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RECOLETOS–22 MADRID

Universidad
Rey Juan Carlos

Editing II: theory and technology
COURSE GUIDE

BACHELOR´S IN FILMMAKING
Course 2025/2026

Identificación de la asignatura

Duration	Annual
Credits	6 ECTS
Modality	In-person
Language	English
Faculty	Filmmaking
Teacher	Alberto Cerdeño; Óscar Villarroya

Presentación de la asignatura

In-depth study of the narrative, aesthetic and semiotic qualities of film editing, from the laws of classical continuity and the principles of intellectual editing to deconstruction and the new formulations of postmodern cinema. Editing in practice, and introduction to digital composition through the knowledge and application of technological tools.

Competencias

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).
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.
CE05	Understand filmmaking in relation to the contemporary artistic and cultural panorama.
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. Research, analyze and debate editing as an expressive element of the audiovisual language.
2. Identify, recognize and decode the presences of generic editing codes in an audiovisual work.
3. Examine and distinguish the editing elements of an audiovisual work, associating them to a paradigm or mode of representation.
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 terminology and vocabulary, etc.).
5. Identify the key aspects and stylistic devices of editing proper to particular genres.
6. Express a reasoned and objective critique of their own work and the work of others.
7. Put the workflows of the different phases of editing and postproduction in proper order.
8. Illustrate ideas and concepts through graphic design.
9. Recognize different graphic elements and the keys to harmonizing them.
10. Adapt three-dimensional narration to a 2D space.

Metodología docente

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

Contenidos

Temario	1. Editing in the evolution of audiovisual language.
	2. Modes of representation and their effect on editing in modern and postmodern film.
	3. Film industry codes and conventions for editing dialogue sequences, comedy, horror, action films, musicals, etc.
	4. Differences between film editing and other forms of representation.
	5. Editing styles, rhythm and film analysis applied to modes of representation and film genre codes and conventions.
	6. Knowledge and handling of editing software.
	7. Introduction to graphic design and digital image composition. Applied technology.
	8. Introduction to graphic animation. Applied technology.

Learning activities

AF1	Theoretical and theoretical-practical classes.	21 hours
AF2	Classroom/laboratory exercises and practicals.	18 hours
AF3	Design and execution of artistic creation projects (individual or group).	3 hours
AF4	Practical training in a computer classroom.	12 hours
AF5	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	40 hours
AF6	Academic tutoring.	3 hours
AF7	Evaluation.	3 hours
AF8	Self-study of theoretical content and independent preparation of practical work and activities.	80 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
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 or 10 accent errors (omitted or misplaced). 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 not submitted by the deadlines set by the teaching team will receive an assessment mark of 0.

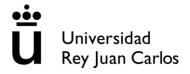| Assessment task (*)	Revaluable/non-revaluable	Minimum mark yes/no	% of final mark
SE1 In-class tests and examinations (oral and/or written)	Yes	Yes	15%
SE2 Assignments and projects	Yes	Yes	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	No	No	30%
SE5 Attitude and participation	No	No	5%
			100%

(*) 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 that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

Resources

RECOMMENDED BIBLIOGRAPHY

RECOMMENDED FILMOGRAPHY

RECOMMENDED WEBSITES

REQUIRED MATERIALS FOR THE COURSE

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS