

FTVDM 178 FILM AND TELEVISION PRODUCTION LABORATORY

UCLA Department of Film, Television and Digital Media

Example Syllabus. *The syllabi posted are general syllabi for students and alumni who wish to find out the topics generally covered in these courses*

COURSE OVERVIEW

FTV 178 provides a hands-on overview of the film production process, from initial story concept through final post-production. Through class discussions, lectures, workshops, and group projects, students will be introduced to the fundamentals of filmmaking. Throughout this course students will form a basic understanding of the aesthetic and logistical decisions involved in making a film.

Attendance: due to the intensive nature of the program, a maximum of two program absences are permitted in the Film Production track.

ASSIGNMENTS

Safety Training:

An online safety-training course is mandatory for all students who utilize UCLA equipment and sound stages. Students must complete the online safety-training course BEFORE the Camera/Location exercise. Failure to do so will prevent you from participating in any class projects.

Camera/Location Exercise:

Working in small groups, each student will shoot and edit a 1-3 minute non-narrative film. Using the skills introduced in Weeks 1 and 2, shoot and edit a sketch of a location or of a single member of your group. Apply what you have learned about composition, camera movement, color, depth, shot size, focus. Some Rules:

- No sync sound, voiceover, or subtitles; you may add music in post.
- Exposure and focus must be controlled manually.

Final Project:

The final project will take the form of two completed short, sync sound narrative films. On June 28th, interested students will pitch their story ideas to the class and three project finalists will be selected by popular vote. On July 10th all three scripts will be read aloud in class, and the two final projects will be selected by popular vote. If your project is selected, you will be the screenwriter for that project. On July 12th, interested students will pitch their directors' visions for the two projects, and directors will be selected. The class will be divided into two production groups, and every student will fill a key production role (producer, cinematographer, editor, assistant camera, gaffer, production designer, sound mixer, etc.). The Production Coordinator will be on set as the Assistant Director for each shoot. Though participation in only one shoot is required, students are encouraged to participate in both shoots, if interested.

We will discuss the project in more detail as it approaches, but be aware of the following restrictions as you develop your pitches:

- Scripts should be no longer than 6 pages with 4-6 scenes
- No more than 3 main characters
- No more than 2 shooting locations
- Shoots must take place inside of or immediately outside of Melnitz Hall. Available locations include Sound Stage 2, Sound Stage 3, and TV Studio 1. Additional spaces inside of Melnitz or directly outside of the building may be approved if available upon request.
- Shoots are limited to two days, 12 hours per day.
- No moving cars, no weapons, no stunts, no overnight night shoots, no minors

Production Journal:

After we complete production on the final projects, in 2-4 double-spaced pages, reflect on your own experience in your specific crew position(s). Try to focus on what you learned, observed, struggled with, and are proud of from the production **process** — both on set and in prep — rather than simply the results (how you feel about the footage). What might you do differently next time? Please be as candid as possible — it will not be shared with the class. This kind of reflection will help you learn as much as possible from this experience before you move on to your next project.

COURSE SCHEDULE

Week 1

Class 1

Introductions, Syllabus Overview, Course Logistics
Discussion of Camera/Location Exercise
Lecture: Story
Discussion of Final Group Narrative Projects
Practice Pitches
Assignments:
- Prepare Story Pitches for Final Projects (optional)
- Location Scout for Camera Exercise
(email photos and location info to TA)

Class 2

Screening of *The Graduate*

Pitch Stories for Final Projects
Vote on Final Project Finalists
Lecture: The Filmmaker's Toolkit:
Casting, Production Design, Costume Design, Lighting, Color,
Camerawork, Editing, Sound, Music
Assignments:
- Location Scout for Camera Exercise
(email photos and location info to TA)
- Writers Begin Writing Process
(outline due Friday)

Class 3

Screening of *Moonlight*

Assignments:
- Complete Shot Lists for Camera Exercise
- Writers Continue Writing Scripts for Final Projects
(first draft due via email to production instructor, writing instructor, and TA)

Week 2

Class 4

Individual shot list meetings with TAs for Camera Exercise

Class 5

Students Shoot Camera Exercise
Assignments:
- Edit Camera/Location Exercises **(due in class)**
- Writers Continue Writing Scripts for Final Projects
(second draft due via email to production instructor, writing instructor, and TA)

