

UCLA DEPARTMENT OF FILM, TELEVISION, AND DIGITAL MEDIA

UCLA Film and Television Film Production Summer Institute

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

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 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

**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
- *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:	Class introduction & Syllabus The Invisible Art & Role of the Editor The Kuleshov Effect Stages of Post Production	<i>Grammar of the Edit, Chapter 1</i>
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Class 2	Lab:	Drive Formatting & Organization Premiere Pro Project Management Basic Editing Lab Exercise #1: Bakery Promo Edit	<i>Please bring external hard drive</i>
	Lecture:	Discussion of Film Clip Analysis Presentation Editing Grammar - Concepts	<i>Grammar of the Edit, Chapter 6</i>
	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	<i>Grammar of the Edit, Chapter 4 Theory of Film Practice, Chapter 1</i>
Class 4	Lab:	Camera Exercise Project Setup Practice Offload + Transcode	
Class 5	Lecture: 9	When to Cut & Why Assessing Footage	<i>Grammar of the Edit, Chapter 5</i>
	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

Class 7	Lecture:	Sound - Half the Story Editing Dialogue, Sound Effects, & Music	<i>Grammar of the Edit,</i> Chapter 3 Sound Handout
Class 8	Lab:	Techniques for Cutting Dialogue Lab Exercise #2: Dialogue Edit	<i>Download "Advising" Footage</i>
Class 9	Lecture:	DUE: Film Clip Analysis selection QUIZ: Editing Grammar/Concepts/Sound Cutting for Genre: Action, & Suspense	Selected Handouts
Class 10	Lab:	Offload + Transcode Collaboration Exercise	

DUE SUNDAY @ 8pm: **Weekly Reflection**
(Editing Production Camera Exercise)

WEEK 4 - Style in the Edit cont.

Class 11	Lab:	Stages of Editing / Project Management • Script Super duties / Lined Scripts	
Class 12	Lecture:	Cutting for Genre: Comedy & Romance	Selected Handouts
	Open Lab:	Non-mandatory Supervised Editing Time	
Class 13	Lecture:	<i>Film Clip Analysis Presentations</i>	

DUE SUNDAY @ 8pm: **Weekly Reflection**
Lab Exercise #2: Dialogue Edit

WEEK 5 - Style in the Edit cont.

Class 14	Lecture:	Cutting for Genre: Documentary & Reality	Selected Handouts
Class 15	Lab:	Final Project Setup Basic Effects & Color Advanced Titles	

DUE: Work on Final Project Edit

WEEK 6 - Putting Editing Principles into Practice + Final Projects

Class 16	Lecture :	<i>Assembly Cut In-Class Screening</i> Constructive Criticism	<i>Delivery of cut to follow</i>
Class 17	Open Lab:	Non-mandatory Supervised Editing Time	
Class 18	Lecture :	<i>Rough Cut In-Class Screening</i>	<i>Delivery of cut to follow</i>

	Lab:	Final Audio Mix & Color Correction Test Final Exports	
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Final Class	9:00am	Final Project Files Due	<i>TBC</i>
	3pm	Screen Final Projects and Celebrate!	

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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

UCLA DEPARTMENT OF FILM, TELEVISION, AND DIGITAL MEDIA

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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 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
CLASS Sat,

Production of Final Projects (2 Days Per Project) - NO

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.

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FTV 104: FILM AND TELEVISION SYMPOSIUM

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

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 [u](#).
