

Journalism 284B; Documentary Production, Spring 2020

Meets Tuesdays 2:10 sharp to 6:00 in the TV Lab, Rm. 101 North Gate Hall, 4 units
Occasional sessions may be added as necessary.

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Mike Shen

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The Course

Journalism 284B is an intensive documentary workshop in which second year students complete their Masters Projects. We work with the styles of writing, editing, sound design, graphics, and finishing which are unique to documentary. The majority of our time this spring will be devoted to work-in-progress screenings and critiques, in addition to lectures and demonstrations.

TV/Doc Wiki

Our own: <http://sites.google.com/site/tvdocwiki>

Watch for postings, and be sure to enter any problem with any piece of equipment of any sort into the “2nd year gear problems,” always, without exception, every time.

Texts

- **Course Reader**. The page-order of readings as printed in the reader does not always match the order of reading assignments. Except for the optional readings you are responsible for every word in the reader.
- **Recommended optional texts**:

“TTVS Production Manual”: [See B-Courses](#)

David Mamet, Five Uses Of The Knife, The Nature And Purpose Of Dram,

Michael Ondaajte and Walter Murch, The Conversations: The Art Of Film Editing

Rosenthal, Alan, Writing, Directing and Producing Documentary Films, Southern Illinois University Press, forth edition, 2007

Bernard, Sheila Curran, and Rabin, Kenn Documentary Storytelling for Film and Videomakers. Focal Press, second edition 2006

Bernard, Sheila Curran, and Rabin, Kenn, Archival Storytelling, a Filmmakers Guide. Focal Press, 2010

Jolliffe, Genevieve and Zinnnes, Andrew, The Documentary Film Makers Handbook 2nd Edition, Continuum Press, 2012

Internet

- www.documentary.org - International Documentary magazine
- <https://medium.com/@firelightmedia> Firelight Media blog
- www.doculink.org, good general list/chat
- <https://browngirlsdocmafia.com/> organization advocating for women and non-binary people of color in the documentary industry
- <https://www.videoconsortium.com/> creative community dedicated to fueling, facilitating, and funding the creation of nonfiction films
- www.indiewire.org, daily overview of independent film production
- www.documentaryfilms.net, volunteer-run documentary site
- www.itvs.org good site for overview of producing as an independent in a network setting; PBS-specific, but applies to all networks
- www.mediacollege.com many good basic technical tutorials
- [www.theasc.com/magazine/American Cinematographer](http://www.theasc.com/magazine/AmericanCinematographer) magazine
- www.cinesourcemagazine.com Bay Area film & video
- www.creativecow.net Tutorials on various topics and equipment
- <http://onemanbandfilm.com> Jason Blalock's blog about solo shooting
- www.nofilmschool.com, good professional site for independents

Documentary Thesis Project Requirements

Masters projects must be journalistically sound, adventurous, and suitable for broadcast to a broad nationwide audience (Cable, PBS, commercial network) *and* distribution to a wide general audience via disk, Internet streaming, and film festivals. Total running time must be

between **20:00 and 26:30** including all head titles and no more than **40 seconds of tail credits**. We greatly prefer a shorter denser film to a longer mushy film.

All video and audio off line editing at UCB (except color correction and final audio mix) must be complete by the individual project's assigned deadline date before **Friday May 8 2020**. After that, no university equipment will be available for any purpose other than supervised audio finishing, on line, color correction, and cloning. In order to graduate, students must submit fine cut picture to the J School administration by the assigned date TBA in early May, as well as treatments and hard copy approval signatures from your three advisors. Still photos and other deliverables **should be delivered to Cassandra and Chris O'Dea electronically**.

The costs of travel, lodging, food, permits, miscellaneous expenses, outside video services, outside graphics, and license fees for stock footage and/or music---i.e. all cash costs---are the student's responsibility. As always, we will attempt to make some grant money available in the spring, but you are strongly urged to aggressively seek funding sources of your own.

Advisors

You must enlist the consultation of two outside advisors to screen your rough cut, at least one of whom is not a filmmaker, not associated with the J-School, and is a recognized specialist or academic in the subject area of your film.

Important dates

Tuesday, January 21 (First class) Principle photography complete, unless arranged in advance with faculty.

