Jason Rosenfield, ACE

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Curriculum Vitae

**EDUCATION**

* **MFA in Film, Vermont College of Fine Arts**

**• University of Pennsylvania**

**TEACHING EXPERIENCE**

**• Adjunct Assoc. Professor, USC School of Cinematic Arts** 2016-Present

GRADUATE PROGRAM

* *Production III, Documentary: Editing* 
  + - * + Advanced documentary production – team-taught workshop in storytelling & creative collaboration
        + Project based – 3 (total) 25-minute films using Avid Media Composer
        + Emphasis on collaborative discovery, story structure, imaginative and resourceful problem-solving

*Advanced Editing, Fiction*

* + - * + Advanced practicum – unique collaborative course in narrative storytelling designed by the late Norman Hollyn
        + Project based – ten students edit one not-yet-released feature-length film from original dailies using Avid Media Composer

- Emphasis on story, character & stylistic development, collaboration

* *Production III, Fiction: Editing*
  + - * + Advanced scripted production – team-taught workshop in storytelling & creative collaboration
        + Project based – 3 (total) 12-minute films using Avid Media Composer
        + Emphasis on utilizing style, pace & creative problem-solving to enhance subtext in story & character

- *Production II, Fiction: Editing*

*-* Intermediate scripted production – team-taught workshop rotating roles

- Project based – 15 (total) 6-minute films using Avid Media Composer

- Identifying story & applying creative editing techniques

- Emphasis on communication & collaboration

UNDERGRADUATE PROGRAM

- *Advanced Production Workshop, Fiction: Editing*

* + - * + team-taught workshop in storytelling & creative collaboration
        + Project based – 4 (total) 12-minute films using Avid Media Composer

- Emphasis on story & character development, collaboration

- *Intermediate Production, Fiction: Editing*

*-* Intermediate practicum – team-based workshop rotating creative roles

- Project based – 18 (total) 6-minute films using Avid Media Composer

- Application of creative editing techniques

- Emphasis on communication & collaboration

- *Motion Picture Editing, Fiction*

*-* Editing practicum for non-film majors

- Project based – 3 scenes from original dailies using Avid Media Composer

- Applying creative techniques to drama, comedy & action

- Emphasis on theory, technique and practice

**• Adjunct Professor, Columbia College Hollywood** 2013-2017

* + - *Editing: Mastering the Scene, Fiction*
      * + Advanced workshop exploring mood, subtext, character & story
        + Project based using original film & TV dailies with Avid Media Composer software
        + Creating different intentions from the same material

- *Documentary Production Workshop*

*-* Project based

- Interactive peer-to-peer learning

- Explores genres, techniques and ethics of the form

- Application to production of 8 (total) 10-minute documentaries

- *Editing: Non Fiction*

*-* Project based

- Advanced techniques - Avid Media Composer software

- Emphasis on creativity & resourcefulness

- Application of creative story techniques

- *Editing: The Narrative Film*

*-* Project based

- Advanced techniques - Avid Media Composer software

- Identifying story moments

- Building an emotional journey

- *Editing Theory & Practice* (introductory course)

*-* History and language of editing and its role in the storytelling process

- Basic editing techniques using Avid Media Composer

*-* Project-based practicum creating 3 short films

• **Guest Lecturer**

ShanghaiTech Program (ShanghaiTech University, China) Editing Workshop. Conducted at the USC campus. 2019

- *Interactive Editing Workshop*

*-* Explored the history, theory and application of narrative storytelling in the

editing room with twenty-five Chinese students visiting the USC campus.

Building characters, tone and subtext in drama, comedy, action and

documentary.

Chapman University, Dodge College of Film and Media Arts. 2019

- *Screening and Master Class*

*-* Screened feature documentary *Breaking Point: The War for Democracy in*

*Ukraine,* followed by Master Class in non-fiction storytelling with combined

editing classes. With Professor Paul Seydor.

Tbilisi, Georgia. American Film Showcase for the U.S. State Department. 2017

- *Creating Fund-Raising Trailers for Feature Documentaries*

*-* One-week hands-on workshop with eight filmmakers. Led participants

in identifying key story points and crafting 3-5 minute trailers, resulting in

at least two receiving further production funding.

• USC School of Cinematic Arts, Film & Television Production, Summer Program. With Professor Nancy Forner, ACE, Chair, Editing Track. 2016-2017

- *The Auteur Editor, Documentaries*

*-* Lecture & Q&A. Developing structure, story & emotional continuity in

character-driven documentaries: metaphor, motion & interview as memory.

