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

OFFICE HOURS: Thursday 2-5 pm or email for appointment
OFFICE: East Melnitz 114A (enter through E. Melnitz 102)

TA: TBD
Email: 

CLASS MEETINGS: LECTURE – Design Room – Melnitz 2534
Tuesday / Thursday 9:30 am – 12:20 pm

LAB – Lab for New Media – Melnitz 2536
Tuesday 1:00 – 3:30 pm Section A
Tuesday 3:30 – 6:00 pm Section B
** Lab times vary in week 2. No labs week 6. Additional labs as noted.

CLASS WEBSITE: http://intranet.tft.ucla.edu/students/filmtv/classes/122D_2/

COURSE DESCRIPTION: FTV 122D offers an overview of “the invisible art”: Film and Digital 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.

In this class, 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.

As part of the Summer Institute, FTV-122D includes “hands-on” editing projects and labs.

REQUIRED TEXT: Grammar of the Edit
Roy Thompson, Christopher J. Bowen - Focal Press, 2013.
ISBN: 978-0240526003
(Third edition – Second edition in ebook or paperback is also okay for class use.)

ASSIGNMENTS AND EXAMS

ATTENDANCE AND PARTICIPATION: 20%

QUIZZES – 1 x 15% EACH 15%

SCENE ANALYSIS (handout in class 1) 25%

FINAL NYPD BLUE EDITING PROJECT 25%

FINAL NYPD BLUE Project Files/Organization 15%
Please note that you must have a current email address linked to your UCLA summer registration in order to receive class updates and readings.

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

**ATTENDANCE IS MANDATORY.**

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

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 and suggested 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 emailed and posted on the class website.

**All readings are to be completed prior to the class for which they are assigned.**

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**FTV 122D – SUMMER INSTITUTE - CLASS OUTLINE – SUMMER 2015**

**WEEK 1**

**Tues 6/23 – 9:30 am**

Lecture

Class Introduction – Syllabus

Overview – The Invisible Art & the Role of the Editor

Discussion – Film Analysis – short paper

_The Cutting Edge – The Magic of Movie Editing_ – DVD

**Labs – Week 1**

Intro to Compressor / Transcoding / Final Cut Pro and Premier Editing

**Thurs 6/25 – 9:30 am**

Editing Grammar / Concepts

Discussion / Clips: Coverage and Basic Shots

**Required reading before class:** _Grammar of the Edit_ – Chapters 1 & 2

**WEEK 2**

**Mon 6/29 – 7pm Sec. A**

Special Labs

Project Management / Basic cuts / Importing music / DVD burning

**Bring Footage from Production Camera / Editing Excercise**

**Tues 6/30 – 9:30am**

Lecture

Editing Grammar - Continuity Editing

Discussion / Clips: When to Cut and Why? – 6 Elements of the Edit

**Required reading before class:** _Grammar of the Edit_ – Chapter 3

**Special Labs**

Wed 7/1 – 7pm Sec. B

Project Management / Basic cuts / Importing music / DVD burning

**Bring Footage from Production Camera / Editing Excercise**

**Thurs 7/2 – 9:30 am**

Lecture

Editing Grammar - Concepts

Discussion / Clips: Five Types of Edits

3D “reality” in a 2D format – Film Geography

**Required reading before class:** _Grammar of the Edit_ – Chapter 4

**WEEK 3**

**Tues 7/7 – 9:30am**

Lecture

Sound – Half the Story

Discussion / Clips: Dialogue, Sound Effects & Music

**Required reading before class:** Handouts on Sound

**Labs – Week 3**

Audio Lab / Track management

**Thurs 7/9 – 9:30am**

Lecture

**Quiz: Editing Grammar / Concepts / Sound**

Style - Cutting for Genre: Drama, Action & Suspense

**Required reading before class:** Selected handouts
<table>
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<th>Style – Cutting for Genre: Comedy &amp; Romance</th>
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<td>Labs – Week 4</td>
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<td>Footage for Final Editing Exercise – Project Management</td>
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<td>Thurs 7/16 – 9:30am</td>
<td><strong>Clip Analysis - short paper due</strong></td>
<td>Style – Cutting for Genre: Reality &amp; Documentary</td>
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<th>WEEK 5</th>
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<th>Continuing - Style – Cutting for Genre: Reality &amp; Documentary</th>
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<tr>
<td>Lecture</td>
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<td>Short meeting with editors and ACs directly following class</td>
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<tr>
<td>Lecture</td>
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<td>The new digital reality on screen</td>
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<td>Wed 7/30</td>
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<td><strong>NYPD Blue QT files and projects due – instructions to follow</strong></td>
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<td>Thurs 7/30 – 8am</td>
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<td><strong>FINAL DVDS FOR PRODUCTION CLASS PROJECTS DUE FROM EDITORS</strong></td>
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<tr>
<td>Thurs 7/30 – 9:30am</td>
<td><strong>Screen NYPD Blue Editing Projects</strong></td>
<td>Conclusion</td>
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**Recommended Texts:**
- The Technique of Film and Video Editing: History, Theory, and Practice
  Ken Dancyger – Focal Press, 2010 (5th Edition)
  ISBN: 978-0240800486
- Film Art: An Introduction
  David Bordwell and Kristin Thompson
- The Invisible Cut: How Editors Make Movie Magic
  Bobbie O’Steep
- Cut By Cut: Editing Your Film or Video
  Gael Chandler
- In the Blink of an Eye: A Perspective on Film Editing
  Walter Murch
- The History of Film Editing
  Karel Reisz, Gavin Miller
- On Film Editing
  Edward Dmytryk
- Film Editing: Great Cuts Every Filmmaker Should Know
  Gael Chandler
- First Cut: Conversations with Film Editors
  Gabriella Oldham