE HISTORY AND THEORY
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING -TEXT-BASED THEATRE (OE-ITT)
<b>SUBJECT NATURE</b>		THEORETICAL-PRACTICAL (TPT)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		TEXT-BASED THEATRE / 1
<b>N. OF CREDITS /TOTAL HOURS</b>		4 ECTS / 100H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		60% / 60H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Theoretical study of theatre from a literary viewpoint, focusing on the main texts of Spanish and overseas dramatic theatre in direct relation to the role of Text-based Theatre actors in terms of its three basic aspects: <ul style="list-style-type: none"> <li>- The historic moment of its creation;</li> <li>- Breakdown of its formal aspects and contents;</li> <li>- Review of the different genres and their historical background.</li> </ul> </li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>Using communication skills and constructive criticism in group work.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering autonomy in the area of knowledge, showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Analysing and formulating conclusions regarding the context, subject matter, conflicts, characters, structures and genres of texts.</li> <li>Understanding the main aspects of theatre coming from dramatic literature with an emphasis on the work of the actor.</li> </ul>
<b>PREREQUISITES</b>		DRAMATIC LITERATURE FOR TEXT-BASED THEATRE I

<b>SUBJECT TITLE</b>		<b>DRAMATURGY</b>
<b>SUBJECT AREA</b>		DRAMATURGY
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION (OE) – ALL
<b>SUBJECT NATURE</b>		THEORETICAL-PRACTICAL (TPT)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ALL
<b>PROGRAMME / YEAR</b>		ACTING - TEXT-BASED THEATRE / 4 ACTING - PHYSICAL THEATRE / 4 ACTING - MUSICAL THEATRE / 4 STAGE DIRECTION / 1 PLAYWRITING / 1 SET DESIGN / 1
<b>N. OF CREDITS / TOTAL HOURS</b>		5 / 125H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		60% / 75H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Methodology and technique for analysis of the different languages involved in performance with special emphasis on text analysis. Construction, development and analysis of genres, structures and plots, characters and dramatic situations.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Organising and planning the work in an efficient and self-motivated manner.</li> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Using communication skills and constructive criticism in group work.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others, developing professional ethics that establish a suitable relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Using different methods in the study of the performance event.</li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b>DRAMATURGY II</b>
<b>SUBJECT AREA</b>		DRAMATURGY
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION – STAGE DIRECTION AND PLAYWRITING (OE)
<b>SUBJECT NATURE</b>		THEORETICAL-PRACTICAL
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		STAGE DIRECTION AND PLAYWRITING
<b>PROGRAMME / YEAR</b>		STAGE DIRECTION / 2 PLAYWRITING / 2
<b>N. OF CREDITS / TOTAL HOURS</b>		6 ECTS / 150H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 90H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Methodology and technique for analysis of the different languages involved in performance with special emphasis on text analysis and its application to creative processes.</li> <li>Construction, development and analysis of genres, structures and plots, characters and dramatic situations.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Efficiently using information and communications technology.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> <li>Mastering research methodology for the generation of viable projects, ideas and solutions.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Using different methods for studying stage performance.</li> <li>Planning and guiding the general process for creation of the performance applying the appropriate work methodology.</li> <li>Understanding the methodology and technique for analysis of the different languages involved in performance with special emphasis on text analysis and its application to creative processes. Constructing, developing and analysing genres, structures and plots, characters and dramatic situations.</li> </ul>
<b>PREREQUISITES</b>		DRAMATURGY I

<b>SUBJECT TITLE</b>		<b>ENTERTAINMENT AND COMMUNICATION THEORIES</b>
<b>SUBJECT AREA</b>		ENTERTAINMENT AND COMMUNICATION THEORIES
<b>SUBJECT TYPE</b>		CORE SUBJECT (FB)
<b>SUBJECT NATURE</b>		THEORETICAL-PRACTICAL (TPT)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ALL
<b>PROGRAMME / YEAR</b>		ACTING - TEXT-BASED THEATRE / 3 ACTING - PHYSICAL THEATRE / 3 ACTING - MUSICAL THEATRE / 3 STAGE DIRECTION / 2 PLAYWRITING / 2 SET DESIGN / 1
<b>N. OF CREDITS / TOTAL HOURS</b>		5 / 125H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 75H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Studying the different theoretical works that have marked the evolution of theatre over the course of history. Introduction to communication theory.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> <li>Adapting on competitive terms to cultural, social and artistic changes and advances in the profession and selecting the most appropriate channels for continuous training.</li> <li>Contributing with his/her professional activity to raise social awareness on the importance of cultural heritage, its influence in different fields and its capacity to generate important values.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering autonomy in the area of knowledge, showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Using different methods for studying stage performance.</li> <li>Showing knowledge and understanding of the different theoretical works that have marked the evolution of theatre over the course of history.</li> <li>Understanding the basic principles in communication theory.</li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b><i>HISTORY OF COSTUME DESIGN - MUSICAL THEATRE</i></b>
<b>SUBJECT AREA</b>		CHARACTER DESIGN
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - MUSICAL THEATRE (OE-ITM)
<b>SUBJECT NATURE</b>		THEORETICAL – PRACTICAL (TPT)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		MUSICAL THEATRE / 2
<b>N. OF CREDITS / TOTAL HOURS</b>		2 ECTS / 50H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 30H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Theoretical and analytical study of the history of costume design and fashion.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Organising and planning the work in an efficient and self-motivated manner.</li> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Using communication skills and constructive criticism in group work.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> <li>Working in an autonomous manner, valuing the importance of initiative and entrepreneurial spirit in his/her professional activity.</li> <li>Contributing with his/her professional activity to raise social awareness on the importance of cultural heritage, its influence in different fields and its capacity to generate important values.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others, developing professional ethics that establish a suitable relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity of negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Mastering the expressive resources required in acting.</li> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Understanding the general principles of costume design and fashion history.</li> <li>Understanding the evolution of manners of dress and the social function of costumes over the course of history.</li> <li>Understanding the main styles and fashions in different historical periods, analysing patterns, forms of garments, accessories, fabrics, adornments, colours, etc. and assimilation of the associated terminology.</li> <li>Analysing and understanding the functional and semiotic aspects of attire and its relationship with theatre.</li> <li>Understanding and analysing the function of costumes over the course of history.</li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b><i>HISTORY OF COSTUME DESIGN - TEXT-BASED THEATRE</i></b>
<b>SUBJECT AREA</b>		ART HISTORY
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - TEXT-BASED THEATRE (OE-ITT)
<b>SUBJECT NATURE</b>		THEORETICAL-PRACTICAL (TPT)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		TEXT-BASED THEATRE / 1
<b>N. OF CREDITS / TOTAL HOURS</b>		4 ECTS / 100H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		60% / 60H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Theoretical and analytical study of costume design and fashion history.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Planning the work in an efficient and encouraging manner.</li> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Using communication skills and constructive criticism in group work.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> <li>Working in an autonomous manner, valuing the importance of initiative and entrepreneurial spirit in his/her professional activity.</li> <li>Contributing with his/her professional activity to social awareness on the importance of cultural heritage, its influence in different areas and its capacity to generate significant values.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others, developing professional ethics that establish a suitable relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Mastering the expressive resources required in acting.</li> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Understanding the general principles of costume design and fashion history.</li> <li>Understanding the evolution of manners of dressing and the social function of costumes over the course of history.</li> <li>Understanding the main styles and fashions in different historical periods, analysing patterns, forms of garments, accessories, fabrics, adornments, colours, etc. and assimilation of the associated terminology.</li> <li>Analysing and understanding the functional and semiotic aspects of attire and its relationship with theatre.</li> <li>Understanding and analysing the function of costumes over the course of history.</li> </ul>
<b>PREREQUISITES</b>		NONE



<b>SUBJECT TITLE</b>		<b>INTRODUCTION TO ART HISTORY</b>
<b>SUBJECT AREA</b>		ART HISTORY
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - TEXT-BASED THEATRE (OE-ITT)
<b>SUBJECT NATURE</b>		THEORETICAL-PRACTICAL (TPT)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		TEXT-BASED THEATRE / 1
<b>N. OF CREDITS / TOTAL HOURS</b>		3 ECTS / 75H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		60% / 45H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Theoretical study of the chronological evolution of fundamental changes in artistic manifestations.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Organising and planning the work in an efficient and self-motivated manner.</li> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Efficiently using information and communications technology.</li> <li>Self-assessing professional and interpersonal performance.</li> <li>Mastering research methodology for the generation of viable projects, ideas and solutions.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others; effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project; healthily using his/her own body and managing the necessary balance to meet the psychological requirements associated with the performance.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Conceiving ideas and proposals that form the basis of the creation of the design, exploring the dynamics of the space, the human body and light and evaluating their representative properties and aesthetic quality.</li> <li>Planning the composition of the design using the technical and representation procedures learned.</li> <li>Planning and monitoring of the creative process, applying the appropriate work methodology.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Understanding the fundamental aspects of the general history of plastic arts.</li> <li>Identifying the main artistic theories, forms, styles, techniques and procedures.</li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b>INTRODUCTION TO CHARACTER DESIGN</b>
<b>SUBJECT AREA</b>		SET DESIGN
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION – SET DESIGN (OE)
<b>SUBJECT NATURE</b>		THEORETICAL - PRACTICAL
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		SET DESIGN
<b>PROGRAMME / YEAR</b>		SET DESIGN - SCENOGRAPHY / 2 SET DESIGN - LIGHTING / 2 SET DESIGN - CHARACTER / 2
<b>N. OF CREDITS / TOTAL HOURS</b>		5 ECTS / 125H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 75H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Basis for an understanding of the modern concept of costume design.</li> <li>• Analysis and construction of the character of a dramatic work.</li> <li>• Plastic composition in the creation of the Character.</li> <li>• Conventions and styles of graphic presentation in character design.</li> <li>• Character, movement and volume in character design.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Working in an autonomous manner, valuing the importance of initiative and entrepreneurial spirit in his/her professional activity.</li> <li>• Searching for excellence and high quality in his/her professional practice.</li> <li>• Mastering research methodology for the generation of viable projects, ideas and solutions.</li> <li>• Organising and planning the work in an efficient and self-motivated manner.</li> <li>• Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>• Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>• Self-assessing professional and interpersonal performance.</li> <li>• Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others, developing professional ethics that establish a suitable relationship between the means used and the objectives pursued.</li> <li>• Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>• Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> <li>• Using imagination and creative thought together effectively with skills acquired relating to plastic construction of stage characters in order to develop the ability to work in a flexible manner, adapting to others and the changing circumstances of the work of a creator of artistic performances.</li> <li>• Fostering visual expression and research integrating the technical and practical knowledge acquired, along with responsibility and originality in the creative process.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Conceiving ideas and proposals that form the basis of the creation of the design, exploring the dynamics of the space, the human body and light and evaluating their representative properties and aesthetic quality.</li> <li>• Planning the composition of the design using the technical and representation procedures learned.</li> <li>• Planning and monitoring the creative process, applying the appropriate work methodology.</li> <li>• Studying to conceive and establish the basis and the creative process for character design, analysis of the different modes, approaches and proposals in the use of the tools developed for the discipline and useful artistic representation techniques for the creation of characters. Showing knowledge of the general concepts and principles of contemporary costume design.</li> </ul>
<b>PREREQUISITES</b>		ARTISTIC DRAWING

<b>SUBJECT TITLE</b>		<b>INTRODUCTION TO PERFORMANCE SYSTEMS IN PHYSICAL THEATRE</b>
<b>SUBJECT AREA</b>		PERFORMANCE SYSTEMS
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - PHYSICAL THEATRE (OE_ITG)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / SUBJECT</b>		PHYSICAL THEATRE / 1
<b>N. OF CREDITS / TOTAL HOURS</b>		15 ECTS / 375H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		80% / 300H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Performance procedures and techniques in Physical Theatre; theoretical concepts and application to dramaturgical and stage concepts.</li> <li>• Pre-expressiveness: presence and energy.</li> <li>• Elementary psycho-physical principles in performance through movement.</li> <li>• Basic rules of improvisation and stage interaction.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Organising and planning the work in an efficient and self-motivated manner.</li> <li>• Mastering research methodology for the generation of viable projects, ideas and solutions.</li> <li>• Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>• Performing tasks of problem-solving and decision-making to meet the work objectives.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>• Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others; effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project; healthily using his/her own body and managing the necessary balance to meet the psychological requirements associated with the performance.</li> <li>• Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Mastering the expressive resources required in acting.</li> <li>• Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>• Interacting with the rest of the languages in the performance.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Understanding the different procedures and techniques involved in Physical Theatre performance, acting mechanisms and the character development process, the theoretical concepts upon which they are based and their application to different dramaturgical and stage contexts.</li> <li>• Understanding pre-expressiveness techniques: presence and energy, the elementary psycho-physical principles in performance through movement and the basic rules of improvisation and play.</li> <li>• Adapting the resources to each genre, style and medium (including audiovisual).</li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b><i>MASKS AND PROSTHETICS - PHYSICAL THEATRE</i></b>
<b>SUBJECT AREA</b>		CHARACTER DESIGN
<b>SUBJECT TYPE</b>		COMPULSORY AREA OF SPECIALISATION — ACTING - PHYSICAL THEATRE (OE-ITG)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		HALF YEAR (ONE SEMESTER) (2ND HALF)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		PHYSICAL THEATRE / 1
<b>N. OF CREDITS / TOTAL HOURS</b>		2 ECTS / 50H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		60% / 30H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Theoretical-practical study of the systems for construction of masks and prosthetics.</li> <li>Understanding of the behaviour of the materials used in the above tasks.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Organising and planning the work in an efficient and self-motivated manner.</li> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>Self-assessing professional and interpersonal performance.</li> <li>Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Understanding the general principles of mask and prosthetics construction.</li> <li>Analysing facial and body deformations.</li> <li>Understanding and assimilating the process of integrating masks and prosthetics with the body and face of the actor.</li> </ul>
<b>PREREQUISITES</b>		CHARACTERISATION - PHYSICAL THEATRE

