



ESCUELA UNIVERSITARIA  
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RECOLETOS-22 MADRID



Universidad  
Rey Juan Carlos

# *Professional ethics and equality*

## COURSE GUIDE

BACHELOR'S IN FILMMAKING  
Course 2025/2026

## Course data

<i>Duration</i>	Annual
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking
<i>Teacher</i>	Carlos Esbert

## Course presentation

The course works on the awareness of the expressive tools of each artistic discipline, and the ability to create and dialogue. Students manage their own creative project through to its completion, with teamwork, leadership and by relinquishing individual vision in favour of the result of the project, search for an individual and collective language, ethical values, shared responsibilities, creative freedom, critical thought and self-criticism.

## Student competencies

CG01	Utilize different historical, sociologic, cultural and/or artistic sources in the creation of audiovisual projects.
CG02	Know the different tools and languages of film, to apply them in audiovisual projects..
CG03	Know the codes of ethics and deontology applicable to the audiovisual industry.
CG07	Know the different study and research methodologies that enable the continuous development and innovation of an activity within the audiovisual industry.
CG08	Develop critical discourse in the field of audiovisual creation with attention to cultural, social and artistic changes.
CG09	Know the legal framework and regulations that control and determine the professional activity and its content.
CE01	Understand the history, evolution and contribution of film from the perspective of aesthetics, society and ethics.
CE04	Understand filmmaking in an open, multi-directional manner, from the forms and formats that are intrinsically related to the entertainment industry, to more expressive manifestations that explore avant-garde aesthetics and/or auteur philosophies.
CE05	Understand filmmaking in relation to the contemporary artistic and cultural panorama.
CE07	Understand the importance of the various roles, tasks and responsibilities related to the development of audiovisual projects.

## *Learning outcomes*

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

1. Distinguish, analyze and describe the tools applied to the works used as case research
2. Apply and adapt those tools to resolve other cases.
3. Organize a group to defend points of view and accept criticisms, while developing its own critiques in order to organize the group and complete the given exercises, working together.
4. Combine concepts and tools in the planning of a work, through completion, respecting agreed upon deadlines and conditions.
5. Justify and defend, both verbally and in writing, solutions adopted by contrast to those of their classmates and the reference cases, in order to defend their own work.
6. Analyze and reflect on ethical values and principles, their importance and relevance in today's world.
7. Identify one's responsibilities as an artist and cultural worker, principles, moral and social responsibilities and the problems one might encounter.

## *Teaching methodology*

<i>MD1</i>	Participatory lecture.
<i>MD2</i>	Problem resolution and discussion of results.
<i>MD4</i>	Aprendizaje por proyectos.
<i>MD5</i>	Aprendizaje cooperativo y colaborativo.
<i>MD6</i>	Tutorías académicas.

## *Course content*

<i>Content</i>	<p>Practical theory:</p> <ol style="list-style-type: none"> <li>1. Deontology and rules-based ethics.</li> <li>2. Art social group and its principal characteristics.</li> <li>3. Diachrony.</li> <li>4. Synchrony.</li> <li>5. Communication in Art.</li> <li>6. Create, Grow and Believe.</li> <li>7. Teamwork.</li> <li>8. From group to team.</li> <li>9. The Maslow pyramid.</li> </ol> <p>Practice:</p> <ol style="list-style-type: none"> <li>11. Producing and directing an art project.</li> <li>12. Teamwork.</li> <li>13. Multidisciplinary art.</li> <li>14. Development of the imagination.</li> <li>15. Exploration of the imagination.</li> <li>16. Expressive tools.</li> <li>17. Analysis of artists, collectives, performance and/or exhibition spaces and festivals of the various fields of art.</li> </ol> <p>Soft Skills:</p>
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	1. Self-awareness. Self-management. Connection and empathy. Development of communication and interpersonal skills.
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## *Learning activities*

AF1	Theory and combination theory-practice learning.	15 hours
AF3	Design and execution of art creation projects (individual or group projects)	27 hours
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	12 hours
AF6	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	50 hours
AF7	Assessment	6 hours
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	70 hours

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

## *Assessment*

### GENERAL ASSESSMENT CRITERIA

#### ATTENDANCE

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

#### MARKS

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

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

#### SPELLING AND EXPRESSION

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors

(omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

#### UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic 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*).

Assignments not submitted by the deadlines set by the teaching team will receive an assessment mark of 0.

