FTV 122M: Film and Television Directing
Session A/C — Summer 2019

COURSE DESCRIPTION & GOALS:

FTV 122M attempts to demystify the process of directing in the context of the feature film (both narrative and documentary) and television post-2001. Here, we explore each stage of the filmmaking process in which the director is directly involved — from script or story idea inception to establishing her/his intention toward the piece, and how she/he communicates her/his intention through the prism of story structure, tone, casting and actors’ performance, camera placement, editing, sonic and soundtrack choice, and, ultimately, screening format.

The goal of this course is to provide students with the tools that will allow them to watch any type of media, from an artistic film to political propaganda piece, and discern all of the carefully curated intentional choices made in each step of the filmmaking process in an attempt to showcase a director's feeling or attitude toward a piece of material. The caveat being that directing has a multitude of unpredictable factors that can arise from a director's intentions, most of which may seem unintentional from the start, that in fact give birth to fortuitous outcomes. At the conclusion of this course, students will have gained the knowledge and skillsets to recognize the reasoning behind a director's choices, and will be able to apply the same level of care, sensitive thought, and overall discernment to the choices they make in their own art moving forward.

REQUIRED TEXTBOOKS/READINGS:

• Elia Kazan - *Elia Kazan on Directing* (Available at UCLA Bookstore)
• Judith Weston - *Directing Actors* (Available at UCLA Bookstore)
• Robert Bresson - *Notes on the Cinematographer* (Available on Amazon)
• Francois Truffaut - *Hitchcock/Truffaut* (Available at UCLA Bookstore)
• David Mamet - *On Directing Film* (Available at UCLA Bookstore)
• Eric Ames - *Ferocious Reality: Documentary According to Werner Herzog* (Available on Amazon)

REQUIRED ARTICLES (All Available on the Course Website)

• *Where’s The Next Film, Barry? After eight years of doubt, Barry Jenkins returns to fracture the very notion of a personal film* (Interview Transcript)
• *Bradley Cooper Interview on Directing a Star is Born, Against the Odds* (Interview Transcript)
• *Alfonso Cuarón Talks ‘Roma’: Why the Oscar Winner Partnered With Netflix and Became His Own Cinematographer* (Interview Transcript)
• *Iconic Editor Thelma Schoonmaker Shares What She’s Learned from 50 Years of Filmmaking* (Interview Transcript)
• *Aziz Ansari’s surprising source of inspiration for ‘Master of None’* (Interview Transcript)
WEEKLY COURSE SCHEDULE:

Week 1 - Introduction to Directing for Film and Television

6/24 Mon
Screening: Moonlight (Barry Jenkins, 2016) 115m
Reading Assignment: Elia Kazan - Elia Kazan on Directing

6/26 Wed
Discussion: Discussion of Moonlight: The Development of a Directors’ Style and Signature Through Acting, Camera, Tone, Music, Editing, Story Structure
Reading Assignment: Where’s The Next Film, Barry? After Eight Years of Doubt, Barry Jenkins Returns to Fracture the Very Notion of a Personal Film (Interview Transcript)

Directors’ Intention Part 1: Term Paper Assignment: Final Draft Due 7/17
Choose a feature film director’s first film (your choice) and describe their “Director’s Intention” using the terminology and knowledge attained throughout the course.

Week 2 - Directing the Actor in Film

7/1 Mon
Screening: A Star is Born (Bradley Cooper, 2018) 134m
Reading Assignment: Judith Weston - Directing Actors

7/3 Wed
Discussion: Discussion of A Star is Born: Directing the Professional Actor, Directing the Non-Actor, and the Actor-Director
Reading Assignment: Bradley Cooper Interview on Directing a Star is Born, Against the Odds (Interview Transcript)

Week 3 - Directing the Camera in Film

7/8 Mon
Screening: Roma (Alfonso Cuaron, 2018) 135m
Reading Assignment: Robert Bresson - Notes on the Cinematographer

