



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Entrepreneurship, Management and Professional Career

COURSE GUIDE

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



Universidad
Rey Juan Carlos

Course data

<i>Duration</i>	1st semester
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts
<i>Docente</i>	Matías Daporta, Jose Rubira

Course presentation

Development of the knowledge and techniques necessary to identify and successfully exploit a business opportunity through the preparation of a business plan.

Student competencies

CG01	Manage information from different sources and apply it to the area of stage and screen acting.
CG02	Generate own artistic concepts and develop the ability of expressing them through the tools and language of the stage and/or performing arts.
CG03	Apply the most appropriate working methods to overcome the challenges in the study and practice of individual and/or collective acting, seeking excellence and quality.
CG04	Know the technological resources typical of the discipline and its applications in the performing arts, assimilating innovations that appear.
CG05	Solve problems and generate work dynamics in multidisciplinary environments.
CG06	Develop in professional practice a professional ethic based on esthetic, environmental and diversity observation and sensibility.
CG07	Understand one's professional activity as a tool to raise awareness of the importance of the artistic creation and its impact in the development of sociocultural values.
CG08	Present in a written and spoken way the content and objectives of one's professional activity both to a non-professional public and to a specialized one, using correctly technical and general vocabulary, both in Spanish and in a foreign language.
CG09	Know different study and research methodologies for expanding the ability to a continuous development and innovation in one's activity within the performing arts and audiovisual industries.
CG10	Develop critical discourses towards personal and interpersonal activity adapting to cultural, social, artistic and professional changes.
CE02	Identify, evaluate and put into practice different stage techniques and acting paradigms.
CE03	Analyze and comment all types of dramatic texts and audiovisual scripts, identifying and contemplating their narrative elements and expressive functions for a possible translation into a stage language.

CE04	Identify and apply different techniques to develop dramatic action, character building and the configuration of situations and scenes.
CE05	Assimilate the technical foundations and codes of expression in screen acting and apply them to different audiovisual genres and formats.
CE06	Assimilate different voice training methods to improve vocal articulation and projection and develop the expressive potential of acting.
CE07	Apply the fundamentals of non-verbal language and physical expression on stage.
CE09	Know the psychophysical fundamentals of acrobatics.
CE10	Know the expressive possibilities of different technological resources for creation, functioning and expressivity in the stage space.
CE11	Correctly handle and use creatively the techniques of make-up and character development.
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.
CE15	Acquire the tools that are necessary in the creation and management of cultural industries related to the stage and audiovisual environment.
CE16	Handle the digital tools towards different communications strategies in promotion and dissemination.
CE17	Participate actively in the design, realization and presentation of performance projects (stage and/or audiovisual), taking on different roles, tasks and responsibilities.

Learning outcomes

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

1. Develop a marketing, operations, human resources and financial plan for a business idea.
2. Be familiar with the tools such as the business model canvas, SWAT analysis, Porter's Five Forces, etc.
3. Develop the techniques and knowledge that are needed to identify and successfully exploit a business opportunity, by putting together a business plan.
4. Critically analyze the business environment that they will encounter.
5. Find the right innovative solutions to the changes in the environment of the theatrical and audiovisual industries.
6. Demonstrate directive skills such as leadership, communication, employee motivation and teamwork.
7. Select from different methods of financing, the one that is most appropriate to their project or objective and put together a complete application.
8. Plan and develop their own project, be it a theatrical project, related to the arts and/or cultural management/entrepreneurship.
9. Know the circuits, agents and spaces where to distribute their project.

Teaching methodology

MD1	Participatory lecture.
MD3	Problem solving and discussion of results.
MD4	Project-based learning.
MD5	Cooperative and collaborative learning.

MD6	Tutoring and monitoring.
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Course content

Content	BLOCK I – BUSINESS 1. Business initiatives. 2. The strategic plan and definition of business opportunities. • Definition of the business plan: mission, vision and business objectives. 3. Methodology for the creation of a business plan. • The Operations and Marketing plan. • The Human Resources and Organization plan. • The Financial plan. BLOCK II – CULTURAL MANAGEMENT 1. Foundations of cultural management. 2. Main organisms that participate in cultural management in Spain. 3. Cultural Management in the Autonomous Community of Madrid. • Main theatrical spaces in Madrid. 4. Basics of theatrical production. 5. The most common steps in theatrical production. 6. Basic ideas of Technique applied to theater. BLOCK III – APPLIED THEATER 1. Definition and scope of activity. 2. Theater Pedagogy. 3. Socio-cultural activity. 4. Coaching for actors. 5. Creation and improvement of companies and organizations.
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Learning activities

AF1	Theory and combination theory-practice learning.	33 hours
AF2	Classroom/lab exercises and practice.	12 hours
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	12 hours
AF5	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	20 hours
AF7	Assessment.	3 hours
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	100 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 offense. 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*).

