



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Film Editing

COURSE GUIDE

BACHELOR'S IN FILMMAKING

COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

<i>Duration</i>	Annual
<i>Credits</i>	9 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking
<i>Teacher</i>	Alba Sánchez del Monte, Silvina Soto, Daniel Cabrera

Course presentation

Deepening in the languages and cinematographic forms of fiction and non-fiction, in contemporary audiovisual trends and in the different serial narrative structures from the perspective of editing.

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 various applications of the technological resources from the field 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).
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. Approach the editing of a cinematic work from a professional perspective, with a full understanding of the project's procedures and artistic needs.
2. Know narrative trends, to offer from an editing perspective a modern, contemporary vision of film and fiction series.
3. Know the filmic devices of non-fiction, serials and non-serials, as regards narrative, structure and temporality.
4. Construct a documentary and/or fictional story using preexisting film materials.
5. Broaden film concepts and narrative philosophies.

Teaching methodology

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

Course content

<i>Content</i>	1. Film editing. Constructing time and the discourse. Editing and conceptual devices in contemporary narratives. 2. Editing and the sound space. 3. Editing in creative documentary. Narrative, structural and conceptual thought in documentary film. 4. Found footage and "cameraless film". Experiments and documents using visual archives. Intersections and hybridization of fiction and non-fiction. 5. Editing in television fiction. Serial narrative structures and narrative time in television. 6. Editing in non-fiction television. Genres and narrative formats in serial documentary.
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Learning activities

AF1	Theoretical and theoretical-practical classes.	36 hours
AF2	Classroom/laboratory exercises and practices.	12 hours
AF3	Design and implementation of artistic creation projects (individual or group).	6 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	18 hours
AF5	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	70 hours
AF6	Academic tutoring.	12 hours
AF7	Evaluation.	6 hours

AF8	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	110 hours
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** 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 offense. If one student copies the work of another student, both shall be held accountable.

SPECIFIC ASSESSMENT CRITERIA

REGULAR ASSESSMENT PERIOD

In this course, absence to more than 20% of class sessions and activities will lead to failure of the course and disqualification from the 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)	Revaluable	Yes	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Revaluable	Yes	40%
SE5 Attitude and participation.	Non-revaluable	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

- Aumont, J., & Marie, M. (2015). *Aesthetics of film*. University of Texas Press.
- Bordwell, D., & Thompson, K. (2021). *Film art: An introduction* (12th ed.). McGraw-Hill Higher Education.
- Bresson, R. (2016). *Notes on the cinematographer*. New York Review Books.
- Carrière, J. C. (1994). *The secret language of film*. Pantheon Books.
- Dancyger, K. (2011). *The technique of film and video editing: History, theory, and practice* (5th ed.). Focal Press.
- Hullfish, S. (2017). *Art of the cut: Conversations with film and TV editors*. Routledge.
- Morales, F. (2013). *Montaje cinematográfico: El arte de narrar mediante el corte*. Editorial UOC.
- Murch, W. (2001). *In the blink of an eye: A perspective on film editing* (2nd ed.). Silman-James Press.
- Oldham, G. (2012). *First cut: Conversations with film editors*. University of California Press.
- Sangro Colón, P. (2000). *Teoría del montaje cinematográfico: Textos y textualidad*. Publicaciones de la UPSA.

RECOMMENDED FILMOGRAPHY

- Aleksandrov, G., & Eisenstein, S. M. (Directors). (1929). *Staroye i novoye* [Film]. Sovkino.
- Aster, A. (Director). (2018). *Hereditary* [Film]. A24.
- Bellon, Y., & Marker, C. (Directors). (2003). *Le souvenir d'un avenir* [Film]. Arte France; Les Films de l'Equinoxe.
- Bresson, R. (Director). (1956). *Un condamné à mort s'est échappé* [Film]. Gaumont Film Company.
- Hitchcock, A. (Director). (1936). *Sabotage* [Film]. General Film Distributors.
- Miller, G. (Director). (2015). *Mad Max: Fury Road* [Film]. Warner Bros.
- Nolan, C. (Director). (2017). *Dunkirk* [Film]. Syncopy.
- Peleshian, A. (Director). (1972). *Tarva yeghanaknere* [Film]. Yerevan Film Studio.
- Pudovkin, V. (Director). (1928). *Potomok Chingiskhana* [Film]. Mezhrabpomfilm.
- Stone, O. (Director). (1994). *Natural Born Killers* [Film]. Warner Bros.
- Tarkovsky, A. (Director). (1986). *Offret* [Film]. Svenska Filminstitutet; Argos Films; Film Four International.
- Vertov, Z. (Director). (1929). *Chelovek s kinoapparatom* [Film]. VUFKU.
- Welles, O. (Director). (1973). *Vérités et mensonges* [Film]. Janus Film; SACI; Specialty Films.

RECOMMENDED WEBSITES

- Adobe España. (s. f.). *Adobe Forums*. <https://forums.adobe.com/welcome>
- American Cinema Editors. (s. f.). *American Cinema Editors | ACE*. <https://americancinemaeditors.org/>
- Asociación de Montadores Audiovisuales de España. (s. f.). *AMAE*. <https://amae.pro/>
- Avid Technology. (s. f.). *Avid Force*. <http://avid.force.com/>
- Creative COW. (s. f.). *Creative COW - Tutorials and Articles*. <https://www.creativecow.net/>



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Motion Picture Editors Guild. (s. f.). *Motion Picture Editors Guild - IATSE Local 700*.
<https://www.editorsguild.com>

REQUIRED MATERIALS FOR THE COURSE

Paper and pen to take notes. HDD.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

To be determined during the course