



**MEMORANDUM**

**To:** Julio Frenk  
University President

**From:** Linda L. Neider  
Chair, Faculty Senate

**Date:** October 1, 2021

**Subject:** Faculty Senate Legislation #2021-13(B) – Creation of a Master of Fine Arts (M.F.A.) in Documentary, Department of Cinematic Arts and the Department of Journalism and Media Management, School of Communication

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The Faculty Senate, at its September 29, 2021, meeting, had no objections to the creation of a Master of Fine Arts in Documentary in the Department of Cinematic Arts and the Department of Journalism and Media Management in the School of Communication. This interdisciplinary graduate degree consists largely of existing courses, along with the creation of new courses that represent less than 25% new content.

The Faculty Senate does not approve budget proposals, the administration grants this approval.

The proposal is enclosed for your reference.

This legislation is now forwarded to you for your action.


LLN/rh

Enclosure

cc: Jeffrey Duerk, Executive Vice President and Provost  
Karin Wilkins, Dean, School of Communication  
Paul Driscoll, Associate Professor, Vice Dean, Academic Affairs  
Konstantia Kontaxis, Professor, Chair, Cinematic Arts  
Christina Lane, Associate Professor, former Chair, Cinematic Arts  
Sam Terilli, Associate Professor, Chair, Journalism and Media Management

**CAPSULE:** Faculty Senate Legislation #2021-13(B) – Creation of a Master of Fine Arts (M.F.A.) in Documentary, Department of Cinematic Arts and the Department of Journalism and Media Management, School of Communication

**PRESIDENT’S RESPONSE**

APPROVED:  DATE: 10/15/21  
(President’s Signature)

OFFICE OR INDIVIDUAL TO IMPLEMENT: \_Karin Wilkins, Dean, School of Communication

EFFECTIVE DATE OF LEGISLATION: IMMEDIATELY  
(pending any additional approval by the Board of Trustees)

NOT APPROVED AND REFERRED TO: \_\_\_\_\_

REMARKS (IF NOT APPROVED): \_\_\_\_\_

# NEW: M.F.A. IN DOCUMENTARY

## In Workflow

1. PG Initial Review (pxm491@miami.edu)
2. PG University Accreditation (pxm491@miami.edu)
3. PG GR School (t.plantan@miami.edu; gprado@miami.edu; amas@miami.edu; jlopez4@miami.edu)
4. PG Graduate Council (amas@miami.edu; t.plantan@miami.edu; gprado@miami.edu; jlopez4@miami.edu)
5. PG GR Dean (gprado@miami.edu)
6. PG FS Office for GWC (rhardeman@miami.edu; yvaldes1@miami.edu; leslie.leonard@miami.edu)
7. PG FS GWC (rhardeman@miami.edu; yvaldes1@miami.edu; leslie.leonard@miami.edu)
8. PG Faculty Senate (rhardeman@miami.edu; yvaldes1@miami.edu; leslie.leonard@miami.edu)
9. PG FS for President (rhardeman@miami.edu; yvaldes1@miami.edu; leslie.leonard@miami.edu)
10. PG FS President Approved (rhardeman@miami.edu; yvaldes1@miami.edu; leslie.leonard@miami.edu)
11. PG Registrar (j.zwanziger@miami.edu; kbeckett@miami.edu; pquiles@miami.edu)

## Approval Path

1. Wed, 04 Aug 2021 17:45:28 GMT  
Patty Murphy (pxm491): Approved for PG Initial Review
2. Wed, 04 Aug 2021 17:47:11 GMT  
Patty Murphy (pxm491): Approved for PG University Accreditation
3. Tue, 10 Aug 2021 15:16:49 GMT  
Tiffany Plantan (tplantan): Approved for PG GR School
4. Fri, 20 Aug 2021 20:20:53 GMT  
Tiffany Plantan (tplantan): Approved for PG Graduate Council
5. Sat, 21 Aug 2021 23:36:47 GMT  
Guillermo Prado (gprado): Approved for PG GR Dean

## New Program Proposal

Date Submitted: Tue, 27 Apr 2021 16:45:45 GMT

**Viewing: M.F.A. in Documentary : NEW**

**Last edit: Wed, 04 Aug 2021 17:44:47 GMT**

Changes proposed by: Paul Driscoll (pdriscoll)

## Date Entered in CaneLink

## Date Entered in CaneLink

Please list the authors of this proposal including name, rank/title, program/department, and school.

## Proposer(s) Name

Dr. Christina Lane, Associate Professor, Chair, Department of Cinematic Arts, School of Communication

Dr. Samuel Terilli, Associate Professor, Chair, Department of Journalism and Media Management, School of Communication

Dr. Paul Driscoll, Associate Professor, Vice Dean for Academic Affairs, School of Communication

## Effective Term

Fall 2022

## First Term Valid

Fall 2022

## Career

Graduate

## Academic Structure

School/ College	Department
School of Communication	Cinematic Arts
School of Communication	Journalism & Media Management

**Plan Type**

Major and/or Degree

**Degree Type**

Master's

**Degree Name**

Master of Fine Arts

**Proposed Plan Code**

\_MFA

**Proposed CIP Code**

50.0607 - Documentary Production.

**Plan Name**

M.F.A. in Documentary

**Will there be any subcomponents within the program such as concentrations, specializations, thesis/non-thesis options, or tracks?**

No

**Program Instruction Mode**

In Person

**Where is the program offered?**

Location	Please provide the % of instruction at each location.
Coral Gables Campus	100

**Program Length (Years)**

2

**Total Credits**

54

**To Be Published in the Academic Bulletin**

**Program Overview**

The Department of Cinematic Arts and the Department of Journalism and Media Management propose a 54-credit, two-year, MFA degree in Documentary. This new interdisciplinary degree will provide students with skills in non-fiction creative storytelling and knowledge in advanced production and distribution delivered across a range of platforms.

**Program Mission and Goals**

**Mission**

There is great urgency to make sense of and accurately communicate the state of our world, to illuminate and explain humanity's most pressing challenges: climate change, environmental degradation, poverty, health care, immigration, gender and racial equality, human rights, and the sustainability of cities and communities. Students are increasingly drawn to documentary as a form of communicating powerful stories while addressing concerns that they care most deeply about. The documentary is a powerful medium that broadens horizons, introduces new ideas, inspires questioning and critical thinking, and takes viewers to unusual places. It has the capacity to transform lives and move people to action for the social good.

By virtue of its commitment to community engagement and distinctive location, the University of Miami is well positioned to offer an interdisciplinary graduate documentary program. This is an ideal home to nurture the next generation of visual storytellers. The aspirations and priorities identified by the University, ranging from environmental sustainability to health care to hemispheric activities, will naturally attract those pursuing a documentary degree.

The MFA in Documentary directly supports the University of Miami's mission to "strive to transform the world in positive ways through innovative education, impactful research and scholarship, and the translation of knowledge into solutions." It reinforces our core commitment to the "freedom of inquiry-the freedom to think, to question, to criticize, and to dissent."

**Goals**

- Deliver a comprehensive graduate educational experience in Documentary, grounded in a journalistic framework, and provide skills in advanced research and production techniques.

- Prepare students to enter a rapidly changing business and distribution marketplace for documentary content in many forms and over multiple platforms.

**Student Learning Outcomes**

Effective programs focus on the design and improvement of educational experiences to enhance student learning. Expected student learning outcomes specify the knowledge, skills, values, and attitudes students are expected to attain in the program. Please include an educational mission statement for the program, educational goals/objectives for the program, and specific student learning outcomes that you will use to assess the program. Student learning outcomes should start with "Students will be able to..." or "Students will demonstrate..." or similar phrasing.

**Student Learning Outcomes**

- Students will demonstrate a depth of knowledge in the legal, historical, theoretical, ethical, and aesthetic dimensions of documentary.
- Students will understand and display mastery of advanced research skills and video production techniques.
- Students will demonstrate an understanding of the marketplace for documentary distribution.
- Students will be able to apply skills, strategies and processes critical to both traditional and independent production: self-distribution, creative packaging and promotion, and incorporating an entrepreneurial orientation.

**Curriculum Requirements**

**Curriculum Requirements**

Code	Title	Credit Hours
<b>Required Coursework</b>		
JMM 628	Seminar in Visual Storytelling	3
JMM 641	Advanced Audio Video Narratives	3
NEW JMM COURSE: Documentary Photography (Still Photo/Multi-Picture Package)		3
NEW JMM COURSE: Public Affairs Research and Reporting		3
JMM 614	Law and Ethics in Journalism and Media Management	3
CCA 658	Documentary Production (Cinematic Documentary Production)	3
CCA 602	Global Issues and Filmmaking	3
CCA 629	Nonfiction Film (Studies in Documentary)	3
NEW CCA COURSE: Writing for the Screen through Editing		3
CCA 670	The Independent Producer	3
Select one course from:		3
CCA 620	Cinematography	
CCA 630	Introduction to Editing	
NEW CCA COURSE: Sound Production and Location Sound		
<b>Electives (9 credits) <sup>1</sup></b>		
<b>Choose at least 3 credits from CIM, JMM, or IM departments from the list below. <sup>2</sup></b>		<b>3-6</b>
<b>CCA</b>		
CCA 619	Seminar in Documentary Production	
CCA 620	Cinematography	
CCA 630	Introduction to Editing	
CCA 655	Science Documentary: Autism	
CCA 651	Motion Graphics and Compositing	
CCA 752	Advanced Cinematography	
CCA 730	Advanced Editing	
CCA 740	Sound Design	
NEW CCA COURSE: Sound Production and Location Sound		
<b>JMM</b>		
JMM 617	Television News Reporting	
JMM 620	Reporting and the Internet	
JMM 619	Interactive Storytelling	
JMM 646	Travel Writing	
NEW JMM COURSE: Documentary Photography (Still Photo/Multi-picture Package)		
<b>CIM</b>		

CIM 623	Building Virtual Worlds	
CIM 633	Augmented Reality	
CIM 658	360° Immersive Filmmaking and Storytelling	
CIM 602	Designing Innovation	
CIM 618	Internet and Media Activism	
CIM 601	Prototyping Techniques	
<b>Choose three to six credits elective from outside of SoC (course by approval) <sup>2</sup></b>		<b>3-6</b>
(Examples include Africana Studies, Anthropology, Education, Latin American Studies, Marine Science, Nursing and Health Sciences, Psychology, Sociology, History, Gender and Sexuality Studies.)		
<b>Practicum</b>		<b>6</b>
Choose one of the combinations below:		
CCA 794 & JMM 609	Motion Picture Internship and Internship in Journalism and Media Management	
CCA 799 & JMM 699	Advanced Projects and Directed Research and Advanced Projects and Directed Research	
<b>Non-ETD Thesis or Project</b>		<b>6</b>
CCA 815	MFA Thesis	
JMM 815	Multimedia Project	
<b>Total Credit Hours</b>		<b>54</b>

- <sup>1</sup> No elective from above list may be repeated.  
<sup>2</sup> Though encouraged to take these electives outside the School of Communication, a student has the option to fulfill one or more of these electives within the the SoC, pending approval of advisor and program director.