- Class 6** Screening of *Parasite*
- Week 3**
Class 7 Screening and Critique of Camera/Location Exercises
Class Table Read of Current Draft of Scripts
Vote on Final Projects
- The Filmmaker's Toolkit (Continued)
Discuss Crew Positions and Set Protocol
Discuss Director Pitches
- Assignments:
- Writers Continue Writing Scripts for Final Projects
(fourth draft due via email to instructors, class, TA, and PC by 10pm on Thurs)
- Prepare Director Pitches (optional)
- Class 8** Director Pitches
Casting Procedure
Discuss *Parasite*
Script Analysis
Choose Preliminary Crew Assignments
- Assignments:
- Writers Continue Writing Scripts for Final Projects
(fourth draft due via email to instructors, class, TA, and PC by 10pm on Thurs)
- Directors Write and Post Casting Breakdowns Online
- Class 9** Joint Table Read of Scripts
Lecture: Production Procedure
Directing Actors Exercise
- Assignments:
- Script Revisions
(fifth draft due via email to instructors, class, TA, and PC)
- Location Scout
- Casting
- Prepare for Practice Shoots

Week 4	
Class 10	Dry Run Practice Shoots <u>Assignment:</u> - Continue Final Pre-Production - Script Revisions (fifth draft due via email to instructors, class, TA, and PC) - Editors Edit Scenes from Practice Shoot
Class 11	Review Production Procedure Screen Practice Scenes Workshop Scripts Discuss Production Documents <u>Assignments:</u> - Final Pre-Production & Prepare for Production Meetings: Shot Lists, Floor Plans, Script Breakdowns, Shooting Schedules, Call Sheets, Shooting Scripts, Final Casting - Final Script Revisions (final shooting script due via email to instructors, class, TA, and PC)
Week 5	
Class 12	Production Meetings for Final Projects (via Zoom)
4 Shoot Days	Production of Final Projects (2 Days Per Project) - NO CLASS
Week 6	
Class 13\$	Joint Rough Cut Screening and Discussion <u>Assignment:</u> - Production Journals (due via upload to Bruin Learn by 11pm on Weds)
Class14	Screening of <i>Never, Rarely, Sometimes, Always</i>
Class 15	Screen and Discuss Fine Cuts Discuss Production Experience Course Conclusion
FINAL DAY	Final Screening and Ceremony in the James Bridges Theater

STATEMENT OF GRADING:

Attendance & Class Participation* — 35%

Camera/Location Exercise — 20%

Final Project — 40%

Production Journal — 5%

Prompt attendance is mandatory. Class will begin on time. Remember to communicate with your TA if you are feeling unwell; you will not be penalized for taking care of your health. Unexcused absence or lateness, however, will impact your grade.

If you attend class and our shoots on time, are prepared, participate thoughtfully, treat your classmates with respect, perform your crew role(s) diligently, and are communicative and accountable, you will earn an A in this course.

ACADEMIC POLICIES & ACCOMMODATIONS

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 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 here: <http://www.deanofstudents.ucla.edu/Student-Conduct>

University of California Diversity Statement:

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 world-views 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.

Disability Statement:

Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310) 825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information, visit www.cae.ucla.edu.

Digital Cinematography

122E - FTVDM

SYLLABUS AND COURSE OUTLINE FOR FTV 122E DIGITAL CINEMATOGRAPHY UCLA Film and Television Film Production Summer Institute

Example Syllabus. *The syllabi posted are general syllabi for students and alumni who wish to find out the topics generally covered in these courses*

COURSE OVERVIEW

The goal of FTV 122E is to introduce students to the concepts and practices of cinematography through both a theoretical and hands-on approach. We will look at specific examples of camera operation, shot choice, and lighting through film history.

Focus will be tailored to the equipment to be used during class exercises and projects. Concepts to be explored will include composition, framing, basic lens function/design, lens choice, types of camera movement and equipment, exposure, lighting techniques and equipment, shot design, set protocol, and collaboration.

