122D FILM EDITING: OVERVIEW OF HISTORY, TECHNIQUE, AND PRACTICE

COURSE DESCRIPTION & GOALS This course serves as an introduction to the role of the film editor, both as an art form and technical skill. In lecture, we will explore the role of the editor, discuss techniques of editing, and define editing grammar. In lab, we will learn how to organize hard drives, offload media, set up a project, and basic editing in Premiere Pro.


REQUIRED HARD DRIVE: 500 GB or larger
USB 3 interface
7200 RPM or SSD drives recommended
**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 to further discuss any concepts covered in the course. Cell phone use is not permitted during class. Laptops are for note-taking.

ASSIGNMENTS & GRADING:
Attendance and Participation: 10%
Weekly Reflection: 10%
Lab Editing Assignments: 10%
Quiz: 20%
Film Clip Analysis Presentation: 20%
Final Project: 30%

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
- *Documentary Editing*, Jacob Bricca
- *Theory of Film & Practice*, Noel Burch
- *On Filmmaking: An Introduction to the Craft of the Director*, Alexander Mackendrick

WEEKLY COURSE SCHEDULE:

<table>
<thead>
<tr>
<th>WEEK 1 - Intro to Editing as Art Form + Technical Medium</th>
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<tbody>
<tr>
<td><strong>Class 1</strong></td>
</tr>
<tr>
<td><strong>Lecture:</strong> Class introduction &amp; Syllabus</td>
</tr>
<tr>
<td>The Invisible Art &amp; Role of the Editor</td>
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<td>The Kuleshov Effect</td>
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<tr>
<td>Stages of Post Production</td>
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<tr>
<td><strong>Grammar of the Edit, Chapter 1</strong></td>
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</tbody>
</table>
| Class 2 | Lab: | Drive Formatting & Organization  
Premiere Pro Project Management  
Basic Editing  
Lab Exercise #1: Bakery Promo Edit | Please bring external hard drive |
| Lecture: | Discussion of Film Clip Analysis  
Presentation Editing Grammar - Concepts | Grammar of the Edit, Chapter 6 |
| Lab: | Offloading + Transcoding  
Basic Titles  
Rendering +  
Exporting Basic Transitions | |

**DUE SUNDAY @ 8pm:** Weekly Reflection

**Lab Exercise #1: Bakery Promo Edit**

**WEEK 2 - Digging into Editing Grammar + Technical Craft**

| Class 3 | Lecture: | Editing Grammar - Concepts cont.  
Editing & Time | Grammar of the Edit, Chapter 4 Theory of Film Practice, Chapter 1 |
| Class 4 | Lab: | Camera Exercise Project Setup Practice  
Offload + Transcode | |
| Class 5 | Lecture: 9 | When to Cut & Why Assessing Footage | Grammar of the Edit, Chapter 5 |
| Lab: | Offload + Transcode Camera Exercise Individual Project Q&A | |
| Class 6 | Lab: | Camera Exercise Q&A  
Audio Editing - fades + keyframes Exporting + Transcoding for Delivery | |

**DUE SUNDAY @ 8pm:** Weekly Reflection

Submit Production Class Camera Exercise
### WEEK 3 - Sound + Style in the Edit

<table>
<thead>
<tr>
<th>Class 7</th>
<th>Lecture: Sound - Half the Story Editing Dialogue, Sound Effects, &amp; Music</th>
<th>Grammar of the Edit, Chapter 3 Sound Handout</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class 8</td>
<td>Lab: Techniques for Cutting Dialogue Lab Exercise #2: Dialogue Edit</td>
<td>Download “Advising” Footage</td>
</tr>
<tr>
<td>Class 9</td>
<td>Lecture: <strong>DUE: Film Clip Analysis selection</strong> <strong>QUIZ: Editing Grammar/Concepts/Sound</strong> Cutting for Genre: Action, &amp; Suspense</td>
<td>Selected Handouts</td>
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<tr>
<td>Class 10</td>
<td>Lab: Offload + Transcode Collaboration Exercise</td>
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**DUE SUNDAY @ 8pm:** Weekly Reflection *(Editing Production Camera Exercise)*

### WEEK 4 - Style in the Edit cont.

<table>
<thead>
<tr>
<th>Class 11</th>
<th>Lab: Stages of Editing / Project Management • Script Super duties / Lined Scripts</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Class 12</td>
<td>Lecture: Cutting for Genre: Comedy &amp; Romance</td>
<td>Selected Handouts</td>
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<tr>
<td>Open Lab:</td>
<td>Non-mandatory Supervised Editing Time</td>
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<tr>
<td>Class 13</td>
<td>Lecture: <em>Film Clip Analysis Presentations</em></td>
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**DUE SUNDAY @ 8pm:** Weekly Reflection *(Lab Exercise #2: Dialogue Edit)*

