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Universidad
Rey Juan Carlos

Film narrative and editing

COURSE GUIDE

BACHELOR'S IN PERFORMING ARTS AND SCREEN ACTING
Course 2025/2026

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>	Sara Moralo

Presentación de la asignatura

This course looks at the basic elements of audiovisual narrative, filmmaking procedures and the process of making a film from script to post-production. It also studies the aesthetic foundations of the audiovisual medium, space and time, film language and analyses audiovisual works from a technical perspective.

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

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

Course content

<i>Temario</i>	<ol style="list-style-type: none"> 1. Narrative technique. 2. Time and space. 3. Continuity. 4. Setting in frame. 5. Staging. 6. Narrative voice. 7. Pre-production. 8. Production. 9. Post-production.
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Actividades formativas

<i>AF1</i>	Theory and combination theory-practice learning.	12 hours
<i>AF2</i>	Classroom/lab exercises and practice.	9 hours
<i>AF4</i>	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	6 hours
<i>AF7</i>	Assessment.	3 hours
<i>AF8</i>	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 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	30%
SE2 Assignments and projects.	Revaluable	Yes	25%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	Non-revaluable	Yes	35%
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 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 particular 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

- Bordwell, D. y Thompson, K., (2008). Film Art: An Introduction. Paidós.
- Michael Ryan and Melissa Lenos (2012). An Introduction to Film Analysis. Continuum.
- Mick Hurbis-Cherrier (2007) Voice & Vision. Focal Press.
- Larry A. Brown (2023) How Films Tell Stories. Creative Arts Press.
- Murch, W., (2003). In the Blink Of An Eye. Silman James Press.

Peter Verstraten (2009) Film Narratology. University Of Toronto Press.
Jennifer Van Sijl (2005) Cinematic Storytelling. Michael Wise Productions.
Karen Pearlman (2016) Cutting Rhythms: Intuitive Film Editing. Routledge.

MANDATORY FILMOGRAPHY

Rose Glass (2024) Love, Lies, Bleeding. UK/USA, Film4/A24.

RECOMMENDED FILMOGRAPHY

Robert Wiene (1920), The Cabinet of Dr. Caligari. Germany, Decla-Film.
Tod Browning (1932), Freaks. USA, MGM.
Věra Chytilová (1966), Daisies. Czechoslovakia.
Chantal Akerman (1975), Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles.
Belgium/France, Paradise Films/Unite Trois.
Jane Campion (1993) The Piano. NZ/Australia/France, Jan Chapman Productions/CiBy 2000.
Quentin Tarantino (1994) Pulp Fiction. USA, A Band Apart/Jersey Films.
Lilly & Lana Wachowski (1999), Matrix. USA, Warner Bros.
Christopher Nolan (2000), Memento. USA, Summit Entertainment.
Won Kar Wai (2000), In The Mood For Love. Hong Kong/France, Jet Tone Production/Paradis.
Stephen Daldry (2002), The Hours. USA, Miramax.
Xavier Dolan (2014) Mommy. Canada, Metafilms.
Sebastian Schipper (2015), Victoria. Germany, MonkeyBoy/Deutschfilm.
Jordan Peele (2017) Get Out. USA, Blumhouse Productions/QC Entertainment/Monkeypaw.
Céline Sciamma (2019) Portrait Of A Lady On Fire. France, Lilies Films/Arte/Hold Up Films.
Charlotte Wells (2022) Aftersun. UK/USA, BBC Films.
Yorgos Lanthimos (2023) Poor Things. Ireland/UK/USA, Film4/Element Pictures.
Jonathan Glazer (2023) The Zone Of Interest. UK/Poland/USA, Film4/Access.

RECOMMENDED SERIES

Alan Ball [creator] (2005) Six Feet Under. USA, HBO.
Sam Levinson [director] (2019). Euphoria. USA, HBO.
Laurie Nunn [creator] (2019). Sex Education. UK, Eleven Film (Netflix).
Javier Calvo y Javier Ambrossi (2020) Veneno. Spain, Suma Content (Atresmedia/ HBO).
Michaela Cole [producer, writer, co-director and actor] (2020) I May Destroy You. UK, BBC/ HBO.
Phoebe Waller-Bridge [co-producer, writer and actor] (2016) Fleabag. UK, BBC/ Amazon.
Lena Durham [creator and actor] (2012) Girls. USA, HBO.