• USC School of Cinematic Arts, Film & Television Production, Graduate Program. With Distinguished Professor Mark Jonathan Harris. 2012-2018

- *Advanced Documentary Production*

*-* Critiqued cuts of graduate students’ documentary shorts

- Offered feedback & editorial solutions in rough & fine cut stages.

• Stowe Story Labs, Stowe, Vermont. 2015

- *Screenwriting Workshop*

*-* First picture editor to be invited to serve as mentor to screenwriters

- Led breakout sessions followed by one-on-one critiques, focused on

story and character development.

• UCLA Extension, with Mort Fallick. ACE. 2002

- *The Art and Craft of Film Editing*

- Lectured professional assistant editors

- Adapting creative film editing techniques to the digital universe

**RELATED PEDAGOGIC EXPERIENCE - PROFESSIONAL EVENTS & PANELS**

* Co-created and co-produced *Anatomy of an Episode: Transparent.* Panel included series creator Jill Soloway, star Jeffrey Tambor. Moderated by J.J. Abrams. Academy of Television Arts & Sciences. 2016
* Created, produced and moderated *Storytelling in a Non-Scripted World.* Comparing and contrasting four genres of Reality television. EditFest LA, American Cinema Editors. 2014
* Created, co-produced and moderated *Pressure: Real Life in the Hot Seat.* The collaboration between editors and producers in Reality TV. Academy of Television Arts & Sciences. 2012
* Co-created and co-produced *Life & Death in the ER.* Editors and producers of *House, Scrubs* and *Baghdad ER* compare dramatic, comedic and documentary approaches to stories set in hospitals. Academy of Television Arts & Sciences. 2008
* Co-Created and co-produced *Prime Cuts,* an annual Fall panel of Emmy-nominated editors. Academy of Television Arts & Sciences. 2007-2016

**PROFESSIONAL CREDIT HIGHLIGHTS**

**Editor**

**Documentary: Feature**

*Sara,* (Consulting Editor)Director Mitchell Block (in post-production) 2019

*The Eyes to See,* (Consulting Editor)Director Ian Cheney (in post-production) 2019

*Transhood,* Director Sharon Liese, (in post-production) 2019

*Kupenda,* Director: Philip Knowlton, Producers: Joshua Rofé, Steven Berger 2018

*Do No Harm,* (Consulting Editor), Director: Robyn Symon (in post-production) 2018

*Fire On the Hill,* Director: Brett Fallentine, Producers: Jenna Cedicci, Jordana

Glick-Franzheim (on festival circuit) 2017-2018

*Resistance is Life,* (Supervising Editor), Director: Apo Bazidi, Amazon 2017

*Breaking Point: The War for Democracy in Ukraine*, Director: Mark Jonathan

Harris, (Theatrical release 2018) 2016

*Swift Current,* (Released 2016), Director Joshua Rofé, Producer: Mark

Jonathan Harris, Netflix 2014

*Spirit of the Marathon 2*, Director: Jon Dunham, Producer: Mark Jonathan

Harris, National Cine Media 2013

*Lost for Life,* Director: Joshua Rofé, Producer: Mark Jonathan

Harris, Netflix 2012

*The Kennedy Detail*, Director: Vince DiPersio, Discovery Channel 2010 *Worse Then War*, Director: Michael DeWitt, Thirteen/WNET 2009

*Housequake,*Director: Karen Elizabeth Price, United Films 2009

*Semper Fi*, Director: Vince DiPersio, Showtime 2007

*Secrets of the Code*, Director: Jonathan Stack, Sony Pictures 2006

*Black Sky: The Race for Space*, Directors: Sandy Guthrie, Scott B,

Discovery Channel 2004

*Top Speed*, Director: Greg MacGillivray, Imax feature 2003

*Teen Killers: A Second Chance?* Directors: Bill Guttentag & Vince DiPersio,

HBO 1998

*Kids Who Kill*, (Director/Editor), Producer: John Lindsay,

Oregon Public Broadcasting 1998

*Memphis PD: War on the Streets*, Directors: Bill Guttentag & Vince DiPersio,

HBO 1996

*Blues Highway*, Directors: Bill Guttentag & Vince DiPersio, National

Geographic: Explorer 1994

*A White Garment of Churches,* Director/Producer: Perry Miller Adato, WNET 1989   
*Eugene O'Neill: A Glory of Ghosts*, Director: Perry Miller Adato, Producer:

Susan Lacy, American Masters, WNET 1986

**Television Series**

**•** *Documentary*

*Lorena* (Supervising Editor) 4-part limited series, Director: Joshua Rofé,

Producers: Steven Berger, Jordan Peele, Amazon 2018

*The Seventies: War of the Sexes,* Director/Producer: Mark Herzog,CNN 2015 *Law & Order: Crime & Punishment*, Producers: Bill Guttentag, Dick Wolf,

