



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

The Narrative of Editing

COURSE GUIDE

BACHELOR'S IN FILMMAKING

COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

<i>Duration</i>	Annual
<i>Credits</i>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking
<i>Teacher</i>	Irene Bonilla

Course presentation

Study of filmmakers who have developed simultaneously a theoretical reflection and a filmic practice around editing, fostering in the students this feedback capacity.

Student competencies

CG0 1	Utilize different historical, sociologic, cultural and/or artistic sources in the creation of audiovisual projects.
CG0 2	Understand the essentials and specificities of an audiovisual project in its different formats, genres and typologies.
CG0 3	Know the codes of ethics and deontology applicable to the audiovisual industry.
CG0 4	Know the various applications of the technological resources from the field of audiovisual creation.
CG0 5	Understand the concepts of photography, the creation of the film image and audiovisual language from an artistic and technical perspective.
CG0 6	Communicate verbally or in writing the objectives and characteristics of an audiovisual piece, in Spanish and in a foreign language (level B2 MCERL).
CG0 7	Know the different study and research methodologies that enable the continuous development and innovation of an activity within the audiovisual industry.
CG0 8	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.

Learning outcomes

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

1. Research, analyze and use editing as an expressive element of audiovisual language.
2. Generate, develop and compare important new information generated by the academic study of editing and its use in the field of film directing.
3. Defend, argue and explain observations on editing, with reference to theoretical frameworks and academic writing (justify arguments, cite sources and authors, write using film vocabulary and terminology, etc.).
4. Apply, put into practice and transfer theoretical and technical concepts of editing that have been studied in the Degree to specific audiovisual works.
5. Think theoretically and bring that thinking into their practice as film directors.
6. In specific audiovisual works, propose, put into practice and experiment with theoretical concepts of the role of editing in the film creation process.
7. Design, use and compose with the elements of editing in audiovisual discourse in an organized structure.
8. Experiment, develop and solve problems of audiovisual representation through editing.
9. Critique, justify and reason an objective assessment of their own work and the work of others.

Teaching methodology

MD1	Participatory masterclass.
MD2	Case studies and discussion.
MD3	Problem resolution and discussion of results.
MD5	Cooperative and collaborative learning.
MD6	Academic tutoring.

Course content

Content	A critical look at filmmakers who simultaneously developed editing practice and theory, fostering in students a capacity for this type of self-feedback. 1. The praxis of editing in the director's language and mise-en-scène. 2. Representation and ideology. Ontological and dialectical vocation in film.
---------	---

	3. Praxis of film editing. The relationship between theory and film practice. Examples of directors. 4. Editing and directing. Teamwork. The relationship between editor and director.
--	--

Learning activities

AF1	Theoretical and theoretical-practical classes.	18 hours
AF3	Design and execution of artistic creation projects (individual or group).	3 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	6 hours
AF5	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	20 hours
AF7	Evaluation.	3 hours
AF8	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	40 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 offense. 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>
SE2 Assignments and projects	Reevaluable	Yes	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	Non reevaluable	No	45%
SE5 Attitude and participation	Non reevaluable	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

- Bazin, A. (1967). *What is Cinema?* University of California Press.
- Branigan, E., y Buckland, W. (Eds.). (2013). *The Routledge encyclopedia of film theory*. Routledge.
- Chang, J. (2012). *Filmcraft: Editing*. Hachette UK.
- Eisenstein, S. (2014). *Film form: Essays in film theory*. HBJ.
- Goodridge, M. (2012). *FilmCraft: Directing*. Hachette UK.
- Joret, B. (2019). *Studying Film with André Bazin*. Amsterdam University Press.
- Oldham, G. (2012a). *First cut: Conversations with film editors*. University of California Press.
- Oldham, G. (2012b). *First cut 2: More conversations with film editors*. University of California Press.
- Rohdie, S. (2019). *Montage*. Manchester University Press.
- Stam, R. (2017). *Film theory: An introduction*. John Wiley & Sons.

RECOMMENDED FILMOGRAPHY

- Epstein, J. (Director). (1928). *The fall of the House of Usher* [Película]. Société Générale de Films.
- Marker, C. (Director). (1983). *Sans soleil* [Película]. Argos Films.
- Pasolini, P. P. (Director). (1968). *Theorema* [Película]. Euro International Film.
- Tarkovsky, A. (Director). (1979). *Stalker* [Película]. Mosfilm.

RECOMMENDED WEBSITES

- Godard, J.-L. (Director). (1988–1998). *Histoire(s) du cinéma* [Serie de televisión]. Canal+; Centre National de la Cinématographie. Filmin. <https://www.filmin.es/serie/histoires-del-cinema>
- Rodríguez Serrano, A. [@aaronrodriguezterrano]. (s.f.). *Inicio* [Canal de YouTube]. YouTube.
- Recuperado el 9 de julio de 2026, de <https://www.youtube.com/@aaronrodriguezterrano>



_andre_bazin_. (s.f.). *Andre Bazin's must-see and masterpiece films* [Lista]. Letterboxd.

https://letterboxd.com/andre_bazin_/list/andre-bazins-must-see-and-masterpiece-films/

REQUIRED MATERIALS FOR THE COURSE

Pen and paper for note-taking.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

To be determined throughout the course.