



SYLLABUS

Name of the course: ICARUS: Immersion in Spanish Culture through History, Social Action and Personal Growth

International Program

Vice Rectorate for Internationalization

ECTS credits: 3.

Year: Transversal program, open to all years.

Code: (to be assigned).

Semester: Fall.

Teaching: In-person.

Language: English.

Number of contact hours: 60.

Teacher: Ms. Carla Vilallonga.

E-mail: c.vilallonga@ufv.es.

COURSE DESCRIPTION

ICARUS is a 3 ECTS experiential and interdisciplinary course that supports incoming international students in their integration into the Universidad Francisco de Vitoria (UFV) and Spanish culture at large. The course combines historical and cultural immersion, social engagement, personalized mentoring, and self-reflection to promote intercultural competence and personal development.

Its core aim is to foster students' intercultural competence so that their exchange semester becomes a truly transformative learning experience, both personally and academically.

Through site visits, workshops, mentoring sessions and active participation in volunteering programs, students will reflect on their adaptation process using the U-Curve theory of cultural adjustment (Lysgaard), and develop deeper connections with both their peers and the host culture. Local students may also join as part of UFV's "internationalization at home" strategy.

Please note: While most sessions will take place on Wednesday afternoons, some activities may be scheduled outside this time slot. A detailed calendar will be shared during the month of July to allow students to plan accordingly.

PRE-REQUISITES

No academic prerequisites are required. A strong interest in intercultural exchange, Spanish culture, and personal growth is expected. Minimum B1 English level recommended.

COURSE SYLLABUS



- **Module 1: Spanish History and Culture** (26 hours)
Contextual sessions, cultural visits (art exhibition, theater) and two educational excursions to: Alcalá de Henares, birthplace of Cervantes and home to one of Europe's oldest universities (UNESCO World Heritage Site); and Salamanca, location of Spain's oldest university and a historical center of humanist learning.
- **Module 2: Social Action** (16 hours)
Monthly volunteering with local organizations, coordinated with UFV's Office of University Extension.
- **Module 3: Personal and Intercultural Growth Workshop** (18 hours)
Group sessions focusing on identity, intercultural communication, values, and adaptation processes.
- **Module 4: Mentoring Program** (3 hours)
One-to-one meetings with intercultural mentors to support students' personal development and reflection.
- **Module 5: Independent work** (12 hours)
Readings, personal reflection and final portfolio creation.

WORK TIME

CONTACT HOURS: 31.

INDEPENDENT WORK/OUT-OF-CLASSROOM ACTIVITIES: 54.

Estimated breakdown:

- 8 h – Cultural context sessions (in class).
- 18 h – Personal and Intercultural Growth Workshop (in class).
- 3 h – Individual mentoring sessions.
- 18 h – Cultural excursions and visits.
- 14 h – Volunteering with local organizations.
- 12 h – Personal reflection, readings and completion of small tasks related to the mentoring process (e.g., self-assessment, short reflection exercises).

EVALUATION SYSTEM

Evaluation criteria:

- Active participation and attendance in workshops and mentoring sessions: 25%.
- Engagement and reflection in volunteering and cultural activities: 25%.
- Final reflective portfolio (integration of learning across all modules): 40%.
- Quality of preparation and completion of short tasks: 10%.

Minimum requirement:

- Attendance to at least 80% of contact hours.
- Submission of the final reflective portfolio.
- Each of the four evaluation components must be fulfilled to obtain a passing grade, regardless of the final average score.

BIBLIOGRAPHY



- Selected UFV Planet materials (internal).
- Spanish cultural and historical resources provided throughout the course.
- Additional texts and case studies will be shared during the workshop sessions.



SYLLABUS

Name of the course: Digital Media

International Program

Vice Rectorate for Internationalization

ECTS credits: 6

Year: Transversal program, equivalent to 2nd year

Code: 88063

Semester: Fall

Teaching: Presential

Language: English

Number of contact hours: 60

Teacher: Marta Molina Díez

E-mail: marta.molina@ufv.es

COURSE DESCRIPTION

The Digital Media course brings together key interdisciplinary topics relevant to the field of communication, focusing on contemporary communicative practices. It explores concepts such as creativity and innovation in relation to new narratives designed for the social web, personal branding in digital environments, media convergence, and the dynamics of the social media ecosystem, with particular emphasis on mobile communication.

The course delves into the broad concept of digital communication and the evolving habits of information consumption. Unexpected content formats, narrative trends, the future of the social web, and the power of language —especially persuasion as a communicative tool— are addressed alongside the use of collaborative tools and an analysis of the role of the digital community manager or social media manager.



PRE-REQUISITES

To ensure students can make the most of this course, it is recommended (not mandatory) that they have:

- **Basic knowledge of communication theories and models.**

Understanding key concepts such as sender-receiver dynamics, semiotics, narrative structures, and audience analysis provides a useful foundation.

- **Familiarity with digital environments.**

Experience using social media platforms, content management systems (e.g., WordPress), or digital collaboration tools (e.g., Google Workspace, Trello) will support practical tasks.

- **Critical thinking and media literacy skills.**

- The ability to analyze messages, identify biases, and evaluate sources is important for engaging with digital content and platforms critically.

- **Basic writing and storytelling skills.**

Being able to structure a message clearly and creatively is essential for developing effective digital narratives.

- **Interest in emerging technologies and innovation in communication.**

A curious and proactive attitude toward exploring new tools, platforms, and formats is encouraged throughout the course.

COURSE SYLLABUS

1. The New Information Paradigm

- Communication in a globalized world
- Democratization of information
- Citizen journalism: boundaries and potential
- Agenda-setting in the digital era

2. Mobile Journalism

- Definition, scope, and significance
- News gathering in digital environments
- Native genres and mobile-first storytelling
- Tools and mobile apps for content production



3. Verification and Advanced Search Techniques

- Verifying digital content: images, videos, and metadata
- Source verification and credibility assessment
- Advanced search strategies on the web and social platforms

4. Digital Content Creation

- Key characteristics of digital journalism
- The role of social websites and networks
- Types of digital narratives and formats
- Tools and apps for content creation and publishing

5. Social Media Management Platforms and Tools

- Overview of major platforms for communication professionals
- Tools for scheduling, analytics, and audience engagement
- Strategies for community management and brand presence

WORK TIME

CONTACT HOURS: 60

INDEPENDENT WORK/OUT-OF-CLASSROOM ACTIVITIES: 90

EVALUATION SYSTEM

- Class participation and practical exercises: 20%
- Final projects of Social Media Content: 40%
- Final Exam: 40%

BIBLIOGRAPHY

Bhaskar, M., & Suleyman, M. (2023). *The coming wave: Technology, power, and the 21st century's greatest dilemma*. Hachette.

Montgomery, R. (2025). *Mobile journalism: University edition*. Visual Editors / Routledge.

Silverman, C. (Ed.). (2024). *Verification handbook 2.0: Digital content verification in the age of deepfakes*. European Journalism Centre.
<https://verificationhandbook.com/>

Ball, C. E., & Arola, K. L. (2022). *Writer/designer: A guide to making multimodal projects* (3rd ed.). Bedford/St. Martin's.

Casey, M. (2023). *The social media strategist: Build a successful program from the inside out*. Routledge.



SYLLABUS

Name of the course: Drama for Communication

International Program

Vice Rectorate for Internationalization

ECTS credits: 3

Year: Transversal program, no specific academic year

Code: 88057

Semester: Fall

Teaching language: English

Number of contact hours: 39

Teacher: Ms. Carla Vilallonga

E-mail: c.vilallonga@ufv.es

Target students: Open to both international and full-degree students from all disciplines

COURSE DESCRIPTION

Communication through Drama is a practical and interactive course that uses theatrical techniques to enhance communication skills, self-awareness, and personal development. Students will engage in a variety of dynamic activities that foster self-expression, collaboration, and creative spontaneity. Through improvisation, group exercises, and the preparation and performance of monologues, participants will learn to use drama as a powerful tool for connection and public speaking.

