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

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 understanding of 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.
**SCHEDULE OF CLASSES**

**Week One**

**Monday 6/24**
Introduction  
Discussion of syllabus  
Editing in the Silent Age  
Eisenstein & the Soviet Montage

**Watch:**

“Life Lessons” (from *New York Stories*)  
d: Martin Scorsese  
e: Thelma Schoonmaker, A.C.E.  
USA, 1989, 40 minutes

**Clip:**

*The Battleship Potemkin*  
d: Sergei Eisenstein  
e: Sergei Eisenstein & Grigori Aleksandrov  
USSR, 1925

Reading: Chapter 1

**Wednesday 6/26**
Editing in the Golden Age

**Watch:**

*A Place In The Sun* (WINNER: 6 Academy Awards)  
d: George Stevens  
e: William Hornbeck, A.C.E.  
USA, 1951, 122 minutes

Reading: Chapter 2

**Week Two**

**Monday 7/1**
Editing the Documentary & Experimental/Non-narrative film

**Watch:**

Clip from *Nerakhoon (The Betrayal)*  
d: Ellen Kuras & Thavisouk Phrasavath  
e: Thavisouk Phrasavath  
USA, 2008

Clip from *Wattstax*  
d: Mel Stuart  
e: David E. Blewitt, Robert K. Lambert, David Newhouse  
USA, 1973

“Meshes of the Afternoon”  
d: Maya Deren & Alexander Hammid  
e: Maya Deren  
USA, 1943, 14 minutes

Reading: Chapters 7 - 12, 17

**Wednesday 7/3**

**Watch:**

*Titicut Follies*  
d: Frederick Wiseman  
e: Frederick Wiseman & Alyne Model  
USA, 1967, 84 minutes

Reading: Chapters 3 - 6, 13
Week Three

Monday 7/8 Due: Analysis Paper
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

*Medium Cool*
  d: Haskell Wexler
e: Verna Fields
  USA, 1969

“Le chant du Styrène”
  d: Alain Resnais
e: Alain Resnais & Claudine Merlin
  France, 1959, 19 minutes

Wednesday 7/10
Case study: Agnès Varda
Watch:

*Cleo From 5 to 7*
  d: Agnès Varda
e: Pascale Laverrière & Janine Verneau
  France, 1962, 90 minutes

Reading: Chapter 18 - 19

Monday 7/15
Case Study: Dede Allen & the scene that changed everything
Clips (all edited by Dede Allen, A.C.E.):

*Bonnie & Clyde* (WINNER: 2 Academy Awards)
  d: Arthur Penn
  USA, 1967

*The Breakfast Club*
  d: John Hughes
  USA, 1985

Wednesday 7/17
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 7/22
The Second Golden Age
Editing the musical & the music video

Clips:

Don't Look Now
d: Nicolas Roeg
e: Graeme Clifford
UK, 1973
Sweet Charity
d: Bob Fosse
e: Stuart Gilmore
USA, 1969
The Wiz
d: Sidney Lumet
e: Dede Allen
USA, 1978
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 7/24
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 7/29
Presentations

Clips:

Nixon
d: Oliver Stone
e: Hank Corwin & Brian Berdan
USA, 1995
The Tree of Life (WINNER: Palme d’Or, 2011 Cannes Film Festival)
d: Terrence Malick
e: Hank Corwin, Jay Rabinowitz, Daniel Rezende, Billy Weber, Mark Yoshikawa
USA, 2011

Wednesday 7/31
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.