NBC 2001-2004

*American High*, Producer: RJ Cutler, Fox/PBS 1999-2000

*Real World*, Producers: Jonathan Murray & Mary Ellis Bunim, MTV 2001

*Making the Band*, Producers: Jonathan Murray & Mary Ellis Bunim, MTV 2001

*Real World/Road Rules Challenge*, Producers: Jonathan Murray &

Mary Ellis Bunim, MTV 2001

*• Reality*

*Face Off,* Reality Competition, Producer: Dwight Smith et al, Syfy 2012

*Million Dollar Closets,* Producer: Rich Bye, HGTV 2012

*Drama!*  Pilot, Performance Competition, Producer: Vince DiPersio, BET 2010

• *Comedy*

*The Breakup Guy*, Director/Writer: Aaron Hilliard, Pilot, CBS 2009

*Trendsetters*, Director/Writer: Aaron Hilliard, Pilot, ABC 2008

*Free Ride*, (Lead Editor) Improvisational Series, Director/Producer:

Rob Roy Thomas, Fox TV 2006

**Narrative Films**

*Desert Prayer,* Director: Courtney Thérond, Producer Amelia Rose Blair,

Narrative Short Film 2018

*Echo Park Blues,* (Consulting Editor), Director/Producer: Michael

Bofshever 2016

*Learning to Fly,* Director/Producer: Gay Thomas, Short Film 2008

*Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean*, Director:

Robert Altman, Cinecom Pictures 1982

**Director**

*American High* (Shared Credit), Producer: RJ Cutler,

TV Documentary Series, Fox/PBS 2000-2001

*Kids Who Kill*, TV Documentary, Producer: John Lindsay,

Oregon Public Broadcasting 1998

*On Nature's Trail:* (Producer/Writer/Director) three-partfictionalchildren’s

series, National Geographic Society 1995

*The Kingdom,* Theatrical short, Producer: Michael Rosenberg, Brion Black,

World Wildlife Fund 1992

**Writer**

*On Nature's Trail:* (Producer/Writer/Director) three-partfictionalchildren’s

series, National Geographic Society 1995

*To Be With Sharks: View From the Cage,* Producer: Marty Snyderman,

Discovery Channel 1994

*The Kingdom,* Theatrical short, Producer: Michael Rosenberg, Brion Black,

World Wildlife Fund 1992

**Producer**

*Million Dollar Closets,* Reality TV Series, HGTV 2012

*Project Accessory,* Reality Competition TV Series, Lifetime 2011

*Ned Bruha: Skunk Whisperer.* Reality TV Series, Animal Planet 2011

*Elk Avenue*. TV Pilot Presentation 2009

*Teen Killers: A Second Chance?* TV Documentary, HBO 1998

*On Nature's Trail* (Producer/Writer/Director) three-partfictionalchildren’s

series, National Geographic Society 1995 *To Be with Sharks: View From the Cage,* Producer: Marty Snyderman,

Discovery Channel 1994

*The Kingdom*, (Co-Producer) Theatrical short, Producer: Michael Rosenberg,

Brion Black, World Wildlife Fund 1992

**MAJOR AWARDS**

***•*** *Individual:*

**Emmy Award**, *Teen Killers: A Second Chance?* 1999

**Emmy Award (Regional*)***, *Kids Who Kill* 1999

**Emmy Award,** *Memphis PD: War in the Streets* 1997

**World Medal New York Festivals**, *On Nature's Trail* 1995

**Bronze Medal Columbus Intl. Film Festival**, *On Nature's Trail* 1995

**Cine Golden Eagle**, *The Kingdom* 1992

**Cindy Writing Award**, *The Kingdom* 1991

**Cine Golden Eagle**, *The Cafeteria* 1984

*• Production***:**

**IDA Award Nomination,** Lorena 2019

**IDA Award Nomination,** Living Undocumented 2019

**Emmy Nomination,** The Seventies 2016

**IDA Award Nomination,** The Seventies 2015

**Emmy Nomination,** *The Kennedy Detail* 2011

**Peabody Award,** *Black Sky: Burt Rutan's Race for Space* 2005

**Emmy Nomination,** (PBS season) *American High* 2000

**Emmy Award** (Fox season) *American High* 2000

**R.F. Kennedy Award** *Memphis PD: War in the Streets* 1997

**Cable ACE Nomination**, *Memphis PD: War in the Streets* 1997

**Academy Award (Oscar) Nomination,** *Blues Highway* 1995

**W.C. Handy Award,** *Blues Highway* 1995

**Gold Chicago Intl. Film Festival** *Blues Highway* 1994

**Grand Prize Chicago Intl. Film Festival,** *Come Back to the 5 & Dime*

*Jimmy Dean, Jimmy Dean* 1982

**PUBLICATIONS**

*Everything Matters: Confessions of a Film Editor Learning to See.* Craft-based memoir chronicling a film-by-film apprenticeship in cinematic storytelling, and the journey of an artist navigating art, industry and life. Now with agents.

