FILM EDITING: Overview of History, Technique, and Practice  
FTV 122D Section 1  
Course Syllabus – Summer 2017 Session A

INSTRUCTOR:  Karen Smalley  
Email:  ksmalley@tft.ucla.edu

OFFICE HOURS:  Wednesday 10am – noon or email for appointment  
OFFICE  102F East Melnitz Hall

CLASSROOM:  Melnitz 2534 – The Design Room

CLASS MEETING:  Monday / Wednesday 1:00 pm – 3:50 pm

CLASS WEBSITE:  https://ccle.ucla.edu/course/view/171A-FILMTV122D-1

COURSE DESCRIPTION:  FTV 122D offers an overview of “the invisible art”: Film and Video Editing.  
An editor’s job is to decide, 24 times a second, where the audience needs to be – do we stay in a shot or transition to another, and if so, what shot and how do we get there? Working side-by-side with the director to craft the movie that ultimately hits the screen – or your phone – editing is really about manipulating the audience, in the best possible way, all in the service of storytelling and emotion.  
In this class we will examine the historical role of editing, from the earliest silent film through the digital revolution that has transformed moviemaking today. We will study terminology and concepts, learning both the rules and how to break them, as we look at the aesthetics choices and the technological workflow for both picture and sound editing.  
Please come to office hours or make an appointment if you have questions, are having trouble understanding the material, or just to chat about editing.

REQUIRED TEXTS:  
The Technique of Film & Video Editing: History, Theory, Practice  

Grammar of the Edit  

Required texts are available for purchase at UCLA’s LuValle Bookstore just south of the Sculpture Garden below Jimmy’s Coffee Shop. A copy of the required texts will be on reserve at the Arts Library – Public Policy building.

There will be handouts in addition to the assigned texts, which will be posted on the class website.

Changes to the syllabus in the course of the Summer Session will be emailed to students and posted on website.

Please note that you must have a current email address linked to your UCLA summer registration in order to receive updates and access the class website.

All readings must be completed prior to the class for which they are assigned.
WEEK 1
Monday 6/26   Class Introduction – Syllabus
Overview – The Invisible Art & the Role of the Editor
*The Cutting Edge – The Magic of Movie Editing – Documentary Feature*

Wednesday 6/28   Editing History – The Silent Era into Talking Pictures
*Required reading before class:* *Technique of Film & Video Editing – Dancyger, Ch. 1 & 2*
*Discussion - Film Clip Analysis Paper requirements (3-4 page personal analysis)*

WEEK 2
Monday 7/3   Editing History – Classic Hollywood, Cinema Verite & Documentary
*Required reading before class:* Dancyger, Chapters 3, 6 & 8

Wednesday 7/5   Editing History – French New Wave / MTV influence
*Required reading before class:* Dancyger, Chapter 11

WEEK 3
Monday 7/10    **QUIZ 1 – History of Editing**
*Due: Film Analysis Paper Topic (selection of which clip to analyze)*
Editing Grammar / Concepts
*Required reading before class:* *Grammar of the Edit – Bowen/Thompson, Ch 1 & 2*

Wednesday 7/12   Editing Grammar - Continuity Editing
Discussion / Clips: When to Cut and Why? – 6 Elements of the Edit
3D “reality” in a 2D format – Film Geography
*Required reading before class:* Bowen/Thompson, Chapter 3

WEEK 4
Monday 7/17   Editing Grammar / Concepts
Discussion / Clips: Five Types of Edits
Rules and When to Break Them
*Required reading before class:* Bowen/Thompson, Chapter 4

Wednesday 7/19    **QUIZ 2 – Editing Terminology and Concepts**
STYLE – CUTTING FOR GENRE: Drama, Action & Suspense
*Required reading before class:* Dancyger, Chapter 21 & handouts

WEEK 5
Monday 7/24   STYLE – CUTTING FOR GENRE: Comedy - Documentary
*Required reading before class:* Dancyger, Chapter 3 & 23 & handouts

Wednesday 7/26    **DUE: Film Clip Analysis Paper**
Lecture
STYLE – CUTTING FOR GENRE: Documentary continued, Reality TV,
SOUND: Dialogue, Sound Effects & Music Editing
*Required reading before class:* Selected handouts

WEEK 6
Monday 7/31   POST PRODUCTION WORK FLOW
Assembly to Fine Cut – the Stages of Editing
Shooting, Editing & Delivery Formats
The new digital reality on screen
*Required reading before class:* Selected handouts