### WEEK 5 - Style in the Edit cont.

<table>
<thead>
<tr>
<th>Class 14</th>
<th>Lecture: Cutting for Genre: Documentary &amp; Reality</th>
<th>Selected Handouts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class 15</td>
<td>Lab: Final Project Setup Basic Effects &amp; Color Advanced Titles</td>
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</table>

**DUE: Work on Final Project Edit**

### WEEK 6 - Putting Editing Principles into Practice + Final Projects

<table>
<thead>
<tr>
<th>Class 16</th>
<th>Lecture: <em>Assembly Cut In-Class Screening</em> Constructive Criticism</th>
<th>Delivery of cut to follow</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class 17</td>
<td>Open Lab: Non-mandatory Supervised Editing Time</td>
<td></td>
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<tr>
<td>Class 18</td>
<td>Lecture: <em>Rough Cut In-Class Screening</em></td>
<td>Delivery of cut to follow</td>
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<tr>
<td>Lab:</td>
<td>Final Audio Mix &amp; Color Correction Test Final Exports</td>
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<tr>
<td>Final Class</td>
<td>9:00am Final Project Files Due <strong>TBC</strong></td>
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<td></td>
<td>3pm Screen Final Projects and Celebrate!</td>
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Example Syllabus. The syllabi posted are general syllabi for students who wish to find out the topics generally covered in these courses.

FTV 122E DIGITAL CINEMATOGRAPHY

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.

All students will be required to successfully complete a safety training course before the first day of the program to ensure safe use of equipment and work on the sound stages. Before coming to the Summer Institute, it is mandatory that you complete this program. Any student that doesn't complete or satisfactorily pass the safety training will be unable to participate in the program. More information will be sent to registered students in advance of the start date.

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 final class meeting.

**STATEMENT OF GRADING:**

15 minutes early is on time. All unexcused absences and more than one unexcused tardy will result in the loss of a full letter grade.

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:

- Attendance and Participation: 35%
- In-Class Exercise Participation: 35%
- Camera/Lighting Quizzes: 15%
- Final Class Journal: 15%

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.

**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

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

Class #5 Lighting Essentials Lighting for Story Safety Review
Introduction to Lighting/Gels/G&E Color Temperature &

Lighting Class #6 TA Leads Lighting & Camera Review & Exercises

WEEK #3
Class #7 Review Workshop Exercises
Introduction To Final Project Camera Equipment Hands-On Practice with Camera Package
Lighting Lightning Round - 3 Minute Lighting Exercises

Class #8 Introduction to Sound Stage
Continuity Coverage Part II
180 Degree Rule Review Blocking for Camera Shot Structure
**WEEK #4**

Class #9  
In-Class Camera & Lighting Quiz  
Project Prep - Look Books, Shot Lists, Shot Order Day/Night Interior  
Lighting Exercises  
Camera System Exercises

Class #10  
Lighting Lightning Round - 3 Minute Lighting

Exercises Class #11  
Hands-on Camera/Lighting - MOCK

**SHOOTS**

Look Books/Shot Lists/Floor Plans/Shot Order Due

**WEEK #5**

Class #12  
Individual Group Cinematography Meetings

**WEEK #6**

Class #13  
DIY Lighting Codecs/Compression/Raster/Resolution Color  
Grading Journals Due
FTV 179 DIGITAL FILM AND TELEVISION PRODUCTION

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

COURSE OVERVIEW (COURSE DESCRIPTION/GOALS)
FTV 179 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.

REQUIRED READINGS
Handouts distributed by the instructor

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 groups of 3, 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:
- You are not permitted to use sync sound, voiceover, or subtitles; you may add music in post.
- Exposure and focus must be controlled manually.

Presentation:
Working in groups of 3-4, pick a short scene from a film (no longer than 2 minutes), show it in class, and discuss a particular aspect of filmmaking present in the scene that you find interesting. Directors and Editors are excused from these presentations, which will take place in Week 6.
Final Project:

The final project will take the form of two completed short, sync sound narrative films. Interested students will pitch their story ideas to the class and two projects will be selected by popular vote. If your project is selected, you will be the screenwriter for that project. 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 TA will be on set as Assistant Director for each shoot.