RECOMMENDED READINGS (available on Amazon):

The Five C's of Cinematography: Motion Picture Filming Techniques by Joseph V. Macelli
The Camera and I by Joris Ivens

The Logic of Images by Wim Wenders

The ASC Manual Edited by Michael Goi, ASC

Painting With Light by John Alton, ASC

Set Lighting Technician's Handbook by Harry Box

In the Blink of an Eye by Walter Murch

On Filmmaking by Alexander Mackendrick

ADDITIONAL COURSE INFORMATION:

Safety is first. Always.

Attendance and Participation are essential to your learning and your final grade, as is active involvement in all In-Class Exercises/Mock Shoots. Respect and understanding towards one another is mandatory.

The Camera and Lighting Quiz must be completed accurately before any equipment is available to a student outside of class.

All Directors of Photography on the FINAL SHOOTs are required to collaborate with their Directors, Gaffers and ACs to deliver Look Books, Shot Lists and Shot Orders for the FINAL SHOOTs, and present these materials professionally.

The Journal will consist of a description/review of the concepts and terminology we learn throughout the quarter, as applied in a practical way on set. More details regarding this assignment will be reviewed in class. Journal is due during final week (Week 6), but before the final class meeting.

STATEMENT OF GRADING:

15 minutes early is on time. All absences and more than one tardy will result in the loss of a full letter grade. Thus, after one absence the highest grade you can receive is a B, after 2 is a C, etc.

Attendance and Participation are large factors in your overall grade. In order to participate, you must complete your safety training ASAP. Failure to do so could result in a failing grade.

Below is the weight given to each component of the final grade:

Active Participation:35%
In-Class Exercises: 35%
Camera/Lighting Quizzes: 15%
Final Class Journal: 15%
Total Final Course Grade: 100%

A (90-100%)
B (80-89%)
C (70-79%)
D (60-69%)
F (< 59%)

Please note that ALL COURSE GRADES ARE FINAL.

ACADEMIC INTEGRITY AND STUDENT CONDUCT:

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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>

WEEKLY COURSE SCHEDULE:

WEEK #1

Class #1 Introduction to Class & Institute Structure

- Safety Briefing
- Crew Positions/Protocol
- Discussion of Different Cameras (What is "The Best"?) Lens Design/Construction & Lens Choice Aperture/DOF
- ND Filters ISO/ASA
- Shutter Speed/Angle Waveform
- Color Temperature

Class #2 Composition/Framing - Rule of Thirds

- Shot Sizes Aspect Ratio
- Camera Essentials
- Set Procedure - Slating/Rehearsing/Marking/Camera Reports Camera Operation Demonstration
- Focus Pulling Demonstration Slating/Calling The Shot
- Hands-on Introduction to Camera Equipment
- Practice Camera Operation

Class #3 TA Leads:

- Camera Operation Exercise Exposure Exercise Composition/Framing Exercise
- Focus Pulling Exercise

Workshop #1

WEEK #2

Class #4 Review Workshop Exercises

- Coverage Part I 180 Degree Rule
- Introduction to Camera Movement
- Introduction to Types of Equipment (Dolly, Handheld) Camera Movement & Emotional/Aesthetic Choices Camera Movement Exercise

Workshop #2

WEEK #3

Class #5 Review Workshop Exercises

Introduction to Sound Stage

Continuity Coverage Part II - 180 Degree Rule and Blocking for Camera Shot Structure

Introduction To Final Project Camera Equipment Hands-On Practice with Camera Package

Class #6 Lighting Essentials Lighting for Story Safety Review

Introduction to Lighting/Gels/G&E Color Temperature & Lighting

Workshop #3 TA Leads Lighting & Camera Review & Exercises

WEEK #4

Class #7 Camera & Lighting Quiz

Review Workshop Exercises

Lighting Lightning Round - 3 Minute Lighting Exercises

Project Prep - Look Books, Shot Lists, Shot Order Day/Night Interior Lighting Exercises

Camera System Exercises

Workshop #4

WEEK #5

Class #8 Individual Group Cinematography Meetings -Via Zoom

WEEK #6

Class #9 Basic Color Correction/ Color Grading

Codecs/Compression/Raster/Resolution

DIY Lighting

Journals Due

Syllabus Addendum

Land Acknowledgement

UCLA acknowledges the Gabrielino/Tongva peoples as the traditional land caretakers of Tovaangar (the Los Angeles basin and So. Channel Islands). As a land grant institution, we pay our respects to the Honuukvetam (Ancestors), 'Ahihirom (Elders) and 'Eyoohiinkem (our relatives/relations) past, present and emerging.

