



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Technology Applied to the Performing Arts

COURSE GUIDE

BACHELOR'S IN PERFORMING ARTS AND SCREEN ACTING
COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

<i>Duration</i>	Annual
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts
<i>Teacher</i>	Elena Guevara, Sara Montgomery

Course presentation

Technical elements for stage creation. Styles and techniques of lighting, scenography, and sound and audiovisual design.

Student competencies

CG01	Manage information from different sources and apply it to the area of stage and screen acting.
CG02	Generate own artistic concepts and develop the ability of expressing them through the tools and language of the stage and/or performing arts.
CG04	Know the technological resources typical of the discipline and its applications in the performing arts, assimilating innovations that appear.
CG05	Solve problems and generate work dynamics in multidisciplinary environments.
CG07	Understand one's professional activity as a tool to raise awareness of the importance of the artistic creation and its impact in the development of sociocultural values.
CG09	Know different study and research methodologies for expanding the ability to a continuous development and innovation in one's activity within the performing arts and audiovisual industries.
CE02	Identify, evaluate and put into practice different stage techniques and acting paradigms.
CE04	Identify and apply different techniques to develop dramatic action, character building and the configuration of situations and scenes.
CE05	Assimilate the technical foundations and codes of expression in screen acting and apply them to different audiovisual genres and formats.
CE07	Apply the fundamentals of non-verbal language and physical expression on stage.
CE10	Know the expressive possibilities of different technological resources for creation, functioning and expressivity in the stage space
CE12	Know the main technical applications and voice reproduction technology in dubbing.
CE14	Acquire a comprehensive vision of the current situation in the stage and audiovisual industry and its relationship to cultural industries.

CE16	Handle the digital tools towards different communications strategies in promotion and dissemination.
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Resultados de aprendizaje

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

1. Understand the history of technology applied to the performing arts.
2. Distinguish the stage devices associated with the different periods in the history of the performing arts.
3. Understand the existing link between technological advancements and the creation and development of various aesthetics.
4. Understand the different types of technologies according to their field of application.
5. Be aware of the importance of technology applied to accessibility for people with diverse needs.
6. Be familiar with stage equipment and machinery specific to the theater.
7. Be familiar with the most common equipment used in the performing arts regarding lighting and sound.
8. Apply the acquired theoretical knowledge regarding technology to the practical design of their own stage creations.

Teaching methodology

MD1	Participatory lecture.
MD2	Case studies and discussion.
MD3	Problem resolution and discussion of results.
MD5	Cooperative and collaborative learning.
MD6	Tutorials and guidance.

Course content

Content	MODULE I Space: 1. Scenic mechanisms in the early centuries of the history of the performing arts 2. Scenic mechanisms up to the Enlightenment 3. The intermedial stage (technology as an element of stage creation) 4. Stage machinery 5. Scenographic elements Lighting: 6. Stage aesthetics: lighting 7. Light atmospheres 8. Light installations Sound: 9. Sound space 10. The microphone 11. Digital live voice processing
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	MODULE II Video: 12. Stage aesthetics: video 13. Audiovisual applications on stage 14. Projection formats Other technologies: 15. Digital culture, virtual space and the internet on stage 16. Accessibility technologies
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Learning activities

AF1	Theory and combination theory-practice learning.	24 hours
AF2	Classroom/lab exercises and practice.	21 hours
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	12 hours
AF7	Assessment	3 hours
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	120 hours

** The hours assigned to the different learning activities may vary depending on the academic needs of the course, the group or the teaching team.*

Assessment

GENERAL ASSESSMENT CRITERIA

ATTENDANCE

The classes are in-person, and attendance is mandatory, as it is a determining factor in the continuous assessment system, as well as in class attitude and participation. However, in exceptional cases due to health situations or family reconciliation, students may request online access as a methodological adaptation (for more information, please contact the student department).

MARKS

Continuous Assessment is a comprehensive assessment of each student's results judged on the assessment criteria described in the following section, on a scale of 0 to 10 as provided in current legislation.

Students wishing to bring up their grade in the extraordinary/re-assessment period must first contact the Registrar's Office to expressly waive in writing all of the marks they obtained in the regular assessment period. Their final assessment mark will be the mark obtained in re-assessment.

SPELLING AND EXPRESSION

The grading of written examinations and assignments will consider spelling, grammar, and clarity of expression. Errors in spelling, punctuation, and writing style may negatively affect the final grade, depending on their nature, frequency, and severity.

UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic offence. If one student copies the work of another student, both shall be held accountable.

SPECIFIC ASSESSMENT CRITERIA

REGULAR ASSESSMENT PERIOD

The teaching team will provide the details/specifications on the content or submission of assessment tasks; this information will be given in class or in a document made available to the student on the Virtual Course Space (in Spanish, *Aula Virtual*).

To pass the course, it will be essential to independently pass both the Module I and II. The exercises corresponding to each module will be clearly differentiated. If either of the two components is not passed, the weighted average cannot be applied, and the student must attend the resit examination solely for the component not passed.

Assignments that are not submitted within the established deadlines for Re-evaluable criteria may be considered as 'Not Submitted' (NP). These may either be submitted and evaluated during the extraordinary assessment period, or receive a grade of 0 to be factored into the average, if the instructor deems it appropriate for reasons of feasibility and/or academic coherence. Unsubmitted assignments belonging to Non-Re-evaluable criteria will receive a grade of 0.