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 5-6 pages with 4-6 scenes
- Shoots are limited to two days, 12 hours per day.
- All shooting must take place on the UCLA campus.
- No more than 3 main characters
- No more than 2 shooting locations
- No moving cars, no guns, no stunts, no night shoots, no minors

PRELIMINARY COURSE SCHEDULE (SUBJECT TO CHANGE)

Week 1

Class #1
- Introductions, Syllabus Overview, Course Logistics
- Discussion of Camera/Location
- Exercise Lecture: Story
- Discussion of Final Group Narrative Projects
- Short Film Screenings and Discussions
- Practice Pitches
- Assignments:
  - Prepare Story Pitches for Final Projects (optional)
  - Online Safety Training Course

Class #2
- Screening of The Graduate

Class #3
- Pitch Stories for Final Projects
- Vote on Final Projects
- 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)*  
- Online Safety Training Course  
- Begin Writing Scripts for Final Projects  
  *(1st draft due via email to instructor)*

**Week 2**

Class #4  
Review Location Photos and Discuss Camera Exercise Ideas  
**Lecture:** The Filmmaker’s Toolkit  
(Continued)  
**Lecture:** Performance  
Discuss Crew Positions and Set Protocol  
Discuss Director Pitches  
Assignments:  
- Complete Shotlists/Floorplans for Camera Exercise  
- Writers Continue Writing Scripts for Final Projects

Class #5  
Students Shoot Camera  
Exercise Assignment:  
- Edit Camera/Location Exercises  
- Writers Continue Writing Scripts for Final Projects  
- Prepare Director Pitches (optional)

**Week 3**

Class #6  
Class Table read of second draft of scripts

Class #7  
Screening and Critique of Camera/Location Exercises  
Assignments:  
- Writers Continue Writing Scripts for Final Projects  
  *(3rd draft due via email)*

Class #8  
Director Pitches  
Choose Preliminary Crew  
Assignments:  
- Writers Continue Writing Scripts for Final Projects

Class #9  
Workshop Third Draft of Scripts  
**Lecture:** Casting  
**Lecture:** Production Procedure  
In-Class Directing Actors  
Exercise Assignments:
- Script Revisions
- Location Scout
- Casting
- Prepare for Practice Shoots

**Week 4**

**Class #10**
Dry Run Practice Shoot and Discussion **Assignment:**
- Continue Final Pre-Production
- Script Revisions
- Editors Edit Scenes from Practice Shoot

**Class #11**
Review Production Procedure Screen Practice Scenes Workshop Fourth Draft of Scripts **Lecture:** Shotlists and Floorplans, Scheduling and Script Breakdowns

**Assignments:**
- Final Pre-Production & Prepare for Production Meetings:
- Shotlists, Floorplans, Script Breakdowns, Shooting Schedules, Call Sheets, Shooting Scripts, Final Casting

**Week 5**

**Class #12**
Production Meetings for Final Projects

**Final Film Shoots**
Production of Final Projects (2 Days Per Project) - NO CLASS Sat,

**Week 6**

**Class #13**
Screen and Discuss Rough Cuts Discuss Final Shoots Presentations

**Class #14**
Screen and Discuss Fine Cuts Presentations

**Class #15**
Final Screening and Ceremony in the James Bridges Theater
STATEMENT OF GRADING:
Attendance & Class Participation* - 40%
Final Project - 35%
Camera/Location Exercise - 20%
In-Class Presentation - 5%

*Attendance is mandatory. Class will begin at 2pm sharp. Unexcused absence or lateness will impact your grade.
Course Description

This course is a speaker series featuring guests from various aspects of the film, television and digital media business. In today’s entertainment industry, aspiring Writers, Producers, Animators, and Filmmakers need to have an in depth understanding of the business issues that influence creative decisions. Additionally, aspiring executives, agents and attorneys need to understand how the creative process works to guide their business decisions and their success.

Each week, a new panel of industry experts will participate in a comprehensive Q & A with the instructor focused on a particular topic of interest followed by a Q&A by the students. Students will have an opportunity to ask the experts questions that will help enhance their entertainment business education and inform more on their future career paths. The goal is for students to gain understanding of the relationships, experience and knowledge that must be achieved to build a career in this business.

At the completion of each class, students will write a paragraph evaluating the panel, what they learned, and how it affects their area of interest.

The six paragraphs (one for each class) will be combined into a final paper (no longer than 2 pages, double spaced) that will summarize their experience in the course and how their view of the TV and Film industry has changed.