The course is open to both international and full-degree students, fostering meaningful interaction and intercultural exchange within the classroom. It provides a safe and supportive environment in which students can take creative risks, build confidence, and grow both individually and as part of a team. Emphasis is placed on active participation, experiential learning, and reflection, making this course ideal for students who wish to develop their presence, voice, and interpersonal abilities in a diverse academic setting.

PRE-REQUISITES

No previous acting experience or formal training in drama is required. Likewise, there is no minimum level of English formally required to enroll. However, students should feel reasonably comfortable using English, as all activities, reflections, and performances will take place in that language.



Many students find that their spoken English improves naturally throughout the course, thanks to the interactive and immersive nature of the sessions.

Students are also expected to:

- Be open to creative risk-taking and personal expression.
- Engage actively in group collaboration.
- Commit to full attendance and participation, as the course relies on continuous, hands-on learning.

COURSE SYLLABUS

1. Course description:

Communication through Drama is a fully practical and interactive course designed to enhance students' communication skills, self-awareness, and creativity through theatrical techniques. It offers a safe space for students to explore expression, spontaneity, and connection in a multicultural environment. The course includes improvisation, group work, body-based exercises, and the preparation and performance of individual monologues.

2. Objectives:

- To strengthen key communication and collaboration skills.
- To foster self-expression, confidence, and creativity.
- To explore drama as a tool for public speaking and intercultural connection.
- To encourage personal growth through performance.
- To develop body awareness and the use of non-verbal communication.

3. Teaching methodology:

The course is based on experiential learning, with dynamic in-class activities, peer interaction, physical expression, and a final monologue project. Students are required to complete weekly practical assignments that reinforce the skills worked on in class and prepare them progressively for the final performance. All students participate in a supportive environment where feedback and experimentation are key. No acting background is required.

4. Competences developed:

- Verbal and non-verbal communication.
- Teamwork and interpersonal skills.
- Emotional self-awareness and self-confidence.
- Creative thinking and adaptability.
- Public speaking and stage presence.
- Body awareness and physical expressiveness.
- Intercultural openness and collaboration.

5. Main tools used: Improvisation, movement and body work, practical assignments, and feedback sessions.

WORK TIME

1. **Contact hours:** 39
2. **Independent work / Out-of-classroom:** 36
 - Approx. 16 hours of individual preparation (e.g., monologue rehearsals, script memorization, personal exploration)
 - Approx. 10 hours of weekly practical tasks submitted through Canvas.
 - Approx. 6 hours of group rehearsal outside the regular schedule
 - Approx. 2 hours of optional peer feedback or self-directed practice
3. **Total workload:** 75 hours

EVALUATION SYSTEM

1. **Class attendance and participation: 10%**

Regular attendance is mandatory. Although this represents 10% of the final grade, full attendance is required to pass the course, except in the case of duly justified absences (e.g., medical certificates). Active and respectful participation in class activities is also essential.
2. **Individual and team work: 50%**

This includes weekly practical assignments and collaborative exercises. Tasks must be submitted on time and meet the stated requirements. Late or incomplete submissions will be penalized or rejected, as detailed in the course guidelines.
3. **Presentations: 40%**

This refers to the preparation and performance of the final monologue, which is mandatory. The grade will reflect both the creative process (20%) and the final performance (20%). Presence and active participation in the final performance class are required to pass.
4. **Tests: 0%**

There are no written tests in this course.
5. **Final exam: 0%**

There is no final written exam. The final monologue performance serves as the culminating project.

BIBLIOGRAPHY

There is no mandatory textbook for this course. However, students are encouraged to explore the following reference works and methodologies, which inspire many of the exercises and approaches used in class:

- Stanislavski, Konstantin. *An Actor Prepares*. Routledge, 2008.
- Chekhov, Michael. *To the Actor: On the Technique of Acting*. Routledge, 2002.
- Bogart, Anne & Landau, Tina. *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. Theatre Communications Group, 2005.
- Suzuki, Tadashi. *The Way of Acting: The Theatre Writings of Tadashi Suzuki*. Theatre Communications Group, 1990.
- Close, Del & Halpern, Charna. *Truth in Comedy: The Manual of Improvisation*. Meriwether Publishing, 1994.



SYLLABUS

Name of the course: ECONOMICS INTRODUCTION

International Program

Vice Rectorate for Internationalization

ECTS credits: 6

Year: Transversal program, equivalent to 2nd year

Code: 88052

Semester: Fall semester

Teaching: Presential

Language: English

Number of contact hours: 60

Teacher: Prof. Jorge López-Cifre, PhD

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COURSE DESCRIPTION

The course deals with basic economic principles that help us understand the process of decision making by individuals and societies. We analyze the fundamental economic activities of production, distribution, exchange, and consumption. Besides developing an understanding of the functioning of a free market system, we also critically examine the controversies that surround the use of public policies for the greater common good.

PRE-REQUISITES

None



COURSE SYLLABUS

- 1- **Most Basic Economic Concepts:** Scarcity, Opportunity Cost, Value, Price, Barter, Money, Gresham's law
- 2- **Supply and Demand:** Market Equilibrium, Shifting the supply curve, Tilting the supply curve, Shifting and Tilting the demand curve, Price elasticity of Demand, Price elasticity of supply, SAY's law
- 3- **Supply and Demand:** Market Equilibrium, Shifting the supply curve, Tilting the supply curve, Shifting and Tilting the demand curve, Price elasticity of Demand, Price elasticity of supply, SAY's law
- 4- **Productivity:** Cost, Marginal utility, Comparative advantage
- 5- **Market structures & phenomena:** Competitive markets, Monopolies and Oligopolies, economic pyramids, economic bubbles.
- 6- **Banks & Money:** Fractional Reserve, Central Banks, monetary policies.
- 7- **Government Interventions:** Fiscal policies, Phillips curve, Menger's imputation principle.
- 8- **Behavioral Economy & Game Theory:** Irrational behavior, Heuristics, choice with risk, Imperfect information.
- 9- **Firms:** Profits, Costs and Factors of production, short run & long run cost curves, Economies of Scope, Externalities
- 10- **Risk Analysis & finance:** Breakeven, ROI, interest rates, currencies exchange rates.
- 11- **Economic Indicators:** Inflation, Deflation, GDP, employment rate
- 12- **Economic Ideas evolution:** Feudalists, Mercantilists, Salamanca School, Classic, Neoclassic, Marxists, Keynesians, Chicago School, Austrian School

WORK TIME

CONTACT HOURS: 60

INDEPENDENT WORK/OUT-OF-CLASSROOM ACTIVITIES: 90

EVALUATION SYSTEM

Class attendance and participation 20%

Individual and team work 40%

Presentations 20%

Final exam 20%

BIBLIOGRAPHY

Murphy, R. P. (2012). *Lessons for the young economist*. Ludwig von Mises Institute



SYLLABUS

Name of the course: Entrepreneurship

International Program

Vice Rectorate for Internationalization

ECTS credits: 6

Year: Transversal program, equivalent to 2nd year

Code: 88054

Semester: Fall

Teaching: Presential

Language: English

Number of contact hours: 60

Teacher: Juan A. Latasa

E-mail: juanantonio.latasa@ufv.es

COURSE DESCRIPTION

The student will learn to develop innovative ideas and build a comprehensive entrepreneurship plan, gaining a broad set of tools and a conceptual framework for creating solid companies with distinctive competitive advantages and scalable business models. This is especially important today for international students, regardless their official studies, particularly considering the significant impact of Artificial Intelligence across all areas of entrepreneurship.