7/10 Wed
Discussion: Discussion of Roma: Using the Camera to Tell the Story: Cinematography, Framing, Narrative Flow, and Shot Listing
Reading Assignment: Alfonso Cuaron Talks ‘Roma’: Why the Oscar Winner Partnered With Netflix and Became His Own Cinematographer (Exclusive)
Week 4 - Combining Authoritative Directing vs Improvisational Directing and Editing

7/15 Mon
Screening: The Wolf of Wall Street (Martin Scorsese, 2013) 180m
Reading Assignment: Iconic Editor Thelma Schoonmaker Shares What She’s Learned from 50 Years of Filmmaking (Interview Transcript)

7/17 Wed: Discussion of The Wolf of Wall Street:
Reading Assignment: Francois Truffaut - Hitchcock/Truffaut

Directors’ Intention Part 1: Term Paper Assignment: Due Today

Directors’ Intention Part 2: Term Paper Assignment: Final Draft Due 7/31
Choose the same feature film director’s last/latest film and describe their “Director’s Intention” using the terminology and knowledge attained throughout the course, pointing out the through line in their intentions drawn from their first film, and how that’s evolved, stayed the same or shape-shifted through the years.

MIDTERM: Multiple Choice with Short Essay

Week 5 - Directing for Television

7/22 Mon
Screening: Master of None: Episode 2 “Parents” (2015) 30m
Reading Assignment: Aziz Ansari’s surprising source of inspiration for ‘Master of None’

7/24 Wed:
Discussion: Discussion of Master of None: Adopting Elements of Style from Feature Films to the Television Medium/Golden Age of Television Directing as an Art Form
Special Guest: Kelvin Yu from Master of None
Reading Assignment: David Mamet - On Directing Film

Week 6 - Documentary Directing, TV Docuseries, and Hybrid Documentary/Narrative Directing

7/29 Mon:
Screening: The Act of Killing (Joshua Oppenheimer, 2012) 164m
Reading Assignment: Eric Ames - Ferocious Reality: Documentary According to Werner Herzog

7/31 Wed:
Discussion: The Act of Killing and The Hybrid of Documentary and Narrative
Reading Assignment: Interview: Joshua Oppenheimer Talks 'The Act of Killing,' How Werner Herzog Works & The Scene That Gave Him Nightmares

Directors’ Intention Part 2: Term Paper Assignment: Final Draft Due

FINAL EXAM: Multiple Choice with Short Essay
ADDITIONAL COURSE INFORMATION AND STATEMENT OF GRADING:

It is essential that students attend each class lecture and film screenings, complete the reading and partake in the class discussions in order to fully reap the benefits of this course. It is required that each student participate at least once per class as this will make up part of their grade. Class discussions will start off with a series of questions posed by the instructor, the class will then break out into small discussion groups, and this will be followed by the instructor randomly calling on students to discuss the questions. Please note that there will never be one right answer to any of the questions that are posed and moreover never a wrong answer — all I ask is that you stay engaged and think about the material in an interesting fashion. The term paper on Directors’ Intention must be typed in MLA Format and be 8-10 pages.

<table>
<thead>
<tr>
<th>Attendance</th>
<th>10%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participation</td>
<td>10%</td>
</tr>
<tr>
<td>Term Paper - Part 1: Directors’ Intention - First Feature</td>
<td>10%</td>
</tr>
<tr>
<td>Term Paper - Part 2: Directors’ Intention - Most Recent/Last Feature</td>
<td>10%</td>
</tr>
<tr>
<td>Midterm</td>
<td>25%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>35%</td>
</tr>
</tbody>
</table>

A hard copy of each assignment must be submitted to the instructor in person, at the beginning of class, on the due date listed on the syllabus. If turned in late, student will receive a 10% deduction of their final grade for every 24 hours until it is turned in (unless a doctor's note is provided, a family emergency occurs, or a written excused absence has been previously approved by the instructor). There will be no grading curve on the Midterm and 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

The department of FTVDM shares UCLA’s commitment to diversity, equity and inclusion.