<b>SUBJECT TITLE</b>		<b>MIME AND PANTOMIME I</b>
<b>SUBJECT AREA</b>		PERFORMANCE SYSTEMS
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - PHYSICAL THEATRE (OE-ITG)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		HALF YEAR (ONE SEMESTER) (1ST HALF)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		PHYSICAL THEATRE / 1
<b>N. OF CREDITS / TOTAL HOURS</b>		4 ECTS / 100H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		80% / 80H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Relationship between the body, energy and gravity.</li> <li>• Psycho-physical training: integrating the body in its totality.</li> <li>• Exploration of diverse ranges of movements in relation to spatial planes and axes, time, rhythm and muscular antagonism.</li> <li>• Techniques for body segmentation and articulation: spine, legs, arms, hands and face.</li> <li>• Centre of weight and movement: stability, instability, and lability.</li> <li>• Counterweight techniques. Dynamo-rhythms. Marches.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Organising and planning the work in an efficient and self-motivated manner.</li> <li>• Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>• Self-assessing professional and interpersonal performance.</li> <li>• Using communication skills and constructive criticism in group work.</li> <li>• Developing ideas and arguments in a reasoned and critical manner.</li> <li>• Developing professional ethics based on the appreciation and awareness of aesthetics, the environment and diversity.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others; effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project; healthily using his/her own body and managing the necessary balance to meet the psychological requirements associated with the performance.</li> <li>• Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>• Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
		<ul style="list-style-type: none"> <li>• Mastering the expressive resources required in acting.</li> <li>• Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>• Interacting with the rest of the languages in the performance.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Understanding and applying the principles of movement and technical tools of mime and pantomime.</li> <li>• Understanding the expressive and emotional meaning in body movement and design in space.</li> <li>• Adapting the expressive resources of mime and pantomime to each genre, style and medium (including audiovisual).</li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b>MIME AND PANTOMIME II</b>
<b>SUBJECT AREA</b>		PERFORMANCE SYSTEMS
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - PHYSICAL THEATRE (OE-ITG)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		PHYSICAL THEATRE / 2
<b>N. OF CREDITS / TOTAL HOURS</b>		5 ECTS / 125H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		80% / 100H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Psycho-physical training.</li> <li>• Body segmentation and articulation techniques: spine, legs, arms, hands and face, three-dimensional body and spatial design.</li> <li>• Counterweight techniques: unstable balance, making the invisible visible.</li> <li>• Dynamo-rhythms.</li> <li>• Objective, Subjective and Abstract Mime, Action Mime.</li> <li>• Classic marches.</li> <li>• Writing of body/mime scores.</li> <li>• Body and mime actions dramaturgy.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Organising and planning the work in an efficient and self-motivated manner.</li> <li>• Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>• Self-assessing professional and interpersonal performance.</li> <li>• Using communication skills and constructive criticism in group work.</li> <li>• Developing ideas and arguments in a reasoned and critical manner.</li> <li>• Developing professional ethics based on the appreciation and awareness of aesthetics, the environment and diversity.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others; effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project; healthily using his/her own body and managing the necessary balance to meet the psychological requirements associated with the performance.</li> <li>• Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>• Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Mastering the expressive resources required in acting.</li> <li>• Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Understanding and applying the principles of movement and technical tools of mime and pantomime.</li> <li>• Understanding the expressive and emotional meaning in body movement and design in space.</li> <li>• Understanding and applying the grammar and languages of Objective, Subjective, Abstract and Action Mime.</li> <li>• Mastering and applying the creation and writing of body/mime scores and body/ mime action dramaturgy.</li> <li>• Adapting the expressive resources of movement to the requirements of the performance.</li> <li>• Adapting the expressive resources of mime and pantomime to each genre, style and medium (including audiovisual).</li> </ul>
<b>PREREQUISITES</b>		MIME AND PANTOMIME I

<b>SUBJECT TITLE</b>		<b>MIME AND PANTOMIME III</b>
<b>SUBJECT AREA</b>		PERFORMANCE SYSTEMS
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - PHYSICAL THEATRE (OE-ITG)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		PHYSICAL THEATRE / 3
<b>N. OF CREDITS /TOTAL HOURS</b>		4 ECTS / 100H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		80% / 80H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Psycho-physical training.</li> <li>• Body segmentation and articulation: three-dimensional body and spatial design.</li> <li>• Counterweight and dynamic-rhythmic techniques: narration, evocation, study of actions.</li> <li>• Writing of body/mime sequences.</li> <li>• Creating pantomimes, roles and characters.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Organising and planning the work in an efficient and self-motivated manner.</li> <li>• Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>• Self-assessing professional and interpersonal performance.</li> <li>• Using communication skills and constructive criticism in group work.</li> <li>• Developing ideas and arguments in a reasoned and critical manner.</li> <li>• Developing professional ethics based on the appreciation and awareness of aesthetics, the environment and diversity.</li> <li>• Searching for excellence and high quality in his/her professional practice.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others; effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project; healthily using his/her own body and managing the necessary balance to meet the psychological requirements associated with the performance.</li> <li>• Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>• Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Mastering the expressive resources required in acting.</li> <li>• Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Understanding and applying the principles of movement and technical tools of mime and pantomime.</li> <li>• Understanding the expressive and emotional meaning in body movement and design in space.</li> <li>• Showing knowledge and application of narration and evocation in the creation of actions.</li> <li>• Mastering and using writing of body and mime sequences for creation of pantomimes, roles and characters.</li> <li>• Creating pantomimes, roles and characters.</li> <li>• Adapting expressive movement resources to the requirements of the performance.</li> <li>• Adapting expressive mime and pantomime resources to each genre, style and medium (including audiovisual).</li> </ul>
<b>PREREQUISITES</b>		MIME AND PANTOMIME II

<b>SUBJECT TITLE</b>		<b>MUSIC IV</b>
<b>SUBJECT AREA</b>		MUSIC AND SINGING
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - MUSICAL THEATRE (OE-ITM)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		HALF YEAR (ONE SEMESTER) (1ST HALF)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		MUSICAL THEATRE / 4
<b>NO. OF CREDITS / TOTAL HOURS</b>		2 ECTS / 50H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		60% / 30H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Basic elements of musical language and principles (rhythm, melody, harmony, etc.)</li> <li>• Music as a means of communication and artistic and personal expression.</li> <li>• The musical phenomenon through performance, analysis and creation.</li> <li>• Application of musical principles and forms and its current and historical contextualisation in theatre and performance.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Organising and planning the work in an efficient and self-motivated manner.</li> <li>• Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>• Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>• Efficiently using information and communications technology.</li> <li>• Self-assessing professional and interpersonal performance.</li> <li>• Using communication skills and constructive criticism in group work.</li> <li>• Developing ideas and arguments in a reasoned and critical manner.</li> <li>• Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> <li>• Leading and managing work groups.</li> <li>• Developing professional ethics based on the appreciation and awareness of aesthetics, the environment and diversity.</li> <li>• Adapting on competitive terms to cultural, social and artistic changes and advances in the profession and selecting the most appropriate channels for continuous training.</li> <li>• Searching for excellence and high quality in his/her professional practice.</li> <li>• Mastering research methodology for the generation of viable projects, ideas and solutions.</li> <li>• Working in an autonomous manner, valuing the importance of initiative and entrepreneurial spirit in his/her professional activity.</li> <li>• Using the available means and resources with due regard for cultural heritage and the environment.</li> <li>• Contributing with his/her professional activity to raise social awareness on the importance of cultural heritage, its influence in different fields and its capacity to generate important values.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>• Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others; effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project; healthily using his/her own body and managing the necessary balance to meet the psychological requirements associated with the performance.</li> <li>• Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>• Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>• Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Mastering the expressive resources required in acting.</li> <li>• Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Understanding basic elements of musical language and principles (rhythm, melody, harmony, etc.)</li> <li>• Understanding the musical phenomenon through its analysis, creation and interpretation procedures.</li> <li>• Applying musical principles and forms and its current and historical contextualisation in theatre and performance.</li> </ul>
<b>PREREQUISITES</b>		MUSIC III



<b>SUBJECT TITLE</b>		<b>PERFORMANCE PRINCIPLES AND TECHNIQUES IN TEXT-BASED THEATRE</b>
<b>SUBJECT AREA</b>		PERFORMANCE SYSTEMS
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION – STAGE DIRECTION AND PLAYWRITING (OE)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		STAGE DIRECTION AND PLAYWRITING
<b>PROGRAMME / YEAR</b>		STAGE DIRECTION/ 1 PLAYWRITING / 1
<b>N. OF CREDITS / TOTAL HOURS</b>		5 ECTS / 125H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		80% / 100H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Understanding and applying the basic principles and techniques of performance in Text-based Theatre.</li> <li>Studying and applying in a practical manner the different procedures that allow actors to embody the processes for creating characters in dramatic situations and embodying the text.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Organising and planning the work in an efficient and self-motivated manner.</li> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>Efficiently using information and communications technology.</li> <li>Using communication skills and constructive criticism in group work.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> <li>Using the available means and resources with due regard for cultural heritage and the environment.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> <li>Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others; effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project; healthily using his/her own body and managing the necessary balance to meet the psychological requirements associated with the performance.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Mastering the expressive resources required in acting.</li> <li>Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Showing knowledge and mastery of the different procedures and techniques involved in Text-based Theatre Performance.</li> <li>Using improvisation techniques as a resource for the study and creation of different stage proposals and development of a spirit of improvisation.</li> <li>Internalisation of the dramatic conflict, the given circumstances and the different relationships in a situation, whether imagined or proposed by an author.</li> <li>Understanding and organically performing (justifying) physical actions in different situations and stage proposals. Apprehending the concepts of objective and transversal action.</li> <li>Building actor habits that foster sincerity and spontaneity in the interactions with partners: active listening and action-reaction.</li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b>PERFORMANCE SYSTEMS - PHYSICAL THEATRE</b>
<b>SUBJECT AREA</b>		PERFORMANCE SYSTEMS
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - MUSICAL THEATRE (OE-ITM)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		MUSICAL THEATRE / 3
<b>N. OF CREDITS / TOTAL HOURS</b>		4 ECTS / 100H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		80% / 80H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Acting procedures and techniques in Physical Theatre.</li> <li>Theoretical concepts and their application to dramaturgical and stage concepts.</li> <li>Pre-expressiveness: presence and energy.</li> <li>Essential psychophysical principles in acting through movement.</li> <li>Basic rules of improvisation and stage play.</li> <li>Body masks and facemasks.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> <li>Self-assessing professional and interpersonal performance.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others; effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project; healthily using his/her own body and managing the necessary balance to meet the psychological requirements associated with the performance.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Mastering the expressive resources required in acting.</li> <li>Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Showing knowledge of the different procedures and techniques involved in Physical Theatre performance, its acting mechanisms and the characterization creative process, along with their underlying concepts and applications in different dramaturgical and stage contexts.</li> <li>Understanding pre-expressivity techniques: presence and energy, essential psychophysical principles in acting through movement and basic rules for improvisation and stage play.</li> <li>Understanding the use and play of the body mask and the different facemasks as well as their application in different dramaturgical and stage contexts.</li> <li>Adapting the resources to each genre, style and medium, including audiovisual.</li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b>PERFORMANCE SYSTEMS - PHYSICAL THEATRE I</b>
<b>SUBJECT AREA</b>		PERFORMANCE SYSTEMS
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - PHYSICAL THEATRE (OE-ITG)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		PHYSICAL THEATRE / 2
<b>N. OF CREDITS / TOTAL HOURS</b>		12 ECTS / 300H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		80% / 240H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Specific technical preparation to establish discipline for agile and committed body work, with high levels of concentration, imagination and creativity.</li> <li>• Fostering of the creative individuality of the actor and group integration and formation.</li> <li>• Procedures and techniques of Physical Theatre performance. Theoretical-practical concepts.</li> <li>• Application of techniques in improvisation and acting. Application to dramaturgical and stage concepts.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Organising and planning the work in an efficient and self-motivated manner.</li> <li>• Developing ideas and arguments in a reasoned and critical manner.</li> <li>• Working in an autonomous manner, valuing the importance of initiative and entrepreneurial spirit in his/her professional activity.</li> <li>• Self-assessing professional and interpersonal performance.</li> <li>• Using communication skills and constructive criticism in group work.</li> <li>• Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>• Searching for excellence and high quality in his/her professional practice.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>• Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others; effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project; healthily using his/her own body and managing the necessary balance to meet the psychological requirements associated with the performance.</li> <li>• Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>• Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>• Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Mastering the expressive resources required in acting.</li> <li>• Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>• Interacting with the rest of the languages in the performance.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Establishing the basis for the execution of a theatre creation as a vehicle for languages that play with the physical presence of the actor. Promoting creation through the techniques applied, while at the same time developing imagination.</li> <li>• Assimilating a greater degree of technical and artistic experience that allows improved development of creative capacities in the field of Physical Theatre.</li> <li>• Using the different performance techniques as an instrument for creation, thought and confirmation of ideas and a means of expression of dramatic-expressive possibilities and conceptual, artistic and formal ideas.</li> <li>• Developing an understanding of space, movement and rhythm and the relationships between life and art in the service of theatre.</li> <li>• Developing capacity for self-criticism and self-evaluation.</li> <li>• Strengthening personal and collective achievements.</li> </ul>
<b>PREREQUISITES</b>		INTRODUCTION TO PERFORMANCE SYSTEMS IN PHYSICAL THEATRE, MIME AND PANTOMIME I