**Plan of Study**

**Sample Plan of Study**

Year One		Credit Hours
<b>Fall</b>		
CCA 658	Documentary Production (Cinematic Documentary Production I)	3
CCA 629	Nonfiction Film (Studies in Documentary)	3
JMM 6##	Documentary Photography (Still Photo and Multi-Picture Package)	3
JMM 628	Seminar in Visual Storytelling	3
<b>Credit Hours</b>		<b>12</b>
<b>Spring</b>		
JMM 641	Advanced Audio Video Narratives	3
JMM 6##	Public Affairs Research and Reporting (NEW)	3
CCA 6##	Writing for the Screen through Editing (NEW)	3
CCA Elective ((e.g., CCA 620 Cinematography; CCA 630 Introduction to Editing; CCA 6XX Sound Production and Location Sound)		3
<b>Credit Hours</b>		<b>12</b>
<b>Summer</b>		
CCA 794 & CCA 609	Motion Picture Internship and Legal Aspects of Motion Pictures (Or CCA 799 & JMM 699)	6
<b>Credit Hours</b>		<b>6</b>
<b>Year Two</b>		
<b>Fall</b>		
CCA 602	Global Issues and Filmmaking	3
CCA 670	The Independent Producer	3
SoC Elective		3
SoC Elective or outside SoC Elective		3
<b>Credit Hours</b>		<b>12</b>
<b>Spring</b>		
JMM 614	Law and Ethics in Journalism and Media Management	3
3rd Elective (Outside SoC) <sup>1</sup>		3

CCA 815 or JMM 815	MFA Thesis or Multimedia Project	6
	<b>Credit Hours</b>	<b>12</b>
	<b>Total Credit Hours</b>	<b>54</b>

**Admission Requirements**

**Admission Requirements**

A baccalaureate degree from an accredited institution. Portfolios are welcome but not required. (Samples of certain work products are required when submitting an application.)

**Rationale**

**Rationale**

By virtue of its commitment to community engagement and distinctive location, the University of Miami is well positioned to offer an interdisciplinary graduate documentary program. This is an ideal home to nurture the next generation of visual storytellers. UM's expressed aspirations and priorities, from environmental sustainability to health care to hemispheric activities, and many more, will naturally attract those pursuing a documentary degree.

There has been an explosive rise in demand for documentary content facilitated by the seismic shift toward increased consumer adoption of over-the-top (OTT) video streaming services (i.e., services offering on-demand or multiple linear channels of video programming by subscription or through advertising that bypass traditional cable, broadcast, and satellite services.) The stampede for original programming has also sharply increased public exposure to documentary content and greatly expanded audience interest. The success of Netflix, Amazon Prime Video, iTunes/Apple TV+, YouTube, Hulu, and over 200 other streaming providers/outlets means that there are more distribution opportunities for documentary than in any other time in media history.

Traditional platforms are also scrambling to support increased demand. These include:

- PBS National (programs such as PBS Frontline, Independent Lens, POV), and the network's regional, and local outlets;
- Home Box Office (multi-part original documentary series);
- National Geographic, Discovery, Smithsonian, History, Animal Planet and other channels offered through established and OTT streaming;
- dedicated OTT documentary channels such as CuriosityStream;
- national and international film festivals;
- educational distribution.

By building on the School of Communication's strengths in both cinematic and journalistic documentary, the proposed degree will distinguish itself by converging disciplines and promoting experimentation with the goal of producing forms that best serve story content. We emphasize that documentaries do not merely convey facts or information, but they tell stories that have the ability to create positive change. The variety of emerging platforms allow students to approach topics in more ways than ever. By offering a grounding in the traditions of journalistic practices, an array of cinematic approaches, and even interactive storytelling, we equip students for today's documentary marketplace.

Students will be exposed to a variety of documentary styles, including observational, expository, reflexive, performative, participatory, and poetic (e.g., impressionistic, associative, or affective modes). While immersed in a wide range of approaches, the program emphasizes the social responsibility of the storyteller and explores the standards and ethics of journalism.

Documentary has the power to define and convey reality and to bring audiences into contact with cultures and perspectives far different from their own. Graduates from this program will gain knowledge in how to cast a light on under-represented issues or topics of social relevance in ways that are visceral and impactful.

**Job Market Demand and Outlook**

**MARKET ANALYSIS**

Potential employment opportunities for students completing the program include:

- Documentarian
- Filmmaker
- Director
- Editor
- Associate Editor
- Producer
- Line Producer
- Production Coordinator
- Associate Producer
- Series Producer
- Post-Production Supervisor

- Sound Designer
- Cinematographer/Director of Photography
- Videographer
- Film Impact Strategist (one who monitors impact of documentary content)
- Broadcast Journalist
- News Researcher
- Multimedia Producer
- Corporate Director
- Educator
- Social Media Coordinator
- Non-Profit Content Coordinator
- Associate Manager, Publicity and Corporate Communications
- Copy Writing/Editing Consultant
- Footage Researcher
- Web and Multimedia Strategist
- Distributor
- Curator/Programmer
- Grant Writer

While the U.S. Bureau of Labor Statistics (BLS) does not track the documentary sector specifically, it is possible to extrapolate job prospects from other categories within cinema, television, and media. For example, for film producers and directors, the number of jobs is expected to grow by 12% between 2016 and 2026, (exceeding the 7% average). The median annual wage for producers and directors in 2017 was \$71, 620. (fn 1)

For editors and camera operators, the anticipated annual average job growth rate between 2016 and 2026 is 13%. The median annual wage in 2017 was \$58,210. (fn 2) The BLS attributes this positive job outlook to the rising number of Internet-only platforms, the increased need for media content, and strong worldwide public demand for film and television product generated by the U.S. (fn 3)

The anticipated average job growth rate for broadcast journalism, news research, copyediting, or related writing from 2016 to 2026 is 6%. The median annual wage in 2017 was \$56,340. (fn 4) Film curators and programmers will see a job growth rate of 13%. The average salary was \$47,360. (fn 5) Web and multimedia industries are expected to grow an average of 8% in ten years, with a median annual wage of \$77,240. (fn 6)

Media impact strategists will see an average job growth rate of 23% from 2016 to 2026. The median annual salary in 2017 was \$63,230. Social media coordinators: 9 to 10% projected job growth rate. The median annual salary in 2017 was \$56, 770. (fn 7) Publicity managers: 9 to 10% projected job growth rate over ten years, with a median annual salary of \$123,100.

Industry leaders call this a *golden age* era for documentary. (fn 8) Non-fiction content is yielding more profits than ever before, and screening in more mainstream theaters than any other time in history. (fn 9)

Eighty-three percent of the participants in an International Documentary Association "state of the field" survey reported that they "agree" or strongly agree that they are "excited about the future of documentary." Industry professionals stated the top reasons for their optimism included: the opportunities afforded by online distribution, on-demand viewing, and web-based short form; the social impact benefits associated with documentary; and evidence that new audiences are discovering documentaries through new platforms. (fn 10)

In a separate analysis of the rise of academic documentary programs, Professor Ana Vinuela states that, "as a practical matter, documentary is one of the most prevalent forms in today's media space, and often represents the first job market for students coming out of film . . ." (fn 11) The opportunities extended by non-fiction storytelling have been factored into the design of this degree, so that our graduates will have the technical and conceptual expertise, as well as the versatility to take advantage of the unique promise that this field holds.

#### **STUDENT INTEREST**

Growing student interest in graduate documentary education across the nation is demonstrated in the continued success of long-standing programs like Stanford and UC Santa Cruz as well as newer graduate degree offerings established in the past five to ten years. These more recent graduate documentary programs include:

Chapman (M.F.A.)

Duke (M.F.A.),

Northwestern (M.F.A.)

Loyola Marymount (M.F.A., doc concentration)

M.I.T. (M.S.),

University of Mississippi (M.F.A.)

University of Colorado Boulder (M.F.A)

Wake Forest University (M.F.A.)

There are also a number of new documentary certificate programs, including the George Washington University Center and the New School, which are offering alternative routes to documentary education.



This proposal contains further information regarding the structure and enrollments regarding these new and long-running programs. Based on this background research and the attached financial projections, we anticipate an initial enrollment of seven students.

This M.F.A. program would be the first in the nation to combine journalism and film into an interdisciplinary degree. (fn 12) The elective offerings in interactive media further enhance its quality. This is a remarkable opportunity for the School of Communication to carve out a niche in a growing area by taking advantage of its diverse range of faculty depth and equipment resources.

Given that most documentary MFA degrees and certificates take two years or less to complete, the School of Communication gains a competitive edge by adding this two year program to its already-established offerings. This program offers a fitting counterpoint to the existing three-year Motion Picture MFA that emphasizes narrative filmmaking and screenwriting for films and television.

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1. <https://www.bls.gov/ooh/entertainment-and-sports/producers-and-directors.htm>.
  2. <https://www.bls.gov/ooh/media-and-communication/film-and-video-editors-and-camera-operators.htm>.
  3. <https://www.bls.gov/ooh/media-and-communication/film-and-video-editors-and-camera-operators.htm>; <https://www.bls.gov/ooh/entertainment-and-sports/producers-and-directors.htm#tab-6>.
  4. <https://www.bls.gov/ooh/media-and-communication/reporters-correspondents-and-broadcast-news-analysts.htm#tab-5>; <https://www.bls.gov/ooh/media-and-communication/writers-and-authors.htm#tab-6>
  5. <https://www.bls.gov/oes/2017/may/oes254012.htm#nat>
  6. <https://www.bls.gov/ooh/arts-and-design/multimedia-artists-and-animators.htm>
  7. <https://www.bls.gov/ooh/management/advertising-promotions-and-marketing-managers.htm>
  8. The first of its kind, "The State of the Documentary Field: 2016 Survey of Documentary Industry Members," was published by the Center for Media and Social Impact in partnership with the International Documentary Association. See <http://cmsimpact.org/resource/state-documentary-field-2016-survey-documentary-industry/>; <https://www.cbsnews.com/news/the-golden-age-of-documentary-filmmaking/>, March 2, 2019.
  9. <https://www.boxofficemojo.com/genres/chart/?id=documentary.htm>; <https://www.the-numbers.com/market/2018/genre/Documentary>.
  10. <http://cmsimpact.org/resource/state-documentary-field-2016-survey-documentary-industry/>. See also "The Future of Documentary Education: Inside Three New College Programs," <http://www.pbs.org/pov/blog/news/2013/09/the-future-of-documentary-mfa-mit-opendoclab-duke-loyola-marymount/>.
  11. Ana Vinuela. "Teaching Documentary: Between Academia and the Media Industry," *Mise au Pointe* 25 May 2015: 38. <https://map.revues.org/1944#tocto1n1>.

### **Relationship to Other UM Academic Programs**

A major feature of the MFA in Documentary is that students will have an opportunity to take elective courses outside the School of the Communication. This educational component enables them to engage with research occurring within the University at large. By placing a high value on interdisciplinary education, we encourage students to take full advantage of UM's breadth and dive deeply into topic areas such as the environment, immigration, race relations, public health, and medical and scientific breakthroughs. Our inclusion of electives from across the university underscores our program's collaborative vision and distinguishes this MFA from other documentary programs.

Students with a special interest in environmental and/or social impact documentary have unique opportunities to take relevant graduate courses with the Rosenstiel School of Marine and Atmospheric Science, Abess Center for Ecoscience and Policy, School of Education and Human Development, and the Institute for the Advanced Study of the Americas, to name a few. (See letters of support from these units in attachments.)

The ability to develop an MFA in Documentary with the addition of only four new courses is possible because of existing course depth and breadth from longstanding graduate programs taught by extraordinarily talented faculty in the School, most specifically the MA and MFA in Motion Pictures from the Department of Cinematic Studies, the MA in Journalism and MS in Media Management from the Department of Journalism and Media Management, and the MFA in Interactive Media. The well-established undergraduate majors associated with these departments allow abridgement of equipment costs and access to existing TV studios, a soundstage, and other specialized facilities already located in the School.

### **Library, Facilities, Equipment and Other Resources Available and Needed to Support the Program**

We do not foresee any immediate need for additional library resources.