This course, both in its structure and through the experience of the instructor (**Juan A. Latasa, who brings over 30 years of experience in the world of tech entrepreneurship and investment**, and currently serves as an advisor to several AI startups, as well as an investor, lecturer, and President of the MIT Alumni Entrepreneurship Forum Spain Foundation), offers students **direct exposure to real-world business environments, ensuring the course is practical and valuable for future entrepreneurs.**



To achieve this, the course uses the highly recognized **“Disciplined Entrepreneurship” methodology from the Massachusetts Institute of Technology (MIT)** as a framework for startup creation. This methodology breaks down the process of building a company into **24 clear and actionable steps**. It starts with ideation activities, followed by identifying markets, segments, and target customers; it then addresses challenges in product design, value proposition and competitive differentiation, business models, profitability, go-to-market strategies with a focus on sales and marketing, and future growth—culminating in a comprehensive **Investor Pitch** exercise.

This is a hands-on, project-based course designed not only for traditional entrepreneurship (building a startup from scratch) but also for **intrapreneurship** within corporate environments, a common way of working in large companies today—through innovative projects that evolve in pursuit of maximum impact.

Therefore, the course is aimed at **International students** who either have a strong entrepreneurial drive or an innovative idea they wish to bring to life, or those who may not yet have a concrete idea but want to learn the necessary steps and tools to do so in the future—whether to launch their own business or to innovate within a larger organization.

PRE-REQUISITES

While **no prior knowledge is strictly required**, this is an elective course intended for **international students at UFV**, and it is assumed that their current fields of study in their home countries, with a broad exposure, and particularly those with background in business or management, as well as creative fields, is a good enough foundation for the course.

Additionally, it is helpful if students to have a basic understanding of fundamental business concepts and the financial tools commonly used in the field (although these will also be covered during the course). This includes familiarity with **financial statements, profit and loss accounts, and cash flow analysis**. Prior coursework or experience in **Digital Marketing** would also be advantageous.



COURSE SYLLABUS (Example for Fall 2025):

Course Syllabus: Entrepreneurship		LEGENDS:	Regular Classes
EPS UFV: Sept.- Dec.2025		Group Tutoring + Visits	Holidays / Xmas Dinner
Prof. Juan A. Latasa (juanantonio.latasa@ufv.es)		Guest Speakers	Final Presentations
Weeks (2 Classes per Week)	Class Lecture / Topic (Dates and topics may vary depending on progress)	Reading (before the class)	Deliverables / Comments
Week 1			
Thursday, 18 Sept	Introduction to the Class:		
1st hour	MIT & Entrepreneurship		
	Housekeeping: Logistics, Grading, Syllabus etc		
	Intros of all		
2nd hour	Overview of 24 steps for Disc.Eship.		
	Ideation Exercise		
	Team formation		
Week 2			
Thursday, 25 Sept	Filtering Ideas & Team Speed Dating	Disc.Eship book intro	Bring 3 ideas to start a company: After class, teams formed
1st hour	(Cont'd) Overview of 24 steps for Disc.Eship.		
2nd hour			
Week 3			
Thursday, 2 Oct	Step 1: Market Segmentation	Chapter 1+2	Send Executive Summary per team (over weekend)
1st hour	Step 2: Select a Beachhead Market		
	Step 3: Build an End-User Profile	Chapter 3+4	
2nd hour	Step 4: Calculate TAM		
	Step 5: Profile the "Persona"	Chapter 5	
Week 4			
Thursday, 9 Oct	Review		
1st hour	Step 6: Full Life Cycle	Chapter 6	Do Primary Market Research (PMR)
2nd hour	Step 7: High level product specification	Chapter 7	Select Beachhead, calculate TAM, etc.
Week 5			
Thursday, 16 Oct	Day at the Fab Lab: Hands-on Innovation		Come with an open mind, ready to learn!
Week 6			
Thursday, 23 Oct	(JAL's trip USA / Harvard / MIT)		
	Success and Failure: Startup Stories	Guest Entrepreneur / Investor Speaker	TBC -- JM Rosado
Week 7			
Thursday, 30 Oct	Review		
1st hour	Step 9: Next 10 Customers	Chapter 9	Bring PERSONA (from previous Homework)
2nd hour	Step 8: Quantify Value Proposition	Chapter 8	PMR - Bring 10-12 customer I+Os (from previous Homework)
	(Step 10: Skip)	Chapter 9 + 10	
	Step 11: Chart your Competitive Position	Chapter 11	
Week 8			
Thursday Nov 6th	Step 12: How does your customer acquire your product?	Chapter 12	Bring HLPS + QVPI!
1st hour	Step 13: Map the process to acquire a paying customer	Chapter 13	Bring Competition Matrix
2nd hour	Step 14 Calculate Total TAM size	Chapter 14	
Week 9			
Thursday, 13 Nov.	Homework Review: Q&A - Pending issues		Bring ALL HOMEWORK:
1st hour	Step 15: Business Model	Chapter 15	
2nd. Hour	Step 16: Set your pricing framework	Chapter 16	
	Step 18: Map the Sales Process to acquire a Customer	Chapter 18	
Week 10			
Thursday, 20 Nov	Step 17: Calculate LTV of acquired customer	Chapter 17	Bring explanation on Business Model and Pricing
1st hour	Step 19: Calculate Cost of Acquisition (COCA)	Chapter 19	
2nd hour	Practice LTV+COCA + Group Exercise: Start-up Storming		Tutoring by Groups
Week 11			
Thursday, 27 Nov	(MIT 14th Investor's Forum on Nov. 27-28th).		
	Basic concepts in a Digital Marketing Plan	Guest Speaker Marketing Dir.	TBC -- JM Rosado
Week 12			
Thursday, 4 Dic.	Steps 20-21: Identify and Test Key Assumptions	Chapters 20 & 21	Bring Initial LTV + COCA
	Step 22: Define the Min. Viable business Product (MVBp)	Chapter 22	
	Step 23: Show that the dogs will eat the dog food	Chapter 23	
	Step 24: Develop Product Plan	Chapter 24	
Week 13			
Thursday 11 Dic.	"Step 25": Investor Pitch + Team (by JAL)		Send Prod. Plan (MVBp + tested Key Assumptions)
1st hour	"Buffer" for delayed / skipped material / Wrap-up		Bring ALL Homework (Steps 1-24)
2nd hour	TUTORING BY GROUPS (1/2 hour each group)		(Note: Only for the teams required -- could change the day)
Week 14			
Thursday 18 Dic.			Send Prod. Plan (MVBp + tested Key Assumptions)
WEEK OF DEC 15-19th	FINAL EXAM (GROUP PRESENTATIONS) TBC		



WORK TIME (See Syllabus)

CONTACT (CLASS) HOURS: 60

INDEPENDENT WORK/OUT-OF-CLASSROOM ACTIVITIES: 90 (aprox).

EVALUATION SYSTEM

Individual class attendance and participation (including Tests) = 30%

Team work (mostly Deliverables) = 30%

Final exam (both oral presentation and written report) = 40%

BIBLIOGRAPHY

Mandatory:

- Prof. Bill Aulet, MIT Entrepreneurship Center Director Disciplined Entrepreneurship 2013 Wiley&Sons.