<b>SUBJECT TITLE</b>		<b>PERFORMANCE SYSTEMS - PHYSICAL THEATRE II</b>
<b>SUBJECT AREA</b>		PERFORMANCE SYSTEMS
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - PHYSICAL THEATRE (OE-ITG)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		PHYSICAL THEATRE / 3
<b>N. OF CREDITS / TOTAL HOURS</b>		12 ECTS / 300H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		80% / 240H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Introduction to the different dramatic and non-dramatic styles and territories present in Physical Theatre. Specific technical preparation and development of body techniques.</li> <li>• Creation and treatment of the character and the scene. Theoretical-practical concepts.</li> <li>• Application of the technique in improvisation and stage play. Application to dramaturgical and stage concepts.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>• Developing ideas and arguments in a reasoned and critical manner.</li> <li>• Self-assessing professional and interpersonal performance.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>• Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others; effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project; healthily using his/her own body and managing the necessary balance to meet the psychological requirements associated with the performance.</li> <li>• Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>• Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>• Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Mastering the expressive resources required in acting.</li> <li>• Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>• Interacting with the rest of the languages in the performance.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Establishing the basis for the execution of a theatre creation as a vehicle for languages that play with the physical presence of the actor.</li> <li>• Fostering creation via knowledge and development of the specific body techniques of the different theatrical styles recognised in the history of Physical Theatre.</li> <li>• Mastering the creation and composition of characters on stage. Providing advance compositional, technical and artistic advice that improves the development of creativity in the field of Physical Theatre.</li> <li>• Using the different acting techniques as instruments for creation, thought and confirmation of ideas as well as means of expression of dramatic-expressive possibilities and conceptual, artistic and formal ideas.</li> <li>• Developing capacity for self-criticism and self-evaluation.</li> <li>• Strengthening personal and collective achievements.</li> </ul>
<b>PREREQUISITES</b>		PERFORMANCE SYSTEMS - PHYSICAL THEATRE I, MIME AND PANTOMIME II

<b>SUBJECT TITLE</b>		<b>PERFORMANCE SYSTEMS - TEXT-BASED THEATRE I</b>
<b>SUBJECT AREA</b>		PERFORMANCE SYSTEMS
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION - ACTING - MUSICAL THEATRE (OE-ITM)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		MUSICAL THEATRE / 1
<b>N. OF CREDITS / TOTAL HOURS</b>		16 ECTS / 400H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		80% / 320H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Knowledge and mastery of the different procedures and techniques involved in Text-based Theatre acting, the theoretical concepts upon which they are based and their application to different dramaturgical and stage contexts. Development of the internal processes of the actor and self-discovery of creative personality, developing his/her imagination and expressive resources (body/voice) while embodying the text, the action and the character.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Organising and planning the work in an efficient and self-motivated manner.</li> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>Efficiently using information and communications technology.</li> <li>Using communication skills and constructive criticism in group work.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> <li>Using the available means and resources with due regard for cultural heritage and the environment.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> <li>Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others; effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project; healthily using his/her own body and managing the necessary balance to meet the psychological requirements associated with the performance.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Mastering the expressive resources required in acting.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Mastering the expressive resources required in acting.</li> <li>Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Showing knowledge and mastery of the different procedures and techniques involved in Text-based Theatre Performance:               <ol style="list-style-type: none"> <li>Using improvisation techniques as a resource for the study and creation of different stage proposals and developing a spirit of improvisation.</li> <li>Internalising the dramatic conflict, the given circumstances and the different relationships within the situation, whether imagined or proposed by an author.</li> <li>Understanding and organically executing (justifying) physical actions in different situations and stage proposals. Apprehending the concepts of objective and transversal action.</li> <li>Building actor habits that foster sincerity and spontaneity and interactions with partners: active listening and action-reaction.</li> </ol> </li> <li>Studying, incorporating and recognising the different theoretical principles and systems upon which the above procedures and techniques are based.</li> <li>Applying teaching/learning processes to different dramaturgical and stage concepts.</li> <li>Developing the internal processes of the actor:               <ol style="list-style-type: none"> <li>Adopting an organic, genuine approach to different situations and contexts, whether imagined or proposed by the teacher.</li> <li>Incorporating and using psycho-technical elements: attention, concentration, imagination, relaxation, sensorial memory, etc., in different situations.</li> </ol> </li> <li>Discovering and fostering his/her creative personality:               <ol style="list-style-type: none"> <li>Incorporating and using pre-expressive and expressive techniques.</li> <li>Correcting bad body habits in order to foster free and fluid expression through the imagination and the dramatic action.</li> </ol> </li> <li>Developing his/her imagination and expressive resources (body/voice) for creation of the movement and the language of the character.</li> <li>Analysing and incorporating the text, the action and the character in different poetic and dramaturgical contexts:               <ol style="list-style-type: none"> <li>Building study habits that allow the analysis and organic and expressive use of speech.</li> <li>Apprehending the concepts of verbal action, intention and subtext.</li> </ol> </li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b>PERFORMANCE SYSTEMS - TEXT-BASED THEATRE II</b>
<b>SUBJECT AREA</b>		PERFORMANCE SYSTEMS
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION – ACTING - MUSICAL THEATRE (OE-ITM)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		MUSICAL THEATRE / 2
<b>N. OF CREDITS / TOTAL HOURS</b>		14 ECTS / 350H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		80% / 280H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Knowledge and mastery of the different procedures and techniques involved in Text-based Theatre acting</li> <li>• Practical application in the study and interpretation of texts from different periods, genres and styles.</li> <li>• Advanced study in the creation of the character.</li> <li>• Development and adaptation of the expressive resources of the actor (body/voice) to the different text and stage conventions.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Organising and planning the work in an efficient and self-motivated manner.</li> <li>• Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>• Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>• Efficiently using information and communications technology.</li> <li>• Using communication skills and constructive criticism in group work.</li> <li>• Developing ideas and arguments in a reasoned and critical manner.</li> <li>• Using the available media and resources.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others; effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project; healthily using his/her own body and managing the necessary balance to meet the psychological requirements associated with the performance.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Mastering the expressive resources required in acting.</li> <li>• Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>• Interacting with the rest of the languages in the performance.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Studying and incorporating in stage practice the different techniques for dramaturgical analysis and acting in Text-based Theatre:               <ol style="list-style-type: none"> <li>1. Recognising the different theatre genres and styles and their key aspects for acting and staging.</li> <li>2. Determining and adjusting the most suitable expressive resources for the scenes studied.</li> <li>3. Using the techniques in the dramaturgical analysis of scenes and roles from an actor's perspective.</li> </ol> </li> <li>• Showing knowledge and use of different active forms of approaching the text and the character on stage.</li> <li>• Organically analysing and incorporating the thought processes, language and actions of the character.</li> <li>• Using the different approaches to psychophysical training for building a character.</li> <li>• Developing the imagination on stage and applying the expressive resources acquired (body/voice) in accordance with the different conventions and styles.</li> </ul>
<b>PREREQUISITES</b>		PERFORMANCE SYSTEMS - TEXT-BASED THEATRE I

<b>SUBJECT TITLE</b>		<b>PERFORMANCE TECHNIQUES IN TEXT-BASED THEATRE I</b>
<b>SUBJECT AREA</b>		PERFORMANCE SYSTEMS
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING -TEXT-BASED THEATRE (OE-ITT)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		TEXT-BASED THEATRE / 1
<b>N. OF CREDITS / TOTAL HOURS</b>		16 ECTS / 400H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		80% / 320H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Showing knowledge and mastery of the different procedures and techniques involved in Text-based Theatre acting, the theoretical concepts upon which they are based and their application to different dramaturgical and stage contexts.</li> <li>Delving into the internal processes of the actor and self-discovery of creative personality, developing his/her imagination and expressive resources (body/voice) while embodying the text, the action and the character.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Organising and planning the work in an efficient and self-motivated manner.</li> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Performing problem-solving and decision-making tasks to meet the work objectives.</li> <li>Efficiently using information and communications technology.</li> <li>Using communication skills and constructive criticism in group work.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> <li>Using the available means and resources with due regard for cultural heritage and the environment.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> <li>Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others; effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project; healthily using his/her own body and managing the necessary balance to meet the psychological requirements associated with the performance.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Mastering the expressive resources required in acting.</li> <li>Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Showing knowledge and mastery of the different procedures and techniques involved in Text-based Theatre acting: <ol style="list-style-type: none"> <li>Using improvisation techniques as a resource for the study and creation of different stage proposals and the development one's spirit of improvisation.</li> <li>Internalising the dramatic conflict, the given circumstances and the different relationships in a situation, whether imagined or proposed by an author.</li> <li>Understanding and organically executing (justifying) physical actions in different situations and proposals. Apprehending of the concepts of objective and transversal action.</li> <li>Building actor habits that foster sincerity and spontaneity and interactions with partners: active listening and action-reaction.</li> </ol> </li> <li>Studying, incorporating and recognising the different theoretical principles and systems upon which the above procedures and techniques are based.</li> <li>Applying teaching/learning processes to different dramaturgical and stage concepts.</li> <li>Developing the internal processes of the actor: <ol style="list-style-type: none"> <li>Adopting an organic, genuine approach to different situations and contexts, whether imagined or proposed by the teacher.</li> <li>Incorporating and using psycho-technical elements: attention, concentration, imagination, relaxation, sensorial memory, etc., in different situations.</li> </ol> </li> <li>Discovering and fostering a creative personality: <ol style="list-style-type: none"> <li>Incorporating and using pre-expressive and expressive techniques.</li> <li>Correcting bad body habits in order to foster free and fluid expression through imagination and the dramatic action.</li> </ol> </li> <li>Developing his/her imagination and expressive resources (body/voice) for creation of the movement and the language of the character.</li> <li>Analysis and embodying the text, the action and the character in different poetics and dramaturgical proposals: <ol style="list-style-type: none"> <li>Building study habits that allow analysis and organic and expressive speech.</li> <li>Apprehending the concepts of verbal action, intention and subtext.</li> </ol> </li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b>PERFORMANCE TECHNIQUES IN TEXT-BASED THEATRE II</b>
<b>SUBJECT AREA</b>		PERFORMANCE SYSTEMS
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - TEXT-BASED THEATRE (OE-ITT)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS) (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		TEXT-BASED THEATRE / 2
<b>N. OF CREDITS / TOTAL HOURS</b>		19 ECTS / 475H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		80% / 380H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Knowledge and mastery of the different procedures and techniques involved in Text-based Theatre acting.</li> <li>• Practical application of the above in the study and acting of texts from different periods, genres and styles.</li> <li>• Delving into the study and creation of characters. Development and adaptation of the expressive resources of the actor (body/voice) to the different textual and stage conventions.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Organising and planning the work in an efficient and self-motivated manner.</li> <li>• Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>• Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>• Efficiently using information and communications technology.</li> <li>• Using communication skills and constructive criticism in group work.</li> <li>• Developing ideas and arguments in a reasoned and critical manner.</li> <li>• Using the available means and resources with due regard for cultural heritage and the environment.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others, effectively using imagination, intuition, emotional intelligence and creative thought.</li> <li>• Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Mastering the expressive resources required in acting.</li> <li>• Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>• Interacting with the rest of the languages in the performance.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Studying and incorporating in the stage performance the different techniques for dramaturgical analysis and performance in Text-based Theatre:               <ol style="list-style-type: none"> <li>1. Recognising the different theatre genres and styles and the keys aspects for their acting and staging.</li> <li>2. Determining and adjusting the most suitable expressive resources for the scenes studied.</li> <li>3. Using the techniques of dramaturgical analysis of the scene and the role from the actor's perspective.</li> </ol> </li> <li>• Showing knowledge and use on the stage of different active forms of approaching the text and the character.</li> <li>• Organically analysing and incorporating the thought processes, language and actions of the character.</li> <li>• Using the different approaches to psychophysical training for building a character.</li> <li>• Developing the imagination and applying the expressive resources acquired (body/voice) in accordance with the different conventions and styles on stage.</li> </ul>
<b>PREREQUISITES</b>		PERFORMANCE TECHNIQUES IN TEXT-BASED THEATRE I