We do not foresee any immediate need for additional physical teaching space. Current classroom space is adequate for this program's courses. Specialized facilities and equipment are adequate to conduct the program with a one-time purchase in the approximate amount of \$28,500 (3 Canon C300 cameras x \$8,000 = \$24,000; 3 accompanying light kits x \$1,500 = \$4,500). (See, Budget Section)

The School's equipment room is presently furnished with the necessary gear and technology needed for the program. Labs and classrooms are fitted with the computers and professional software required for students. The School is cognizant of the potential acceleration in the depreciation schedules of current equipment and software caused by the addition of this program.

## Curriculum

### Program Curriculum

The curriculum is designed to balance documentary film with journalism, and encourages students to focus on one of an array of academic disciplines found at UM in order to better understand and communicate through documentary. It provides a coherent structure along with the flexibility to achieve personal freedom of expression.

Every semester is constructed so that technical skills and concepts are proportionate. Each semester builds on the previous term's foundation. The summer internship/advanced project is a crucial curricular component (common to such programs) that builds students' skill sets in preparation for thesis work.. Close attention is paid to integrating theory and practice while providing a grounding in research, law, ethics, business and emergent technologies.

### MFA in Documentary - COURSE PLAN (fn 1)

#### YEAR ONE

##### Fall Semester (Year 1)

CCA 658 Documentary Production [*Cinematic Documentary Production* ]

CCA 629 Nonfiction Film [Studies in Documentary]

JMM 661 Documentary Photography (Still Photo and Multi-picture Package) (new)

JMM 628 Seminar in Visual Storytelling

##### Spring Semester (Year 1)

JMM 641 Advanced Audio Video Narratives

JMM XXX Public Affairs Reporting/Research/Access to Subjects and Information (new)

CCA 6XX Writing for the Screen through Editing (new)

CCA Elective: (e.g., CCA 620 Cinematography; CCA 630 Introduction to Editing; CCA 6XX Sound Production and Location Sound (new))

#### **SUMMER TERM (Year 1)**

##### **6 credits**

CCA 794/JMM 609 Internship or

CCA 799/JMM 699 Advanced Projects and Directed Research

#### YEAR TWO

##### Fall Semester (Year 2)

CCA 602 Global Issues and Filmmaking

CCA 670 The Independent Producer

Choose 1 elective from above SoC List

Choose 2nd elective from SoC or outside SoC

##### Spring Semester (Year 2)

JMM 614 Law and Ethics in Journalism and Media Management

Choose 3rd elective outside SoC

CCA 850/JMM 815 6 credits of thesis

1. Although encouraged to take electives outside the School of Communication, a student has the option to fulfill one or more of these electives within the the SoC, pending approval of advisor and program director.

### Upload Syllabi for Any New Courses

MFA Syllabi for New Courses.pdf

### Proposed Schedule of Course Offerings for the First Three Years

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## Faculty

### Program Directors

Dr. Christina Lane, Associate Professor and Chair, Department of Cinematic Studies

Samuel Terilli, Associate Professor and Chair, Department of Journalism and Interactive Media

Both professors are longstanding administrators of graduate programs within their departments and the School.

Dr. Lane has a Ph.D in Radio-TV Film from the University of Texas at Austin. She is also the Director for the Norton Herrick Center for Motion Picture Studies (<http://www.com.miami.edu/programs-motion-picture/norton-herrick-center-for-motion-picture-studies/>), which includes a collection of over 2,500 film and television titles. The Herrick Center is dedicated to providing support for research, preservation and archiving, to facilitating the study of film at the University, and to enriching the cultural life of the University and the South Florida community.

Samuel Terilli has a J.D. from Michigan State University and more than 30 years of legal practice in media, commercial and employment law including 12 years as General Counsel of the Miami Herald Publishing Company.

### Upload CV(s)

CVs.pdf

### Program Faculty

**Anthony Allegro**, Professor, CCA (FT), MFA, Cinema, University of Southern California; PhD, Hispanic Languages and Literatures, UMASS-Amherst

**Grace Barnes**, Associate Professor, CCA (FT), MFA, Communication Motion Pictures, UCLA

**Sanjeev Chatterjee**, Professor, CCA (Primary)/JMM (Secondary) (FT), MFA, Communication Motion Pictures, CUNY-Brooklyn College

**Ana Francois**, Assistant Professor of Professional Practice, JMM (FT), MBA, Management: Entertainment Management, UCLA

**Trevor Green**, Lecturer, JMM (FT), MFA, Motion Pictures Production, University of Miami

**Kim Grinfeder**, Associate Professor, CIM (FT), Master of Professional Studies, Interactive Telecommunications, New York University

**Ali Habashi**, Assistant Professor of Professional Practice, CCA (Primary)/CIM (Secondary) (FT), MS in Music Engineering, University of Miami

**Sallie Hughes**, Associate Professor, JMM (FT), BA, Journalism, University of Florida; MA, and PhD, Latin American Studies, Tulane University

**Edward Julbe**, Senior Lecturer, JMM (FT), MA, Communication, Barry University

**Konstantia Kontaxis**, Associate Professor, CCA (FT), MFA, Communication Motion Pictures, Ohio University

**Barbara Leibell**, Assistant Professor of Professional Practice, CCA (FT), MFA, Motion Pictures Screenwriting, University of Miami

**Christina Lane**, Associate Professor, CCA (FT), PhD, Critical and Cultural Theory Radio-TV-Film, University of Texas-Austin

**Gina Presson**, Lecturer, JMM (FT), MA, Broadcast Journalism (Honors), University of California

**William Rothman**, Professor, CCA (FT), PhD, Philosophy, Harvard University, Dissertation Title: *Three Essays in Aesthetics: I. A Theory of the Threefold Relationship of Work of Art, Artist and "Beholder"; II. A Theory of the Art of Narrative Film; III. A Descriptive Analysis of the Film "Notorious"*

**Jeffrey Stern**, Associate Professor of Professional Practice, CCA (FT), BFA, Film, Philadelphia College of Art; MFA, Art, University of Miami

**Ed Talavera**, Professor, CCA (FT), MFA, Communication Motion Pictures, New York University.

**Sam Terilli**, Associate Professor, JMM (FT), JD, Michigan State University. More than 30 years of legal practice in media, commercial and employment law including 12 years as General Counsel of the Miami Herald Publishing Company.

**Rechna Varma**, Associate Professor of Practice, CCA (Primary)/CIM (Secondary) (FT), MBA, University of Toronto; Global EMBA, University of St. Gallen (Switzerland). Award-winning producer.

**Jim Virga**, Assistant Professor of Professional Practice, CCA (FT), MA, Photo Communication, Syracuse University.

**Tsitsi Wakhisi**, Associate Professor of Professional Practice, JMM (FT), MS, Communication Broadcast Journalism, Northwestern University.

No additional faculty lines are needed to offer the MFA in Documentary. Interaction with other graduate programs in the School is encouraged and other departments' faculty members may serve on thesis committees as appropriate.

The proposed degree requires four new courses, including two additional CCA courses already in development to serve the existing MFA Motion Pictures degree needs. Full-time existing CCA faculty will teach CCA 6XX Sound Production and Location Sound (Jeffrey Stern), and CCA 6XX Writing for the Screen through Editing (Duba Leibell). These will be taught by existing full-time CCA faculty.

Two new JMM courses are anticipated: JMM 6XX Public Affairs Research and Reporting and JMM 6XX Advanced Documentary Photography. The first class will be taught by existing faculty, all well-seasoned in teaching graduate and undergraduate students. The Advanced Documentary

A third course, Public Affairs Reporting, will be revised to better suit curricular needs.

The summer internship/advanced projects component indicates that some faculty resources will be required during summer. Internships are supervised by a single faculty supervisor appointed within each department who receives compensation 'per head'. The attached budget accounts for an average of five students per year electing internships.

We predict that the remainder of students will elect to do advanced projects, to be supervised by individual faculty members (in the form of remote or local independent studies). Though there is no compensation involved, relevant CCA and JMM have shown enthusiasm for this model, which follows a long-standing tradition in the Motion Picture MFA Program. We have encountered no problems with summer projects as the load tends to be well dispersed among faculty and across time.

## Students

### Applicant Pool

We anticipate the applicant target pool to be both domestic and international, those recently graduated with a bachelor's degree in filmmaking or journalism and beginning and established professionals wishing to pivot to producing and/or teaching documentary

form. Given our interdisciplinary approach, students with backgrounds in a variety of disciplines wishing to complete graduate work in documentary will also be attracted to this degree program.

This M.F.A. program would be the first in the nation to combine journalism and film into an interdisciplinary degree. (fn 1) The elective offerings in interactive media will further enhance student interest.

Given that that most documentary MFA degrees and certificates take two years or less to complete, the School of Communication gains a competitive edge by adding this two year program to its offerings. This program offers a fitting counterpoint to the existing three-year Motion Picture MFA which emphasizes narrative filmmaking and screenwriting for films and television.

The success of comparison schools suggests that there is a vibrant interest in graduate work in documentary.

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1. UC Berkeley offers a degree in documentary journalism degree, but it is an M.S. Several programs (Northwestern, M.I.T.) concentrate on interactive documentary.

### **Enrollment Projections**

The target enrollment goal of new program is at least seven students in its first year, fall 2022. (See Budget section)

Fall Semester, 2022 7 students

Fall Semester, 2023 14 students (7 new, 7 continuing)

Fall Semester, 2024 14 students (7 new, 7 continuing)

### **Teaching or Research Assistants**

For recruiting purposes, and to be competitive, the program will require two graduate assistantships (structured akin to the School's current MFA assistantships, including full tuition remission and a \$15,000 stipend per year.) The award covers year one and year two. One GA will be housed in the Cinematic Arts department, the other in the department of Journalism and Media Management.

## **Administration**

### **Program Administration**

The MFA Program will be administered by a director based in Cinematic Arts, in consultation with faculty in the Department of Journalism and Media Management. (No financial stipend is being requested for this director position.) The admissions and recruiting process will be run through the SoC Graduate Office as with similar School graduate programs. There is adequate support staff within the Graduate Office and individual departments to manage this program.

A steering committee will be selected by the Dean, in consultation with the Chairs and Program Directors, for the purposes of facilitating admissions decisions, recruiting prospective students, representing the interests of faculty, curriculum and advising, as well as conducting other relevant administrative matters. The committee will consist of three members from CCA, three from JMM, and two from Interactive Media (with the caveat that faculty appointments do cross departments).

## **Budget**

### **Program Budget**

#### **BUDGET**

Based on enrollment trends identified by the SoC Graduate Studies Office and Motion Picture faculty, we estimate an entering class of seven students. The attached budget, calculated in consultation with the Executive Director of Business Operations for the School of Communication, indicates that this number offers a comfortable break-even point, even including two graduate assistantships.

The long-term goal is eight to ten students per year. See attached budget for a four-year spread.

#### **GRADUATE STUDENT SUPPORT**

For recruiting purposes, and to be competitive, the program will require two graduate assistantships (structured akin to the current School's current MFA assistantships, including full tuition remission and a \$15,000 stipend per year.) The award covers year one and year two. One GA will be housed in the Cinematic Studies department, the other in the department of Journalism and Media Management.

#### **OUTREACH PROJECT**

A first year outreach project, involving student travel and production, will be an integral part of the program. This *International Service Learning Documentary Production Program* will be run through Actuality Media, which pairs small teams of media production students with non-profit groups in South American countries. The goal of the documentary outreach is for local communities to have an opportunity to communicate a social message or tell a relevant story by collaborating with our "changemaker" students on short, non-fiction films. Our MFA Motion Picture faculty have a long track record of taking students on trips with Actuality Media (a company established in 2010). It has consistently been a transformational experience for all involved; students garner technical and storytelling skills as do their counterparts (and the non-profit gains invaluable media content).