Complementary:

- Guy Kawasaki: "The Art of Starting Up", Chapter 1 (Available to read on Amazon. Also see: <https://guykawasaki.com/the-meaning-ofmeaning/>) 2015.
- Amar Bhidé: "The Questions Every Entrepreneur Must Answer" by Amar Bhidé, HBR R 96603, Nov-Dec 1996.
- Amar Bhidé: "How Entrepreneurs Craft Strategies That Work" by Amar Bhidé, HBR R94202, March-April 1994.
- Christoph Zott & Raphael Amit: "Successful entrepreneurs design innovative business models" by Christoph Zott and Raphael Amit, European Business Forum, 15, 2003.



SYLLABUS

Name of the course: Marketing (Fundamentals of Marketing)

International Program

Vice Rectorate for Internationalization

ECTS credits: 6

Year: Transversal program, equivalent to 2nd year

Code: 88051

Semester: Fall semester

Teaching: Presential

Language: English

Number of contact hours: 60

Teacher: Prof. Jorge López-Cifre, PhD

E-mail: j.lcifre.prof@ufv.es

COURSE DESCRIPTION

In this introduction to marketing management, you will learn how to make effective marketing decisions, including assessing marketing opportunities and developing marketing strategies and implementation plans.

Course topics include: market-oriented strategic planning, marketing research and information systems, buyer behavior, target market selection, competitive positioning, product and service planning and management, pricing, distribution, and integrated communications, including advertising, public relations, Internet marketing, social media and sales promotions.

PRE-REQUISITES

None

COURSE SYLLABUS

- 1- **Customer Relationships:** Customer needs, wants & demands, Products, services & experiences, Customer value & satisfaction, Target customer, Value proposition, Customer loyalty & retention, Market share & customer equity
- 2- **Company & Marketing Strategy:** Defining Mission, Marketing Strategy, Marketing Mix, Marketing analysis, planning, implementation, organization & control
- 3- **Marketing Environment:** Microenvironment, Macroenvironment
- 4- **Marketing Information:** Intelligence, Research objectives & plan, Interpreting & reporting, CRM, Public policy & Ethics, Technology
- 5- **Consumer Buyer Behavior:** Cultural, Social, Personal & Psychological factors, Complex, Dissonance-reducing, Habitual & Variety-seeking buying behavior, Buyer decision process, Adoption process & rate of adoption in new products.
- 6- **Business Buyer Behavior:** Business markets, Major types, Participants, Major influences, Business buying process & over the internet, Institutional & government markets.
- 7- **Segmentation, Targeting & Positioning:** Segmenting markets, Target segment, Positioning maps & strategy, communicating & delivering the chosen position.
- 8- **Products, services & branding:** Product & services classifications & levels. Product mix, Branding, Brand equity, Managing brands, Service marketing.
- 9- **New product development:** Idea generation & screening, Concept development & testing, Test marketing & analysis, commercialization. Introduction, growth, maturity and decline stages. Product life-cycle strategies.
- 10- **Pricing products:** pricing environment, Internal & external factors, cost, value & competition-based pricing, new product pricing strategies, product mix pricing strategies, price adjusted strategies, price changes, channel pricing.
- 11- **Marketing Channels:** How channels add value, channel levels & behavior, Vertical & Horizontal marketing systems, Multichannel distribution, channel objectives. Selecting, managing, motivating, motivating, and evaluating channel members. Major logistic management.
- 12- **Communications Strategy:** Communications environment, Integrated marketing communications, Target audience, Communication objective, Message design, Media selection & message source, Total promotion budget, Communication & promotion mix.
- 13- **Advertising, sales promotion & PR:** Advertising strategy, objectives, budget & evaluation. Sales promotion objectives, tools & programs. Public relation tools & objectives. Marketing Productivity Metrics (PAR & BAR).
- 14- **Competitive advantage:** Identifying & assessing competitors, Competitors to attack or avoid. Competitive intelligence. Competitive strategy and position. Leader & challenger strategies.
- 15- **Digital marketing:** Digitalization & connectivity. Customization. E-Business, E-Commerce & E-Marketing. B2C, B2B, C2C & C2B.
- 16- **Digital Customers:** Online Buying Behavior, Viral Marketing, Advertising Online, Email Marketing, Metrics and analytics
- 17- **Social Media:** Content Plan, what makes people share? How do you get more recommendations? Making a YouTube video, Best Practices, Online advertising and promotions, Measuring Success



WORK TIME

CONTACT HOURS: 60

INDEPENDENT WORK/OUT-OF-CLASSROOM ACTIVITIES: 90

EVALUATION SYSTEM

Class attendance and participation **20%**

Individual and team work **20%**

Presentations **20%**

Final exam **20%**

BIBLIOGRAPHY

Kotler, P., & Armstrong, G. (2010). *Principles of marketing*. Pearson education.

Kotler, P., & Keller, K. L. (2012). *Marketing management: Global edition*. Harlow: Pearson, 56.

SYLLABUS

Name of the course: Intercultural Management (Intercultural Management Leadership & Innovation in Management)

International Program

Vice Rectorate for Internationalization

ECTS credits: 6

Year: Transversal program, equivalent to 2nd year

Code: 88017

Semester: Fall semester

Teaching: Presential

Language: English

Number of contact hours: 60

Teacher: Prof. Georgina Barquin Rotchford

E-mail: Georginabarquin@ufv.es

COURSE DESCRIPTION

This course is designed to equip future leaders with the mindset and tools needed to navigate the complexities of global management. In class, students will dive deep into intercultural management models, explore cutting-edge leadership practices, and examine the latest trends in innovation and organizational transformation.

Through a practical, hands-on approach, students will learn how cultural contexts shape leadership styles, decision-making, and team dynamics across borders. From individual behavior to group interaction and organizational strategy, we'll uncover the powerful influence of culture on global business performance.

This course is designed to be **highly practical, interactive, and immersive**, reflecting the dynamic realities of global leadership. With a diverse classroom made up of students from a wide range of cultural, professional, and academic backgrounds, discussions are enriched by a wealth of perspectives, making every session a unique learning experience. Beyond gaining knowledge, students build a **global network of peers**—often forming lasting friendships along the way.



The course follows a **flipped classroom model**, where students engage actively through applied exercises rather than passive lectures. You'll work hands-on with proven intercultural frameworks, explore your personal leadership style, and craft a tailored strategy for your professional growth. A central focus of the course is deep **self-exploration and personal insight**: students engage with **over seven powerful tools**—including profiling tests, reflection exercises, and branding workshops—to better understand their strengths, values, and leadership identity.

Activities include case studies, simulations, communication labs, personal branding design, and team challenges. This course doesn't just teach intercultural leadership—it helps you **discover the leader within and adapt to a global and intercultural context**.

As a bonus we will delve into the ethical use of AI. You will develop the skills to **prompt and critique AI**, strengthening your critical thinking and adaptability to fast-evolving global trends.

By the end of the course, participants will be able to:

- Analyze and apply key intercultural management frameworks in real-world scenarios – both at a professional and at a personal level.
- Understand how history, culture, and geography influence leadership and communication styles globally.
- Develop adaptive leadership skills for managing diverse teams across cultures.
- Integrate innovation and emerging management trends into culturally intelligent strategies.

This is not just a course on theory — it's a leadership toolkit for the global stage.

