



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Professional Ethics and Equality

COURSE GUIDE

BACHELOR'S IN FILMMAKING

COURSE 2026/2027



Universidad
Rey Juan Carlos

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>	Miguel Casas, Eduardo del Olmo

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

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

Course content

Content	Practical theory: 1. Deontology and rules-based ethics. 2. 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. 9. The Maslow pyramid. Practice: 11. Producing and directing an art project. 12. Teamwork. 13. Multidisciplinary art. 14. Development of the imagination. 15. Exploration of the imagination. 16. Expressive tools.
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	17. Analysis of artists, collectives, performance and/or exhibition spaces and festivals of the various fields of art. Soft Skills: 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

The grading of written examinations and assignments will consider spelling, grammar, and clarity of expression. Errors in spelling, punctuation, and writing style may negatively affect the final grade, depending on their nature, frequency, and severity.

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	10%
SE2 Assignments and projects.	<i>Revaluable</i>	Yes	50%
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	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 who have not passed the course during the regular assessment period may choose one of the following extraordinary assessment options:

- **Option 1: Criterion-based reassessment.** Assessment will be limited exclusively to the reassessable criteria that were not passed during the regular assessment period. The reassessment activity will be of the same nature as the original one (exam, assignment, etc.). The grades obtained in the ordinary assessment period for non-reassessable criteria (provided the minimum passing grade was achieved) will be retained and included in the weighted calculation of the final extraordinary assessment grade.

- **Option 2: Comprehensive reassessment.** Students may complete a single assessment activity accounting for 100% of the extraordinary assessment. The nature of this activity will be determined by the instructor and may include an oral or written examination, submission of a portfolio, theoretical and/or practical assignments, or other equivalent forms of assessment.

The instructor must communicate both Option 1 and Option 2 for the extraordinary assessment through the course notice board on the virtual campus at least 10 days prior to the extraordinary assessment date.

Students must respond to this communication via the virtual campus notice board, indicating their choice of Option 1 or Option 2, at least 3 days prior to the extraordinary assessment date. If a student does not respond, the instructor will automatically apply Option 2 (a single assessment activity accounting for 100% of the extraordinary assessment).

REVIEW OF ASSESSMENT MARKS

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

Resources

RECOMMENDED BIBLIOGRAPHY

- Aliaga, J. V. (2006). La elocuencia política del cuerpo. *Exit: Revista de libros de arte y cultura visual*, (5).
- Aznar, S. (2000). *El arte de acción*. Nerea.
- Barthes, R. (1981). *Camera lucida: Reflections on photography*. Hill and Wang.
- Carmona Vasco, T. (2025). *Interdisciplinariedad de las artes: Educación artística para el desarrollo del pensamiento creativo, la expresión y el trabajo colaborativo* (Tesis doctoral). Medellín.
- Carrillo Quiroga, P. (2015). La investigación basada en la práctica de las artes y los medios audiovisuales. *Revista Mexicana de Investigación Educativa*, 20(64), 219–240.
- Danto, A. C. (2003). *The abuse of beauty: Aesthetics and the concept of art*. Open Court.
- De Riba Mayoral, S. (2024). *Las prácticas audiovisuales colaborativas como fenómeno afectivo-pedagógico-feminista de investigación* (Tesis doctoral, Universidad de Barcelona).
- Debord, G. (1970). *The society of the spectacle*. Black & Red.
- Díaz Mayo, R. M., González Brito, A., & Gil Fariña, M. C. (Eds.). (2024). *Creación artística interdisciplinar: Lenguajes y retos del siglo XXI*. Dykinson.
- Didi-Huberman, G. S. (2008). *Images in spite of all: Four photographs from Auschwitz*. University of Chicago Press.
- Foster, H. (1996). *The return of the real: The avant-garde at the end of the century*. MIT Press.
- Jay, M. N. (1994). *Downcast eyes: The denigration of vision in twentieth-century French thought*. University of California Press.
- Miranda, R. A. (2023). *Promover prácticas de enseñanza interdisciplinarias* (Tesis doctoral, Universidad Nacional de La Plata).

- Nietzsche, F. (1999). *The birth of tragedy*. Cambridge University Press.
- Perniola, M. (2002). *The Situationists: An international movement*. Autonomedia.
- Talens, J., & Zunzunegui, S. (Eds.). (2007). *Contracampo*. Cátedra.
- Teira Alcaraz, J. M., & Palacio Enríquez, D. (2021). La forma es el contenido: Taxonomía de las interacciones videoescénicas. En *Performatividades contemporáneas: teatro, cine y nuevos medios* (pp. 19–34). Biblioteca Filológica Hispana (240).
- Tejeda, C. (2008). *Art in frames*. Cátedra.
- VV. AA. (2007). *Un teatro sin teatro*. MACBA.
- Wallis, B. (Ed.). (1984). *Art after modernism: Rethinking representation*. David R. Godine.
- Zizek, S. (2002). *Welcome to the desert of the real! Five essays on September 11 and related dates*. Verso.
- Zorita Agirre, I. (2025). La escena como pantalla: Estudio intermedial del audiovisual expandido en las artes escénicas contemporáneas. *ASRI: Arte y Sociedad. Revista de Investigación en Artes y Humanidad Digitales*, (28), Artículo e6849.

RECOMMENDED WEBSITES

- Centro de Cultura Contemporánea Condadoque. (s. f.). *Condadoque*.
<https://www.condadoquemadrid.es/>
- La Casa Encendida. (s. f.). *La Casa Encendida*. <https://www.lacasaencendida.es/>
- Matadero Madrid. (s. f.). *Matadero Madrid*. <https://www.mataderomadrid.org/>
- Museo Nacional Centro de Arte Reina Sofía. (s. f.). *Museo Reina Sofía*.
<https://www.museoreinasofia.es/>
- UbuWeb. (s. f.). *UbuWeb*. <http://www.ubuweb.com/>

REQUIRED MATERIALS FOR THE COURSE

All necessary equipment (lighting, video projection, sound console) will be provided by the institution.

VISITS, MASTER CLASSES, EVENTS OR WORKSHOPS

Details will be provided throughout the course.