Estimated costs are \$1,000 per student plus \$1,000 for accompanying faculty member. Patterned after a successful spring break travel program, this involves no additional costs or compensation. Annual costs: \$8,000-\$12,000 per year, including faculty member.

#### **GRADUATE STUDENT THESIS BUDGET**

Students in the two-year documentary program will receive \$4,000 in support of their thesis project. This matches the \$4,000 provided to students in the current Motion Picture MFA program. This number is competitive with peer and aspirational programs, many of which offer \$4,000 to \$5,000 for thesis funding (or "generous fellowship support"). (\$4,000 x 8 students = \$32,000 per year)

### RECRUITING BUDGET

To supplement the recruiting expenditures for the existing graduate programs in Cinematic Arts and Journalism and Media Management, we estimate that a budget of \$8,000 per year will be necessary to promote and publicize the new MFA in Documentary degree.

### PROGRAM ASSESSMENT AND EVALUATION

To ensure rigor, innovation, and continued growth, we will institute internal and external assessment measures. In addition to internal review, such measures will include focus groups, external research, and external academic evaluators (e.g., travel, hosting, etc.). We project costs of \$6,000 for an external review, to bring three to five evaluators in at the six year mark (\$1,000 per reviewer plus other additional hosting expenses). (Note that this is not a required review for the MFA program; it will be run internally.) We are budgeting \$2,000 for focus groups and market research by an external firm at the three year and six year marks. Total: \$8,000 over six years.

## Comparison

### Peer Comparisons

This MFA in Documentary program would be the first in the nation to combine journalism and film into an interdisciplinary degree. (fn 1) The elective offerings in interactive media further enhance its quality. This is a remarkable opportunity for the School of Communication to carve out a niche in a growing area by taking advantage of its diverse range of faculty and equipment resources.

Given that that most documentary MFA degrees and certificates take two years or less to complete, the School of Communication gains a competitive edge by adding this two year program to its offerings. This program offers a fitting counterpoint to the existing three-year Motion Picture MFA which emphasizes narrative filmmaking and screenwriting for films and television.

### Peer Programs

Research shows that most peer and aspirational programs are two years long and approximately **48 credits**. The entering class (each year) averages **between 8 and 12 students**.

The following data are informative:

#### M.F.A./M.A. Programs

Chapman University - MFA in Documentary Filmmaking

two year program (48 credits)

5-8 of students enter per year

<https://www.chapman.edu/dodge/programs/graduate/mfa-documentary.aspx>

Duke University - MFA in Experimental and Documentary Arts

two year program (39 credits)

12 students enter per year

<https://mfaeda.duke.edu/courses-study-and-degree-requirements> (<https://mfaeda.duke.edu/courses-study-and-degree-requirements/>)

Loyola Marymount University - MFA in Film and Television (non-fiction track)

three year program (60 credits)

approx. 15-20 students (of 60 in production) choose doc track per year<sup>[1]</sup> ([http://bulletin.miami.edu/#\\_ftn1](http://bulletin.miami.edu/#_ftn1))

<https://sftv.lmu.edu/academics/graduateprograms/filmmandtvproduction/requiredcourses/>

Northwestern University – MFA in Documentary Media (39 credits)

two year program (39 credits)

10-11 students enter per year

<https://docmedia.northwestern.edu/curriculum/>

NYU School of Visual Arts – MFA in Social Documentary

two year program (60 credits)

16 students enter per year

<https://sva.edu/academics/graduate/mfa-social-documentary-film/curriculum?parentId=1403> (<https://sva.edu/academics/graduate/mfa-social-documentary-/>)

Stanford University - MFA in Documentary

two year program (62 credits)

8 students enter per year

<https://exploreddegrees.stanford.edu/schoolofhumanitiesandsciences/artandarthistory/#documentaryfilmmfatext> (<https://exploreddegrees.stanford.edu/schoolofhumanitiesandsciences/artandarthistory/%23documentaryfilmmfatext/>)

Univ. of California, Santa Cruz – MFA in Social Documentation

two year program (72 credits)

12 NEW: M.F.A. in Documentary

9-10 students enter per year

<https://www.gradadmissions.ucsc.edu/socdoc> (<https://www.gradadmissions.ucsc.edu/socdoc/>)

Univ. of Colorado, Boulder – MFA in Interdisciplinary Documentary Media Practices

three year program (60 credits)

5-7 students enter per year

[https://www.colorado.edu/cmci/dcmp/mfa#program\\_requirements-2431](https://www.colorado.edu/cmci/dcmp/mfa#program_requirements-2431) ([https://www.colorado.edu/cmci/dcmp/mfa/#program\\_requirements-2431](https://www.colorado.edu/cmci/dcmp/mfa/#program_requirements-2431))

Univ. of Mississippi - MFA in Documentary Expression (30 credits)

two year program

6-9 students enter per year

<https://catalog.olemiss.edu/liberal-arts/center-for-the-study-southern-culture/mfa-doc-exp> (<https://catalog.olemiss.edu/liberal-arts/center-for-the-study-southern-/>)

Wake Forest University – MFA in Documentary (48 credits)

two year program

7-8 students enter per year

<https://documentary.wfu.edu/mfa-degree-plan/>

### Graduate Certificate Programs

George Washington University Documentary Center

6 month, 9 credit boot camp

16-18 students enter per year

The New School Documentary Certificate

one year, 18 credits

10-11 students enter per year

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[1] ([http://bulletin.miami.edu/#\\_ftnref1](http://bulletin.miami.edu/#_ftnref1)) Loyola Marymount is an outlier. In this 3 year program, students choose a track—documentary or narrative—once admitted. Graduate admissions officers estimate that 1/4 to 1/3 (or 15-20) of the 60 students in the entering class elect the documentary track.

## Documents

### Attach Supporting Documentation

MFA Supporting Documentation.pdf

## For Administrative Use Only

### Plan Code

NEW

### Reviewer Comments

**Patty Murphy (pxm491) (Wed, 23 Jun 2021 16:11:12 GMT):** The proposed new programs is largely a repackaging of existing courses. Although there will be some new courses created for the program, it represents a change of less than 25% of new content. Therefore, notification to or approval from SACSCOC will not be required.

**Patty Murphy (pxm491) (Wed, 23 Jun 2021 16:14:29 GMT):** This new program will require a practicum which may include an internship. Please note that the University of Miami is required to track and report students who are completing internships or other field experiences outside the state of Florida. Please ensure the program administration includes this tracking so that annual reports can be provided to the Office of University of Accreditation. (International and virtual experiences do not need to be reported.)

**Patty Murphy (pxm491) (Wed, 04 Aug 2021 17:47:00 GMT):** Although some new courses will be developed for this new program, they do not represent a significant departure in terms of content from what the University is currently approved to offer. Therefore, notification to or approval from SACSCOC will not be required.

**Tiffany Plantan (tplantan) (Fri, 20 Aug 2021 20:20:47 GMT):** Proposal presented at the August 17, 2021 meeting of the Graduate Council; 11 approved, 0 abstentions, 0 opposed.

**Robyn Hardeman (rhardeman) (Wed, 25 Aug 2021 18:24:18 GMT):** Supporting documents include memos from: Cinematic Arts, faculty unanimously support, 9/6/2019; Journalism and Media Management, faculty unanimously support, 2/28/2020; Interactive Media, supports, undated; School Council, unanimously supports, 2/14/2020; Dean Wilkins supports, 9/21/2020. This proposal will be added to the agenda for the Wednesday, September 15 GWC meeting. More information will be emailed to the proponents closer to the meeting date.

Key: 604

## **School of Communication University of Miami**

**CCA 6XX  
SOUND PRODUCTION AND LOCATION SOUND  
Section XX  
FALL 20XX  
Professor Jeffrey Stern  
OFFICE HOURS  
Rm. 4017, Wolfson Bldg.  
305.284.6838  
jstern@miami.edu**

### **MEETING TIME AND LOCATION**

Tuesday – 2:00p.m. – 4:30p.m.  
Room 4029 & CIB 1053H

### **SYLLABUS**

**COURSE DESCRIPTION AND PURPOSE:** Production Sound Recording is an in depth exploration into the use of creative sound recording techniques, and post-production sound design as key steps in the filmmaking process. The course will focus in part on the skills necessary to utilize audio equipment effectively in Production/On Location: digital audio recorders, the various types of microphones used and uses of signal processing. It will also focus on the basic post-production sound process. Students will learn the basics of the Pro-Tools sound editing software. Students will team up and collaborating on a specific film project. They will work together to build a specific skill within the sound realm of a film.

- This course will provide the opportunity for students to:
  - Practice on set recording techniques through in class exercises and projects.
  - Practice basic sound techniques using Pro Tools.
  - Improve their listening skills.
  - Understand the importance sound plays when combined with a moving image.
  - Interdisciplinary collaboration and understanding on and off a film set.
  - Explore all the sound elements for a short film.

**COURSE PRE-REQUISITES:** Permission of Instructor

**MATERIALS FEES:** None

**ASSIGNMENTS/COURSEWORK:** Course work will consist of assignments, tests and in-class labs in which the student will be expected to demonstrate and apply their knowledge of assigned readings through discussion and class presentations.

All students are required to maintain a binder that will hold handouts, syllabi, etc. Weekly course work and assignments are detailed below.

**REQUIRED TEXTS AND RESOURCES:** The Location Sound Bible: How to Record Professional Dialog for Film and TV ISBN- 13: **978-1615931200** Ric Viers, Michael Wiese Productions, 2012, list price \$26.95

Students must have an **External Hard Drive** (50gb minimum) and an **SDHC Memory Card** (16GB minimum)

**GRADING/EVALUATION:** Please refer to the Undergraduate Bulletin for a listing of the university's grading and point average system. There you will find the grade of A (4.00) with a description of - "Excellent attainment". In this class, a grade of "excellence" will be earned by those students with a perfect attendance record, who have successfully met and accomplished all of the requirements outlined in the syllabus, and exhibited a complete knowledge and mastery of skill over the subject material presented in this course.

**The course grade will be weighted as follows:**

FX Recording assignments	20%
In-class Dialogue Scene Recording	20%
Midterm	10%
Understanding of ProTools and the sound flow process	10%
Production recording of a final film	40%

**Lateness of assignments will result in the lowering of the grade by one half of a letter grade for every class meeting it is late.**

**ATTENDANCE POLICY:** The course work presented in weekly seminars is not repeated. Any absence other than medical with a doctor's note, a university recognized major holiday, or absence of a personal nature with the approval of the professor, will drop the students overall grade by one third of a letter point. Three late arrivals or leaving early are the equivalent of one absence. Students are responsible to make up and obtain all missed information and work regardless of the reason for the absence.

**DISABILITY SERVICES:** Students with disabilities, including learning disabilities, need to be registered with the Office for Disability Services, which is housed in the Academic Development Center (Whitten University Center, Suite N201).



**RELIGIOUS HOLY DAY POLICY:** It is the student's obligation to provide faculty members with notice of the dates they will be absent for religious holy days, preferably before the beginning of classes but no later than the end of the first three class days.

Absences due to observance of religious holy days not pre-arranged within the first three class days may be considered unexcused and there is no obligation to allow any make up work, including examinations.

Missing a class due to travel plans associated with a particular religious holy day does not constitute an excused absence. The University's complete Religious Holy Day Policy can be found in the 2022-2023 *Bulletin*.

**HONOR CODE AND PLAGIARISM STATEMENTS:**

Students enrolled in this course are expected to abide by the University of Miami Honor Code. The purpose of the Honor Code is to protect the academic integrity of the University by encouraging consistent ethical behavior in assigned coursework. Academic dishonesty of any kind, for whatever reason, will not be tolerated.

