



ESCUELA UNIVERSITARIA
DE ARTES @ taiarts.com
RECOLETOS-22 MADRID



Universidad
Rey Juan Carlos

Professional ethics and equality

COURSE GUIDE

BACHELOR'S IN PERFORMING ARTS AND SCREEN ACTING
Course 2025/2026

Course data

<i>Duration</i>	Annual
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<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	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.
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 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 correct technical and general vocabulary, both in Spanish and in a foreign language.
CG10	Develop critical discourses towards personal and interpersonal activity adapting to cultural, social, artistic and professional changes.
CE13	Understand the rules and laws that regulate and affect the professional activity and its contents.
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. 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	Problem resolution and discussion of results.
MD4	Project-based learning.
MD5	Cooperative and collaborative learning.

Course content

Content	<p>PRACTICAL THEORY:</p> <ol style="list-style-type: none"> 1. WHAT IS DEONTOLOGY? 2. THE ART SOCIAL GROUP AND ITS PRINCIPAL CHARACTERISTICS. 3. DIACHRONY. 4. SYNCHRONY. 5. COMMUNICATION IN ART. 6. CREATE, GROW AND BELIEVE. 7. TEAMWORK. 8. FROM GROUP TO TEAM. <p>PRACTICE:</p> <ol style="list-style-type: none"> 1. PRODUCING AND DIRECTING AN ART PROJECT. 2. TEAMWORK. 3. MULTIDISCIPLINARY ART. 4. DEVELOPING ONE'S IMAGINATION. 5. EXPLORING THE IMAGINATION. 6. EXPRESSIVE TOOLS. 7. ANALYSIS OF ARTISTS, COLLECTIVES, PERFORMANCE AND/OR EXHIBITION SPACES AND ARTS FESTIVALS AROUND THE WORLDS. <p>SOFT SKILLS:</p> <ol style="list-style-type: none"> 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).	Revaluabe	Yes	20%
SE2 Assignments and projects.	Revaluable	Yes	35%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Non-revaluable	Yes	30%
SE5 Attitude and participation.	Non-revaluable	Yes	15%
			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

- Ascott, R. (1996). *Behaviourables and futuribles. Is there love in the telematic embrace?* University of California Press.
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- 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.
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- 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.



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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/>