PRE-REQUISITES

None

COURSE SYLLABUS

TOPIC	CONTENTS	EXERCISES
1. INTRODUCTION	Introduction and overview – expectations, course goals, syllabus. The Fundamentals of Culture. Understanding perception and mindset.	Group work Theory Video
2. CULTURAL FRAMEWORKS	Culture as an explanatory factor. Concept of “National Culture”. Typologies of Hofstede & Lewis, Relationship vs Task orientation cultures.	Group work and presentations on dimensions Watching a film and analyzing it
3. ORGANIZATIONAL CULTURES	Schein Model Ethics, Transparency, corruption and gender equality explained through cultural models.	4 case studies Video
4. INTERCULTURAL COMMUNICATION AND EMOTIONAL INTELLIGENCE	Ladder of inferences, Johari window, communication styles, 16 personalities test, active listening, managing intercultural conversations, managing conflict & difficult conversations, intercultural negotiations, emotional intelligence applied to intercultural work settings.	2 profiling tests Pair work Role plays Watching videos
5. GLOBAL LEADERSHIP	Future trends and global implication for professionals and leaders. Defining different leadership styles. Use of AI.	Statistics Group research Video
6. YOUR PROFESSIONAL IDENTITY AND LEADERSHIP SIGNATURE IN A GLOBAL & INTERCULTURAL CONTEXT	Tests to help you understand your strengths: Anchors, Leadership wheel, 9 roles in a team	Developing a professional profile based on the results from all the tests
7. SPAIN IN CONTEXT	Brief look at Spanish history and link to current cultural dimensions.	Group work and group presentations
8. PREPARING FOR FINAL PRESENTATIONS and the FINAL EXAM	Speaking in public tips Reviewing for the exam	Group work Collaborative review



WORK TIME

CONTACT HOURS: 60

INDEPENDENT WORK/OUT-OF-CLASSROOM ACTIVITIES: 90

Independent work includes making summaries, preparing presentations, reading up, watching videos, group work

EVALUATION SYSTEM

Class attendance and participation	10%
Individual and team work in class	10 %
Final group Presentation	20%
Final exam	60%

Final presentations:

- 1 team project to be presented in class. Level of concepts understanding and capacity to apply them correctly. Also of importance will be the attitude and the formal abilities / skills developed for presentation. The grade for each student will be composed of two individual and 2 team grades: Personal in depth understanding, Personal presentation skills, Team work and Creativity and audience engagement

Final exam:

- The exam will be done using UFV platform tools and students should **bring their computers**. NO telephones allowed to do the test. Only Ipads/tablets that have a support system to prop them up

Attendance and daily group work and presentations account for 20% of the grade. Final Presentations account for 20% of the grade. Final Exam accounts for 60% of the grade. A minimum mark of 5/10 will be required to pass the course. Attendance is mandatory unless student has a formal medical excuse. The final EXAM will only be given in the Campus on the day of the exam.

Copying a text partially or completely is considered plagiarism and the student who does it will be granted a NOT PASS grade.

If a student is suspected to have used AI to deliver content his/her grade may be revised. AI may be used but must be referenced.

BIBLIOGRAPHY

Core Literature:

Hofstede, G. (2010): *Cultures and Organizations: Software of the Mind*. 3rd edition. McGraw-Hill. ISBN: 978-0071664189

Class Handouts: various readings

Further Reading:

Lewis, R. D. (2005): *When Cultures Collide: Leading Across Cultures*. Nicholas Brealey Publishing. 3rd edition. ISBN: 978-1904838029

Hall, E. (1976): *Beyond Culture*. Anchor Books. ISBN: 978-0385124744

Hampden-Turner, C.; Trompenaars, F. (1997): *Riding the Waves of Culture: Understanding Cultural Diversity in Business*. 2nd edition. Nicholas Brealey Publishing. ISBN: 978-0786311255

Hofstede, G. (2002): *Exploring Culture: Exercises, Stories and Synthetic Cultures*. Nicholas Brealey Publishing. ISBN: 978-1877864902

Livermore, D. (2011): *The Cultural Intelligence Difference: Master the One Skill You Can't Do Without in Today's Global Economy*. AMACOM. ISBN: 978-0814417065

Mead, R. (2000): *Cases and projects in international management: cross-cultural dimensions*. 1st edition. Wiley-Blackwell. ISBN: 978-1557868497

Meyer, E (2022): *Culture Map*

Moran, R. T.; Harris, P.R. ; Moran, S.V. (2010): *Managing Cultural Differences: Global Leadership Strategies for Cross-Cultural Business Success*. 8th edition. Butterworth-Heinemann.

ISBN: 978-1856179232. Unit 2: Regional Cultural Specifics.



SYLLABUS

Name of the course: LANGUAGE, REFLECTION AND CREATIVITY

International Program

Vice Rectorate for Internationalization

ECTS credits: 3

Year: Transversal program, equivalent to 2nd year

Code: 88078

Semester: Fall

Teaching: Presential

Language: English

Number of contact hours: 30

Teacher: Julie Ann Marsden

E-mail: julie.ann@ufv.es

COURSE DESCRIPTION

This interdisciplinary course blends English language acquisition with cultural exploration and creative expression. Students will participate in four English language classes focused on developing fluency through opinion-based discussion, Socratic dialogue, grammar review, and vocabulary relevant to cultural conversations. The course also includes two preparatory sessions introducing key Spanish artists, cultural paradigms, and techniques for engaging with visual art, in anticipation of guided visits to Madrid's renowned Prado and Reina Sofía museums. These museum visits will encourage personal reflection on themes such as cultural identity, the origins of creativity, and societal concepts of right and wrong. Each museum visit culminates in two post-visit workshops, where students will create original works inspired by the art they encountered. This course is ideal for students seeking to enhance their English skills while exploring the intersection of language, culture, and creativity.



PRE-REQUISITES

This course recommends students to have a basic English Language level at approximately the B2 equivalent (See: the Common European Framework of References for Languages).

COURSE SYLLABUS

Course Title: *Language, Reflection, and Creativity*

Location: Classroom & Museum Visits (Prado Museum & Reina Sofía Museum)

Language of Instruction: English

This course combines English language development with cultural exploration and creative reflection. Students will build confidence in using English to express opinions, discuss art and culture, and engage in personal and creative expression. Through classroom instruction and visits to the Prado and Reina Sofía museums, students will explore the connections between language, identity, and creativity. The course culminates in student-led presentations inspired by their experiences.

Course Components:

English Language Development

- **Focus:**
 - Expressing personal opinions in English
 - Socratic dialogue questions and language
 - Cultural discusión
 - Grammar review and vocabulary for engaging with art and society
- **Objective:** Build strong communication skills for discussing complex cultural topics.

Pre-Visits

- **Focus:**
 - Overview of featured Museum; artists and Works
 - Visual literacy: how to look at classical art
 - Exploring cultural paradigms and historical context

Objective: Prepare students to thoughtfully reflect on art during the museum visit.



Museum Visits

- **Activities:**
 - On-site viewing of selected artworks
 - Reflection on themes such as identity, morality, and history
 - Group discussion and guided interpretation
- **Objective:** Deepen cultural awareness through direct engagement with art.

Post-Visits

- **Focus:**
 - Written and/or artistic reflection inspired by the Prado visit
 - Exploration of creativity and personal identity through art
- **Objective:** Transform observation into original creative expression.

Presentation and Evaluation

- **Activities:**
 - Final presentations of creative/reflection projects
 - Group discussion and feedback
 - Self-assessment and course reflection
- **Objective:** Synthesize learning and share individual perspectives in a collaborative setting

WORK TIME

CONTACT HOURS: 30

INDEPENDENT WORK/OUT-OF-CLASSROOM ACTIVITIES: 45

EVALUATION SYSTEM

Class attendance and participation	25%
Individual and team work	25%
Independent Study	25 %
Final project	25 %

Participation and engagement in sessions – Reading, reflective journals and/or discussions - Two creative projects (post-museum visits)- Final presentation and personal reflection based on Post-visit Project.

BIBLIOGRAPHY

LANGUAGE ACQUISITION REFERENCES

MURPHY, R. (2013) *Essential Grammar in Use (Elementary)*. Cambridge: Cambridge University Press.

