



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Film Narrative and Editing

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>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts
<i>Teacher</i>	Quino Monje

Presentación de la asignatura

This course introduces the fundamental elements of audiovisual narrative and film language, exploring how framing, space, time, continuity, staging, sound and editing shape meaning. Particular attention is given to the relationship between the performer and the moving image, approaching the performer not only as an actor for the camera but as an artist capable of contributing creatively to the construction of an audiovisual work. The course combines the analysis of audiovisual works with the practical development of scenes, from script interpretation and audiovisual conception to filming and editing.

Student competencies

CG01	Manage information from different sources and apply it to the area of stage and screen acting.
CG03	Apply the most appropriate working methods to overcome the challenges in study and practice of individual and/or collective acting, seeking excellence and quality.
CG04	Know the technological resources typical of the discipline and its applications in the performing arts, assimilating innovations that appear.
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.
CE01	Acquire a comprehensive, critical vision of the history of the performing arts, its relationship to audiovisual culture, and the most influential trends in the artistic disciplines.
CE02	Identify, evaluate and put into practice different stage techniques and acting paradigms.
CE04	Identify and apply different techniques to develop dramatic action, character building and the configuration of situations and scenes
CE05	Assimilate the technical foundations and codes of expression in screen acting and apply them to different audiovisual genres and formats.
CE10	Know the expressive possibilities of different technological resources for creation, functioning and expressivity in the stage space.

Learning outcomes

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

1. Know the basic elements of audiovisual narrative.
2. Recognize the steps in the making of an audiovisual work.
3. Identify the stages of filmmaking, from script through post-production.
4. Analyze audiovisual works from a technical perspective.
5. Appreciate the technological components of film and TV.

Teaching methodology

MD1	Participatory lecture.
MD2	Case studies and debate.
MD3	Problem resolution and discussion of results.
MD5	Cooperative and collaborative learning.
MD6	Tutoring and monitoring.

Course content

Temario	1. Film language and the performer. 2. Framing, space and point of view. 3. Time, duration and continuity. 4. Performance, body and camera. 5. Staging and mise-en-scène. 6. Sound, silence and narrative voice. 7. From script to audiovisual proposal. 8. Filming and collective creation.
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Actividades formativas

AF1	Theory and combination theory-practice learning.	12 hours
AF2	Classroom/lab exercises and practice.	9 hours
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	6 hours
AF7	Assessment.	3 hours
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	60 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

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. 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

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).	<i>Reevaluable</i>	Yes	50%
SE2 Assignments and projects.	<i>Reevaluable</i>	Yes	10%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	<i>Reevaluable</i>	Yes	30%
SE5 Attitude and participation.	<i>Non reevaluable</i>	No	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

Mercado, G. (2022). The filmmaker's eye: Learning (and breaking) the rules of cinematic composition (2nd ed.). Focal Press.
Murch, W. (2001). In the blink of an eye: A perspective on film editing (2nd ed.). Silman-James Press.
Pearlman, K. (2025). Cutting rhythms: Creative film editing (3rd ed.).
Routledge. Van Sijll, J. (2005). Cinematic storytelling: The 100 most powerful film conventions every filmmaker must know. Michael Wiese Productions.

RECOMMENDED FILMOGRAPHY

Akerman, C. (Director). (1975). Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles [Film].
Paradise Films; Unité Trois.
Andersson, R. (Director). (2019). About endlessness [Film]. Roy Andersson Filmproduktion; 4 1/2;
Essential Filmproduktion.
Deren, M., & Hamid, A. (Directors). (1943). Meshes of the afternoon [Film].
Glazer, J. (Director). (2023). The zone of interest [Film]. Film4; Access Entertainment; Extreme
Emotions.
Kane Pixels. (2022). The Backrooms (Found Footage) [Video]. YouTube.
Lynch, D. (Director). (2006). Inland Empire [Film]. Absurda; StudioCanal; Camerimage.
Marker, C. (Director). (1962). La Jetée [Film]. Argos Films.
Myrick, D., & Sánchez, E. (Directors). (1999). The Blair Witch Project [Film]. Haxan Films.
Patiño, L. (Director). (2020). Lúa Vermella [Film]. Zeitun Films; Amanita Films.
Noé, G. (Director). (2018). Climax [Film]. Rectangle Productions; Wild Bunch; Les Cinémas de la
Zone.

REQUIRED MATERIALS FOR THE COURSE

Notebooks or similar to take notes and keep a voice diary throughout the learning process.