<i>Assessment task (*)</i>	<i>Revaluable/non-revaluable</i>	<i>Minimum mark yes/no</i>	<i>% of final mark</i>
SE1 In-class tests and examinations (oral and/or written).	MODULE I & II: Reevaluable	MODULE I & II: Yes	MODULE I & II: 30%
SE2 Assignments and projects.	MODULE I: Reevaluable MODULE II: Reevaluable	MODULE I: Yes MODULE II: Yes	MODULE I: 15% MODULE II: 5%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	MODULE I: Non Reevaluable MODULE II: Non Reevaluable	MODULE I: No MODULE II: No	MODULE I: 30% MODULE II: 10%
SE5 Attitude and participation.	MODULE I: Non Reevaluable MODULE II: Non Reevaluable	MODULE I: No MODULE II: No	BLOQUE I: 5% BLOQUE II: 5%

100%

() Records and evidence of all of the assessment tasks (writings, recordings, etc.) listed in this table will be kept and filed in the Registrar's Office.*

EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students who have not passed the course during the regular assessment period may choose one of the following extraordinary assessment options:

- **Option 1: Criterion-based reassessment.** Assessment will be limited exclusively to the reassessable criteria that were not passed during the regular assessment period. The reassessment activity will be of the same nature as the original one (exam, assignment, etc.). The grades obtained in the ordinary assessment period for non-reassessable criteria (provided the minimum passing grade was achieved) will be retained and included in the weighted calculation of the final extraordinary assessment grade.
- **Option 2: Comprehensive reassessment.** Students may complete a single assessment activity accounting for 100% of the extraordinary assessment. The nature of this activity will be determined by the instructor and may include an oral or written examination, submission of a portfolio, theoretical and/or practical assignments, or other equivalent forms of assessment.

The instructor must communicate both Option 1 and Option 2 for the extraordinary assessment through the course notice board on the virtual campus at least 10 days prior to the extraordinary assessment date.

Students must respond to this communication via the virtual campus notice board, indicating their choice of Option 1 or Option 2, at least 3 days prior to the extraordinary assessment date. If a student does not respond, the instructor will automatically apply Option 2 (a single assessment activity accounting for 100% of the extraordinary assessment).

REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

Resources

REQUIRED BIBLIOGRAPHY

- Appia, A. (2000) La música y la puesta en escena. La obra de arte viva.
- ADE Artaud, A. (1938). El teatro y su doble. Edhasa.
- Brook, P. (1986). El espacio vacío. Nexos.
- Caballero Fernández-Rufete, C. (2003) La música en el teatro clásico, en Huerta Calvo, J. Historia del teatro español. Madrid. Editorial Gredos.
- Ferrera Esteban, J.L (2005) Glosario ilustrado de las artes escénicas.
- Hormigón, J.A. (2002). Trabajo dramático y puesta en escena I y II. ADE.
- Nieva, Francisco. (2000) Tratado de escenografía. Ed. Fundamentos. Madrid.
- Sánchez, J. A (2002). Dramaturgias de la imagen. Monografías, Ediciones de la Universidad de Castilla la Mancha.

Hanhardt, John G. Bill Viola. Bilbao: La Fábrica / Guggenheim Bilbao.

RECOMMENDED BIBLIOGRAPHY

Cortez, A. (2026). Decoding the meanings of the sound art installation The Visitors by Kjartansson. *International Journal of Performance Arts and Digital Media*, 1–18.

Mayer, D. (1993). *Lighting and sound*. Phaidon.

Palacio Enríquez, D. (2022). Del videojockey al videoescenista. Evolución concertada: tecnología y concepto. *Teatro: Revista de Estudios Culturales / A Journal of Cultural Studies*, 34(1), Artículo 3.

Parker, O. W., Wolf, R. C., y Block, D. (2003). *Scene design and stage lighting* (8.ª ed.). Wadsworth Publishing.

Pavis, P. (2003). *Analyzing performance: Theater, dance, film, opera* (D. Williams, Trad.). University of Michigan Press.

Teira Alcaraz, J. M. (2021). Recursos videoescénicos en la dramaturgia intermedial. Análisis de The Mountain de Agrupación Señor Serrano. *Revista Brasileira de Estudos da Presença*, 11(3), Artículo e114082.

REQUIRED FILMOGRAPHY

Tremaine, B. (Director). (2017). Es Devlin: Stage design (Season 1, Episode 3) [Docuseries episode]. In D. Gelb (Executive Producer), *Abstract: The Art of Design*. RadicalMedia; Netflix.

RECOMMENDED FILMOGRAPHY

Kjartansson, R. (Director). (2012). *The Visitors* [Video installation]. YouTube.

Madden, J. (Director). (1998). *Shakespeare in Love* [Film]. Universal Pictures; Miramax.

RECOMMENDED WEBSITES

Agrupación Señor Serrano. (n.d.). *The Mountain*. <https://www.srserrano.com/es/the-mountain/>

The Javaad Alipoor Company. (n.d.). *Our Manifesto*. <https://www.javaadalipoor.co.uk/our-manifesto>

REQUIRED MATERIALS FOR THE COURSE

Comfortable clothing

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Centro Dramático Nacional (CDN): Guided tours (<https://dramatico.mcu.es/visitas-guiadas/>).

National Theatre Museum (Almagro).

Corral de Comedias (Almagro).