MANN, M., & TAYLORE-KNOWLES, S. (2011). *Destination B2: Grammar and Vocabulary; [suitable for the updated FCE exam]*. Oxford: Macmillan.

MANN, M., & TAYLORE-KNOWLES, S. (2008). *Destination C1/ C2: Grammar and Vocabulary; with Key [suitable for the updated CAE exam]*. Oxford: Macmillan.

· Additional Recommended Readings will be presented in class.



SYLLABUS

Name of the course: Media Project (Media and Communication Design Project)

International Program

Vice Rectorate for Internationalization

ECTS credits: 6 ECT

Year: Transversal program, equivalent to 2nd year

Code: 88056

Semester: Fall semester

Teaching: Presential

Language: English

Number of contact hours: 30

Teacher: Dr. Carlos Fernández Castro

E-mail: platadebandeja@gmail.com

COURSE DESCRIPTION

Acquire the fundamental knowledge to understand the link between the deep roots of storytelling (myths, novels, cinema etc.) and brands in order to achieve the technical and organizational skills to understand the creation and mechanism of an audio-visual corporate video. The course is mainly targeted to the screenwriting, starting with the synopsis and look and feel, then the script, later the storyboard + technical script... Tasks that can help the students not only in this kind of projects, but also in general organizational procedures such as congresses, marketing plans, meetings, etc.

PRE-REQUISITES

No pre-requisites are required.

COURSE SYLLABUS

- 1- A myth-critical approach on storytelling
- 2- Propp, Vogler and the hero's journey
- 3- Three act structure
- 4- Structure strategies and structure resources
- 5- The fundamentals of screenwriting rules
- 6- The fundamentals of visual screenwriting
- 7- Synopsis, logline, tagline
- 8- The fundamentals of editing I
- 9- The fundamentals of editing II

WORK TIME

CONTACT HOURS: 30

INDEPENDENT WORK/OUT-OF-CLASSROOM ACTIVITIES: 120

- The students will have the opportunity to work on their assignments during several sessions in which the teacher will help them with the orientation of the tasks and the solving of questions that might arise along the way. This won't be enough to do the assignments, but it will help to clear the focus of the tasks assigned.
- In case these sessions aren't enough, there will be a possibility of online tutorials to solve doubts.
- Several movies will have to be watched at home to understand and take advantage of the contents of the course, such as *Back to the Future*, *Breaking Bad's* pilot episode, *Life is beautiful*, *Memento...*
- The reading of *20 Master Plots*, by Ronald B. Tobias, will be mandatory to understand the first lectures. Likewise, the reading of *In the blink of an eye*, by Walter Murch, will also be mandatory to get used to the basics of editing before starting those lectures.
- Several videos and clips will be provided to be watched at home and deepen the content of the topics addressed in class.

EVALUATION SYSTEM (100 points)

At least 80% of attendance will be needed to acquire the possibility of being graded. Those who don't fulfill this requirement will go directly to the extraordinary assessment.

10 points First Exercise: '20 Master Plot' exercise or how a movie is inspired by a pre-existent plot. **Teamwork.**

20 points Final Exercise (Part I): After the warming up, a repetition of the previous exercise but, instead of a movie, with a chosen ad. 1st assignment of the four you will do as **teamwork.**

10 points Mid Exercise: Individual three-act structure exercise with a given short film.

20 points Final Exercise (Part II): Three-act structure exercise but this time with the ad chosen in the first assignment. Structure resources and structure strategies. 2nd **teamwork** with the same group.

20 points Final Exercise (Part III): Editing concepts taught in class applied to the ad chosen in previous exercises. 3rd assignment of the four you will do as **teamwork.**

20 points Final Exercise (Part IV): Video or presentation of the group assignments. **Teamwork.**

BIBLIOGRAPHY

Basic literature:

- "20 master plots and how to build them", Ronald B. Tobias. Penguin Random House 1993
- "In the blink of an eye", Walter Murch



SYLLABUS

Name of the course: Media, Journalism and International Politics

International Program

Vice Rectorate for Internationalization

ECTS credits: 6

Year: Transversal program, equivalent to 2nd year

Code: 88064

Semester: Fall semester

Teaching: Presential

Language: English

Number of contact hours: 60

Teacher: Prof. Belén Palancar

E-mail: belen.palancar@ufv.es

COURSE DESCRIPTION

Media and politics are inextricably intertwined, and their proper functioning is fundamental for a democratic society. Political journalism becomes the channel of communication between politicians and citizens; therefore, the role of the political journalist is to serve as an intermediary between both parties.

This course explores the intricate relationship between media and politics, focusing on the role of mass media in shaping public opinion, political agendas, and the functioning of democratic systems. Through theoretical perspectives and empirical studies, students will examine the development of mass media, the role of political journalists, media influence on elections, policy-making, and the impact of new media technologies.

The student must closely follow current events to be able to assess and interpret the news reality.

PRE-REQUISITES

None



COURSE SYLLABUS

Chapter 1: Development of the Mass Media. Topics:

- Historical evolution of mass media.
- Evolution from print to digital media.
- The role of mass media in modern democracies.

Chapter 2: The Role of the Political Journalist. Topics:

- Responsibilities and ethics of political journalists.
- Challenges in political reporting.
- The impact of investigative journalism on politics: politics, broadcast media and the internet.

Chapter 3: Media Influence on Public Opinion and Political Processes. Topics:

- Agenda-setting and framing theory.
- Media bias and its effects on public perception.
- Case studies of media influence in key political events.

Chapter 4: Digital and Social Media in Political Communication. Topics:

- The rise of social media and its impact on politics.
- The role of digital media in grassroots movements.
- Cyberpolitics and the challenges of misinformation.

WORK TIME

CONTACT HOURS: 60

INDEPENDENT WORK/OUT-OF-CLASSROOM ACTIVITIES: 90

EVALUATION SYSTEM

The course divides learning into theoretical and practical classes. However, given the methodology used, the student will always be an active participant in all sessions. The student's participation and attitude are essential to the working methodology. Similarly, the teacher, through activities and class debates, must maintain the student's interest in the subject. Students will actively participate in classes by asking questions, engaging in discussions, and seeking practical applications for the concepts learned.

Any theoretical lesson will be accompanied by a practical activity, either in groups or individually, to help students consolidate the knowledge acquired in class.



Throughout the course, students will research and analyse the role of the press in a political event that has had consequences. This will be an individual project and we will work on during the entire course. The topic will be approved by the teacher.

The final grade will be based on the following three components:

- Participation, attitude, assistance: 30%.
- Project and presentation in class: 40%.
- Final exam: 30%.

BIBLIOGRAPHY

McChesney, R. W. (2008). *The Political Economy of Media: Enduring Issues, Emerging Dilemmas.* Monthly Review Press.

Curran, J., & Seaton, J. (2018). *Power Without Responsibility: Press, Broadcasting and the Internet in Britain.* Routledge.

Schudson, M. (2008). *Why Democracies Need an Unlovable Press.* Polity.

Starkey, G. (2007). *Balance and Bias in Journalism: Representation, Regulation and Democracy.* Palgrave Macmillan.

McCombs, M. (2014). *Setting the Agenda: Mass Media and Public Opinion.* Polity.

Entman, R. M. (2007). *Framing Bias: Media in the Distribution of Power.* Journal of Communication.

Chadwick, A. (2013). *The Hybrid Media System: Politics and Power.* Oxford University Press.

Tufekci, Z. (2017). *Twitter and Tear Gas: The Power and Fragility of Networked Protest.* Yale University Press.

Castells, M. (2011). *Communication Power.* Oxford University Press.