<b>SUBJECT TITLE</b>		<b>PERFORMANCE WORKSHOP - MUSICAL THEATRE</b>
<b>SUBJECT AREA</b>		PERFORMANCE PRACTICES
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - MUSICAL THEATRE (OE-ITM)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		HALF YEAR (ONE SEMESTER) (1ST HALF)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		MUSICAL THEATRE / 4
<b>N. OF CREDITS / TOTAL HOURS</b>		14 ECTS / 350H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 210H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Integration of the different theatre languages, stage disciplines, knowledge and techniques acquired over the course of the programme in a staging workshop that meets the characteristics of a professional theatre production based on a play from the Musical Theatre genre; doing it as a means of discovering, experimenting and interacting with the different professional areas involved, whether artistic, technical, creative or management-related and showing within their own disciplinary and ethical framework a responsible attitude and respect for others and the rest of the hierarchies.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Leading and managing of work groups.</li> <li>Developing professional ethics based on the appreciation and awareness of aesthetics, the environment and diversity.</li> <li>Adapting on competitive terms to cultural, social and artistic changes and advances in the profession and selecting the most appropriate channels for continuous training.</li> <li>Searching for excellence and high quality in his/her professional practice.</li> <li>Mastering research methodology for the generation of viable projects, ideas and solutions.</li> <li>Working in an autonomous manner, valuing the importance of initiative and entrepreneurial spirit in his/her professional activity.</li> <li>Contributing with his/her professional activity to raise social awareness on the importance of cultural heritage, its influence in different fields and its capacity to generate important values.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Showing communication skills that demonstrate adequate capacity of negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Mastering the expressive resources required in acting.</li> <li>Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Integrating the different languages, knowledge and techniques acquired from previous years.</li> <li>Applying the above in the staging workshop that addresses the contexts, procedures and sequencing of professional theatre productions in terms of their artistic, disciplinary and ethical aspects.</li> <li>Applying the actor's work in the process of interrelationship existing between the different tasks and roles involved in theatre production regarding hierarchies, skills and responsibilities.</li> </ul>
<b>PREREQUISITES</b>		PRACTICAL PERFORMANCE - MUSICAL THEATRE

<b>SUBJECT TITLE</b>		<b>PERFORMANCE WORKSHOP - PHYSICAL THEATRE</b>
<b>SUBJECT AREA</b>		PERFORMANCE PRACTICES
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - PHYSICAL THEATRE (OE-ITG)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		HALF YEAR (ONE SEMESTER) (1ST HALF)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		PHYSICAL THEATRE / 4
<b>N. OF CREDITS / TOTAL HOURS</b>		12 ECTS / 300H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		80% / 240H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Integration of the different languages, knowledge and techniques acquired during the programme and their application in a workshop that addresses at least one style of Physical Theatre together with the contexts, procedures and sequencing of professional theatre productions in terms of their artistic, disciplinary and ethical aspects.</li> <li>Learning of the interrelationship existing between the different tasks and roles involved in theatre production regarding hierarchies, skills and responsibilities.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Self-assessing professional and interpersonal performance.</li> <li>Using communication skills and constructive criticism in group work.</li> <li>Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>Searching for excellence and high quality in his/her professional practice.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> <li>Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others; effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project; healthily using his/her own body and managing the necessary balance to meet the psychological requirements associated with the performance.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Mastering the expressive resources required in acting.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Mastering the expressive resources required in acting.</li> <li>Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Practically applying the knowledge acquired over the course of the programme to develop the style or styles proposed in the staging.</li> <li>Using the necessary body and vocal techniques along with the different acting techniques to interpret the specific characteristics of the genre and style of the staging.</li> <li>Mastering movement and stage composition in accordance with the character outline and creation of the performance.</li> <li>Determining the appropriate acting techniques and tools for character development, artistic expression and embodiment of the dramaturgical material, its style and staging.</li> <li>Assuming roles and collaboration; showing creative initiative and autonomy of organisation and performance during the course of the workshop regarding the management, the rehearsal process and the showings.</li> <li>Applying knowledge and technical tools in the collective goals.</li> <li>Understanding stage techniques pertinent to the performance event such as make-up, costumes, set design, lighting etc. and practicing them in the staging.</li> <li>Showing due respect for the equipment, costumes, technical and stage materials granted by the institution, assuming responsibility for any delay in return, damage or loss.</li> </ul>
<b>PREREQUISITES</b>		PERFORMANCE SYSTEMS - PHYSICAL THEATRE II, PRACTICAL PERFORMANCE - PHYSICAL THEATRE II, MIME AND PANTOMIME III

<b>SUBJECT TITLE</b>		<b>PERFORMING ARTS HISTORY</b>
<b>SUBJECT AREA</b>		PERFORMING ARTS HISTORY
<b>SUBJECT TYPE</b>		CORE SUBJECT (FB)
<b>SUBJECT NATURE</b>		THEORETICAL-PRACTICAL (TPT)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ALL
<b>PROGRAMME / YEAR</b>		ACTING - TEXT-BASED THEATRE / 2 ACTING - PHYSICAL THEATRE / 2 ACTING - MUSICAL THEATRE / 2 STAGE DIRECTION / 1 PLAYWRITING / 1 SET DESIGN / 1
<b>N. OF CREDITS / TOTAL HOURS</b>		5 / 125H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		60% / 75H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Studying the roots and theoretical and aesthetic development of the different types of performing arts, including audiovisual arts, over the course of history.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Efficiently using information and communications technology.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> <li>Mastering research methodology for the generation of viable projects, ideas and solutions.</li> <li>Using the available means and resources with due regard for cultural heritage and the environment.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Using different methods for studying stage performance.</li> <li>Understanding the theoretical and aesthetic development of the different types of performing arts, including audiovisual arts, over the course of history.</li> <li>Establishing relationships between the different historical forms of performing arts and contemporary practice.</li> <li>Interacting with the rest of the languages in the performance.</li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b><i>PRACTICAL DRAMATIC WRITING I</i></b>
<b>SUBJECT AREA</b>		PLAYWRITING PRACTICE
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — PLAYWRITING (OE-DR)
<b>SUBJECT NATURE</b>		THEORETICAL-PRACTICAL (TPT)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		STAGE DIRECTION AND PLAYWRITING
<b>PROGRAMME / YEAR</b>		PLAYWRITING / 1
<b>N. OF CREDITS / TOTAL HOURS</b>		8 ECTS / 200H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 120H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Practical-theoretical study for the creation of dramatic texts.</li> <li>• Introduction to the notion of theatrical writing.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Organising and planning the work in an efficient and self-motivated manner.</li> <li>• Self-assessing professional and interpersonal performance.</li> <li>• Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>• Self-assessing professional and interpersonal performance.</li> <li>• Working in an autonomous manner, valuing the importance of initiative and entrepreneurial spirit in his/her professional activity.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others, developing professional ethics that establish a suitable relationship between the means used and the objectives pursued.</li> <li>• Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Studying in order to conceive and support the personal creative process, both in terms of the work methodology and aesthetic development.</li> <li>• Using different methods for studying stage performance.</li> <li>• Understanding the theoretical-practical principles for creating of dramatic texts.</li> <li>• Creating dramatic texts.</li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b><i>PRACTICAL DRAMATIC WRITING IV</i></b>
<b>SUBJECT AREA</b>		PLAYWRITING PRACTICE
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — PLAYWRITING (OE-DR)
<b>SUBJECT NATURE</b>		THEORETICAL-PRACTICAL (TPT)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		STAGE DIRECTION AND PLAYWRITING
<b>PROGRAMME / YEAR</b>		PLAYWRITING / 4
<b>N. OF CREDITS / TOTAL HOURS</b>		12 ECTS / 300H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 180H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Creation of dramatic texts with progressive complexity based on previously acquired notions.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Organising and planning the work in an efficient and self-motivated manner.</li> <li>• Developing ideas and arguments in a reasoned and critical manner.</li> <li>• Working in an autonomous manner, valuing the importance of initiative and entrepreneurial spirit in his/her professional activity.</li> <li>• Searching for excellence and high quality in his/her professional practice.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Using different methods for studying stage performance.</li> <li>• Creation of dramatic texts with progressive complexity based on previously acquired notions.</li> </ul>
<b>PREREQUISITES</b>		PRACTICAL DRAMATIC WRITING III

<b>SUBJECT TITLE</b>		<b>PRACTICAL PERFORMANCE - PHYSICAL THEATRE I</b>
<b>SUBJECT AREA</b>		PERFORMANCE PRACTICES
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - PHYSICAL THEATRE (OE-ITG)
<b>SUBJECT NATURE</b>		PRACTICAL
<b>DURATION</b>		HALF YEAR (ONE SEMESTER) (2ND HALF)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		PHYSICAL THEATRE / 2
<b>N. OF CREDITS / TOTAL HOURS</b>		7 ECTS/175H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		80% / 140H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Integration of the different acting techniques and expressive resources and their application in devised theatre practice through a workshop that contemplates the staging of the theme or text.</li> <li>Development of the dramaturgical analysis of the play and the role from the actor's perspective.</li> <li>Assimilation of the different relationships with the elements that build up the theatre language and with the audience.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Organising and planning the work in an efficient and self-motivated manner.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> <li>Mastering research methodology for the generation of viable projects, ideas and solutions.</li> <li>Working in an autonomous manner, valuing the importance of initiative and entrepreneurial spirit in his/her professional activity.</li> <li>Using the available means and resources with due regard for cultural heritage and the environment.</li> <li>Contributing with his/her professional activity to raise social awareness on the importance of cultural heritage, its influence in different fields and its capacity to generate important values.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others, developing professional ethics that establish a suitable relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Mastering the expressive resources required in acting.</li> <li>Participating in the creation and interpretation of the score and/or character through the mastery of the different acting techniques.</li> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Establishing the acting grounds for creating devised theatre performances in which languages explore the physicality of the actor. Promoting creation through improvisation, at the same time developing the imagination.</li> <li>Establishment of a technical base for the performance which is as wide and permanent as possible, enabling a more significant artistic experience that improves and develops creativity in the field of Physical Theatre.</li> <li>Development of acting acumen and imagination, using acting techniques as instruments for creation, thought and confirmation of ideas as well as means of expression of dramatic-expressive possibilities and conceptual, artistic and formal ideas.</li> <li>Development of capacity for self-criticism and self-evaluation.</li> <li>Strengthening personal and collective achievements.</li> </ul>
<b>PREREQUISITES</b>		INTRODUCTION TO PERFORMANCE SYSTEMS IN PHYSICAL THEATRE — MIME AND PANTOMIME I

<b>SUBJECT TITLE</b>		<b>PRACTICAL PERFORMANCE - PHYSICAL THEATRE II</b>
<b>SUBJECT AREA</b>		PERFORMANCE PRACTICES
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - PHYSICAL THEATRE (OE-ITG)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		HALF YEAR (ONE SEMESTER) (2ND HALF)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		PHYSICAL THEATRE / 3
<b>N. OF CREDITS / TOTAL HOURS</b>		8 ECTS / 200H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		80% / 160H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Introduction to the different theatre and non-theatre styles and territories present in Physical Theatre. In-depth study of the related acting techniques. Creation and treatment of the character and the scene.</li> <li>• Integration of the different theatre disciplines studied and their practical application in a monographic workshop which addresses the complexity of the overall creation process, the cross-cutting nature of the different knowledge areas in acting studies and the integration with the different areas of theatre specialisation involved in Dramatic Arts studies.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Organising and planning the work in an efficient and self-motivated manner.</li> <li>• Performing problem-solving and decision-making tasks to meet the work objectives.</li> <li>• Working in an autonomous manner, valuing the importance of initiative and entrepreneurial spirit in his/her professional activity.</li> <li>• Searching for excellence and high quality in his/her professional practice.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>• Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>• Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Mastering the expressive resources required in acting.</li> <li>• Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>• Interacting with the rest of the languages in the performance.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Understanding and developing the different acting techniques for devising theatre performances in which languages explore the physicality of the actor.</li> <li>• Fostering creation, mainly through improvisation and composition.</li> <li>• Establishing a technical base for the performance which is as wide and permanent as possible, enabling a more significant artistic experience that improves and develops creativity in the field of Physical Theatre.</li> <li>• Mastering the elements of dramatic action and the ability to create and develop situations and conflicts on stage.</li> <li>• Mastering the creation and composition of characters for the staging.</li> <li>• Using the different acting techniques as instruments for creation, thought and confirmation of ideas as well as means of expression of dramatic-expressive possibilities and conceptual, artistic and formal ideas.</li> <li>• Learning to satisfactorily confront the creation/collaboration process, recognising and valuing collective work in the staging process. Researching, analysing and developing dramaturgies and languages suited to the project chosen in each term, mainly based on visual and gestural communication.</li> <li>• Developing capacity for self-criticism and self-evaluation.</li> <li>• Strengthening personal and collective achievements.</li> </ul>
<b>PREREQUISITES</b>		PERFORMANCE SYSTEMS IN PHYSICAL THEATRE I, PRACTICAL PERFORMANCE - PHYSICAL THEATRE I, MIME AND PANTOMIME II