No honest student wants to be guilty of the intellectual crime of plagiarism, even unintentionally. Therefore, we provide you with these guidelines so that you don't accidentally fall into the plagiarism trap.

Plagiarism is the taking of someone else's words, work, or ideas, and passing them off as a product of your own efforts. Plagiarism may occur when a person fails to place quotation marks around someone else's exact words, directly rephrasing or paraphrasing someone else's words while still following the general form of the original, and/or failing to issue the proper citation to one's source material.

In student papers, plagiarism is often due to...

- turning in someone else's paper as one's own
- using another person's data or ideas without acknowledgment
- failing to cite a written source (printed or internet) of information that you used to collect data or ideas
- copying an author's exact words and putting them in the paper without quotation marks
- rephrasing an author's words and failing to cite the source
- copying, rephrasing, or quoting an author's exact words and citing a source other than where the material was obtained. (For example, using a secondary source which cites the original material, but citing only the primary material. This misrepresents the nature of the scholarship involved in creating the paper. If you have not read an original publication, do not cite it in your references as if you have!)
- using wording that is very similar to that of the original source, but passing it off as one's own.

The last item is probably the most common problem in student writing. It is still plagiarism if the student uses an author's key phrases or sentences in a way that implies they are his/her own, even if s/he cites the source.

### **COURSE TOPICS OUTLINE**

**CLASS 1 -** 1) How to listen, what it means to have “ears”. 2) Elements of sound and sound wave. 3) stereo vs mono 4) Digital recording, sample rate and bit depth 5) production recording = dialogue

**Assignment:** 1) Listening Assignment - You will be required to experience this assignment in three different environments, interior and exterior. When interior and applicable, try windows or door open or closed. You will need to spend at least ten minutes listening in each environment. (Try a variety of locations, quiet, busy; familiar, unknown.)

A) Close your eyes and let your ears and mind wonder. Don't “try” to hear what you think you should be hearing. Start to focus and discern what separate, distinct sounds you hear. Once you believe that you have a “picture” of your environment, open your eyes. (cont.)

B) Make some notes, a sound log description of your aural environment, as you perceived it, not based on what you know the environment to be. If there were sounds that were unrecognizable to you, try your best to describe them.

C) Now with your eyes open listen to your environment again. Don't “hear” things just because you see them. Take note of sounds you truly do hear. When the time is up, write a description of your aural environment and a sound log description.

D) Write a short description of your physical environment. In particular take note of those elements that either produced or effected sound, followed by a brief comparative summary of your various “listening styles” noting your observations of the experience. What sounds do you suddenly hear when you focus your attention on the sound producing object? Take note of sounds you were always aware of and what “appeared” as you listened and shifted your aural focus. What sounds did you hear once you saw what produced them? Did your perception of the sound change once you knew what produced it? Etc.

You will need to experience and notate this assignment in three different locations. Be prepared to present your findings to the class. The assignment will also be collected. This is due next week. Find FX to record. Read Chapters 1 & 2, pages xv – 12, Chapter 14, pages 209 – 228.

**CLASS 2 -** 1) Present listening assignment. 2) volume and meters. 3) microphones. 4) Basics of the Tascam DR100 and DR60 recorders. 5) recording FX.

**Assignment:** 1) find FX to record 2) Read Chapter 11, pages 135 – 158.

page 4 Fall '16

**CLASS 3 -** 1) physical issues of recording production dialogue 2) echo and reverberation 3) multi-track recording

**Assignment:** 1) record first FX 2) Read Chapters 3 & 4, pages 13 – 44.

**CLASS 4 –** 1) play first FX 2) mic placement 3) Multi-track recorder 4) multi-track mixing

**Assignment:** 1) listening assignment - Pick two locations, one exterior and one interior. Listen and observe for five minutes. Take note of the sound in the spatial environment. What elements of the listening space shape the quality of the sounds, its aural placement and movements, and what is the effect of the environment on its sounds? I'm not looking for a list of what you hear, as much as how you think the environment and all of its physical characteristics affect the sounds within them. Please write a description of your observations in each environment and a summary with any comparisons and contrasts between the two. 2) Read Chapters 5 & 6, pages 45 – 84. Chapter 8, pages 103 – 114.

**CLASS 5 –** 1) present listening assignment 2) Intro to ProTools, setting up a project, overview of the program

**Assignment:** 1) Read Chapter 12, pages 159 – 184

**CLASS 6 –** 1) set etiquette 2) slating 3) sound reports 4) mic accessories 5) Recording for documentary and recording WT

**Assignment:** 1) Read Chapter 9, pages 115 – 120, Chapter 19, pages 305 – 320

**CLASS 7 –** 1) ProTools continued 2) Importing audio

**Assignment:** 1) Import FX 2) Read whatever is left to read.

**CLASS 8 –** 1) Quiz 2) record dialogue in class

**Assignment:** 1) record second FX 2) Read Chapters 13, pages 185 – 208, Chapter 15, pages 229 – 236.

**CLASS 9 –** 1) Protools – play recorded dialogue. 2) Selecting from multi-track recordings. 3) Tools for cleaning dialogue.

**Assignment:** 1) Process second FX

**CLASS 10 –** 1) Protools – Audio processing tools.

**Assignment:** 1) Begin to clean up / process FX. 2) Read whatever is left to read.

**CLASS 11 –** 1) Protools – play FX for class.

**Assignment:** 1) Record prod. sound on film project 2) Import and process second FX.

**CLASS 12 –** 1) Play dailies from film projects. 2) Protools – processing second FX record

**Assignment:** 1) Record production sound on film project

**CLASS 13** – 1) Play dailies from film projects.

**Assignment:** 1) Record production sound on film project

page 5 Fall '16

**CLASS 14** - 1) Play dailies from film projects.

**Assignment:** 1) Record production sound on film project

**FINAL EXAM SESSION**    DATE TBD

## **University of Miami**

**CIM 594 / 795 – SPECIAL TOPICS / PROD SOUND RECORDING** Jeffrey Stern  
Additional Reading and Resource Materials

Pro Tools 101 an introduction to Pro Tools 10, Frank Cook, Boston, MA: Course Technology PTR, 2012

Dialogue Editing for Motion Pictures: a guide to the invisible art, John Purcell, Amsterdam Boston: Focal Press, 2007

Audio Post Production for Film and Video, Jay Rose, (Burlington, MA: Oxford Focal Press, 2009).

Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema, David Sonnenschein, Studio City, CA: Michael Wiese Productions, 2001

Audio Post Production for Television and Film: an introduction to technology and techniques, Hilary Wyatt, Oxford, England Boston: Focal Press, 2005

Film Sound: Theory and Practice, Editors Elisabeth Weis, John Belton, Columbia University Press, 1985

Sound Reinforcement Handbook, Second Edition, Written for Yamaha, Gary Davis & Ralph Jones, Hal Leonard Corp, Milwaukee, WI

Time Code Primer, Steve Davis, Will Harvey, Jean-Luc Louradour, SPARS, Lake Worth, FL

Audio-Vision, Sound On Screen, Chion, Michel; edited and translated by Claudia Gorbman; with a forward by Walter Murch, Columbia University Press, New York

Producing Great Sound For Film & Video, Jay Rose, (Burlington, MA: Oxford Focal Press, fourth edition).

In The Blink Of An Eye, A Perspective On Film Editing, Walter Murch, Silman-James Press

Sound-On-Film Interviews with Creators of Film Sound, Vincent LoBrutto, Praeger Publishers

Microphone Manual, Design and Application, David Miles Huber, Howard W. Sams & Co., Indianapolis, IA

SOUNDSCAPE: School Of Sound Lectures 1998 - 2001, edited by Larry Sider, Diane Freeman and Jerry Sider, publ. the School of Sound

Page 6 Fall '16

### **Online Resources**

<http://designingsound.org/>

<https://soundcloud.com/>

<http://cardiffmiller.com/>

<http://hissandaroar.com/sd011-tortured-cymbals/>

<http://soundworkscollection.com/>

<http://filmsound.org/film-sound-history/>

<http://www.bbc.co.uk/programmes/b03b51db>

<http://www.zimoun.net/2013-329.html>

<http://www.onformative.com/work/unnamed-soundsculpture/>

<http://www.everydaylistening.com/>

<https://www.behance.net/DiegoStocco>

<http://mixonline.com/>

<http://usoproject.blogspot.it/search?q=ben+burt>

<http://filmmakeriq.com/sign-up/>

### **Norton Herrick Collection**

The Norton Herrick Collection consists of over 3000 film and television titles, most of which are available for streaming through the [Norton Herrick Collection](#) website. It encompasses a wide range of material, including American silent comedies, international classics, Hollywood's Golden Age, experimental films, animation, documentary, and vintage television. This archive provides amazing opportunities to more fully appreciate the richness of our film and television history and cultural heritage.

University of Miami students enjoy automatic membership to UM Exclusive, a streaming service accessible by visiting the [Norton Herrick Collection](#) or [Nuray Pictures](#) websites. You will need to sign up for a free account using your UM email address when prompted. Once logged in, you may browse or search for individual titles.

These materials are intended for educational purposes. Fair use guidelines apply. Students are permitted to use excerpts for creative projects so long as they do so in a classroom setting with an instructor present and refrain from commercial release or profit. Page 7 Fall '16

Tear off and return with information required below:

**STUDENT ACKNOWLEDGEMENT:**

I HAVE RECEIVED AND READ THE SYLLABUS FOR **CIM 594 / 795** . I HAVE COMPLETED THE PREREQUISITE COURSES LISTED IN THE SYLLABUS OR HAVE HAD THE PROFESSOR SIGN BELOW TO CERTIFY A WAIVER OF THE PREREQUISITES.

SIGNED: \_\_\_\_\_

PRINT NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

PROFESSOR PREREQUISITE WAIVER (IF NEEDED) \_\_\_\_\_

## **School of Communication University of Miami**

**CCA 6XX**

**WRITING FOR THE CUT:**

**APPROACHING NON-FICTION STORYTELLING THROUGH FILM EDITING  
FALL SEMESTER 2022**

**INSTRUCTORS: Konstantia Kontaxis and Barbara Leibell**

**OFFICE HOURS:**

**EMAIL:**

**TELEPHONE:**

### **SYLLABUS**

#### **COURSE DESCRIPTION AND PURPOSE:**

This class is co-taught by a screenwriter and a screen editor and aims at teaching the unique structure of narrative for documentary and other non-fiction forms through the simultaneous exploration of screenwriting and screen editing. Screenwriting is unlike any other type of writing in that screenwriters must consider the art form that is film – a story told through pictures married to sound – as an integral part of their writing process. Understanding how to write for the screen, particularly when approaching non-fiction, requires a thorough understanding of the language of film – a language that can be expanded and reinforced by learning from screen editors who utilize visual juxtaposition techniques to fuel film storytelling. Students will master a better understanding of dramatic writing at both the level of the script and the level of the edit through a series of short practical exercises.

#### **COURSE PREREQUISITES:**

**MATERIALS FEES:** None

#### **ASSIGNMENTS**

- **Assignment #1: Quiz on *Writing for the Cut***

Students will read the textbook *Writing for the Cut* and take a Quiz.



- **Assignment #2: Editing Assignment**
- **Assignment #3: Script Assignment**

1. Please note that in screenwriting APPEARANCES ARE IMPORTANT. Incorrect punctuation, obvious bad grammar, or improper usage of format will result in points deducted from your assignment grade, up to 25 points total for errors.
2. Each assignment must be submitted by the designated deadline. TEN points will be deducted from any assignment that is late without a valid excuse.