Wednesday 8/2    **FINAL EXAM**
COURSE REQUIREMENTS and STATEMENT OF GRADING

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<thead>
<tr>
<th>MAJOR COURSE REQUIREMENTS</th>
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<tbody>
<tr>
<td>ATTENDENCE AND PARTICIPATION: 10%</td>
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<tr>
<td>QUIZZES – 2 x 20% EACH 40%</td>
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<tr>
<td>SHORT ANALYTICAL PAPER (3-4 pages) 25%</td>
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<td>FINAL EXAM 25%</td>
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ATTENDANCE IS MANDATORY. A sign-in sheet will be circulated at the beginning of each class. It is your responsibility to make sure you sign in. Late arrivals and absences will affect your grade. If you have a valid reason to be absent or late, you must email instructor prior to the beginning of class. Documentation for excused absences will be required if you miss more than one class. No makeup quiz/final without documentation for legitimate reason to be absent.

Cell phone use is not permitted during class. No recording of lectures without written permission. No video recording. Lap tops are for taking notes only.

Plagiarism or cheating of any kind will result in University disciplinary action. Please see the final page of the syllabus for further information.

SUGGESTED TEXTS:  
*In the Blink of an Eye: A Perspective on Film Editing* – Walter Murch (2nd edition)  
*The Invisible Cut: How Editors Make Movie Magic* – Bobbie O’Steen  
*First Cut: Conversations with Film Editors* – Gabriella Oldham  
*Film Art: An Introduction* – David Bordwell and Kristin Thompson  
*Cut By Cut: Editing Your Film or Video* – Gael Chandler  
*The History of Film Editing* – Karel Reisz, Gavin Miller
UCLA STATEMENT OF ACADEMIC INTEGRITY AND INFORMATION ON STUDENT CONDUCT:

With its status as a world-class research institution, it is critical that the University uphold the highest standards of integrity both inside and outside the classroom. As a student and member of the UCLA community, you are expected to demonstrate integrity in all of your academic endeavors. Accordingly, when accusations of academic dishonesty occur, The Office of the Dean of Students is charged with investigating and adjudicating suspected violations. Academic dishonesty includes, but is not limited to, cheating, fabrication, plagiarism, multiple submissions or facilitating academic misconduct. Plagiarism or cheating of any kind will result in University disciplinary action. Any student found using a cell phone or other mobile device during a quiz or exam will receive 0 points and a grade of F for that quiz or exam. Plagiarism is a serious offense. It is the presentation of another author’s words or ideas as if they were your own. University regulations require that any case of plagiarism be sent to the Dean of Students for review. If you have any questions about documentation, quotations, and related matters, please do not hesitate to ask the instructor or the TA before submitting your work.

Please also refer to the UCLA Rules of Student Conduct at the below website:

http://www.deanofstudents.ucla.edu/Student-Conduct

STATEMENT OF EQUITY, DIVERSITY AND INCLUSION

University of California Diversity Statement
Adopted by the Assembly of the Academic Senate May 10, 2006
Endorsed by the President of the University of California June 30, 2006

The diversity of the people of California has been the source of innovative ideas and creative accomplishments throughout the state’s history into the present. Diversity – a defining feature of California’s past, present, and future – refers to the variety of personal experiences, values, and worldviews that arise from differences of culture and circumstance. Such differences include race, ethnicity, gender, age, religion, language, abilities/disabilities, sexual orientation, socioeconomic status, and geographic region, and more.

Because the core mission of the University of California is to serve the interests of the State of California, it must seek to achieve diversity among its student bodies and among its employees. The State of California has a compelling interest in making sure that people from all backgrounds perceive that access to the University is possible for talented students, staff, and faculty from all groups. The knowledge that the University of California is open to qualified students from all groups, and thus serves all parts of the community equitably, helps sustain the social fabric of the State.

Diversity should also be integral to the University’s achievement of excellence. Diversity can enhance the ability of the University to accomplish its academic mission. Diversity aims to broaden and deepen both the educational experience and the scholarly environment, as students and faculty learn to interact effectively with each other, preparing them to participate in an increasingly complex and pluralistic society. Ideas, and practices based on those ideas, can be made richer by the process of being born and nurtured in a diverse community. The pluralistic university can model a process of proposing and testing ideas through respectful, civil communication. Educational excellence that truly incorporates diversity thus can promote mutual respect and make possible the full, effective use of the talents and abilities of all to foster innovation and train future leadership.

Therefore, the University of California renews its commitment to the full realization of its historic promise to recognize and nurture merit, talent, and achievement by supporting diversity and equal opportunity in its education, services, and administration, as well as research and creative activity. The University particularly acknowledges the acute need to remove barriers to the recruitment, retention, and advancement of talented students, faculty, and staff from historically excluded populations who are currently underrepresented.