SYLLABUS

Name of the course: Project for Management

International Program

Vice Rectorate for Internationalization

ECTS credits: 6

Year: Transversal program, equivalent to 2nd year

Code: 88061

Semester: Fall semester

Teaching: Presential

Language: English

Number of contact hours: 30

Teacher: Alfonso Urquiza Echavarren

E-mail: a.urquiza.prof@ufv.es

COURSE DESCRIPTION

By completing this course, students will learn how to create winning ***management strategies*** in globally competitive marketplaces, as well as develop new abilities in business decision making processes.

They will practice the use of business statistical data, financial statements, benchmarking reports and competitive intelligence information, in order to consolidate student's understanding of relations between *Income*, *Costs* and *Benefits*, as well as and *cause-effect* relationships in business corporate decisions.

PRE-REQUISITES

No specific technical knowledge is required to complete this course

COURSE SYLLABUS

L 1	Orientation and course preview	1
T 1	Introduction to <i>The Business Strategy Simulation</i> ; assign class members to company teams; provide information on Simulation rules & procedures, as well as evaluation method. Provide students with registration codes and ask all class members to read the <i>Student's Guide</i> prior to the upcoming class meeting.	
L 2	Practice guided exercise around strategy and Business decisions	2
T 2	Students are arranged in Company groups, using their own lap computer to work on their strategy and decisions for the first practice round. At the end, professor & students analyse obtained results of this practice round, until the strategy simulation for the next "simulated" 10 years is well understood by all participants.	
L3	Practice guided exercise around strategy and Business decisions	2
T3	Q & A session regarding simulation mechanics	
L 4	Debriefing on practice rounds results	2
T4	The professor leads a class discussion of the information presented in associated Industry Reports and the Competitive Intelligence Reports showing the outcomes of student's decisions. All class members bring a copy of these reports to class. The purpose for this debriefing is to make sure that all class members have a good grasp of all the information being provided to them after decision rounds completion.	
L 5	Simulation workshop where company co-managers meet in teams to prepare their strategy and decisions, using professor assistance during process	2
T 5	During the semester, professor provides individual on-line and class assistance to students, monitoring individual progress throughout the 10 –years simulated management period.	
L 6	Debriefing on operations, formal results	4
T6	Professor leads class discussions of the information presented in Industry Reports and Competitive Intelligence Reports showing achieved student's results. All class members bring a copy of these reports to class.	
L7	On-Demand assistance	12
T 7	During the semester, professor provides individual on-line and class assistance to students, monitoring individual progress throughout the 10 –years simulated management period.	
L 8	Final Simulation Presentations	2
T 8	Students provide comprehensive class presentations of their strategy simulation experience, including strategic approach chosen, evolution, valuation of your results, lessons learned, ...	



WORK TIME

CONTACT HOURS: 30

INDEPENDENT WORK/OUT-OF-CLASSROOM ACTIVITIES: 120

EVALUATION SYSTEM

Individual:

- Personal Analysis of Results achieved and their relationship with the planned strategic objectives (40%)
- Individual dedication, effort and commitment to the Simulation (30%)

Group:

- Final Group's Company management results, based upon Profits per share, Return on investment, Share Value, Image and Credit Rating (30%)

BIBLIOGRAPHY

Business Strategy Tutorials and Technical Support.

Lecture materials will be posted in Canvas platform.



SYLLABUS

Name of the course: Project Management

International Program

Vice Rectorate for Internationalization

ECTS credits: 6

Year: Transversal program, equivalent to 2nd year

Code: 88053

Semester: Fall semester

Teaching: Presential

Language: English

Number of contact hours: 60

Teacher: Prof. Javier Garavito Castillo

E-mail: luisjavier.garavito@ufv.es

COURSE DESCRIPTION

Project Management is the science that delivers optimum results through the use of limited resources under critical time constraints. Project Management is the summation of all the disciplines of management. There is no other compendium of knowledge, skills, tools as diverse and rich as Project Management, and none as vital to an organization's survival and transformation.

The main objective of this course is to introduce students to the rich world of Project Management methodologies and its application at a variety of situations in today's changing environment. Students are exposed to traditional as well as new methodologies such as Agile and Scrum which are today's most used approaches for the implementation of breakthrough ideas.

We need leaders and project managers who can understand cultural and ideological differences, are respectful of different ways of working and yet are able to achieve demanding project goals. A well-rounded manager is an individual that should know how to deliver the needed results at the right time. A Project Manager deals with risk to mitigate it, ensures quality standards are met, maintains financial control, manages



teams, executes on operations and gets measured by outcomes. Project Management is about managing change and delivering results.

We want to help young professionals to master all the necessary Project Management tools and skills to better implement their ideas and contribute to the enhancement of society. In line with this aim, this course makes extensive use of the Case discussion methodology to immerse students in close to real-life situations

PRE-REQUISITES

No specific background knowledge is required to take this course, as it is designed to be an introductory course for non-technical audiences. This course can be taught as a full quarter for an undergraduate level (*Licenciatura*) in Business Administration (ADE), International Relations (IIRR) or Law (Derecho).

COURSE SYLLABUS

- 1.- Project Management: An Overview
- 2.- Types of Projects and types of methodologies: Predictive and Adaptive
- 3.- The Predictive (Waterfall) Approach
 - 3.1-The six constraints
 - 3.2-The Project Management Life Cycle (PMLC)
 - 3.3- Core and Support Processes of the PMLC
 - 3.3.1- Core Processes: Scope Management
 - 3.3.2- Core Processes: Schedule Management
 - 3.3.3- Support Processes: Risk Management
 - 3.3.4- Core Processes: Quality Management
 - 3.3.5- Core Processes: Budget Management / Earned Value Analysis
 - 3.3.6- Support Processes: Resources Management – Team Management
 - 3.3.7- Support Processes: Resources Management – Roles & Responsibilities
 - 3.3.8- Support Processes: Resources Management – Organizational Management
 - 3.3.9- The Project Management Office (PMO)



4-The Adaptive (Agile) Approach

4.1- From Waterfall to Agile

4.2- Introduction to Agile

4.3- Agile – Scrum

5- Using the cases to compare the Agile and Waterfall approaches

6- Class Wrap-up

WORK TIME

CONTACT HOURS: 60 (Mentoring and Tutoring after-class on-demand sessions)

INDEPENDENT WORK/OUT-OF-CLASSROOM ACTIVITIES: 90 (Cases 1-6 Group presentation)

EVALUATION SYSTEM

Individual and team work (Group Presentations)	25%
2 x Tests	25%
Final exam	25%

BIBLIOGRAPHY

Course handouts and Cases booklet provided by instructor



SYLLABUS

Name of the course: Storytelling

International Program

Vice Rectorate for Internationalization

ECTS credits: 6

Year: Transversal program, equivalent to 2nd year

Code: 81770

Semester: Fall

Teaching: Presential

Language: English

Number of contact hours: 60

Teacher: Silvia Pérez

E-mail:

COURSE DESCRIPTION

The aim of the course is to provide students with tools to develop creativity and communication strategies through storytelling within their field of study. The course integrates interdisciplinary elements, ranging from psychology to marketing, in order to offer a comprehensive view of the practical applications of storytelling.

PRE-REQUISITES

No previous pre-requisites.



COURSE SYLLABUS

- 1- The art of storytelling. Mythology: where stories come from
- 2- Historical overview of storytelling. Rethoric.
- 3- Psychology, Journalism and Business.
- 4- Advertising and Marketing.
- 5- Interviews. The art of conversation
- 6- Radio shows
- 7- Podcast, how to tell stories in sound.
- 8- Writing the feature story.
- 9- Documentary: reporting in film
- 10- Photojournalism: a story in one picture
- 11- Video for social media
12. Transmedia storytelling

WORK TIME

CONTACT HOURS: 60

INDEPENDENT WORK/OUT-OF-CLASSROOM ACTIVITIES: 20 + 70

Field trips, such as a visit to an exhibition or to a communication company. Practice in teams, mainly producing audiovisual material.