<i>Assessment task (*)</i>	<i>Revaluable/non-revaluable</i>	<i>Minimum mark yes/no</i>	<i>% of final mark</i>
SE1 In-class tests and examinations (oral and/or written).	<i>Revaluable</i>	Yes	5%
SE2 Assignments and projects.	<i>Revaluable</i>	Yes	40%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	<i>Non-revaluable</i>	Yes	30%
SE5 Attitude and participation.	<i>Non-revaluable</i>	Yes	25%
			100%

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

##### EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

## REVIEW OF ASSESSMENT MARKS

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

## *Resources*

### RECOMMENDED BIBLIOGRAPHY

- Ascott, R. (1996). *Behaviours and futures. Is there love in the telematic embrace?* University of California Press.
- Barthes, R. (1982). *The camera lucida*. Farrar, Straus & Giroux.
- Barfield, O. (1979). *Owen Barfield and the origin of language*. St. George Publications.
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- Berardi, F. B. (2017a, junio). The second coming. *e-flux Journal*, 83.
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- Bergson, H. (1946; reed. de 2007). *The creative mind: An introduction to Metaphysics*. Dover Publications.
- Blanchot, M. (1969). *The Space of Literature*. [University of Nebraska Press](#).
- Bleeker, M. (2008). *Visuality in the theater. The locus of looking*. Palgrave MacMillan.
- Bois, Y. (1996). *L'informe, mode d'emploi*. Editions du Center Georges Pompidou
- Burke, E. (1987). *Philosophical inquiry into the origin of our ideas about the sublime and the beautiful*. Tecnos.
- Butler, J. (1997). *The Psychic Life of Power: Theories in Subjection*. Stanford University Press.
- Chipp, H.B. (1968). *Theories of Modern Art*. [University of California Press](#)
- Danto, A.C. (2005). *The abuse of beauty. Aesthetics and the concept of art*. [Open Court](#).
- Debord, G. (2000). *The society of spectacle*. Black & Red.
- [G. Deleuze](#) & [F. Guattari](#). (2009). *Anti-Oedipus: Capitalism and Schizophrenia*. Penguin Books.
- Gabrielson, A. y Lindstrom, S. (2000). Strong experiences of and with music. En D. Greer (ed.), *Musicology and sister disciplines: past, present, future* (pp. 100-108). Oxford University Press.
- Didi-Huberman, G.S. (2012). *Images in Spite of All: Four Photographs from Auschwitz*. University of Chicago Press
- McCarren, F.M. (2005). *Dancing Machines: Choreographies of the Age of Mechanical Reproduction*. Stanford University Press.
- Merleau-Ponty, M. (1945; reed. de 1964). *The primacy of perception: and other essays on phenomenological psychology, the philosophy of art, history, and politics*. Northwestern University Press.
- Foster, H. (1996). *The return of real*. MIT Press.
- Foster, S. (2011). *Choreographing Empathy: Kinesthesia in Performance*. Routledge.
- Foucault, M. (2001). *Discipline and Punish: The Birth of the Prison*. Penguin.



- Freud, S. (2023). *Totem and taboo; instincts and their destinies; mourning and melancholy*. Zinc Read.
- Jay, M.N. (1994). *Downcast Eyes*. University of California Press
- Kristeva, J. (2024). *Revolution in Poetic Language (European Perspectives: A Series in Social Thought and Cultural Criticism)*. Columbia University Press.
- Lacan, J. (2013). *Of the Names of the father*. Polity.
- Lefebvre, M. y Van den Oever, A. (2014). *Revisiting Christian Metz's "Apparatus Theory" – A Dialogue*. En A. Van den Oever (Ed.) (2014). *Technè / Technology* (pp.240-257). Amsterdam University Press.
- McNeil, W. H. (1995). *Keeping together in time: Dance and drill in human history*. Harvard University Press.
- Nietzsche, F. (1994). *The birth of tragedy*. Penguin Classics.
- Postman, N. (1992). *Technopoly: The surrender of culture to technology*. Knopf.
- Sitney, P. A. (2009). *Visionary film: The American Avant-Garde 1943-2000*. Oxford.
- Sontang, S. (2017). *Regarding the pain of others*. Picador Modern Classics.
- Sanglid, T. (2002). *The aesthetics of noise* (P. Krøgholt, ed.). Datanom.
- Wallis, B. (ed.). (1984). *Art after modernism: Rethinking Representation*. New Museum of Contemporary Art.

#### RECOMMENDED WEBSITES

<http://www.ubuweb.com/>