<b>SUBJECT TITLE</b>		<b>PRACTICAL PERFORMANCE - TEXT-BASED THEATRE I</b>
<b>SUBJECT AREA</b>		PERFORMANCE PRACTICES
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - TEXT-BASED THEATRE (OE-ITT)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		HALF YEAR (ONE SEMESTER)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		TEXT-BASED THEATRE / 3
<b>N. OF CREDITS / TOTAL HOURS</b>		11 ECTS / 275H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		80% / 220H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Integration of the different acting techniques and expressive resources developed.</li> <li>• Practical application of the above regarding the actor's creation in a staging workshop.</li> <li>• Development of the dramaturgical analysis of the play and the role from the actor's perspective.</li> <li>• Learning of the different relationships with all the components of the theatre language.</li> <li>• Maintenance and development of the performance during the course of the showings.</li> <li>• Learning to communicate with the audience.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Self-assessing professional and interpersonal performance.</li> <li>• Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> <li>• Searching for excellence and high quality in his/her professional practice.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> <li>• Interacting with the rest of the languages in the performance.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Mastering the expressive resources required in acting.</li> <li>• Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>• Interacting with the rest of the languages in the performance.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Integrating and using the different acting techniques in a staging workshop.</li> <li>• Recognising the specific characteristics of the author and the key aesthetic aspects of his/her work.</li> <li>• Using the different dramaturgical techniques for the analysis of the play and the role from an actor's perspective.</li> <li>• Understanding and integrating the different elements of theatre language: set design, costumes, and lighting.</li> <li>• Using different approaches for creating a character according to the poetics and the staging context:               <ol style="list-style-type: none"> <li>1. Incarnating and developing the character in the play and the creation process.</li> <li>2. Acting with versatility and availability to organically adapt to different staging options and to the specific poetics from the selected styles or authors.</li> </ol> </li> <li>• Recognising and using the expressive resources developed (body/voice) in the creation of movement and organic incorporation of the text.</li> <li>• Favouring the collective nature of the theatre event in the different areas involving stage practice.</li> <li>• Assuming the progression towards new relationships deriving from the change of roles: from teacher-student to director-actor in the evolution from a pedagogical to a professional paradigm.</li> </ul>
<b>PREREQUISITES</b>		PERFORMANCE TECHNIQUES - TEXT-BASED THEATRE II



<b>SUBJECT TITLE</b>		<b><i>PRACTICAL PERFORMANCE - TEXT-BASED THEATRE II</i></b>
<b>SUBJECT AREA</b>		PERFORMANCE PRACTICES
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - TEXT-BASED THEATRE (OE-ITT)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		HALF YEAR (ONE SEMESTER)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		TEXT-BASED THEATRE / 3
<b>N. OF CREDITS /TOTAL HOURS</b>		9 ECTS / 225H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		80% / 180H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Integration of the different disciplines studied.</li> <li>Practical application in a monographic workshop which addresses the complexity of the overall creation process, the cross-cutting nature of the different knowledge areas in acting studies and the integration with the different areas of theatre specialisation involved in Dramatic Arts studies.</li> <li>Three optional monographic workshops: <ol style="list-style-type: none"> <li>Option A: Spanish Golden Age Theatre</li> <li>Option B: World Classical Theatre</li> <li>Option C: New Dramaturgies.</li> </ol> </li> <li>The competencies, contents, time line and evaluation are common for the three options, although due to their monographic nature the material is specific to each one.</li> <li>The student will select his/her options in order of preference during enrolment. This order will be respected whenever possible, depending on the administrative requirements for the distribution of groups within the subject.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Self-assessing professional and interpersonal performance.</li> <li>Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> <li>Searching for excellence and high quality in his/her professional practice.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> <li>Interacting with the rest of the languages in the performance.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Mastering the expressive resources required in acting.</li> <li>Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Integrating and applying the different subjects studied.</li> <li>Integrating and using the different acting techniques in a staging workshop.</li> <li>Recognising the specific characteristics of the author and the key aesthetic aspects of his/her work.</li> <li>Using the different dramaturgical techniques for analysing of the work and the role from the actor's perspective.</li> <li>Understanding and integrating the different elements of theatre language: set design, costumes, and lighting.</li> <li>Using different approaches for creating a character according to the poetics and the staging context: <ol style="list-style-type: none"> <li>Incarnating and developing the character in the play and the creation process.</li> <li>Acting with versatility and availability to organically adapt to different staging options and to the specific poetics from the selected styles or authors.</li> </ol> </li> <li>Recognising and using the expressive resources developed (body/voice) in the creation of the movement and the organic incorporation of the text.</li> <li>Understanding and resolving the staging issues posed by the text chosen in terms of its literary style.</li> </ul>
<b>PREREQUISITES</b>		PRACTICAL PERFORMANCE - TEXT-BASED THEATRE I

<b>SUBJECT TITLE</b>		<b>PRACTICAL PERFORMANCE - TEXT-BASED THEATRE III</b>
<b>SUBJECT AREA</b>		PERFORMANCE PRACTICES
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - TEXT-BASED THEATRE (OE-ITT)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		HALF YEAR (ONE SEMESTER) (1ST HALF)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		TEXT-BASED PERFORMANCE / 4
<b>N. OF CREDITS / TOTAL HOURS</b>		14 ECTS / 350H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		80% / 280H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Integration of the different languages, knowledge and techniques acquired.</li> <li>• Application in a workshop that addresses the contexts, procedures and sequencing of professional theatre productions in terms of their artistic, disciplinary and ethical aspects.</li> <li>• Learning of the interrelationship existing between the different tasks and roles involved in theatre production regarding hierarchies, skills and responsibilities.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Leading and managing of work groups.</li> <li>• Developing professional ethics based on the appreciation and awareness of aesthetics, the environment and diversity.</li> <li>• Adapting on competitive terms to cultural, social and artistic changes and advances in the profession and selecting the most appropriate channels for continuous training.</li> <li>• Searching for excellence and high quality in his/her professional practice.</li> <li>• Mastering research methodology for the generation of viable projects, ideas and solutions.</li> <li>• Working in an autonomous manner, valuing the importance of initiative and entrepreneurial spirit in his/her professional activity.</li> <li>• Contributing with his/her professional activity to raise social awareness on the importance of cultural heritage, its influence in different fields and its capacity to generate important values.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Showing communication skills that demonstrate adequate capacity of negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Mastering the expressive resources required in acting.</li> <li>• Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>• Interacting with the rest of the languages in the performance.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Integrating the different languages, knowledge and techniques acquired during the previous years.</li> <li>• Applying the above in a workshop that addresses the contexts, procedures and sequencing of professional theatre productions in terms of their artistic, disciplinary and ethical aspects.</li> <li>• Applying the acting work into the process of interrelation between the different tasks and roles involved in theatre production regarding hierarchies, skills and responsibilities.</li> </ul>
<b>PREREQUISITES</b>		PERFORMANCE SYSTEMS -TEXT-BASED THEATRE II

<b>SUBJECT TITLE</b>		<b><i>PRACTICAL PERFORMANCE BEFORE THE CAMERA</i></b>
<b>SUBJECT AREA</b>		PERFORMANCE PRACTICES
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - TEXT-BASED THEATRE (OE-ITT)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		HALF YEAR (ONE SEMESTER) (1ST HALF)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		TEXT-BASED THEATRE / 4
<b>N. OF CREDITS / TOTAL HOURS</b>		6 ECTS / 150H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		80% / 120H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Integration, application and adaptation of the acting skills and procedures learned into the needs and specific nature of the audio-visual language.</li> <li>• Knowledge and application of the specific procedures of the audio-visual language and their application in the contexts and sequencing that are typical of its nature.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Leading and managing work groups.</li> <li>• Developing professional ethics based on the appreciation and awareness of aesthetics, the environment and diversity.</li> <li>• Adapting on competitive terms to cultural, social and artistic changes and advances in the profession and selecting the most appropriate channels for continuous training.</li> <li>• Searching for excellence and high quality in his/her professional practice.</li> <li>• Mastering research methodology for the generation of viable projects, ideas and solutions.</li> <li>• Working in an autonomous manner, valuing the importance of initiative and entrepreneurial spirit in his/her professional activity.</li> <li>• Contributing with his/her professional activity to raise social awareness on the importance of cultural heritage, its influence in different fields and its capacity to generate important values.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Showing communication skills that demonstrate an adequate capacity for negotiation and organising group work, integration in diverse cultural contexts and the use of new technologies.</li> <li>• Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Mastering the expressive resources required in acting.</li> <li>• Participating in the creation and interpretation of the score and/or character through the mastery of the different acting techniques.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Integrating, applying and adapting acting skills and procedures into the specific needs and characteristics of the audio-visual medium.</li> <li>• Understanding the specific procedures of the audio-visual language.</li> <li>• Applying the specific procedures of the audio-visual language in the contexts and sequences that are typical of its nature.</li> </ul>
<b>PREREQUISITES</b>		PRACTICAL PERFORMANCE - TEXT-BASED THEATRE II

<b>SUBJECT TITLE</b>		<b>PRACTICAL PERFORMANCE - MUSICAL THEATRE</b>
<b>SUBJECT AREA</b>		PERFORMANCE PRACTICES
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - MUSICAL THEATRE (OE-ITM)
<b>SUBJECT NATURE</b>		PRACTICAL
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		MUSICAL THEATRE / 3
<b>N. OF CREDITS / TOTAL HOURS</b>		15 ECTS / 375H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		80% / 300H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Practical application of Performance Systems in musical theatre.</li> <li>• Application of corporeal, vocal and acting tools in the staging of musical theatre.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Organising and planning the work in an efficient and self-motivated manner</li> <li>• Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>• Performing problem-solving and decision-making tasks to meet the work objectives.</li> <li>• Efficiently using information and communication technologies.</li> <li>• Self-assessing professional and interpersonal performance.</li> <li>• Using communication skills and constructive criticism in group work.</li> <li>• Developing ideas and arguments in a reasoned and critical manner.</li> <li>• Adequately integrating in multi-disciplinary teams and diverse cultural contexts.</li> <li>• Leading and managing of work groups.</li> <li>• Developing professional ethics based on the appreciation and awareness of aesthetics, the environment and diversity.</li> <li>• Adapting on competitive terms to cultural, social and artistic changes and advances in the profession and selecting the most appropriate channels for continuous training.</li> <li>• Searching for excellence and high quality in his/her professional practice.</li> <li>• Mastering research methodology for the generation of viable projects, ideas and solutions.</li> <li>• Working in an autonomous manner, valuing the importance of initiative and entrepreneurial spirit in his/her professional activity.</li> <li>• Using the available means and resources with due regard for cultural heritage and the environment.</li> <li>• Contributing with his/her professional activity to raise social awareness on the importance of cultural heritage, its influence in different fields and its capacity to generate important values.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>• Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others; effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project; healthily using his/her own body and managing the necessary balance to meet the psychological requirements associated with the performance.</li> <li>• Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>• Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>• Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Mastering the expressive resources required in acting.</li> <li>• Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>• Interacting with the rest of the languages in the performance.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Practically applying performance systems in the staging of performances.</li> <li>• Applying body, vocal and performance tools in staging of musical theatre.</li> <li>• Acquiring specific acting techniques for creating a character in the context of musical theatre as well as expanding and deepening the knowledge acquired in previous years regarding building the character.</li> <li>• Deepening into the specific expressive resources for acting in musical theatre. Integrating acting, singing and dancing.</li> <li>• Interacting with the rest of the languages in the performance: set design, costumes, lighting and sound.</li> </ul>
<b>PREREQUISITES</b>		PERFORMANCE SYSTEMS - TEXT-BASED THEATRE II

<b>SUBJECT TITLE</b>		<b>PRACTICAL STAGE PERFORMANCE III</b>
<b>SUBJECT AREA</b>		STAGING PRACTICES
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION – STAGE DIRECTION (OE-DE)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		HALF YEAR (ONE SEMESTER) (1ST HALF)
<b>AREA OF SPECIALISATION</b>		STAGE DIRECTION AND PLAYWRITING
<b>PROGRAMME / YEAR</b>		STAGE DIRECTION/ 4
<b>N. OF CREDITS / TOTAL HOURS</b>		22 ECTS / 550H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 330H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Creation of performances with progressive degrees of complexity (including audiovisual performances), aimed at summarising all the different aspects of the studies completed. Involves knowledge of the different dramaturgical techniques and languages of the staging, applying and experiencing the complexity of the overall artistic creation process through the conception, design, rehearsal and staging of a performance, including the performance experience.</li> <li>• Integration of languages, procedures and know-how acquired to transmit to the spectator the sensations, emotions and feelings of the stage proposal.</li> <li>• Knowledge and experience of the work method.</li> <li>• Evaluation and criticism of the result achieved and the work methods used.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Organising and planning the work in an efficient and self-motivated manner.</li> <li>• Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>• Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>• Self-assessing professional and interpersonal performance.</li> <li>• Using communication skills and constructive criticism in group work.</li> <li>• Developing ideas and arguments in a reasoned and critical manner.</li> <li>• Leading and managing work groups.</li> <li>• Developing professional ethics based on the appreciation and awareness of aesthetics, the environment and diversity.</li> <li>• Searching for excellence and high quality in his/her professional practice.</li> <li>• Mastering research methodology for the generation of viable projects, ideas and solutions.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>• Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>• Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>• Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Conceiving stage proposals around which performances are based, generating and analysing the different concepts, texts and images and evaluating their representative properties and aesthetic quality.</li> <li>• Planning the composition of the performance, using all the aesthetic and technical knowledge necessary in the different languages involved in the performance.</li> <li>• Planning and guiding the general process for creation of the performance applying the appropriate work methodology.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Using different methods for studying stage performance.</li> <li>• Understanding the general principles of the different dramaturgical approaches and languages of the staging.</li> <li>• Applying the methodologies used by the stage director to carry out the stage performance.</li> <li>• Understanding the technical-traditional and artistic processes for development of the performance by the stage director.</li> <li>• Establishment of the proposed meaning of the performance.</li> <li>• Studying the concept and scope of the different elements of meaning the stage director relies upon for development of the performance.</li> <li>• Understanding the process for integrating an artistic and technical team.</li> <li>• Mastering the narrative and aesthetics of the staging.</li> <li>• Studying expressive and original staging tools and solutions.</li> </ul>
<b>PREREQUISITES</b>		STAGE PERFORMANCE I, STAGE PERFORMANCE II, STAGE PERFORMANCE III, DIRECTION OF ACTORS IN PRACTICE I, DIRECTION OF ACTORS IN PRACTICE II, PRACTICAL STAGE PERFORMANCE I, PRACTICAL STAGE PERFORMANCE II.