1. Course Requirements
   Course work consists of attending weekly class meetings, participating in a meaningful manner in Class Discussions and in Q&A sessions with Guest Speakers, and writing a brief Summary Paper at the end of each class evaluating the panels. These summaries will be combined into a Final Paper to be turned in at the completion of the course.

2. Weekly Class Topics
   Class One: TV series from pitch to screen
   Class Two: Adapting existing IP into a feature or series
   Class Three: What does “diversity” mean in the TV and Film Business?
   Class Four: Working with Talent
   Class Five: Entertainment Law 101
   Class Six: Women in front of and behind the camera
   (For additional detail and guest speakers please see the attached weekly course schedule. Weekly topics subject to change based on guest speaker availability.)
3. **Final Paper**
At the end of the course students are required to write a paper summarizing their thoughts on the Guest Speaker panels and how the panels have influenced their view of the industry and their own career aspirations.

4. **Grading**
50%: Participation in Class Discussions Guest Panels
25%: Attendance
25%: Final Paper

*The use of laptops is strictly prohibited during sessions with guest speakers and will adversely affect your grade. Our guests are volunteering their time, it’s important that we make the most of their visit.*

**Lecture and Discussion Topics**

NOTE: The order of panels is subject to change based on Guest Speaker availability. Guest speakers will be announced closer to the beginning of the course.

**Week One: TV Series from Pitch to Screen**
The Week One panel will host TV Executives, Producers, and Showrunners and Literary Manager to discuss the process from a writer’s pitch, through development, production, and distribution of a TV series.
- Introductory Questions regarding the Guest Speakers’ Career Paths
- Open Q&A Session between Students and Guest Speakers

Specific Discussion Topics will include:
- Pitching, distribution platforms, and series development in the OTT streaming world.

**Week Two: Adapting existing IP into a feature or series**
Students will learn from executives, agents, TV writers and documentary filmmakers the challenges and rewards of adapting existing IP to a series or Film.
- Introductory Questions regarding the Guest Speakers’ Career Paths
- Open Q&A Session between Students and Guest Speakers
- Summary Questions regarding priority Discussion Topics

Specific Discussion Topics will include:
- How can an unrepped writer or young producer get the rights to a book, article, graphic novel, etc to adapt?
- What are the benefits of adapting versus writing your own story?
Week 3: What does “diversity” in the TV and Film Business mean?
Students and panelists will participate in an in-depth discussion about the state of diversity in the entertainment business.
• Introductory Questions regarding the Guest Speakers’ Career Paths
• Open Q&A Session between Students and Guest Speakers
• Summary Questions regarding priority Discussion Topics

Specific Discussion Topics will include:
What are the struggles that people of diverse backgrounds face today in entering the entertainment industry.
How are people of color, indigenous, neurotypical, disabled, LGBTQ+ misrepresented in TV and film and how can change take place in the future?

Week Four: Working with Talent
In this class session, students will learn about the business of working with talent; whether it be as representation or working at the celebrity's production company to find and develop projects specific to that performer.
• Introductory Questions regarding the Guest Speakers’ Career Paths
• Open Q&A Session between Students and Guest Speakers
• Summary Questions regarding priority Discussion Topics

Specific Discussion Topics will include:
Why do so many entertainers start their own production companies?
How does a manager or agent find talent, or decide to represent new talent?

Week Five: Entertainment Law 101
In this class session, students will learn the basics of contracts and negotiations that take place in the entertainment industry and how these legal issues can help or hurt them.
• Introductory Questions regarding the Guest Speakers’ Career Paths
• Open Q&A Session between Students and Guest Speakers
• Summary Questions regarding priority Discussion Topics

Specific Discussion Topics will include:
How does a writer protect their work before they submit it publicly?
What are the dangers of working with a friend?

Week Six: Women in front of and behind the camera
In the final class, we will be discussing with our panelist how women’s roles in the entertainment industry have changed from pay disparity to holding positions of power.
• Introductory Questions regarding the Guest Speakers’ Career Paths
• Open Q&A Session between Students and Guest Speakers
• Summary Questions regarding priority Discussion Topics
Specific Discussion Topics will include:
Personal experiences on sets, good and bad.
Allies in the entertainment industry.

FOR ALL COURSES – IMPORTANT UCLA POLICIES AND INFORMATION

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 at the below website:

http://www.deanofstudents.ucla.edu/Student-Conduct

UCLA Statement on Equity, Diversity and Inclusion:

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.

**UCLA Disability Discrimination Mandate:**

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](http://www.cae.ucla.edu).