



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Editing I: Theory and Technology

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>	André Milette

Course presentation

Introduction to the elements of film editing. Use of space, time, rhythm, transitions between shots, different logics of material editing and assembly, etc. Use of video editing tools for basic audio and video editing and post-production.

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.
CG04	Know the different applications of the technological means of audiovisual creation.
CG05	Understand the concepts of photography, the creation of the film image and audiovisual language from an artistic and technical perspective.
CG06	Communicate verbally or in writing the objectives and characteristics of an audiovisual piece, in Spanish and in a foreign language (level B2 MCERL).
CG08	Develop critical discourse in the field of audiovisual creation with attention to cultural, social and artistic changes.
CE01	Understand the history, evolution and contribution of film from the perspective of aesthetics, society and ethics.
CE02	Understand the essentials and specificities of an audiovisual project in its different formats, genres and typologies.
CE03	Know the production workflows of the audiovisual industry.
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.

CE14	Create coherent film discourses that are suited to different genres and languages by means of a logical association of image and sound.
CE15	Compose images by integrating elements that are filmed and/or generated in postproduction processes.

Learning outcomes

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

1. Distinguish, define and classify the elements of audiovisual media editing (use of space, time, rhythm, shot transitions, and different approaches to splicing, etc.).
2. Identify and name different editing styles and typologies in audiovisual media.
3. Identify, recognize and decode the convention or breach of the grammatical codes of classical editing in audiovisual media.
4. Describe, present and explain their observations on editing by employing the proper theoretical frameworks and academic writing (justifying arguments, citing sources, use in writing of film vocabulary and terminology, etc.).
5. Organize and use the elements of audiovisual editing in a temporal structure.
6. Experiment ideas and concepts of audiovisual representation through the technique of editing.
7. Use video editing tools for basic audio and video editing and postproduction.
8. Organize and put in order the basic workflows in audiovisual editing and postproduction.
9. Express a reasoned and objective critique of their own work and the work of others.

Teaching methodology

MD1	Participatory masterclass.
MD2	Case studies and discussion.
MD3	Problem solving and discussion of results.
MD5	Cooperative and collaborative learning.
MD6	Tutoring and monitoring.

Course content

Content	1. Introduction to film editing. Definitions and theoretical principles. 2. Editing as a formal element of cinema. 3. Types of cuts and editing abbreviations. 4. Styles of editing. 5. Rhythm. 6. Film analysis from the perspective of editing. 7. Introduction to computer technology applied to the audiovisual arts.
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	8. Introduction to editing software, Interface. Creation of projects. Importing and creating resources. Creating and configuring sequences. Basic notions of digital video formats. 9. Selection and organization of raw film material for editing purposes. 10. Editing tools for adjustments, transitions, filters, effects, etc. 11. Introduction to graphics. Creating titles. Modifying framing. Keyframe animation. Fusions. 12. Introduction to video signal and color correction. 13. Introduction to sound editing. Transitions. Volume adjustment. 14. Managing, exporting and production of material.
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Learning activities

AF1	Theoretical and theoretical-practical classes.	18 hours
AF2	Classroom/laboratory exercises and practicals.	9 hours
AF3	Design and execution of artistic creation projects (individual or group).	5 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	12 hours
AF5	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	50 hours
AF6	Academic tutoring.	3 hours
AF7	Evaluation.	3 hours
AF8	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	70 hours

* The distribution of hours between training activities may undergo changes due to the academic needs of the course, the group and/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	50%
SE2 Assignments and projects	<i>Non-revaluable</i>	Yes	30%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	<i>Non-revaluable</i>	No	15%
SE5 Attitude and participation	<i>Non-revaluable</i>	No	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

- Lumet, S. (1995). *Making movies*. Alfred A. Knopf.
- Murch, W. (2001). *In the blink of an eye: A perspective on film editing* (2nd ed.). Silman-James Press.
- Scorsese, M., & Wilson, M. (2003). *Scorsese on Scorsese* (Rev. ed.). Faber and Faber.
- Sestero, G., & Bissell, T. (2013). *The disaster artist: My life inside The Room, the greatest bad movie ever made*. Simon & Schuster.

RECOMMENDED FILMOGRAPHY

- Coppola, F. F. (Director). (1979). *Apocalypse now* [Film]. United Artists.
- Curtis, A. (Director). (2021). *Can't get you out of my head: An emotional history of the modern world* [TV mini-series]. BBC.
- Fosse, B. (Director). (1979). *All that jazz* [Film]. 20th Century Fox.
- Scorsese, M. (Director). (1980). *Raging bull* [Film]. United Artists.
- Smith, C. (Director). (1999). *American movie* [Film]. Sony Pictures Classics.



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RECOMMENDED WEBSITES

Adobe. (s.f.). *Premiere Pro user guide*. <https://helpx.adobe.com/premiere-pro/user-guide.html>

REQUIRED MATERIALS FOR THE COURSE

Paper and pen to take notes in class.

VISITS, MASTER CLASSES, EVENTS OR WORKSHOPS

Details will be provided during the course.