<b>SUBJECT TITLE</b>		<b>PRODUCTION AND MANAGEMENT</b>
<b>SUBJECT AREA</b>		PRODUCTION AND MANAGEMENT
<b>SUBJECT TYPE</b>		CORE SUBJECT (FB)
<b>SUBJECT NATURE</b>		THEORETICAL-PRACTICAL (TPT)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ALL
<b>PROGRAMME / YEAR</b>		ACTING - TEXT-BASED THEATRE / 3 ACTING - PHYSICAL THEATRE / 4 ACTING - MUSICAL THEATRE / 3 STAGE DIRECTION / 3 PLAYWRITING / 3 SET DESIGN / 3
<b>N. OF CREDITS / TOTAL HOURS</b>		5 / 125H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		60% / 75H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Legislation on the performing arts (commercial, administrative, employment and safety regulations).</li> <li>The employment framework.</li> <li>The process for developing a theatre production project from the communicative, economic and technical viewpoints.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Organising and planning the work in an efficient and self-motivated manner.</li> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>Efficiently using information and communications technology.</li> <li>Self-assessing professional and interpersonal performance.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> <li>Leading and managing work groups.</li> <li>Adapting on competitive terms to cultural, social and artistic changes and advances in the profession and selecting the most appropriate channels for continuous training.</li> <li>Searching for excellence and high quality in his/her professional practice.</li> <li>Mastering research methodology for the generation of viable projects, ideas and solutions.</li> <li>Working in an autonomous manner, valuing the importance of initiative and entrepreneurial spirit in his/her professional activity.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Interacting with the rest of the languages in the performance.</li> <li>Showing knowledge and analysis of the legal regulations in the performing arts and their historical evolution.</li> <li>Studying the employment framework for the performing arts.</li> <li>Analysing the process for developing a theatre production project from different viewpoints.</li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b>REPERTOIRE AND ACTING STYLES WORKSHOP I</b>
<b>SUBJECT AREA</b>		MUSIC AND SINGING
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION – ACTING - MUSICAL THEATRE (OE-ITM)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		MUSICAL THEATRE / 3
<b>N. OF CREDITS / TOTAL HOURS</b>		3 ECTS / 75H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		80% / 60H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Theoretical and practical study of the fundamental sections in Musical Theatre history and its different manifestations: Opera, Zarzuela, Music Hall, Cabaret, Burlesque Theatre and European and American musicals.</li> <li>Technical and expressive elements applied to the different songs.</li> <li>Basic elements of singing and different styles.</li> <li>The singing scene as a means of communication and artistic and personal expression.</li> <li>Experiencing through analysis and creative acting upon the chanted score.</li> <li>Application of musical principles, vocal techniques, acting features and styles in a contextualised proposal which alternates singing and speaking, with the aim of acquiring resources and perspectives to approach the work in Musical Theatre stage.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Organising and planning the work in an efficient and self-motivated manner</li> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Self-assessing professional and interpersonal performance.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> <li>Adapting on competitive terms to cultural, social and artistic changes and advances in the profession and selecting the most appropriate channels for continuous training.</li> <li>Mastering research methodology for the generation of viable projects, ideas and solutions.</li> <li>Searching for excellence and quality in his/her professional practice.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>Fostering knowledge of the works of the different genres of Musical Theatre in the USA and Europe and their authors, from the second half of the 20th century up to the present day.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Showing respect for the criteria of stage and musical direction.</li> <li>Understanding the intellectual, psychological and organic requirements of musical performance depending on the character, the plot and the situation, effectively using analytical capability, imagination, intuition, technique, emotional intelligence and creative thought and favouring the relationship between the procedures and the objectives.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Mastering the expressive resources required in acting.</li> <li>Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Understanding of how singing interacts with the piano and other musical instruments.</li> <li>Analysing sections of scores and play texts coming from Musical Theatre.</li> <li>Developing the ability to extemporize on the musical scores and lyrics of the different songs proposed in the classroom.</li> <li>Understanding the musical number through the corresponding analysis, creation and the acting procedures.</li> <li>Applying musical principles and vocal technique (singing) to the performance.</li> <li>Understanding the basic elements of the musical language in a musical number, including the musical score and its relationship with the musical elements (rhythm, harmony, melody etc.) and the orchestral instrumentation.</li> <li>Defining the repertoire and broadening its concept to the different styles, plays and authors in the context of Musical Theatre productions from the 20th century onwards.</li> <li>Understanding the origin of Musical Theatre in accordance with its current conception and evolution.</li> <li>Developing the capability of levelling the awareness while acting attending to the multiple areas (technical, organic, expressive, intellectual) required in acting-and-singing, including listening and opening to all the events co-existing on stage.</li> <li>Demonstrating capability of working with a sense of integration of all the resources and disciplines that as an actor he/she has acquired and developed over the course of the academic programme and in his/her projection towards professional life.</li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b>REPERTOIRE AND ACTING STYLES WORKSHOP II</b>
<b>SUBJECT AREA</b>		MUSIC AND SINGING
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION - ACTING - MUSICAL THEATRE (OE-ITM)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS) OR HALF YEAR (ONE SEMESTER)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		MUSICAL THEATRE / 4
<b>N. OF CREDITS / TOTAL HOURS</b>		3 ECTS / 75H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		80% / 60H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Theoretical and practical study of the fundamental sections in Musical Theatre history in its different manifestations: Opera, Zarzuela, Music Hall, Cabaret, Frivolous Theatre and European and American musicals.</li> <li>• Technical and expressive elements applied to the different songs.</li> <li>• Basic elements of singing and the different styles.</li> <li>• The singing scene as a means of communication and artistic and personal expression.</li> <li>• Experiencing through analysis and creative acting upon the chanted score.</li> <li>• Application of musical principles, vocal techniques and acting features and styles in a contextualised proposal which alternates singing and speaking, with the aim of acquiring resources and perspectives to approach the work in Musical Theatre stage.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Organising and planning the work in an efficient and self-motivated manner.</li> <li>• Gathering relevant information and performing its adequate analysis synthesis and management.</li> <li>• Self-assessing professional and interpersonal performance.</li> <li>• Developing ideas and arguments in a reasoned and critical manner.</li> <li>• Adapting on competitive terms to cultural, social and artistic changes and advances in the profession and selecting the most appropriate channels for continuous training.</li> <li>• Mastering research methodology for the generation of viable projects, ideas and solutions.</li> <li>• Searching for excellence and high quality in his/her professional practice.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>• Fostering knowledge of the works of the different genres of Musical Theatre in the USA and Europe and their authors, from the second half of the 20th century up to the present day.</li> <li>• Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>• Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>• Demonstrating respect for the criteria of stage and musical direction.</li> <li>• Understanding the intellectual, psychological and organic requirements of musical performance depending on the character, the plot and the situation; effectively using analytical capability, imagination, intuition, technique, emotional intelligence and creative thought, and favouring the relationship between the procedures and the objectives.</li> <li>• Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Mastering the expressive resources required in acting.</li> <li>• Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>• Interacting with the rest of the languages in the performance.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Understanding of how singing interacts with piano and other musical instruments.</li> <li>• Analysing sections of scores and play texts coming from Musical Theatre.</li> <li>• Developing the ability to extemporize on the musical scores and lyrics of the different songs proposed in the classroom.</li> <li>• Understanding the musical number through the corresponding analysis, creation and the acting procedures.</li> <li>• Applying musical principles and vocal technique (singing) to the performance.</li> <li>• Understanding the basic elements of the musical language proposed in a musical number, including the score and its relationship with the musical elements (rhythm, harmony, melody etc.) and the orchestral instrumentation.</li> <li>• Defining the repertoire and broadening its concept to the different styles, plays and authors in the context of Musical Theatre productions from the 20th century onwards.</li> <li>• Understanding the origin of Musical Theatre in accordance with its current conception and its evolution.</li> <li>• Developing the capability of dividing his/her awareness while acting attending to the multiple areas (technical, organic, expressive, intellectual) required in acting-and-singing, including listening and opening to all the events co-existing on stage.</li> </ul>
<b>PREREQUISITES</b>		REPERTOIRE AND ACTING STYLES WORKSHOP I



<b>SUBJECT TITLE</b>		<b><i>SCRIPT</i></b>
<b>SUBJECT AREA</b>		PLAYWRITING PRACTICE
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — PLAYWRITING (OE-DR)
<b>SUBJECT NATURE</b>		THEORETICAL-PRACTICAL (TPT)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		STAGE DIRECTION AND PLAYWRITING
<b>PROGRAMME / YEAR</b>		PLAYWRITING / 3
<b>NO. OF CREDITS / TOTAL HOURS</b>		6 ECTS / 150H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 90H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Achievement of a basic understanding of cinema and television history and grammar, along with the capacity of professional analysis and writing of film and television scripts.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Organising and planning the work in an efficient and self-motivated manner.</li> <li>Self-assessing professional and interpersonal performance</li> <li>Efficiently using information and communications technology.</li> <li>Searching for excellence and high quality in his/her professional practice.</li> <li>Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others, developing professional ethics that establish a suitable relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Planning and guiding the general process for creation of the performance applying the appropriate work methodology.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Using different methods for studying stage performance.</li> <li>Drafting of scripts for audiovisual productions.</li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b><i>SINGING FOR SOLO PERFORMANCES I</i></b>
<b>SUBJECT AREA</b>		MUSIC AND SINGING
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - MUSICAL THEATRE (OE-ITM)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		MUSICAL THEATRE / 1
<b>N. OF CREDITS / TOTAL HOURS</b>		2 ECTS / 50H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 30H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Course offered through individual classes to train actors-singers in singing techniques in accordance with their vocal classification, tessitura or type, with the aim of developing their musical and vocal capabilities for the purposes of Musical Theatre.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Organising and planning the work in an efficient and self-motivated manner.</li> <li>Searching for excellence and high quality in his/her professional practice.</li> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Developing professional ethics based on the appreciation and awareness of aesthetics, the environment and diversity.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Mastering the expressive resources required in acting.</li> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Showing knowledge and mastery of singing resources: apparatuses and systems involved in singing.</li> <li>Developing the basic technical aspects of Singing: body positioning, breathing, relaxation, phonation and resonance.</li> <li>Analysing the theoretical-practical aspects of the complex technical elements of singing: phonetics, auditory and articulatory aspects, diction, projection, tuning and pitch.</li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b><i>SINGING FOR SOLO PERFORMANCES II</i></b>
<b>SUBJECT AREA</b>		MUSIC AND SINGING
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - MUSICAL THEATRE (OE-ITM)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		MUSICAL THEATRE / 2
<b>N. OF CREDITS / TOTAL HOURS</b>		1 ECTS / 25H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 15H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Course offered through individual classes to train actors-singers in singing techniques in accordance with their vocal classification, tessitura or type, with the aim of developing their musical and vocal capabilities for the purposes of Musical Theatre.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Organising and planning the work in an efficient and self-motivated manner.</li> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Efficiently using information and communications technology.</li> <li>Self-assessing professional and interpersonal performance.</li> <li>Searching for excellence and high quality in his/her professional practice.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Mastering the expressive resources required in acting.</li> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Understanding the concepts of actor and singer, instrument and instrumentalist.</li> <li>Understanding the difference between singing and the speaking voice.</li> <li>Applying the study of tonalities to vocal singing training exercises.</li> <li>Identifying the differences between area, range, tessitura and register.</li> </ul>
<b>PREREQUISITES</b>		SINGING FOR SOLO PERFORMANCES I