**TEXTS AND RESOURCES REQUIRED:**

*Writing for the Cut: Shaping Your Script for Cinema* by Greg Loftin, Michael Wiese Productions, 2019

**FINAL DRAFT, SAVE THE CAT, or CELTX screenwriting software**

**Reading List:**

*The Hollywood Standard: The Complete and Authoritative Guide to Script Format and Style, 2<sup>nd</sup> Edition*, by Christopher Riley, Michael Wiese Productions, 2009.

**GRADING/EVALUATION:**

<b>Assignment 1: Quiz on <i>Writing for the Cut</i></b>	<b>10%</b>
<b>Assignment 2: Editing Assignment</b>	<b>45%</b>
<b>Assignment 3: Script Assignment</b>	<b>45%</b>
<b>Total</b>	<b>100%</b>

All grades will be determined on a percentage basis: A+= 98-100, A = 94-97%, A-= 90-93, B+ 87-89, B = 84-86%, B-= 80-83, C+ 77-79, C= 74-76, C- = 70-73%, D = 60-69%, F=59 and below. All School of Communication majors must pass this course with at least a C. (C- is not acceptable.)

**ATTENDANCE POLICY:** Attendance is mandatory. Any unexcused absences beyond one will result in five points deducted from the Final Grade.

**INCOMPLETE GRADES:** Save serious illness or other excused emergency, there will be no final "I" (incomplete) grades issued. All work will be considered final at the end of the term and all assignments will receive a grade. Work not submitted will receive a failing grade. Academic dishonesty of any kind, for whatever reason, will not be tolerated.

**REWRITE POLICY:** Script assignments can be rewritten for a higher grade and turned in within TWO WEEKS of the original due date. Quizzes and essays cannot be resubmitted for a higher grade.

**DISABILITY SERVICES:** Students with disabilities, including learning disabilities, need to be registered with the Office for Disability Services, which is housed in the Academic Development Center (Whitten University Center, Suite N201).

**RELIGIOUS HOLY DAY POLICY:** It is the student's obligation to provide faculty members with notice of the dates they will be absent for religious holy days, preferably before the beginning of classes but no later than the end of the first three (3) class days. Absences due to observance of religious holy days not pre-arranged within the first three class days may be considered unexcused and there is no obligation to allow any make up work, including examinations. Missing a class due to travel plans associated with a particular religious holy day does not constitute an excused absence. The University's complete Religious Holy Day Policy can be found in the 2022-2023 Bulletin.

**HONOR CODE STATEMENT:** Students enrolled in this course are expected to abide by the University of Miami Honor Code. The purpose of the Honor Code is to protect the academic integrity of the University by encouraging consistent ethical behavior in assigned coursework.

No honest student wants to be guilty of the intellectual crime of plagiarism, even unintentionally. Therefore, we provide you with these guidelines so that you don't accidentally fall into the plagiarism trap.

Plagiarism is the taking of someone else's words, work, or ideas, and passing them off as a product of your own efforts. Plagiarism may occur when a person fails to place quotation marks around someone else's exact words, directly rephrasing or paraphrasing someone else's words while still following the general form of the original, and/or failing to issue the proper citation to one's source material.

In student papers, plagiarism is often due to...

- turning in someone else's paper as one's own
- using another person's data or ideas without acknowledgment
- failing to cite a written source (printed or internet) of information that you used to collect data or ideas
- copying an author's exact words and putting them in the paper without quotation marks
- rephrasing an author's words and failing to cite the source
- copying, rephrasing, or quoting an author's exact words and citing a source other than where the material was obtained. (For example, using a secondary source which cites the original material, but citing only the primary material. This misrepresents the nature of the scholarship involved in creating the paper.

- using wording that is very similar to that of the original source, but passing it off as one's own.

The last item is probably the most common problem in student writing. It is still plagiarism if the student uses an author's key phrases or sentences in a way that implies they are his/her own, even if s/he cites the source.

### **COURSE TOPICS OUTLINE**

<b>Week 1:</b>	<b>Lecture:</b>	<i>The Finished Narrative: How Editing Tells the Story on the Page</i>
<b>Week 2:</b>	<b>Lecture:</b>	<i>Reviewing the Concepts of Dramatic Screenwriting and Writing for The Edit with Text, Images and Sound</i>
<b>Week 3:</b>	<b>Lecture:</b>	<i>Script to Screen Comparison</i>
<b>Week 4:</b>	<b>Lecture:</b>	<i>Finding and Structuring the Story in Documentary Footage</i>
<b>Week 5:</b>	<b>Lecture:</b>	<i>Writing for the Documentary: Re-Creations And Archival Footage; Editing the Non-Scripted Interview</i>
<b>Week 6:</b>	<b>Lecture:</b>	<i>The Assembly Cut</i>
<b>Week 7:</b>	<b>Lecture:</b>	<i>The Rough Cut</i>
<b>Week 8:</b>	<b>Lecture:</b>	<i>The Fine Cut</i>
<b>Week 9:</b>	<b>Lecture:</b>	<b>FALL RECESS</b>

- Week 10:**            **Lecture:**        *Writing for the Cutting Room:  
The Dramatic Sequence*
- Week 11:**            **Lecture:**        *Rewriting the Dramatic Sequence*
- Week 12:**            **Lecture:**        *Editing the Dramatic Sequence: Assembly Cut*
- Week 13:**            **Lecture:**        *Editing the Dramatic Sequence: The Rough Cut*
- Week 14:**            **Lecture:**        *Editing the Dramatic Sequence: The Fine Cut*  
Nov 18-22
- Week 15:**            **Lecture:**        *The Audio-Visual Edit*
- Week 16:**            **Lecture:**        *Fiction and Non-Fiction Film Narratives:  
The Script Tells the Story; the Cut Proves  
The Story*

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Tear off and return with information required below:

**STUDENT ACKNOWLEDGEMENT:**

I HAVE RECEIVED AND READ THE SYLLABUS FOR CCA \_\_\_\_\_ FOR THE FALL SEMESTER \_\_\_\_\_. I HAVE COMPLETED THE PREREQUISITE COURSES LISTED IN THE SYLLABUS OR HAVE HAD THE PROFESSOR SIGN BELOW TO CERTIFY A WAIVER OF THE PREREQUISITES.

SIGNED: \_\_\_\_\_

PRINT NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## **JMM 6XX**

### **DOCUMENTARY PHOTOGRAPHY (Still & Multi-Photo Packages)**

[Instructor/contact Info]  
School of Communications  
University of Miami

Schedule:

Room:

Office Hours:

**Course Description and Purpose:** Documentary Photography is designed to equip students with the skills needed to become successful visual storytellers both in terms of single, still photographs and multi-photograph packages – in print, online, and for broadcast. Students will learn how content, composition and technical quality contribute to strong narrative images. Through practice and research, students will gain an understanding of how photographs are used in professional journalism, and what social and ethical responsibilities are inherent in the decisions made by a photojournalist.

#### **Course Objectives:**

- To develop an understanding of the critical qualities of light and shadow, and how they play a part in a photograph's composition, context and storytelling.
- To explore the fundamentals of portrait, street and documentary photography.
- To appreciate the enduring relevancy of the print image and its role in storytelling, both historically and today.
- To gain experience with the tools and capabilities of Photoshop.
- To learn how to find and develop your own visual story ideas through research and footwork in your own community.
- To begin to acquire a critical eye for photography and a deeper appreciation for what makes a "good" photograph in terms of content, technical proficiency and ability to convey a story.
- To understand the professional and ethical decisions intrinsic to the choices you make as a photojournalist.
- To encourage creativity and innovation in your approach to a single photograph or a series of photographs.

#### **Required Materials:**

Students will use a **digital** 35mm camera with either a zoom lens or the capability of taking multiple lenses. Cameras are available for checkout from the school, but availability is limited. It is your responsibility to keep and care for your camera. Please treat it as your own. We will use our cameras with manual controls. **YOU ARE REQUIRED TO BRING YOUR CAMERA TO EVERY CLASS.** In fact, I recommend that you carry your camera with you as much as possible throughout the semester.

**You will need to purchase:**

- **At least one (16 to 32 gigabyte) SDHC card**
- **SDHC card reader (to transfer images from camera to computer)**
- **A portable hard drive, minimum 500 gigabyte, to store your images**
  - **Do not store your images on the SD cards**
  - **It is important to store your images in more than one place** because you will be graded on your work and must present at least 18 images from the entire semester as part of your portfolio at the end. ***There is no excuse for lost or missing images.***
- **A USB thumb drive to transport and deliver images**

**Assignments/Coursework:** Students will submit assignments as **digital files**. Complete and accurate captions – written in the metadata fields of the files (found in Photoshop) – are required for all submitted photographs. You will be expected to discuss and critique the photos in class, and share the experiences you went through to make the photo. The in-class critiques of each assignment are part of your grade as class participation. Assignments are to be sized and saved correctly and emailed to Professor\_\_\_\_ by noon on the day they are due. Late assignments will not be accepted without prior consultation and permission. This includes unexcused absences. MEETING DEADLINES IS CRITICAL. With the exception of portrait photography, students are not allowed to orchestrate or set up photos.

**Required Consultations:** Each student is required to meet and consult with the instructor during the first three weeks of class to plan how this course will serve the student in his or her course of study as a graduate student based on interests and experience levels.

**Required reading and viewing (any edition is acceptable; examples for books listed below):**

- “On Photography,” by Susan Sontag -- ASIN : B0092KVVFW; Publisher : PENGUIN CLASSICS (April 1, 2010)
- “Blood and Champagne: The Life and Times of Robert Capa,” by Alex Kershaw -- Da Capo Press; Reprint edition (May 26, 2004); ISBN-10: 0306813564
- “Shutterbabe: Adventures in Love and War,” by Deborah Copaken Kogan -- Random House Trade Paperbacks; Reprint edition (January 8, 2002); ISBN-10 : 0375758682
- “Regarding the Pain of Others,” by Susan Sontag -- Picador; F First Paperback Edition (February 1, 2004); ISBN-10 : 9780312422196
- “Get the Picture: A Personal History of Photojournalism,” by John G. Morris -- University of Chicago Press; 1st edition (June 15, 2002); ISBN-10 : 0226539148

**Required Subscriptions:**

- [Digital subscription](#) to The Miami Herald (UM Library)
- Digital subscription to The New York Times (UM Library)
- [The Sunday Long Read](#)

**Required Websites used in Class Discussions:**

- [Lens Blog, The New York Times](#)
- [The Big Picture, The Boston Globe](#)
- [LightBox, TIME](#)

- [National Press Photographers Association \(NPPA\)](#)
- [CLIK/HEAR, The Palm Beach Post](#)
- [Framework, Los Angeles Times](#)
- <https://www.womenphotograph.com>

**Suggested Instagram follows:**

- Pulitzer Prize-winning photographer Carol Guzy, @carolguzy
- The Miami Herald, @miamiherald
- Documentary photographer Eric Mencher, @emencher
- Pulitzer Prize-winning Argentine photographer Rodrigo Abd, @abdrodrigo
- Washington Post photographer Michael Williamson, @mswontheroad

**CLASS ASSIGNMENTS**

**Dates:** \_\_\_\_\_

Introduction/Overview. Review syllabus, paperwork, passwords, class Instagram account, equipment. **Assignment (1):** Contact a working photojournalist by e-mail or phone call, and write a brief paper on this photographer talking about a single image that defines his/her career or is important to him/her. (Suggestions on photographers and where to find them will be discussed in class.) Be prepared to give an oral presentation on your photojournalist. Your paper will include: a brief summary (one paragraph) of the photojournalist's career and accomplishments, a one-paragraph description of the image the photographer identifies, and a paragraph discussing your own thoughts on the image and photographer (which can include why you selected this photographer, how you view the image and what insights you gained from the assignment). **Due:** \_\_\_\_\_. **Start Reading: On Photography," by Susan Sontag and be prepared for discussion during the following week.**

**Dates:** \_\_\_\_\_

Overview/presentation on lighting, portraiture, detail and action. Hands-on, campus Instagram exercise. Photoshop basics and lab: cropping, toning, sizing and captioning images for publication. Introduction to the exposure triangle (aperture, shutter speed and ISO) and using manual mode.