Audio files that can aid in proper pronunciation for the Tongva-language words are available at the top of the [UCLA American Indian Studies Center website](#).

Psychological Health, Well-Being and Resilience Statement

UCLA is renowned for academic excellence, and yet we know that many students feel overwhelmed at times by demands to succeed academically, socially and personally. Our campus community is committed to helping all students thrive, learn to cope with stress, and build resilience. Remember, self-care is a skill that is critical to your long term success. Here are some of the many resources available at UCLA to support you:

Counseling and Health Services: (CAPS): <https://www.counseling.ucla.edu/> Provides counseling and other psychological/mental health services to students. Walk-in hours are Monday-Thursday 8am-4:30pm and Friday 9am-4:30pm in John Wooden Center West. Crisis counseling is also available 24 hours/day at (310) 825-0768. (Some services may be affected by Covid)

Ashe Student Health and Wellness Center: <http://www.studenthealth.ucla.edu> Provides high quality and accessible ambulatory healthcare and education by caring professionals to support the academic success and personal development of all UCLA students.

Healthy Campus Initiative (HCI): <https://healthy.ucla.edu> Provides links to a wide variety of resources for enhancing physical and psychological well-being, positive social interactions, healthy sleep, healthy eating, healthy physical activity and more. • Campus and Student Resilience: <https://www.resilience.ucla.edu/> Provides programs to promote resilience and trains students to help support their peers. • UCLA Recreation: <https://www.recreation.ucla.edu/> Offers a broad array of services and programs including fitness, yoga, dance, martial arts, meditation, sports, and much more.

Equity, Diversity and Inclusion: <https://equity.ucla.edu/> Committed to providing an equal learning, working and living environment at UCLA and supports a range of programs to promote these goals campus-wide.

UCLA GRIT Coaching Program: <https://www.grit.ucla.edu/> GRIT stands for Guidance, Resilience, Integrity and Transformation. In this program, UCLA students receive individualized support from trained peer coaches to manage stress, fostering positive social connections, set goals, and navigate campus resources.

Other Helpful Resources (Some services may be affected by Covid 19):

- ◆ Modern Language Association www.mla.org
- ◆ American Psychological Association www.apastyle.org
- ◆ UCLA Department of English www.englishwww.humnet.ucla.edu ◆ UCLA Writing Programs www.humnet.ucla.edu/wp
- ◆ Your instructor (stay after class or go to office hours)
- ◆ College Tutorials (228 Covell Commons) www.myucla.edu, go to services, then workshops
- ◆ Counselors for your College, School, or Department
- ◆ Lesbian, Gay, Bisexual & Transgender Resource Center (B36 Student Activities Center) www.lgbt.ucla.edu
- ◆ UCLA Center for Accessible Education <https://www.cae.ucla.edu/> ◆ Office of International Students & Scholars (106 Bradley Hall) www.intl.ucla.edu ◆ Student Legal Services (70 Dodd Hall) www.studentlegal.ucla.edu ◆ Student Psychological Services (Wooden Center West)

www.saonet.ucla.edu/sps ♦ Center for Women and Men (B44 Student Activities Center)

www.thecenter.ucla.edu ♦ Ombuds Office (Strathmore Building room 105) www.saonet.ucla.edu/ombuds

Use of Copyrighted Materials:

The University of California encourages respect for the copyrights of content creators, and the thoughtful and permissible use of copyrighted materials by the public in accordance with U.S. copyright law. Because the boundaries can be difficult to navigate, this site (<https://copyright.universityofcalifornia.edu/use/>) offers guidance for remaining within the bounds of fair use in teaching, as well as steps for obtaining the proper permissions. Ask your instructor if you have any questions about fair use of copyrighted materials.

Student Conduct:

We strongly believe that every student respects the UCLA community and as a result join us in preserving the integrity of the community. In order to do so, there are a number of UCLA and University of California Policies which apply to students. They include policies about behavioral expectations, due process, student rights, confidentiality and participation in governance.

Familiarize yourself with the UCLA Student Conduct Code and all related and relevant policies to student life at UCLA published at

(<https://www.deanofstudents.ucla.edu/Student-Conduct>).