<b>SUBJECT TITLE</b>		<b><i>SINGING I - MUSICAL THEATRE</i></b>
<b>SUBJECT AREA</b>		MUSIC AND SINGING
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - MUSICAL THEATRE (OE-ITM)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS) OR HALF YEAR (ONE SEMESTER)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		MUSICAL THEATRE / 1
<b>N. OF CREDITS / TOTAL HOURS</b>		2 ECTS / 50H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		60% / 30H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Study and mastery of singing using the body as an instrument for producing musical sung sounds through song: technical and expressive elements applied to the different singing techniques and the different genres and styles of acting in Musical Theatre.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Organising and planning the work in an efficient and self-motivated manner.</li> <li>• Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>• Efficiently using information and communications technology.</li> <li>• Self-assessing professional and interpersonal performance.</li> <li>• Searching for excellence and high quality in his/her professional practice.</li> <li>• Using Internet search engines related with Musical Theatre.</li> <li>• Participating in the courses that require singing as a fundamental tool for expression.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>• Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>• Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> <li>• Understanding the apparatuses and systems involved in singing.</li> <li>• Developing the basic technical aspects of singing: body positioning, breathing, relaxation, phonation and resonance.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Mastering the expressive resources required in acting.</li> <li>• Interacting with the rest of the languages in the performance.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Analysing the theoretical-practical aspects of the complex technical elements of singing: phonetics, auditory and articulatory aspects, diction, projection and tuning of vocal pitches.</li> <li>• Developing listening skills.</li> <li>• Reproducing vocal and consonant phonemes.</li> </ul>
<b>PREREQUISITES</b>		<b>NONE</b>

<b>SUBJECT TITLE</b>		<b><i>SINGING II - MUSICAL THEATRE</i></b>
<b>SUBJECT AREA</b>		MUSIC AND SINGING
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - MUSICAL THEATRE (OE-ITM)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS) OR HALF YEAR (ONE SEMESTER)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		MUSICAL THEATRE / 2
<b>N. OF CREDITS / TOTAL HOURS</b>		3 ECTS / 75H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		60% / 45H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Study and mastery of singing using the body as an instrument for production of musical and singing sounds.</li> <li>• Technical and expressive elements applied to the different singing techniques used in Musical Theatre acting.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Organising and planning the work in an efficient and self-motivated manner.</li> <li>• Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>• Efficiently using information and communications technology.</li> <li>• Self-assessing professional and interpersonal performance.</li> <li>• Searching for excellence and high quality in his/her professional practice.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>• Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>• Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Mastering the expressive resources required in acting.</li> <li>• Interacting with the rest of the languages in the performance.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Understanding the concepts of actor and singer, instrument and instrumentalist.</li> <li>• Understanding the difference between singing and speaking.</li> <li>• Applying the study of tonalities to different vocal singing training exercises.</li> <li>• Identifying the differences between area, range, tessitura and register.</li> </ul>
<b>PREREQUISITES</b>		SINGING I - MUSICAL THEATRE

<b>SUBJECT TITLE</b>		<b><i>SINGING III - MUSICAL THEATRE</i></b>
<b>SUBJECT AREA</b>		MUSIC AND SINGING
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - MUSICAL THEATRE (OE-ITM)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		MUSICAL THEATRE / 3
<b>N. OF CREDITS / TOTAL HOURS</b>		5 ECTS / 125H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		80% / 100H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Study and mastery of the singing and repertoires of all the different elements of theatricality.</li> <li>• Technical and expressive elements applied to different genres and styles used in Musical Theatre, with an emphasis on choral singing.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Organising and planning the work in an efficient and self-motivated manner.</li> <li>• Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>• Efficiently using information and communications technology.</li> <li>• Self-assessing professional and interpersonal performance.</li> <li>• Searching for excellence and high quality in his/her professional practice.</li> <li>• Using Internet search engines related with Musical Theatre.</li> <li>• Participating in the courses that require singing as a fundamental tool for expression.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>• Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>• Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> <li>• Understanding the apparatuses and systems involved in singing.</li> <li>• Developing the basic technical aspects of singing: body positioning, breathing, relaxation, phonation and resonance.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Mastering the expressive resources required in acting.</li> <li>• Interacting with the rest of the languages in the performance.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Analysing the theoretical-practical aspects of the complex technical elements of singing: phonetics, auditory and articulatory aspects, diction, projection and tuning of vocal pitches.</li> <li>• Reproducing vocal and consonant phonemes.</li> </ul>
<b>PREREQUISITES</b>		SINGING II

<b>SUBJECT TITLE</b>		<b><i>SINGING IV - MUSICAL THEATRE</i></b>
<b>SUBJECT AREA</b>		MUSIC AND SINGING
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - MUSICAL THEATRE (OE-ITM)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		HALF YEAR (ONE SEMESTER)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		MUSICAL THEATRE / 4
<b>N. OF CREDITS / TOTAL HOURS</b>		6 ECTS / 150H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		80% / 120H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Study and mastery of the singing and repertoires of all the different elements of theatrical performance.</li> <li>• Technical and expressive elements according to the different genres and styles used in Musical Theatre, applied to the work of the staging workshop in Musical Theatre acting.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Organising and planning the work in an efficient and self-motivated manner.</li> <li>• Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>• Efficiently using information and communications technology.</li> <li>• Self-assessing professional and interpersonal performance.</li> <li>• Searching for excellence and high quality in his/her professional practice.</li> <li>• Using Internet search engines related with Musical Theatre.</li> <li>• Participating in the courses that require singing as a fundamental tool for expression.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>• Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>• Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> <li>• Understanding the apparatuses and systems involved in singing.</li> <li>• Developing the basic technical aspects of singing: body positioning, breathing, relaxation, phonation and resonance.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Mastering the expressive resources required in acting.</li> <li>• Interacting with the rest of the languages in the performance.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Analysing the theoretical-practical aspects of the complex technical elements of singing: phonetics, auditory and articulatory aspects, diction, projection and tuning of vocal pitches.</li> <li>• Reproducing vocal and consonant phonemes.</li> </ul>
<b>PREREQUISITES</b>		SINGING III

<b>SUBJECT TITLE</b>		<b>STAGE SPACE - MUSICAL THEATRE</b>
<b>SUBJECT AREA</b>		TECHNOLOGY APPLIED TO PERFORMING ARTS
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - MUSICAL THEATRE (OE-ITM)
<b>SUBJECT NATURE</b>		THEORETICAL-PRACTICAL (TPT)
<b>DURATION</b>		HALF YEAR (ONE SEMESTER)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		MUSICAL THEATRE / 4
<b>N. OF CREDITS / TOTAL HOURS</b>		4 ECTS / 75H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 45H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Analytical study of the history and theory of the stage-set design, lighting and stage costumes applied to performance in Musical Theatre.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Self-assessing professional and interpersonal performance.</li> <li>Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> <li>Developing professional ethics based on the appreciation and awareness of aesthetics, the environment and diversity.</li> <li>Contributing with his/her professional activity to social awareness on the importance of cultural heritage, its influence in different areas and its capacity to generate significant values.</li> <li>Developing a critical spirit, curiosity and research capabilities.</li> <li>Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Mastering the expressive resources required in acting.</li> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of the work methodology and his/her aesthetic development.</li> <li>Understanding the history of the stage-set design, lighting and stage costumes.</li> <li>Understanding the main concepts of stage-set design, lighting and stage costumes theory.</li> <li>Understanding the functions of the stage-set design, lighting and stage costumes in the theatre performance production process.</li> </ul>
<b>PREREQUISITES</b>		NONE



<b>SUBJECT TITLE</b>		<b>STAGE SPACE - PHYSICAL THEATRE</b>
<b>SUBJECT AREA</b>		CHARACTER DESIGN
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - PHYSICAL THEATRE (OE-ITG)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		HALF YEAR (ONE SEMESTER)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		PHYSICAL THEATRE / 3
<b>NO. OF CREDITS /TOTAL HOURS</b>		3 ECTS / 75H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		60% / 45H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Analytical study of the history and theory of the stage-set design, lighting and stage costumes applied to performance in Physical Theatre.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Self-assessing professional and interpersonal performance.</li> <li>Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> <li>Developing professional ethics based on the appreciation and awareness of aesthetics, the environment and diversity.</li> <li>Contributing with his/her professional activity to social awareness on the importance of cultural heritage, its influence in different areas and its capacity to generate significant values.</li> <li>Developing a critical spirit, curiosity and research capabilities.</li> <li>Self-assessing professional and interpersonal performance.</li> <li>Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> <li>Developing professional ethics based on the appreciation and awareness of aesthetics, the environment and diversity.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Mastering the expressive resources required in acting.</li> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Understanding the history of the stage, set design and space, lighting and stage costume.</li> <li>Understanding the main concepts of stage, set design and space, lighting and stage costume theory.</li> <li>Understanding the functions of the stage-set design, lighting and stage costumes in the theatre performance production process.</li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b>STAGE SPACE - TEXT-BASED THEATRE</b>
<b>SUBJECT AREA</b>		STAGE DESIGN
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — ACTING - TEXT-BASED THEATRE (OE-ITT)
<b>SUBJECT NATURE</b>		THEORETICAL - PRACTICAL (TPT)
<b>DURATION</b>		HALF YEAR (ONE SEMESTER)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		TEXT-BASED THEATRE / 3
<b>N. OF CREDITS / TOTAL HOURS</b>		3 ECTS / 75H
<b>IN-PERSON CLASSES / TEACHING HOURS</b>		60% / 45H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Analytical study of the history and theory of the stage-set design, lighting and stage costumes applied to performance in Text-based Theatre.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Self-assessing professional and interpersonal performance.</li> <li>Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> <li>Developing professional ethics based on the appreciation and awareness of aesthetics, the environment and diversity.</li> <li>Contributing with his/her professional activity to social awareness on the importance of cultural heritage, its influence in different areas and its capacity to generate significant values.</li> <li>Developing a critical spirit, curiosity and research capabilities.</li> <li>Self-assessing professional and interpersonal performance.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others, developing professional ethics that establish a suitable relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Mastering the expressive resources required in acting.</li> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Understanding the history of the stage-set design, lighting and stage costumes.</li> <li>Understanding the main concepts of stage-set design, lighting and stage costumes theory.</li> <li>Understanding the functions of the stage-set design, lighting and stage costumes in the theatre performance production process.</li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b>STAGING AND CLASSICAL THEATRE</b>
<b>SUBJECT AREA</b>		STAGING PRACTICE
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION – STAGE DIRECTION (OE)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		STAGE DIRECTION AND PLAYWRITING
<b>PROGRAMME / YEAR</b>		STAGE DIRECTION / 3
<b>N. OF CREDITS / TOTAL HOURS</b>		14 ECTS / 350H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 210H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Practical study of the different forms of classical theatre.</li> <li>• Practical exercises relating to staging and stage direction of classical theatre texts.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Organising and planning the work in an efficient and self-motivated manner.</li> <li>• Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>• Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>• Self-assessing professional and interpersonal performance.</li> <li>• Using communication skills and constructive criticism in group work.</li> <li>• Developing ideas and arguments in a reasoned and critical manner.</li> <li>• Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> <li>• Leading and managing of work groups.</li> <li>• Mastering research methodology for the generation of viable projects, ideas and solutions.</li> <li>• Developing professional ethics based on the appreciation and awareness of aesthetics, the environment and diversity.</li> <li>• Contributing with his/her professional activity to raise social awareness on the importance of cultural heritage, its influence in different fields and its capacity to generate important values.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others, developing professional ethics that establish a suitable relationship between the means used and the objectives pursued.</li> <li>• Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>• Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Conceiving stage proposals around which performances are based, generating and analysing the different concepts, texts and images and evaluating their representative properties and aesthetic quality.</li> <li>• Planning the composition of the performance, using all the aesthetic and technical knowledge necessary in the different languages involved in the performance.</li> <li>• Planning and guiding the general process for creation of the performance applying the appropriate work methodology.</li> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Analysing the different types of texts and classical theatre.</li> <li>• Showing knowledge of the different theatre genres and trends in classical theatre.</li> <li>• Creating practical exercises on directing and staging classical texts.</li> </ul>
<b>PREREQUISITES</b>		STAGING I, STAGING II, DIRECTION OF ACTORS IN PRACTICE I, DIRECTION OF ACTORS IN PRACTICE II, PRACTICAL STAGE PERFORMANCE I.