Los trabajos que no se entreguen/presenten en los plazos establecidos en aquellos criterios Reevaluables podrán ser considerados como No Presentados (NP), pudiéndose entregar y ser evaluados en la convocatoria extraordinaria, o con una nota de 0, haciendo media, si el docente lo considerase por cuestiones de viabilidad y/o coherencia académica. Los trabajos no presentados pertenecientes a los criterios No Reevaluables serán calificados con una nota de 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).	<i>MODULE I: Reevaluable</i>	MODULE I: Sí	MODULE I: 30%
SE2 Assignments and projects.	<i>MODULE I: Reevaluable MODULE II y III: Reevaluable</i>	MODULE I: Sí. BLOQUE II y III: Sí	MODULE I: 20% MODULE II y III: 20%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	<i>MODULE I: No Reevaluable MODULE II y III: No Reevaluable</i>	MODULE I: No. MODULE II y III: No	MODULE I: 10% MODULE II y III: 10%
SE5 Attitude and participation.	<i>MODULE I: No Reevaluable MODULE II y III: No Reevaluable</i>	MODULE I: No. MODULE II y III: No	MODULE I: 5% MODULE II y III: 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

RECOMMENDED BIBLIOGRAPHY

UNESCO. (2025). UNESCO world report on cultural policies: Culture: the missing SDG.
hablarenarte. (2018). *Impossible glossary* (E. Adanero, Trans.). hablarenarte.
Duncum, P. (2010). *Visual culture in the art class: Case studies for teaching and learning*. National Art Education Association.
Garoian, C. R. (2013). *The prosthetics of pedagogy: Art, education, and the boundaries of learning*. State University of New York Press.
Smith, L., & Akagawa, N. (Eds.). (2009). *Intangible heritage*. Routledge.
Stefano, M. L., & Davis, P. (Eds.). (2016). *The Routledge companion to intangible cultural heritage*. Routledge.

RECOMMENDED FILMOGRAPHY

González Iñárritu, A. (Director). (2014). *Birdman or (The unexpected virtue of ignorance)* [Film]. Fox Searchlight Pictures; Regency Enterprises.
Hamaguchi, R. (Director). (2021). *Drive my car* [Film]. C&I Entertainment; Bitters End.
Mañas, A. (Director). (2003). *Noviembre* [November] [Film]. Tesela Producciones Cinematográficas.

RECOMMENDED WEBSITES

Red Española de Teatros, Auditorios, Circuitos y Festivales de Titularidad Pública. (s.f.). *La Red*.
<https://www.redescena.net/home/index.php>
Masdearte. (s.f.). *Masdearte.com*. <https://masdearte.com/>
Centro de Documentación de las Artes Escénicas y de la Música. (s.f.). *CDAEM*.
<https://cdaem.mcu.es/>
Centro de Documentación Teatral. (s.f.). *Teatro.es*. <https://www.teatro.es/>
Federación Estatal de Asociaciones de Empresas de Teatro y Danza. (s.f.). *FAETEDA*.
<https://www.faeteda.org/>
Fundación Autor; SGAE. (s.f.). *Archivo de la Sociedad General de Autores y Editores*.
<https://archivo.sgae.es/>
Fundación SGAE. (s.f.). *Fundación SGAE*. <https://fundacionsgae.org/>
Instituto de Radio Televisión Española. (s.f.). *Proyecto Haz*. <https://haz.institutortve.com/>
Ministerio de Cultura. (s.f.). *Artes Escénicas*.
<https://www.cultura.gob.es/cultura/artesescenicas/portada.html>
UNESCO. (s.f.). *Biblioteca Digital de la UNESCO*. <https://unesdoc.unesco.org/>

REQUIRED MATERIALS FOR THE COURSE

Material to take notes.