Equity, Diversity, and Inclusion Statement:

Regents Policy 4400: Policy on University of California Diversity Statement

(<https://regents.universityofcalifornia.edu/governance/policies/4400.html>)

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, gender identity, 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.

UCLA Center for Accessible Education:

(<https://www.cae.ucla.edu/>)

In compliance with federal and state laws and University policy, UCLA is committed to ensuring that students with disabilities have full access to all aspects of the university experience that are available to all students. Academic accommodations are designed to provide that access. The Center for Accessible Education (CAE) has been designated as the campus entity that determines a student's eligibility for accommodations and services on the basis of disability.

If you are already registered with the Center for Accessible Education (CAE), please request your Letter of Accommodation in the Student Portal. If you are seeking registration with the CAE, please submit your request for accommodations via the CAE website. Students with disabilities requiring academic accommodations should submit their request for accommodations as soon as possible, as it may take up to two weeks to review the request. For more information, please visit the CAE website, visit the CAE at A255 Murphy Hall, or contact us by phone at (310) 825-1501.

Resources for Students Dealing with Financial Stress:

Bruin Shelter: <http://www.bruinshelter.org/> Provides a safe, supportive environment for fellow college students experiencing homelessness by fostering a collaborative effort between universities, community-based organizations, and service providers.

FTV 122D FILM EDITING
UCLA Film and Television Summer Institute

Example Syllabus. *The syllabi posted are general syllabi for students and alumni who wish to find out the topics generally covered in these courses.*

INSTRUCTOR E-MAIL:

OFFICE HOURS:

TEACHING ASSISTANT: E-MAIL:

CLASS MEETINGS:

LECTURE: ***times vary, check schedule*

LAB: *times vary, check schedule week by week* Open Labs: supervised but not mandatory

COURSE DESCRIPTION & GOALS

This course offers an overview of “the invisible art” of film editing. An editor’s job is to decide, twenty-four times a second, where to direct the audience’s eye. Do we stay in a shot or transition to another? If so, to what shot and how do we get there? In collaboration with the director, the editor creates a visual and sonic language for the film, combining picture and sound to tell a coherent story.

The goal of this class is to familiarize students with all aspects of editing and how they affect a film. We will look at film history to gain perspective on how the craft of editing evolved into its current state. We will study the terminology and concepts, learning both the rules and how to break them, as we look at the aesthetic choices and the technological workflow for both picture and sound editing. Clips from various films will show the practical application of theory and demonstrate how editing can affect the structure and dramatic build of a scene, enrich character, manipulate time, shape the visual dynamics and rhythm and pacing of the entire film. As part of the Summer Institute, FTV-122D includes “hands-on” editing projects and labs which provide students with a practical application of theory and the opportunity to experiment, collaborate and ultimately gain the skills to empower their artistic visions.

REQUIRED TEXT: Grammar of the Edit
Roy Thompson, Christopher J. Bowen - Focal Press, 2017
ISBN: 978-1138632202 *Fourth edition only

REQUIRED HARD DRIVE: 500 GB or larger
USB 3 interface
7200 RPM or SSD drives recommended
Current best portable drive: <https://tinyurl.com/y6n5ma6h>
****must be purchased prior to first lab**

ATTENDANCE IS MANDATORY. If you need to be absent or late, email prior to the beginning of class. Unexcused absences and late arrivals will affect your grade.

I encourage active participation in class through questions and comments. Feel free to reach out to schedule a meeting if the complexity of an issue being examined requires further discussion.

Cell phone use is not permitted during class. Laptops are for note-taking.

GRADES:

Attendance and Participation:	20%
Quiz	20%
Film Clip Analysis (1-2 pages):	25%
Final Project Edit:	20%
Final Project Files/Organization:	15%

There is a letter-grade deduction for each 24-hours an assignment is late (i.e. A- becomes B+).

