



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Professional Ethics and Equality

COURSE GUIDE

BACHELOR'S IN PERFORMING ARTS AND SCREEN ACTING
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>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	MODULE I: Practical theory: 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. Practice: 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. MODULE II: 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 that are not submitted within the established deadlines for Re-evaluable criteria may be considered as 'Not Submitted' (NP). These may either be submitted and evaluated during the extraordinary assessment period, or receive a grade of 0 to be factored into the average, if the instructor deems it appropriate for reasons of feasibility and/or academic coherence. Unsubmitted assignments belonging to Non-Re-evaluable criteria will receive a grade 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).	MODULE I: Reevaluable	MODULE I: Yes	MODULE I: 30%
SE2 Assignments and projects.	MODULE I: Reevaluable	MODULE I: Yes	MODULE I: 30%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	MODULE I: No Reevaluable MODULE II: No Reevaluable	MODULE I: No MODULE II: No	MODULE I: 25% MODULE II: 5%
SE5 Attitude and participation.	MODULE I: No Reevaluable MODULE II: No Reevaluable	MODULE I: No MODULE II: No	MODULE I: 5% MODULE II: 5%
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

- Carmona Vasco, Tania. (2025). Interdisciplinarity in the Arts: Arts Education for the Development of Creative Thinking, Expression, and Collaborative Work. Medellín.
- Díaz Mayo, Rosa María (ed.), González Brito, Almudena (ed.), Gil Fariña, María Candelaria (ed.) (2024). Interdisciplinary Artistic Creation. Languages and Challenges of the 21st Century. Dykinson.
- Hojsgaard, Luz. (2025). Contemporary Performing Arts, Non-Specificity, Transdisciplinarity, and New Technologies (Doctoral dissertation, Universidad Nacional de La Plata).
- McCarren, F.M. (2005). *Dancing Machines: Choreographies of the Age of Mechanical Reproduction*. Stanford University Press.
- Foster, S. (2011). *Choreographing Empathy: Kinesthesia in Performance*. Routledge.
- Kristeva, J. (2024). *Revolution in Poetic Language (European Perspectives: A Series in Social Thought and Cultural Criticism)*. Columbia University Press.
- 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.
- Ordoñez-Matute, Rigoberto. (2022). Relational Scenic Device: New Formats of Activation, Translation, Decipherment, and Interference for the Contemporary Performing Arts. Telondefondo. *Revista de Teoría y Crítica Teatral*, (35).
- Teira Alcaraz, José Manuel, & Palacio Enríquez, Diego. (2021). Form Is Content: A Taxonomy of Video-Theatrical Interactions. *Contemporary Performativities: Theater, Film, and New Media*. Biblioteca filológica hispana; 240, 19–34.
- Sitney, P. A. (2009). *Visionary film: The American Avant-Garde 1943-2000*. Oxford.
- Vidori García, Giovanni. (2026). From Spectator to Engaged Body: Technology, Ritual, and Sensory Reappropriation in Contemporary Performing Arts. Pontificia Universidad Católica del Perú.
- Zorita Agirre, Itziar. (2025). The Stage as a Screen: An Intermedial Study of Expanded Audiovisual Media in Contemporary Performing Arts. ASRI. *Arte y Sociedad*. Journal of Research in Digital Arts and Humanities., (28), e6849.

RECOMMENDED WEBSITES

UbuWeb. (n.d.). Home. <http://www.ubuweb.com/>



Centro de Cultura Contemporánea Condeduque. (n.d.). *Home*.

<https://www.condeduquemadrid.es/>

La Casa Encendida. (n.d.). *Home*. <https://www.lacasaencendida.es/>

Matadero Madrid. (n.d.). *Home*. <https://www.mataderomadrid.org/>

Museo Nacional Centro de Arte Reina Sofía. (n.d.). *Home*. <https://www.museoreinasofia.es/>

REQUIRED COURSE MATERIALS

Students do not need to provide any materials of their own, except for those they optionally and freely choose to contribute to the final showcase (this depends on each student and group).

VISITS, MASTERCLASSES, EVENTS, OR ADDITIONAL WORKSHOPS

Visits to temporary exhibitions and live arts events at contemporary art centers and spaces in Madrid (Matadero, Casa Encendida, Centro Conde Duque, CentroCentro, Cruce, Reina Sofía, etc.).