**Dates:** \_\_\_\_\_

Depth of field. View examples. In-class exercise practicing shallow and long depths of field. **Assignment (2):** Shoot images practicing depth of field and bring back 3 of your most successful shallow depth-of-field images and 3 of your most successful long depth-of-field images for a total of 6 photos. **Due:** \_\_\_\_\_. **Start reading "Blood and Champagne: The Life and Times of Robert Capa," by Alex Kershaw, and be prepared for discussion the following week.**

**Dates:** \_\_\_\_\_

**Assignment 2 depth-of-field photos due.** Class discussion/review of depth-of-field assignments.

Long, medium and close-up. Discussion on perspectives and how they yield different results. Photo walk-about, shooting perspectives in the field. **Assignment (3):** Shoot six photos (2 long, 2 medium and 2 close-up) of the same subject matter. **Due:** \_\_\_\_\_.



Dates: \_\_\_\_\_

**Assignment 3 perspective photos due.** Class discussion/review of perspectives. Viewing of "[Shooting Robert King](#)" documentary. Discussion on the realities of conflict photography.

Date: \_\_\_\_\_

**Assignment 1 interview with photojournalist paper due.** Class presentations.

Date: \_\_\_\_\_

Light & Shadow. Light-shadow relationships, the use of natural light (the value of early morning and late afternoon light), and artificial/other light sources to create mood and ambience. Photo walk-about with hands-on practice of using light. Class discussion on [W. Eugene Smith](#) and his masterful use of available light. **Assignment (4):** Shoot 4 photos showing use of light in 4 different ways. **Due:** \_\_\_\_\_. **Start Reading "Shutterbabe: Adventures in Love and War," by Deborah Copaken Kogan and be prepared for discussion the following week.**

Dates: \_\_\_\_\_

**Assignment 4 photos using light/shadow due.** Class discussion/presentations. Taking the perfect environmental portrait. Guest speaker: Portrait photographer \_\_\_\_\_; **Start Reading "Regarding the Pain of Others," by Susan Sontag, and be prepared for discussion the following week.**

Dates: \_\_\_\_\_

Portraits – environmental portraits, examining how light, personality, background and other tactics help illustrate a subject's personality. Masters of the portrait, from [Richard Avedon](#) and [Arnold Newman](#) to [Annie Leibovitz](#). **Assignment (5):** Shoot 3 portraits. These can be of the same person, but each photo will have to be a different perspective. **Due:** \_\_\_\_\_.

Dates: \_\_\_\_\_

**Assignment 5 portraits due.** Class discussion/presentations. **Assignment (6):** Picture Essay. This assignment is IMPORTANT because it makes up 20% of your grade and embodies the story-telling role of photojournalism. We will discuss ideas and subject matter in class. You are expected to work on this essay over a period of time, not one or two days. We will review your progress in class. You will be required to turn in 8-12 images. **Due:** \_\_\_\_\_.

Dates: \_\_\_\_\_

Developing long-form visual stories, discussion on Picture Essay ideas. Guest speakers: [Mike Stocker](#) and [Susan Stocker](#), senior staff photographers at the Sun Sentinel and producers/cinematographers for the award-winning documentary, "[Sweet Dillard](#)." **Start Reading "Get the Picture: A Personal History of Photojournalism," by John G. Morris, and be prepared for discussion the following two weeks.**

Dates: \_\_\_\_\_

**Assignment 6 Picture Essay due.** Class discussion/presentations.

Dates: \_\_\_\_\_

Discuss details for final portfolio. Visual storytelling for change. **Presentation:** "[The Salt of](#)

[the Earth](#)," documentary on Brazilian economist-turned-photographer Sebastião Salgado.

**Date \_\_\_\_: FINAL EXAM**

**Assignment (7): FINAL PORTFOLIOS DUE.** A collection of at least 8 photographs from the semester's assignments, plus the PICTURE ESSAY, must be turned in by \_\_\_\_\_. This portfolio, consisting of at least 18 total images, is 20% of your grade. Our final exam is your presentation to the class of your portfolio.

### **GRADING**

Assignment 1 = 10 percent

Assignment 2 = 10 percent

Assignment 3 = 10 percent

Assignment 4 = 10 percent

Assignment 5 = 10 percent

Assignment 6 = 20 percent

Assignment 7 = 20 percent

Class participation, effort, attitude: 10 percent

**A (90-100)** = Work has exceptional merit, vision, creativity, initiative, thoughtfulness and effort, and fulfills all assignment requirements and goals.

**B (89-80)** = Work is well done and fulfills assignment requirements and goals in an above-average manner, but shows room for improvement in vision, technical skills and other areas.

**C (79-70)** = Work is acceptable, with assignments and requirements met, but demonstrates only average effort, vision, creativity and/or initiative.

**D (69-60)** = Work shows a barely adequate effort and is poorly executed.

**F (59 & Below)** = Work is unacceptable, incomplete or does not fulfill assignment requirements or goals.

### **EXPECTATIONS**

**Attendance and participation:** This course moves quickly. There is no formal, required textbook. As a result, you cannot learn if you do not attend class. Per University of Miami policy, students are required to attend all classes, except for University-approved reasons and/or instructor approval one week in advance. Students have the right to take off any religious holiday, but only if disclosed to the professor in writing within the first three days of the class meeting. (See Religious Holy Day Policy below.) Each unexcused absence will result in a deduction of 10 points from your final point total. Class participation is important. Be prompt. Ask questions. Take responsibility for lessons and work assigned.

**Religious Holy Day Policy:** It is the student's obligation to provide faculty members with notice of the dates they will be absent for religious holy days, preferably before the beginning of classes but no later than the end of the first three class days. Absences due to observance of religious holy days not

pre-arranged within the first three class days may be considered unexcused and there is no obligation to allow any make-up work, including examinations. Missing a class due to travel plans associated with a particular religious holy day does not constitute an excused absence. The University's complete Religious Holy Day Policy can be found in the 2022-2023 Bulletin.

**Grading:** Each assignment will be judged on the complete package, including visuals, writing (all photos must have complete caption information of Who, What, When, Where & Why), and ability to meet deadline.

**Professionalism:** This class encourages the free exchange of ideas and constructive criticism. Students are expected to be supportive of each other as part of a learning community.

**Honor Code and Plagiarism Statements:** Students enrolled in this course are expected to abide by the University of Miami Honor Code. The purpose of the Honor Code is to protect the academic integrity of the University by encouraging consistent ethical behavior in assigned coursework. Academic dishonesty of any kind, for whatever reason, will not be tolerated. Plagiarism is the taking of someone else's words, work or ideas, and passing them off as a product of your own efforts. Plagiarism is often due to:

- turning in someone else's writing *or images* as one's own.
- using another person's data or ideas without acknowledgment.
- failing to cite a written source (printed or internet) of information that you used to collect data or ideas or images.
- copying an author's exact words and putting them in the paper without quotation marks.
- rephrasing an author's words and failing to cite the source.
- copying, rephrasing, or quoting an author's exact words and citing a source other than where the material was obtained. (For example, using a secondary source that cites the original material, but citing only the primary material. This misrepresents the nature of the scholarship involved in creating the paper. If you have not read an original publication, do not cite it in your references as if you have.)
- using wording that is very similar to that of the original source, but passing it off as one's own.

**Inclusion:** All students will be respected as individuals with distinct experiences, talents and backgrounds. Students will be treated fairly regardless of race, religion, sexual orientation, gender identification, disability, socio-economic status or national identity.

# School of Communication University of Miami

## **JMM 6XX Public Affairs Research And Reporting**

Schedule and Room: \_\_\_\_\_

Semester: \_\_\_\_\_

Instructor:

Office: Emai:

Telephone:

Office Hours:

## **SYLLABUS**

**PURPOSE OF THE COURSE:** Following the general nature of the basic news writing and advanced news reporting courses, this class becomes more specialized with its focus on local government news reporting.

This course will help you become a competent public affairs reporter. This includes sharpening your news writing and reporting abilities with focus on the public sector. We will review reporting skills. We will discuss how to conduct story research and how to find quality sources for stories. Students will get an in-depth look at online and Internet research as they relate to government and public records. Finally, we will learn the basics of local government in South Florida.

The course will give you an opportunity to write different kinds of stories under varying circumstances. Most course work will be done out of class and off campus. The nature of the assignments will require you to go to the Miami-Dade County and local city government buildings in locations around the county— such as downtown Government Center, the Civic Center, Coral Gables City Hall, South Miami City Hall, and Pinecrest Village Hall. If there will be a transportation problem, we will try hard to solve it.

The primary objective of this course is to discuss these subjects:

- How to find and use traditional and online public records and documents
- Coverage of police and crime and police sources
- Coverage of the judiciary such as courts organization, procedures and developing courts sources
- Role of public opinion in the election of public officials and evolution of public policy
- Coverage of elections and political activities
- Basic elements of local state government coverage

- Coverage of public meetings at the local level, such as city and village governments
- Local public education and schools reporting
- Public finance reporting, such as understanding budgets and taxes
- Coverage of social services

**REQUIRED Readings:** The following books are used:

1. Associated Press, *Stylebook and Libel Manual*, Associated Press, New York, latest edition – ***we will discuss a different section and use this essential tool every week.***
2. George Michael Killenberg (2008). *Public Affairs Reporting Now: News of, by and for the People*, Boston, Mass.: Focal Press.
3. Bill Kovach and Tom Rosenstiel (2014) *The Elements of Journalism, Revised and Updated 3rd Edition: What Newspeople Should Know and the Public Should Expect*: Crown.
4. Robert M. Knight (2010), *Journalistic Writing: Building the Skills, Honing the Craft Third Edition*: Marion Street Press.
5. Robert Streitmatter (2015) *Mightier than the Sword: How the News Media Have Shaped American History, 4th Edition*: Routledge

**OTHER READINGS:** These newspapers and their online sites are recommended (many are available at a reduced rate or at no cost through the UM Library; we will discuss in class):

1. *The Miami Herald*
2. *Sun Sentinel*
3. *The Miami New Times*
4. *The New York Times*
5. *Washington Post*
6. *The Wall Street Journal*

**CLASS FORMAT:** Students will find this course to be informal. We are scheduled for two sessions a week. Students are expected to come to class fully prepared. In class, we will discuss the various types of public affairs stories and how they are reported.

We may have guest speakers during the semester and your suggestions are welcomed if there is a particular professional you want to meet.

**CLASS ASSIGNMENTS:** Written work will be based on assignments reported off campus. We will focus on Miami-Dade County and local city or village governments such as Coral Gables, South Miami, or Pinecrest. Your work is expected to be accurate and factual. All stories are to be written for publication.

**CLASS ATTENDANCE:** Attendance will be a part of the grade in this course. Excessive absences cause problems. Do not cut and do not arrive late.

**BASIC COURSE RULES:** We will operate under the following rules, the same as any news organization:

1. Double space all written work. Use 12 point fonts. Use Word. It is available for no cost from the university's IT Web site.
2. Errors will not be tolerated. Edit your stories and ask someone else to read them as well.
3. All written work must be submitted by assigned deadline or before it. Late assignments receive a zero grade. *Late work will not be allowed, it will not be read, and it cannot be made up.* Keep this in mind if you are graduating this spring. Missed assignments can have a major impact on your overall course grade.
4. There is no extra credit work in this course.
5. Attend class and participate in class sessions. Your opinions and experiences are important. Share them.
6. Keep copies of your work in addition to the original that you submit. This is insurance against lost copies, misplaced stories, and such.