RECOMMENDED TEXTS:

- *In the Blink of an Eye: A Perspective on Film Editing*; Walter Murch
- *The Technique of Film & Video Editing: History, Theory, & Practice*, Ken Dancyger
- *Theory of Film & Practice*, Noel Burch
- *On Filmmaking: An Introduction to the Craft of the Director*, Alexander Mackendrick
- *The Conversations: Walter Murch and the Art of Editing Film*, Michael Ondaatje

WEEKLY COURSE SCHEDULE:

WEEK 1 - Intro to Editing as Art Form + Technical Medium

Class 1	Lecture: 9am	Class Introduction & Syllabus The Invisible Art & Role of the Editor Stages of Post-Production	
	Lab: Sec 1: 2pm Sec 2: 4pm	Drive Formatting & Organization Premiere Pro Project Management Basic Editing & Cuts: in-class practice	Bring hard drive
Class 2	Lecture: 9am	Discussion of Film Clip Analysis Paper Editing Grammar & Vocabulary Hollywood Continuity Editing / Soviet Montage Theory	<i>Grammar of the Edit</i> Ch. 1 & 2 - all Dancynger handout
	Open Lab: 1:30pm	Student drop-in for Premiere practice Non-mandatory	Bring hard drive

WEEK 2 - Editing Grammar + Technical Craft

Class 3	Lecture: 9am	When to Cut & Why? Four Transitions Codecs: Capture, Edit, Delivery	<i>Grammar of the Edit</i> Ch. 5 - all Ch. 6 - 95-111
	Special Lab: Sec 1: 6pm	Non-Narrative Location Exercises Card Offload / Transcoding / Project Setup / Supervised Editing	Bring HD, camera card with footage

Thursday, July 6th	Special Lab: Sec 2: 6pm	Non-Narrative Location Exercises Card Offload / Transcoding / Project Setup / Supervised Editing	Bring hard drive, camera card with footage
Class 4	Lecture: 9am	Five Types of Edits Pre-Verbal Language of Cinema Assessing Footage	<i>Grammar of the Edit</i> Ch. 4 - all Ch. 6 - 112-125 Mackendrick handout

WEEK 3 - Sound + Style in the Edit

Class 5	Lab: Sec 1: 9am Sec 2: 12pm	Audio: importing music, fades & keyframes Titles & Exporting Quicktime Export Location Exercise	Bring hard drive
Class 6	Lecture: 9am	Film Clip Analysis: film clip selection due before class Sound - Half the Story Editing Dialogue, Sound Effects, and Music	<i>Grammar of the Edit</i> Ch. 3 - all
Class 7	Lecture: 9am	QUIZ: Editing Grammar/ Concepts/Sound Cutting for Genre: Action & Suspense Editing & Time	Selected handouts
	Lab: Sec 1: 3:30pm Sec 2: 5pm	Mandatory Sound & DIT Protocol Workshop	Bring hard drive

WEEK 4 - Style in the Edit cont.

Class 8	Special Lab: Editors: 7pm	Offload Practice Shoot Footage	Bring hard drive
Class 9	Lecture: 9am	Film Clip Analysis: short paper due before class Cutting for Genre: Comedy Titles Post Production Roles	Post Production Roles: survey
	Lab: Sec 1: 1:30pm Sec 2: 3:30pm	NYPD Blue Editing Project Setup How to Line a Script Project Management Audio Editing / Track Management	Bring hard drive
Class 10	Open Lab: 11:30am	Student drop-in for Premiere practice Non-mandatory	Bring hard drive

WEEK 5 - Style in the Edit cont.

Class 11	Lecture: 9am	Cutting for Genre: Documentary Post-Production Workflow	Selected handouts
Class 12	Special Lab: 10am	EDITOR - DIRECTOR LAB - Group Projects	Mandatory for Group Director + Editor
	Special Lab: 2:30pm	EDITOR LAB - Group Projects POST PRODUCTION ROLES	Mandatory for ALL Post Production Roles

WEEK 6 - Final Projects

Class 13	Lab: Sec 1: 3pm Sec 2: 5pm	NYPD Blue Workflow / Project Q&A Basic Color Correction Titles, Quicktime Exports	Bring hard drive
Class 14	Lecture: 9am	Cutting for Genre: Drama Filmmaking as a Process Constructive Criticism	
Class 15	Open Lab: 1pm	NYPD Blue QT Files and Projects Due Poster design deadline	Bring hard drive
Class 16	Lecture: 2:30pm	Screen NYPD Blue Scenes & on-air versions Conclusion: The Power of Editing	
	Lab: 6pm	Mandatory Group Project Test Export	Bring hard drive
Class 17	Special Lab: 8am	<i>Final Group Project Files due</i>	
	7pm	Screen final projects and celebrate!	