EVALUATION SYSTEM

Class attendance and participation	50%
Individual and team work (including presentations)	40 %
Final exam	10 %

BIBLIOGRAPHY

- Aristotle. *Poetics*. Translated by Malcolm Heath, Penguin Classics, 1996
- Mark, Margaret, and Carol S. Pearson. *The Hero and the Outlaw: Building Extraordinary Brands Through the Power of Archetypes*. McGraw-Hill, 2001
- Renov, Michael, editor. *Theorizing Documentary*. Routledge, 1993
- Vogler, Christopher. *The Writer's Journey: Mythic Structure for Writers*. 3rd ed., Michael Wiese Productions, 2007



SYLLABUS

Nombre del curso: Teatro y Comunicación

Programa Internacional

Vicerrectorado de Internacionalización

Créditos ECTS: 3.

Curso: Transversal, no vinculado a ningún año académico concreto

Código: 88058

Semestre: 1º semestre (septiembre-enero)

Idioma de impartición: Español

Número de horas presenciales: 39

Docente: Carla Vilallonga

Correo electrónico: c.vilallonga@ufv.es

Estudiantes destinatarios: Abierta tanto a estudiantes internacionales como a estudiantes de grado completo de cualquier disciplina.

DESCRIPCIÓN DE LA ASIGNATURA

Comunicación a través del teatro es una asignatura práctica e interactiva que utiliza técnicas teatrales para potenciar las habilidades comunicativas, la conciencia personal y el desarrollo integral del estudiante. A lo largo del curso, los alumnos participan en una variedad de actividades dinámicas que fomentan la autoexpresión, la colaboración y la espontaneidad creativa. A través de la improvisación, el trabajo en grupo y la preparación y representación de monólogos, los participantes aprenden a utilizar el teatro como una herramienta poderosa para la conexión y la expresión oral en público. Ofrece un espacio seguro para explorar la expresión, la espontaneidad y la conexión en un entorno multicultural. El curso incluye ejercicios de improvisación, trabajo en grupo, dinámicas corporales y la preparación y representación de monólogos individuales.

La asignatura está abierta tanto a estudiantes internacionales como a estudiantes de grado completo, lo que favorece la interacción significativa y el intercambio intercultural dentro del aula. Se ofrece un entorno seguro y de apoyo en el que los alumnos pueden asumir riesgos creativos, ganar confianza y crecer tanto a nivel individual como en el trabajo en equipo. El curso pone especial énfasis en la participación activa, el aprendizaje experiencial y la reflexión, siendo ideal para estudiantes que deseen desarrollar su presencia escénica, su voz y sus habilidades interpersonales en un entorno académico diverso.



REQUISITOS PREVIOS

No se requiere experiencia previa en interpretación ni formación formal en teatro. Del mismo modo, no se exige un nivel mínimo de español para poder matricularse. No obstante, se recomienda que los estudiantes se sientan razonablemente cómodos utilizando el español, ya que todas las actividades, presentaciones y dinámicas del curso se desarrollarán en este idioma.

Muchos estudiantes experimentan una mejora natural en su expresión oral en español a lo largo del curso, gracias al carácter interactivo e inmersivo de las sesiones.

También se espera que los estudiantes:

- Estén abiertos a asumir riesgos creativos y a la expresión personal.
- Participen activamente en el trabajo colaborativo en grupo.
- Se comprometan con la asistencia y participación continuas, ya que el curso se basa en el aprendizaje práctico constante.

PLAN DE ESTUDIOS

Objetivos:

- Fortalecer habilidades clave de comunicación y colaboración.
- Fomentar la autoexpresión, la confianza y la creatividad.
- Explorar el teatro como herramienta para hablar en público y conectar interculturalmente.
- Estimular el crecimiento personal a través de la representación escénica.
- Desarrollar la conciencia corporal y el uso de la comunicación no verbal.

Metodología de enseñanza:

La asignatura se basa en el aprendizaje experiencial, con actividades dinámicas en el aula, interacción entre compañeros, expresión corporal y un proyecto final de monólogo. Se requiere la realización de tareas prácticas semanales que refuercen las habilidades trabajadas en clase y preparen de forma progresiva al estudiante para la presentación final. Todos los alumnos participan en un entorno de apoyo, donde el feedback y la experimentación son fundamentales. No se necesita experiencia previa en interpretación.

Competencias desarrolladas:

- Comunicación verbal y no verbal.
- Trabajo en equipo y habilidades interpersonales.
- Conciencia emocional y confianza en uno mismo.
- Pensamiento creativo y adaptabilidad.
- Expresión oral en público y presencia escénica.
- Conciencia corporal y expresividad física.
- Apertura y colaboración intercultural.



Principales herramientas utilizadas: Improvisación, trabajo corporal y de movimiento, tareas prácticas y sesiones de retroalimentación

TIEMPO DE TRABAJO

Horas presenciales: 39

Trabajo independiente / fuera del aula: 36

- Aproximadamente 16 horas de preparación individual (por ejemplo, ensayos de monólogos, memorización del texto, exploración personal).
- Aproximadamente 10 horas dedicadas a tareas prácticas semanales entregadas a través de Canvas.
- Aproximadamente 6 horas de ensayo en grupo fuera del horario habitual.
- Aproximadamente 2 horas de retroalimentación entre compañeros o práctica autónoma.

Carga lectiva total: 75 horas.

SISTEMA DE EVALUACIÓN

Asistencia y participación en clase: 10%

La asistencia regular es obligatoria. Aunque representa un 10% de la nota final, se requiere asistencia completa para aprobar la asignatura, salvo en el caso de ausencias debidamente justificadas (por ejemplo, mediante justificante médico). También se valora la participación activa y respetuosa en las actividades de clase.

Trabajo individual y en equipo: 50%

Incluye las tareas prácticas semanales y los ejercicios colaborativos realizados durante el curso. Las tareas deben entregarse a tiempo y cumplir con los requisitos establecidos. Las entregas tardías o incompletas serán penalizadas o rechazadas, según lo indicado en las normas del curso.

Presentaciones: 40%

Hace referencia a la preparación y representación del monólogo final, que es obligatoria. La calificación se divide entre el proceso creativo (20%) y la actuación final (20%). La presencia y participación activa en la clase final de presentación son requisitos indispensables para aprobar.

Pruebas: 0%

Esta asignatura no incluye pruebas escritas.

Examen final: 0%

No hay examen escrito final. La representación del monólogo constituye el proyecto final del curso.

BIBLIOGRAFÍA

No se requiere un manual obligatorio para esta asignatura. No obstante, se anima a los estudiantes a explorar las siguientes obras y metodologías de referencia, que inspiran muchos de los ejercicios y enfoques utilizados en clase:

- Stanislavski, Konstantin. *Un actor se prepara*. Routledge, 2008.
- Chéjov, Michael. *Al actor: sobre la técnica de la actuación*. Routledge, 2002.
- Bogart, Anne & Landau, Tina. *El libro de los Viewpoints: una guía práctica para la composición y los puntos de vista*. Theatre Communications Group, 2005.
- Suzuki, Tadashi. *El camino de la actuación: escritos teatrales de Tadashi Suzuki*. Theatre Communications Group, 1990.
- Close, Del & Halpern, Charna. *La verdad en la comedia: manual de improvisación*. Meriwether Publishing, 1994.