<b>SUBJECT TITLE</b>		<b>STAGING AND CONTEMPORARY THEATRE</b>
<b>SUBJECT AREA</b>		STAGING PRACTICE
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION – STAGE DIRECTION (OE)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		STAGE DIRECTION AND PLAYWRITING
<b>PROGRAMME / YEAR</b>		STAGE DIRECTION/ 4
<b>N. OF CREDITS / TOTAL HOURS</b>		16 ECTS / 400H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 240H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>• Practical study of the different forms of contemporary theatre.</li> <li>• Practical exercises on contemporary stage direction and staging.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>• Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others, developing professional ethics that establish a suitable relationship between the means used and the objectives pursued.</li> <li>• Developing ideas and arguments in a reasoned and critical manner.</li> <li>• Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>• Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>• Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>• Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>• Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>• Planning the composition of the performance, using all the aesthetic and technical knowledge necessary in the different languages involved in the performance.</li> <li>• Conceiving stage proposals around which performances are based, generating and analysing the different concepts, texts and images and evaluating their representative properties and aesthetic quality.</li> <li>• Planning and guiding the general process for creation of the performance applying the appropriate work methodology.</li> <li>• Using different methods for studying stage performance.</li> <li>• Analysing the different forms of contemporary theatre.</li> <li>• Acquiring the capability of working with the different concepts and styles used to structure contemporary stage performance and applying them in staging.</li> <li>• Creating practical exercises on contemporary stage direction and staging.</li> </ul>
<b>PREREQUISITES</b>		STAGING I, STAGING II, DIRECTION OF ACTORS IN PRACTICE I, DIRECTION OF ACTORS IN PRACTICE II, PRACTICAL STAGE PERFORMANCE I, PRACTICAL STAGE PERFORMANCE II.

<b>SUBJECT TITLE</b>		<b><i>THEATRE CRITICISM I</i></b>
<b>SUBJECT AREA</b>		DRAMATURGY
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — PLAYWRITING (OE-DR)
<b>SUBJECT NATURE</b>		THEORETICAL-PRACTICAL (TPT)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		STAGE DIRECTION AND PLAYWRITING
<b>PROGRAMME / YEAR</b>		PLAYWRITING / 3
<b>N. OF CREDITS / TOTAL HOURS</b>		5 ECTS / 125H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 75H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Showing knowledge of the ethical and aesthetic concepts necessary to engage in theatre criticism.</li> <li>Practice of theatre criticism.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>Self-assessing professional and interpersonal performance.</li> <li>Using communication skills and constructive criticism in group work.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> <li>Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> <li>Developing professional ethics based on the appreciation and awareness of aesthetics, the environment and diversity.</li> <li>Searching for excellence and high quality in his/her professional practice.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering autonomy in the area of knowledge, showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired, assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Conceiving stage proposals around which performances are based, generating and analysing the different concepts, texts and images and evaluating their representative properties and aesthetic quality.</li> <li>Designing the composition of the performance using all the necessary aesthetic and technical knowledge of the different languages involved in the performance.</li> <li>Planning and guiding the general process for creating the show by, applying the appropriate work methodology.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Using different methods for studying stage performance.</li> <li>Analysing and formulating conclusions regarding the main texts in the history of theatre criticism.</li> <li>Being familiar with the main aspects of theatre as a phenomenon through theatre criticism, focusing on the theoretical debate associated with criticism of a performance.</li> <li>Executing a critique with the maximum possible objectivity regarding the pros and cons of a performance that goes beyond the personal taste.</li> <li>Recognising in the study of theatre criticism history the tendency for Spanish critics to be mostly writers, playwrights or poets.</li> <li>Recognising the fact that theatre critics have often been ahead of their time. For example, critics applauded the premieres by Valle Inclán, while the audience rejected them.</li> <li>Preparing psychologically to support the systematic rejection of critics by performers.</li> <li>Understanding in advance the risks implicit in theatre criticism as a career.</li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b><i>THEATRE CRITICISM II</i></b>
<b>SUBJECT AREA</b>		DRAMATURGY
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION — PLAYWRITING (OE-DR)
<b>SUBJECT NATURE</b>		THEORETICAL / PRACTICAL (TPT)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		STAGE DIRECTION AND PLAYWRITING
<b>PROGRAMME / YEAR</b>		PLAYWRITING / 4
<b>N. OF CREDITS / TOTAL HOURS</b>		6 ECTS / 150H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 90H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Intensive practice of theatre criticism in its different formats: written press, online publications and other media.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Organising and planning the work in an efficient and self-motivated manner.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> <li>Searching for excellence and high quality in his/her professional practice.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Conceiving stage proposals around which performances are based, generating and analysing the different concepts, texts and images and evaluating their representative properties and aesthetic quality.</li> <li>Planning the composition of the performance, using all the aesthetic and technical knowledge necessary in the different languages involved in the performance.</li> <li>Planning and guiding the general process for creation of the performance applying the appropriate work methodology.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Using different methods for studying stage performance.</li> <li>Formulation of theatre criticisms with progressive complexity.</li> <li>Showing knowledge and mastery of the relationship of the performing arts with the different media.</li> </ul>
<b>PREREQUISITES</b>		THEATRE CRITICISM I

<b>SUBJECT TITLE</b>		<b>VIDEO AND OTHER PROJECTIONS FOR THEATRE I</b>
<b>SUBJECT AREA</b>		REPRESENTATION TECHNIQUES
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION – SET DESIGN (OE)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		HALF YEAR (ONE SEMESTER)
<b>AREA OF SPECIALISATION</b>		SET DESIGN
<b>PROGRAMME / YEAR</b>		SET DESIGN - SCENOGRAPHY / 3 SET DESIGN - LIGHTING / 3 SET DESIGN - CHARACTER / 3
<b>N. OF CREDITS / TOTAL HOURS</b>		3 ECTS / 75H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 45H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Brief history of the use of video and other projections for theatre.</li> <li>Fundamentals and basic technical resources for their implementation on the stage.</li> <li>Development of basic video creation projects.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Organising and planning the work in an efficient and self-motivated manner.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>Self-assessing professional and interpersonal performance.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others, developing professional ethics that establish a suitable relationship between the means used and the objectives pursued.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> <li>Effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Planning the composition of the design using the technical and representation procedures learned.</li> <li>Planning and monitoring the creative process, applying the appropriate work methodology.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Understanding the general principles of advanced computer graphics.</li> <li>Selecting and adequately planning the working process for each project and its staging.</li> <li>Applying video editing software in the project of stage design.</li> </ul>
<b>PREREQUISITES</b>		USE OF NEW TECHNOLOGIES IN SCENIC DESIGN II

<b>SUBJECT TITLE</b>		<b>VIDEO AND OTHER PROJECTIONS FOR THEATRE II</b>
<b>SUBJECT AREA</b>		REPRESENTATION TECHNIQUES
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION – SET DESIGN (OE)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		HALF YEAR (ONE SEMESTER)
<b>AREA OF SPECIALISATION</b>		SET DESIGN
<b>PROGRAMME / YEAR</b>		SET DESIGN - SCENOGRAPHY / 4 SET DESIGN - LIGHTING / 4 SET DESIGN - CHARACTER / 4
<b>N. OF CREDITS / TOTAL HOURS</b>		3 ECTS / 75H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 45H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Advanced tools for developing a specific proposal and its technical resources in the staging.</li> <li>Development of advanced video creation projects.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Organising and planning the work in an efficient and self-motivated manner.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>Self-assessing professional and interpersonal performance.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> <li>Effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Planning the composition of set design by using the technical and representation procedures learned.</li> <li>Planning and monitoring the creative process, applying the appropriate work methodology.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Understanding the general principles of advanced computer graphics.</li> <li>Selecting and planning the adequate work process for each project and its staging.</li> <li>Applying the video editing software studied in the project of set design.</li> </ul>
<b>PREREQUISITES</b>		VIDEO AND OTHER PROJECTIONS FOR THEATRE I



<b>SUBJECT TITLE</b>		<b>VOCAL TECHNIQUE I - MUSICAL THEATRE</b>
<b>SUBJECT AREA</b>		VOICE
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION – ACTING - MUSICAL THEATRE (OE-ITM)
<b>SUBJECT NATURE</b>		PRACTICAL (P)
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS) (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		MUSICAL THEATRE / 1
<b>N. OF CREDITS / TOTAL HOURS</b>		4 ECTS / 100H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 60H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Theories, practices and uses of vocal production and emission.</li> <li>Management of vocal action, pronunciation and articulation of the Spanish language.</li> <li>The body as a vocal medium: anatomy, vocal and body adjustments and imbalances.</li> <li>Stimulation of sonic creativity.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>Self-assessing professional and interpersonal performance.</li> <li>Using communication skills and constructive criticism in group work.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> <li>Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> <li>Developing professional ethics based on the appreciation and awareness of aesthetics, the environment and diversity.</li> <li>Searching for excellence and high quality in his/her professional practice.</li> <li>Working in an autonomous manner, valuing the importance of initiative and entrepreneurial spirit in his/her professional activity.</li> <li>Using the available means and resources with due regard for cultural heritage and the environment.</li> <li>Contributing with his/her professional activity to raise social awareness on the importance of cultural heritage, its influence in different fields and its capacity to generate important values.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others; effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project; healthily using his/her own body and managing the necessary balance to meet the psychological requirements associated with the performance.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Mastering the expressive resources required in acting.</li> <li>Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Recognising unhealthy habits.</li> <li>Understanding the process of sound production.</li> <li>Physically training to achieve the optimum sound as required in the circumstances.</li> <li>Further developing breathing control.</li> <li>Discovering resonators and learning their use as psychophysical factors both from a scientific and a creative point of view.</li> </ul>
<b>PREREQUISITES</b>		NONE

<b>SUBJECT TITLE</b>		<b>VOCAL TECHNIQUE II- MUSICAL THEATRE</b>
<b>SUBJECT AREA</b>		VOICE
<b>SUBJECT TYPE</b>		COMPULSORY: AREA OF SPECIALISATION – ACTING - MUSICAL THEATRE (OE-ITM)
<b>SUBJECT NATURE</b>		PRACTICAL
<b>DURATION</b>		FULL YEAR (TWO SEMESTERS) (TWO SEMESTERS)
<b>AREA OF SPECIALISATION</b>		ACTING
<b>PROGRAMME / YEAR</b>		MUSICAL THEATRE / 2
<b>N. OF CREDITS / TOTAL HOURS</b>		4 ECTS / 100H
<b>IN-PERSON CLASSES/TEACHING HOURS</b>		60% / 60H
<b>DESCRIPTION / CONTENTS</b>		<ul style="list-style-type: none"> <li>Theories, practices and uses of vocal production and emission.</li> <li>Management of vocal action and pronunciation and articulation of the Spanish language.</li> <li>The body as a vocal support: anatomy, vocal and body adjustments and imbalances.</li> <li>Stimulation of sonic creativity.</li> </ul>
<b>COMPETENCES</b>	<b>TRANSVERSAL</b>	<ul style="list-style-type: none"> <li>Gathering relevant information and performing its adequate analysis, synthesis and management.</li> <li>Performing tasks of problem-solving and decision-making to meet the work objectives.</li> <li>Self-assessing professional and interpersonal performance.</li> <li>Using communication skills and constructive criticism in group work.</li> <li>Developing ideas and arguments in a reasoned and critical manner.</li> <li>Integrating adequately in multi-disciplinary teams and diverse cultural contexts.</li> <li>Developing professional ethics based on the appreciation and awareness of aesthetics, the environment and diversity.</li> <li>Searching for excellence and high quality in his/her professional practice.</li> <li>Working in an autonomous manner, valuing the importance of initiative and entrepreneurial spirit in his/her professional activity.</li> <li>Using the available means and resources with due regard for cultural heritage and the environment.</li> <li>Contributing with his/her professional activity to raise social awareness on the importance of cultural heritage, its influence in different fields and its capacity to generate important values.</li> </ul>
	<b>GENERAL</b>	<ul style="list-style-type: none"> <li>Fostering autonomy and self-regulation in terms of knowledge, emotions, attitudes and behaviour; showing independence in the gathering, analysis and synthesis of information, critical development of ideas and arguments and capacity for self-motivation and organisation in creative processes.</li> <li>Developing psychological comprehension and empathy to understand and feel the lives, situations and personalities of others; effectively using imagination, intuition, emotional intelligence and creative thought to resolve problems; developing the ability to think and work in a flexible manner, adapting to others and the changing circumstances of the project; healthily using his/her own body and managing the necessary balance to meet the psychological requirements associated with the performance.</li> <li>Fostering critical awareness, applying a constructive vision to the work in relation to themselves and others and developing professional ethics that establish an adequate relationship between the means used and the objectives pursued.</li> <li>Showing communication skills that demonstrate adequate capacity for negotiation and organisation of group work, integration in diverse cultural contexts and use of new technologies.</li> <li>Fostering personal expression and creation; integrating the theoretical, technical and practical knowledge acquired; showing sincerity, responsibility and generosity in the creative process; assuming risks, accepting failures and evaluating social success in a balanced manner.</li> </ul>
	<b>SPECIFIC</b>	<ul style="list-style-type: none"> <li>Mastering the expressive resources required in acting.</li> <li>Participating in the creation and interpretation of the score and/or character through mastery of the different acting techniques.</li> <li>Interacting with the rest of the languages in the performance.</li> <li>Studying to conceive and support the personal creative process, both in terms of work methodology and aesthetic renovation.</li> <li>Recognising unhealthy habits.</li> <li>Understanding the sound production process.</li> <li>Physically training in order to search for the optimum sound as required in the circumstances.</li> <li>Further developing breathing control.</li> <li>Training in the use of resonators.</li> <li>Assuming proprioceptive sensations for optimum voice production.</li> </ul>
<b>PREREQUISITES</b>		VOCAL TECHNIQUE I - MUSICAL THEATRE