

*Professional ethics and equality*  
COURSE GUIDE

BACHELOR IN PERFORMING ARTS AND SCREEN ACTING  
BACHELOR IN MUSIC COMPOSITION

2022/2023 Academic year

## *Course data*

<i>Duration</i>	Annual
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English

## *Course presentation*

This course is designed as a laboratory of collective creation and production, culminating in the staging of an interdisciplinary group creation with an accompanying report.

The course works on the awareness of the expressive tools of each artistic discipline, and the ability to create and dialogue between disciplines. 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, thought, self-criticism and critical thought.

## *Student competencies*

<i>Description</i>
Basic knowledge of the profession.
Critical and self-critical capacity.
Problem resolution.
Interpersonal skills.
Appreciation of diversity and multiculturalism
Ethical commitment.
Knowledge of and respect for the ethical principles and rules that regulate and guide artistic work.
Interpersonal skills, awareness of the capabilities and own resources for the development of artistic work.
Information management skills (ability to search for and analyze information from various sources).
Capacity to make decisions..
Ability to verbally argue and convey a thought.

## *Learning outcomes*

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

- 01 Carry out a brief investigation with scientific principles of the different concepts and ideas developed during the classes, synthesizing the main concepts. Distinguish, analyze and describe the tools applied to the works used as case research
- 02 Apply and adapt those tools to resolve other cases.
- 03 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.
- 04 Combine concepts and tools in the planning of a work, through completion, respecting agreed upon deadlines and conditions.
- 05 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.
- 06 Analyze and reflect on ethical values and principles, their importance and relevance in today's world.
- 07 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. WHAT IS DEONTOLOGY?</li> <li>2. THE 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>PRACTICE:</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. DEVELOPING ONE'S IMAGINATION.</li> <li>5. EXPLORING THE IMAGINATION.</li> <li>6. EXPRESSIVE TOOLS.</li> </ol>
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	7. ANALYSIS OF ARTISTS, COLLECTIVES, PERFORMANCE AND/OR EXHIBITION SPACES AND ARTS FESTIVALS AROUND THE WORLDS.
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## *Learning activities*

<i>AF1</i>	Theory and combination theory-practice learning.	18 horas
<i>AF3</i>	Design and execution of art creation projects (individual or group projects)	27 horas
<i>AF4</i>	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	3 horas
<i>AF6</i>	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	50 horas
<i>AF7</i>	Assessment	3 horas
<i>AF8</i>	Self-study of theoretical content and autonomous assignment work and practical activities.	70 horas

*\* 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

#### CONTINUOUS ASSESSMENT SYSTEM

Non-attendance to more than 20% of class sessions and activities may lead to failure of the course and disqualification from the regular assessment period. The teaching team decides how this rule is applied.

#### 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

In this course, absence to more than 20% of class sessions and activities will lead to failure of the course and disqualification from the regular assessment period.  SÍ  NO

A minimum mark of 5.0 on all assessment tasks is required. If the mark obtained on any one of the assessment tasks is below that minimum, the weighted average mark for this course will not be calculated.

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*).

In submitting assignments, students must meet the deadlines set by the teaching team.

<i>Assessment task (*)</i>	<i>Task description</i>	<i>% of final mark</i>
SE2 Assignments and projects.	Final presentation of the chosen creative process, its staging and the whole production required for its presentation.	30%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Presentation of the various proposed tasks, and oral defence of them. Final Report.	40%
SE5 Attitude and participation.	Attitude in class, participation in debates and oral presentations during the creative process.	30%
		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

- liaga, Juan Vicente. (2006). La elocuencia política del cuerpo. *Exit: revista de libros de arte y cultura visual*, nº5
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- Benjamín, W. (1998). *Para una crítica de la violencia y otros ensayos*. Taurus
- Blanchot, M. (1969). *El espacio literario*. Paidós
- Bois, Y. (1996) *L'informe, mode d'emploi*. Editions du Centre Georges Pompidou
- Burke, E. (1987). *Indagación filosófica sobre el origen de nuestras ideas acerca de lo sublime y lo bello*. Tecnos
- Butler, J., *Mecanismos psíquicos del poder*. Valencia, Cátedra, 2001
- Cruz Sánchez, P. A. y Hernández Navarro, M. Á. *Cartografías del cuerpo*. Cendeac
- Chipp, H.B. (1995). *Teorías del arte contemporáneo. Fuentes artísticas y opiniones críticas*. Akal
- Danto, A.C. (2005). *El abuso de la belleza. La estética y el concepto del arte*. Paidós
- Debord, G. (2005). *La sociedad del espectáculo*. Pre- Textos
- Didi- Huberman, G.S. (2004). *Imágenes pese a todo*. Paidos
- Dubois, P. (1994). *El acto fotográfico*. Paidós
- Duque, F. (2004). *Terror tras la posmodernidad*. Abada Editores
- Foster, H. (2001). *El retorno de lo real*. Akal
- Foucault, M. (2001). *Vigilar y castigar*. Siglo Veintiuno
- Freud, S. (2004). *Tótem y tabú; los instintos y sus destinos; duelo y melancolía*. RBA Coleccionables
- Guasch, A. M. (1997). *El arte del siglo XX en sus exposiciones: 1945-1995*. Ediciones del Serbal
- Hernández-Navarro, M. Á. (2006). *La so(m)bra de lo real: El arte como vomitorio*. Inst. Alfonso El Magnánimo
- Jay, M.N. (1994). *Downcast Eyes. California*. University of California Press
- Kristeva, J. (1988). *Poderes de la perversión*. Catálogos Editora
- Lacan, J. (2005). *De los nombres del padre*. Paidós
- Michel, R. (2001). *La peinture comme crime ou la part maudite de la modernité*. Réunion des musées nationaux
- Nietzsche, F. (2008). *El nacimiento de la tragedia*. Alinaza Editorial
- Perniola, M. (2008). *Los situacionistas: historia crítica de la última vanguardia del siglo XX*. Acuarela
- Sontang, S. (2003). *Ante el dolor de los demás*. Alfaguara
- Talens, j. Y Zunzunegui, S., (eds.). (2007). *Contracampo*. Cátedra
- Tejeda, C., *Arte en fotogramas*. Madrid, Cátedra, 2008
- VVAA, *Un teatro sin teatro*. MACBA, Barcelona
- Wallis, B. (ed.). (2001). *Arte después de la modernidad*. Akal
- Zizek, S. (2009). *Sobre la violencia. Seis reflexiones marginales*. Paidós
- Zizek, S. (2005). *Bienvenidos al desierto de lo Real*. Akal.

### RECOMMENDED WEBSITES

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



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