*Jump Cut: How to Jump Start Your Career as a Film Editor*,

Publishedby Focal Press. Contributor 2016

*Mark Epstein's "Thoughts Without A Thinker: Psychology from a*

*Buddhist Perspective,"* Book review for Awakening Journal September 2012

*David Lean's "The Bridge On the River Kwai,"* Tail Pop column,

Editors Guild Magazine November 2010

*When an Artist Finds His Canvas,* Union Made column,

Editors Guild Magazine September 2008

*Dance in the Cutting Room,* Cinema Editor Magazine 2nd Quarter, 2004

**PROFESSIONAL ORGANIZATIONS**

**American Cinema Editors (ACE) 2001-Present**

**Academy of Television Arts & Sciences 1997-Present**

**Editors Guild (MPEG) 1979-Present**

**Independent Documentary Association 1996-Present**

**BOARD POSITIONS**

Board of Governors, Academy of Television Arts & Sciences

Documentary Peer Group 2018-2019

Picture Editors Peer Group 2006-2009, 2011-2012

ACE Board of Directors, Associate Director 2012-2015

**COMMITTEE APPOINTMENTS**

American Cinema Editors

Membership Committee 2008-Present

Eddy Awards Blue Ribbon Committee 2015-Present

Academy of Television Arts & Sciences

Documentary Peer Group Executive Committee 2016-Present

Picture Editors Peer Group Executive Committee 2004-2006, 2013-2016

Prime Time Awards Committee 2013, 2017

Activities Committee 2011-2013

Activities Committee Co-chair 2010

Engineering Award Selection Committee 2009-2011

Membership Committee 2008-2009, 2011-2012

Prime Time Emmy Awards Anomalies Committee 2008-2009

Bylaws Committee 2008-2009

Emerging Media Task Force 2008-2009

Governors Award Selection Committee 2006

**AWARDS COMMITTEES**

American Cinema Editors

Eddy Award Blue Ribbon Juries, fiction & documentary 2002-Present

Academy of Television Arts & Sciences

Documentary Exceptional Merit Jury 2009, 2015

Academy Foundation College Television Awards 2013

Picture Editors Peer Group Blue Ribbon Committee 2004-2016

Engineering Award Selection Committee 2009-2011

Governor’s Award Selection Committee 2006

**REFERENCES**

Mark Jonathan Harris, Distinguished Professor, Mona & Bernard Kantor Chair in Production, Production Division, USC School of Cinematic Arts.  [mharris@cinema.usc.edu](mailto:mharris@cinema.usc.edu)

Amanda Pope, Professor, Production Division, USC School of Cinematic Arts.  [apope@cinema.usc.edu](mailto:apope@cinema.usc.edu)

Robert Townsend, Professor, Production Division, USC School of Cinematic Arts.rtownsend@cinema.usc.edu

**TEACHING EVALUATIONS HIGHLIGHTS**

*Jason is a great editor and has special insight into what makes a cut work. His opinion was valuable throughout the whole editing …*

*Jason helped us focus in on story and emotion at every turn, and was able to help us develop our own instincts as editors, which was hugely helpful.*

*Extremely knowledgeable and enthusiastic…knows storytelling through and through and his feedback on our films and projects was invaluable.*

*Overall I love Jason’s teaching methods. He is very intuitive about technical aspects but moreover is focused on the emotions of editing styles.*

*Frequent editing projects kept us current with the material. Well thought out assignments. Teacher went out of his way to organize makeup courses for holidays missed.*

*I loved when he speaks from the heart about his personal experiences and opinions. That has taught me a great deal of information you cannot find in a textbook.*

*Jason is an inspiring and brilliant mentor. His methods are not so much technical as they are emotion(sic), leaving me as a student with a firm motivation and drive to succeed and perform.*

*Has very high expectations… pushes students to show their best work. Motivating. Best teacher I have had at Columbia.*

*I do not mean to appear hyperbolic, but I don’t know if I have ever had a better instructor… and it’s apparent he’s (sic) genuinely cares about his students…*