FTVDM 122D: Film Editing: Overview of History, Technique, and Practice

Instructor: Brandon Wilson '94, M.F.A. '99
Email: bdw6950@gmail.com
Hours: MW, 1 - 3:50
Room: Melnitz 2534
Prerequisite: NONE

CATALOG DESCRIPTION:
We will examine film editing techniques, how they have evolved, and continue to evolve. This extends to an examination of the history of editing, important editors, as well as current editing trends, terminology, and workflow.

STUDENT LEARNING OUTCOME (SLO): Students will leave with a greater comprehensive understand the importance of editing to cinematic storytelling and the editors, directors, films and movements that have greatly impacted the craft.

REQUIRED TEXTBOOK:
Millar, Gavin & Reisz, Karel. The Technique of Film Editing

COURSE REQUIREMENTS:

Exams: There will be a midterm essay (week four) related to the readings and a final exam. For the final you will watch a film by a filmmaker profiled in class and write about the editing of the film. You will evaluate the choices the director and editor made and how it serves the story/themes/ideas of the film.

Class Assignments: You will write two pages about a new film of your choosing and how the editing helps tell the story. Try as much as possible to relate the film’s editing to ideas covered in class. This is due the third week.

Presentations: You (and possibly a partner) will pick a significant sequence from an older film and present it to the class using clips, powerpoint, etc. This is due the sixth week.
GRADING:
Participation 10 points
Analysis Paper 20 points
Midterm 20 points
Presentation 20 points
Final Exam 30 points
100 points maximum total

Grades are given on a point basis: there are no letter grades on individual assignments. Final letter grade will be based on the percentage listed below.
A = 100% - 90%
B = 89% - 80%
C = 79% - 70%
D = 69% - 60%
F = below 60%

Definitions of Letter Grades:
A: Performance of the student is at the highest level and demonstrates full and singular commitment and effort.
B: Performance of the student is at a high level and demonstrates consistent and effective achievement in meeting course requirements.
C: Performance by the student has been adequate to meet the basic requirements of the course.
D: Performance by the student has been sub-par to basic requirements, though meets minimum standards.
F: Performance of the student has been such that the minimum course requirements have not been met.

No incompletes are given. If you wish to discuss a grade I prefer that we do so in person. Email me to let me know if you want an appointment.
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<thead>
<tr>
<th>Week One</th>
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<th>Week Two</th>
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<tr>
<td><strong>Monday 6/25</strong></td>
<td><strong>Introduction</strong></td>
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<td>Discussion of syllabus</td>
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<td>Editing in the Silent Age</td>
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<td>Eisenstein &amp; the Soviet Montage</td>
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<td><strong>Watch:</strong></td>
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<td>“Life Lessons” <em>(from New York Stories)</em></td>
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<td><em>d: Martin Scorsese</em></td>
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<td><em>e: Thelma Schoonmaker, A.C.E.</em></td>
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<td></td>
<td><em>USA, 1989, 40 minutes</em></td>
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<td>Clip:</td>
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<td><em>The Battleship Potemkin</em></td>
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<td><em>d: Sergei Eisenstein</em></td>
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<td><em>e: Sergei Eisenstein &amp; Grigori Aleksandrov</em></td>
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<td><em>USSR, 1925</em></td>
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<td><em>Reading: Chapter 1</em></td>
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<td><strong>Wednesday 6/27</strong></td>
<td><strong>Editing in the Golden Age</strong></td>
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<td><strong>Watch:</strong></td>
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<td><em>A Place In The Sun</em> <em>(WINNER: 6 Academy Awards)</em></td>
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<td><em>d: George Stevens</em></td>
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<td><em>e: William Hornbeck, A.C.E.</em></td>
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<td><em>USA, 1951, 122 minutes</em></td>
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<td><strong>Monday 7/2</strong></td>
<td><strong>Editing the Documentary &amp; Experimental/Non-fiction</strong></td>
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<td><strong>Watch:</strong></td>
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<td><strong>Wednesday 7/4</strong></td>
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<td>“Meshes of the Afternoon”</td>
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<td><em>d: Maya Deren &amp; Alexander Hammid</em></td>
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<td></td>
<td><em>e: Maya Deren</em></td>
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<td><em>USA, 1943, 14 minutes</em></td>
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<td>“Night &amp; Fog”</td>
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<td><em>d: Alain Resnais</em></td>
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<td><em>e: Jasmine Chasney &amp; Henri Colpi</em></td>
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<td><em>France, 1956, 32 minutes</em></td>
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<td>“H is for House”</td>
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<td><em>d/e: Peter Greenaway</em></td>
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<td><em>UK, 1973, 10 minutes</em></td>
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<td><em>Reading: Chapters 7 - 12, 17</em></td>
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<td><em>No Class</em></td>
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<td><em>Reading: Chapters 3 - 6, 13</em></td>
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### Week Three

**Monday 7/9**  
Modernism & the Nouvelle Vague  
(French New Wave)  
**Clip:**  
*Breathless* (WINNER: Silver Bear, 1960 Berlin International Film Festival)  
d: Jean-Luc Godard  
e: Cécile Decugis  
France, 1960

**Wednesday 7/11**  
Case study: Alain Resnais  
**Watch:**  
“*Le chant du Styrène*”  
d: Alain Resnais  
e: Alain Resnais & Claudine Merlin  
France, 1959, 19 minutes  
*Last Year At Marienbad* (WINNER: Golden Lion, 1961 Venice Film Festival)  
d: Alain Resnais  
e: Jasmine Chasney & Henri Colpi  
France, 1961, 94 minutes

**Reading: Chapter 18 - 19**  
**Due: Analysis Paper**

### Week Four  
**MIDTERM, Presentations to be assigned**

**Monday 7/16**  
Case Study: Dede Allen & the scene that changed everything  
**Clip:**  
*Bonnie & Clyde* (WINNER: 2 Academy Awards)  
d: Arthur Penn  
e: Dede Allen, A.C.E.  
USA, 1967

**Wednesday 7/18**  
Case Study: Anne V. Coates  
**Watch:**  
*Out of Sight*  
d: Steven Soderbergh  
e: Anne V. Coates, A.C.E.  
USA, 1998, 123 minutes

**Reading: Chapter 14**

### Week Five

**Monday 7/23**  
The Second Golden Age  
Editing the musical & the music video  
**Clip:**  
*All That Jazz* (WINNER: 4 Academy Awards; Palme d’Or 1980 Cannes Film Festival)  
d: Bob Fosse  
e: Alan Heim, A.C.E.  
USA, 1979

**Wednesday 7/25**  
Case Study: The Coen Brothers  
**Watch:**  
*A Serious Man*  
d: Joel & Ethan Coen  
e: “Roderick Jaynes”  
USA, 2009, 106 minutes

**Reading: Chapter 15**
Week Six

Monday 7/30
Presentations
Clips:

Nixon
d: Oliver Stone
e: Hank Corwin & Brian Berdan
USA, 1995

Wednesday 8/1
Final Exam

ACADEMIC INTEGRITY AND 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 is a serious offense. It is the presentation of another author’s words or ideas as if they were your own. If you have any questions about documentation, quotations, and related matters, please do not hesitate to ask your instructor 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:
The department of FTVDM shares UCLA’s commitment to diversity, equity and inclusion.