**YOUR GRADES:** There will be several main considerations about your grades. For the most part, your grade will be based on your writing / reporting performance. The course requires that all assignments be completed, that you participate in class discussions.

Students may rewrite each assignment one time, but you must turn in any rewrite no more than *one week after the graded story is returned* to you the first time. Always include the original draft to permit comparisons. A rewrite will not be graded without the original. Rewrites should include new reporting, not just cosmetic corrections of mistakes.

Generally, grades will be based on these items:

1. Writing-reporting assignments
2. Class participation, attendance

**SAMPLE Spring CLASS SCHEDULE --- Dates will change**

<b>Week</b>	<b>Days/Dates</b>	<b>Topics</b>
1	Tuesday, Jan. 15 Thursday, Jan. 17	Course introduction ( <i>read Kovach</i> ) Covering local government: Mission of public affairs reporters, beats and duties
2	Tuesday, Jan. 22 Thursday, Jan. 24	Covering government: Our social responsibility in the digital era Online resources for covering public affairs

3	Tuesday, Jan. 29 Thursday, Jan. 31	Online tools for covering public affairs Public records (and open records laws recap) <b>(Read Killenberg Book)</b>
4	Tuesday, Feb. 5 Thursday, Feb. 7	Local government introduction Covering local government: Local city hall organization and key sources
5	Tuesday, Feb. 12 Thursday, Feb. 14 <b>Read Knight Book.</b>	Identifying major urban problems Issue story assignment tutorials:
6	Tuesday, Feb. 19 Thursday, Feb. 21	Police and crime reporting Police and crime reporting
7	Tuesday, Feb. 26 Thursday, Feb. 28	Covering courts and the justice system Covering courts and the justice system
8	Tuesday, Mar. 5 Thursday, Mar. 7	Covering elections and politics Covering elections and politics
9	Tuesday, Mar. 12 Thursday, Mar. 14	Spring break, no classes Spring break, no classes
10	Tuesday, Mar. 19 Thursday, Mar. 21	Covering elections and politics Reporting about polls and surveys
<b>Start Reading Streitmatter and be prepared to discuss two chapters for per week for the balance of the semester.</b>		
11	Tuesday, Mar. 26 Thursday, Mar. 28	Covering public meetings and basics of Florida open meetings laws Finding stories in public databases
12	Tuesday, Apr. 2 Thursday, Apr. 4	Finding stories in public databases Covering education and public schools
13	Tuesday, Apr. 9 Thursday, Apr. 11	Covering education and public schools Public finance and public budgets
14	Tuesday, Apr. 16 Thursday, Apr. 18	Public finance and budgets Ethics in reporting
15	Tuesday, Apr. 23 Thursday, Apr. 25	Budget assignment tutorials Budget assignment discussions
16-17	Apr. 26-May 8	Reading days and finals

NOTE: The class schedule may change. Keep informed about class activities.

**REPORTING ASSIGNMENTS:** Here are your public affairs reporting assignments for the semester. Always be aware of deadlines and do not miss them!

**1. ONLINE PUBLIC RECORDS SEARCH:** First assignment of the semester. Reports should be written in memo form. Due in class on \_\_\_\_\_.

**2. CURRENT PUBLIC ISSUES STORY:** An "issue" story, focus should be on one or more angles of a current urban/suburban issue involving Metro-Dade County or a specific city-village government. Each story idea must be cleared in advance to avoid duplication. Story due in class on \_\_\_\_\_.

**3. POLICE OR COURTS STORY:** Choose from these: (a) a breaking crime story or (b) a judicial system or on-going trial-based story. Each story idea must be cleared in advance. Due in class on \_\_\_\_\_.

**4. LOCAL POLITICS-ELECTIONS STORY:** We will focus on the off-year municipal elections in spring 2\_\_\_ and fall 20\_\_\_. Ideas for spring 20\_\_ primaries and the fall 2020 general election will be considered as well. This story can be focused on candidates, parties, special events, or campaign issues. Discuss your idea in advance. Story due in class on \_\_\_\_\_.

**5. ANY CITY OR COUNTY COMMISSION BOARD MEETING:** Cover any official city commission/council meeting of your choice. The story is due by noon THE NEXT DAY after meeting. This story must be cleared in advance. Submit the story at any time before your deadline date of \_\_\_\_\_ (the assignment can be submitted at any earlier date as long as it is submitted no later than noon of the day following the meeting).

**OR ANY COUNTY SCHOOL BOARD MEETING:** Cover any one meeting of your choice. The story is due by noon THE NEXT DAY after meeting. Submit any time before your deadline date of \_\_\_\_\_

**6. PUBLIC BUDGET ANALYSIS STORY:** Assignment focuses on reporting on one or more aspects of a local municipal budget. Each student will select a municipality; budget story ideas must be approved in advance. You will need Microsoft Excel for this assignment. The story will be due \_\_\_\_\_.

**REVISIONS AND EXTRA CREDIT:** One rewrite or revision per assignment (except the final budget assignment, for which none is allowed) is permitted if done within one week of the date it is returned to you. There are no exceptions to this policy. Follow *AP Stylebook* usages on articles unless otherwise directed.



Any broadcast journalism majors taking this course as an elective are encouraged to prepare scripts and / or tapes on assignments in substitution for newspaper style articles. For specifics, see your instructor.

Again, there is *no extra credit* available in this class.

**MATERIALS FEES:** There are no direct materials fees. Please keep in mind that some travel and travel expenses will be necessary. We will do what we can to find ways to cover expenses. Students should get a minimum 1 TB to 2 TB storage space. It is also recommended that a large capacity USB stick, 16 GB or 32 GB, be used for short-term storage and easy portability.

**Software:** Students should use Microsoft Word for writing assignments. We will need Microsoft Excel for at least one assignment. And for working with photographs, Adobe Photoshop. The software is available on PCs and Macs in all labs in Wolfson Building or can be downloaded to your personal computer at no cost from the university's Information Technology department Web site at <http://it.miami.edu/services-and-products/software/index.html>.

**PARTICIPATION AND ATTENDANCE POLICY:** As noted above, attendance and participation are important and are part of your final grade in this course. Excessive cuts may lead you to be dropped from the course. Do not cut and do not arrive late. Please remember to turn off cell phones during classes. Use personal computers in class for class work only.

**UNIVERSITY HOLY DAYS POLICY:** It is the student's obligation to provide faculty members with notice of the dates they will be absent for religious holy days, preferably before the beginning of classes but no later than the end of the first three class days. Absences due to observance of religious holy days not pre-arranged within the first three class days may be considered unexcused and there is no obligation to allow any make up work, including examinations. Missing a class due to travel plans associated with a particular religious holy day does not constitute an excused absence. The university's complete Religious Holy Day Policy can be found in the \_\_\_\_\_ *Bulletin*.

**HONOR CODE STATEMENT:** Students enrolled in this course are expected to abide by the University of Miami Honor Code. The purpose of the Honor Code is to protect the academic integrity of the University by encouraging consistent ethical behavior in assigned coursework. Academic dishonesty of any kind, for whatever reason, will not be tolerated.

No honest student wants to be guilty of the intellectual crime of plagiarism, even unintentionally. Therefore, we provide you with these guidelines so that you don't accidentally fall into the plagiarism trap.

Plagiarism is the taking of someone else's words, work, or ideas, and passing them off as a product of your own efforts. Plagiarism may occur when a person fails to place quotation marks around someone else's exact words, directly rephrasing or paraphrasing someone else's words while still following the general form of the original, and/or failing to issue the proper citation to one's source material.

In student papers, plagiarism is often due to ...

- turning in someone else's paper as one's own
- using another person's data or ideas without acknowledgment
- failing to cite a written source (printed or internet) of information that you used to collect data or ideas
- copying an author's exact words and putting them in the paper without quotation marks
- rephrasing an author's words and failing to cite the source
- copying, rephrasing, or quoting an author's exact words and citing a source other than where the material was obtained. (For example, using a secondary source that cites the original material, but citing only the primary material. This misrepresents the nature of the scholarship involved in creating the paper. If you have not read an original publication, do not cite it in your references as if you have!)
- using wording that is very similar to that of the original source, but passing it off as one's own.

The last item is probably the most common problem in student writing. It is still plagiarism if the student uses an author's key phrases or sentences in a way that implies they are his/her own, even if s/he cites the source.



**STUDENT ACKNOWLEDGEMENT:**

I have received and read the syllabus for **JMM 444 / JMM 692**.

I have completed the prerequisite course listed in the syllabus or have had the professor sign below to certify a waiver of the prerequisites.

SIGNED: \_\_\_\_\_

PRINT NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

PROFESSOR PREREQUISITE WAIVER (IF NEEDED)

\_\_\_\_\_

**JMM 444 / JMM 692**

This course emphasizes applied skills and the production and publication of news stories and creative work— both in terms of text and multimedia. What we produce in this class, as submitted by you or as later edited and modified, may be published and displayed by the University. Therefore, we require your consent to such uses of the material you produce individually or as part of a team effort as well as your consent to use your name and likeness. Unless you are working on a special project that requires an assignment of ownership rights and you agree to that assignment, **you own your own work**, as far as the University is concerned. You may use your own work for your portfolio and your own purposes. If you have any questions about the consent form below, please let your professor know.

Thank you.

**STUDENT ACKNOWLEDGEMENT AND CONSENT:**

I AGREE AND UNDERSTAND THAT IMAGES (E.G., PHOTOGRAPHS AND VIDEO) OF MY LIKENESS, RECORDINGS OF MY VOICE AND STORIES I HAVE WRITTEN OR HELPED PRODUCE, SHOOT OR EDIT, MAY APPEAR IN WEBSITES, VARIOUS PUBLICATIONS, OTHER MEDIA AND IN RELATED MATERIALS PRODUCED OR PUBLISHED BY THE UNIVERSITY OF MIAMI, SCHOOL OF COMMUNICATION AND/OR ANY OF ITS EMPLOYEES, AGENTS, LICENSEES OR CONTRACTORS (COLLECTIVELY, "UM"). MY SIGNATURE BELOW GRANTS THE FOLLOWING RIGHTS TO UM: THE RIGHT TO USE AND RE-USE, LICENSE, PUBLISH AND REPUBLISH, MODIFY, EXHIBIT, TRANSMIT, OBTAIN, AND MAKE DERIVATIVE USES OF ANY STORIES, ARTICLES, PHOTOGRAPHS, BROADCASTS, FILMS, VIDEOTAPES, IMAGES OR RECORDINGS ("WORKS") OF ME OR MADE OR CREATED BY ME, IN WHOLE OR IN PART, OR IN WHICH I MAY HAVE PARTICIPATED AS A STUDENT IN JMM 444 / JMM 692 IN SPRING 2019. I AGREE THAT THESE WORKS MAY BE USED FOR EDITORIAL, PROMOTIONAL, TRADE, ADVERTISING, COMMERCIAL, EDUCATIONAL AND ANY OTHER LAWFUL PURPOSE IN ANY MEDIUM NOW EXISTING OR SUBSEQUENTLY DEVELOPED. MY AGREEMENT IS A GRANT OF WORLDWIDE RIGHTS IN PERPETUITY.

SIGNED: \_\_\_\_\_

PRINTED NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

CURRENT E-MAIL: \_\_\_\_\_

CURRENT TELEPHONE OR OTHER CONTACT INFORMATION:

\_\_\_\_\_