RULES FOR THE LABS & EDITING SUITES:

No eating or drinking in the LFNM, Bullpen or final project edit suite
 No re-wiring, cable-swapping or adjusting the equipment
 No installation of any applications
 Please leave the rooms clean and orderly

ACADEMIC INTEGRITY:

The UCLA Department of Film, Television and Digital Media expects the highest standards and ethics from all of you. Any academic dishonesty, such as cheating, plagiarism, fabrication, multiple submissions or facilitating academic misconduct will result in failure of the paper, quiz or project at issue and possibly failure in the course.

Plagiarism is a serious offense. It is presentation of another author's words or ideas as if they were your own. If you have any questions about documentation, quotations, and related matter, please do not hesitate to ask me 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.

Center for Accessible Education

Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310)825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information visit www.cae.ucla.edu.

UCLA Department of Film, Television and Digital Media FTV 104: Summer Institute Speaker Symposium

Example Syllabus. *The syllabi posted are general syllabi for students and alumni who wish to find out the topics generally covered in these courses*

COURSE DESCRIPTION

This course is designed to demystify various aspects of film, television, and digital media and give students the confidence to find their talents and pursue their passions.

Guest speakers, from different career paths, will participate in a lightly moderated, comprehensive dialogue with the students about their areas of expertise. Students are encouraged to ask questions that will enhance their understanding of the entertainment business's ever-evolving landscape.

LEARNING GOALS

This course will help students (1) strengthen their understanding of the industry as a whole, (2) understand how the many jobs in film and television all connect, (3) determine which paths fit their talents and passions, and (4) provide them with insight on the current state of the business as they plan their next steps.

COURSE REQUIREMENTS & GRADING

Coursework will consist of attending weekly class meetings, actively listening to and participating in class discussions and Q&A sessions with Guest Speakers, and writing a brief paper at the end of the course.

Attendance...60%

Participation (Reflection/Introspection/Questions)... 10%

Final Paper...30%

Attendance/Participation

Please keep any information shared by our guests confidential. No recording or posting anything you hear on social media without prior consent.

To receive full credit for attendance and participation, you must attend all class sessions over the six-week program. If you are unable to attend any of the classes, please let me know in advance via email.

Final Paper

You will complete an essay (no more than 4 pages double-spaced) about your passions and all the things you would like to accomplish in your career. Please include the first step you will take in pursuing your goals. **Please submit via email in PDF format during the final week of class.**

COURSE SCHEDULE

Note: *The order of panels is subject to change based on Guest Speaker availability.*

WEEK 1 – BREATHING LIFE INTO STORIES (BELOW-THE-LINE CREATIVES)

Have you ever been so immersed in an onscreen world that you forget everything else around you? The magic is in the details. This class will focus on below-the-line positions that breathe life into projects via costume design, production design, hair/makeup, cinematography, VFX, sound design, editing, etc.

WEEK 2

No class.

Homework for Week 3: *I encourage you to make a short list of what inspires you about film, television, and new media. These will be the pillars to which you return as you navigate the industry. You will NOT have to turn this in, but please come prepared to discuss for Week 3.*

WEEK 3 – THE ORIGIN STORY (WRITERS)

It all starts with the written word! This week, we will talk about the writing process, and how to transition from doing it alone at home to working under the pressure of producer, studio, and network deadlines.

WEEK 4 – PARTNERS ON THE BATTLEFIELD (AGENTS/MANAGERS)

They are long-time strategic and innovative partners who advocate for the creatives that inspire them. This week, we will talk about the symbiotic relationship between clients and managers/agents.

WEEK 5 – VISIONARIES (DIRECTORS)

A vision realized. During this week's discussion, we will revel in the magic that is filmmaking, through the eyes of the people guiding all the moving parts of a production.

WEEK 6 – PARTNERS IN STORY (EXECUTIVES/PRODUCERS)

Executives and producers guide projects through the studio system via collaboration and creative support. This week, we will discuss what it's like to develop projects alongside talent – from the notes process to the screen.

UCLA STATEMENT OF ACADEMIC INTEGRITY & 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 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. For additional information, refer to the UCLA Rules of Student Conduct at: <http://www.deanofstudents.ucla.edu/Student-Conduct>

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