

# *Professional Ethics and Equality*

## COURSE GUIDE

BACHELOR'S IN MUSIC COMPOSITION  
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>	Performing Arts and Music
<i>Teacher</i>	Elena Sánchez Vizcaíno Flys

## *Course presentation*

Understanding the impact of culture on artistic creation. Identification of the most representative currents from the Middle Ages to the present. Creative systems; structure; rhythm and non-western creation processes; harmonic evolution and connection with contemporary music.

## *Student competencies*

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.
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 correct 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 musical industry.
CE11	Know the legal framework and regulations that control and determine the professional activity and its content.
CE12	Acquire a global vision of the current situation of the musical industry and its relationship with other cultural industries.
CE13	Acquire necessary tools for creation and management of cultural industries related to the area of music.
CE14	Carry out a professional commission using different marketing strategies and communication techniques.

## *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

MD1	Participatory lecture.
MD2	Case studies and discussion.
MD4	Project based learning.
MD5	Cooperative and collaborative learning.

## Course content

Content	<p><i>Practical theory:</i></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. My aptitudes and attitudes.</li> <li>7. Create, Grow and Believe.</li> <li>8. Teamwork.</li> <li>9. From group to team.</li> </ol> <p><i>Practice:</i></p> <ol style="list-style-type: none"> <li>1. Producing and directing an art project.</li> <li>2. Teamwork.</li> <li>3. Multidisciplinary art.</li> <li>4. Development of the imagination.</li> <li>5. Exploration of the imagination.</li> <li>6. Expressive tools.</li> <li>7. Analysis of artists, collectives, performance and/or exhibition spaces and festivals of the various fields of art.</li> </ol> <p><i>Soft Skills:</i></p> <ol style="list-style-type: none"> <li>1. Managing expectations and success. Stress management. Personal branding. Communication and interpersonal skills II.</li> </ol>
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## Learning activities

AF1	Theory and combination theory-practice learning.	15 h
AF3	Design and execution of artistic creation projects (individual or group).	27 h
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	12 h

AF5	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	50 h
AF7	Assessment	6 h
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	70 h

*\* 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.

Assessment task (*)	Revaluable/non-revaluable	Minimum mark yes/no	% of final mark
SE1 In-class tests and examinations (oral and/or written).	No	No	15%
SE2 Assignments and projects.	Yes	Yes (minimum mark 5)	60%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	No	No	15%
SE5 Attitude and participation.	No	No	10%
			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 particular 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

- Anderson, C. (2013). *Makers: La revolución industrial*. Empresa Activo.
- Barthes, R. (1998). *Camera Lucida: Reflections on Photography*. Paidós
- Blanchot, M. (1969). *El espacio literario*. Paidós
- Chipp, H.B. (1995). *Teorías del arte contemporáneo. Fuentes artísticas y opiniones críticas*. Akal
- Debord, G. (2005). *La sociedad del espectáculo*. Pre- Textos
- Didi- Huberman, G.S. (2004). *Imágenes pese a todo*. Paidós
- Dubois, P. (1994). *El acto fotográfico*. Paidós
- Passman, D. (). *All You Need to Know About the Music Business* (9<sup>th</sup> ed). Simon & Schuster.
- Perniola, M. (2008). *Los situacionistas: historia crítica de la última vanguardia del siglo XX*. Acuarela
- Santa Peña, C. (2020). *Industria musical para artistas*. Quimbombó.
- Sontang, S. (2003). *Ante el dolor de los demás*. Alfaguara
- Talens, j. Y Zunzunegui, S., (eds.). (2007). *Contracampo*. Cátedra
- Tejeda, C. (2008). *Arte en fotogramas*. Madrid, Cátedra
- Tharp, T. (2007). *The Creative Habit*. Simon and Schuu.
- VVAA, Un teatro sin teatro. MACBA, Barcelona
- Wallis, B. (ed.). (2001). *Arte después de la modernidad*. Akal
- Zizek, S. (2005). *Bienvenidos al desierto de lo Real*. Akal.

### VISITS. MASTER CLASSES. EVENTS OR WORKSHOPS

These will be communicated throughout the course. Attendance is compulsory.