Sunday, March 29 (last day of Spring Break) Last day for *any* pick-up shooting out-of-house; cameras may not leave the building after this day. No exceptions; do not ask. Specific in-house copying of flat art may be arranged between March 31 and wed May 2.

Thurs, April 9 Faculty/staff will announce audio mix and on-line rolling schedule, with an individual lock picture date for each film.

Wed, April 22 Begin on line, audio finishing, and color correction according to each project's assigned schedule. Final audio mixes will be arranged by the school. Color will be done in house by Chris.

Mon April 27 - May 1st Online Week 1

Thurs, April 30 [School Thesis Deadline] (paperwork only) Treatment, script and other documentation uploaded/submitted for final thesis approval.

Mon May 4 - May 8 Online Week 2

Friday, May 8 Last day of on-line edits, audio mixes, according to schedule. After this day, no production equipment of any sort will be available for any purpose. Deadline for cloning, dubbing, BluRay authoring and delivery to Chris/Cassandra.

Tuesday, May 12 Last day for cloning, dubbing, BluRay authoring and delivery to Chris/Cassandra for the last two films to online.

Thursday, May 14 Family Night screening

Saturday May 16 Commencement

TV 1st year and long form classes may have different cut off dates for equipment and facilities. The above due dates hold for all documentary students, regardless of the schedules of other J-school television programs.

Class Screenings of works-in-progress are for class members only, closed except for applicants to the J-school and prospective students. No other visitors. Each project will have three screenings---assembly, rough cut, and fine cut---in addition to individual sessions with Cassandra, Kelly and Mike Shen. For each of your screenings, either record the discussion or pre-assign a designated note taker.

Screening schedule Screenings (in class and individually) will march forward according to the schedule below. Screening dates are locked and may not be changed. You may trade time slots among yourselves (let me know in advance) but no slot may go empty. We will without fail and without exception screen a cut at each of the scheduled time slots. Prior to each of your sessions with Mike Shen, you will upload your cut according to his instructions (emailed and also uploaded to bCourses).

Transcripts Before rough cut and fine cut screenings, please provide the class with hard copy transcripts of the program, page numbered, showing both dialogue and visuals. Do not neglect the visuals.

Projects for screening, must have a head slate with the working title, version, date, and a countdown. All files/projects screened in class must arrive with an appropriate head slate and be cued up or paused at the 2-pop. Screenings direct from Avid on the system ***must be test run for both video and audio on the class display monitor immediately prior to class; no technical delays. Monitor aspect ratio and monitor audio levels must be properly adjusted prior to screening.***

Class Attendance While it is not recommended, you may miss **one** regularly scheduled class if necessary. Let us know in advance. No exceptions, except for family and health. Lectures scheduled will change, subject to needs of the class and availability of guests. If you miss a class, you are responsible for getting lecture notes, for seeing that day's film cut, and giving notes promptly to the producer.

Completing a Masters Project documentary is the most time consuming thesis job in the J-School. Clear the decks.

January 21

Read before class

Review assembly handout

Assembly editing and feedback, Directing the Documentary
Variety: [How Mark Monroe Helps Keep Documentaries On Track](#)

Screen

Nisha Assembly
Tsanavi Assembly

Lecture

Intro to spring
Assembly feedback

January 28

Read before class

Jim Wheaton Fair Use Cheat Sheet - bCourses: Files: Fair Use
Fair Use Four Factors: bCourses: Files: Fair Use

Screen

Meg/Rachel Assembly
Angelica Assembly

Lecture

Fair use - definition and clip examples
Post-Production Overview.
Structure refresher

Individual meetings with Cassandra/Kelly this week.

February 4

Screen

Mia Assembly
Shuang Assembly

Lecture

Budgeting & Funding
Alternatives to narration -- Creative use of VO and text

February 11

Screen

Vishakha Assembly
Orion/Pedro Assembly

Lecture

Sound Effects and Sound Design: enhancing the visual
Music: helping and hurting

February 18

Screen

Lulu/Rosa Assembly
Ashley Assembly

Lecture

Composed music, working with composers
Guest

February 25

Screen

Nisha rough cut
Tsanavi rough cut

Lecture

TBD

March 3

Screen

Meg/Rachel rough cut
Angelica rough cut
Mia rough cut

Lecture

Graphics & Visual Treatments

March 10

Screen

Shuang rough cut
Vishkaha rough cut

Lecture

Guest Editor - Fine Cut editing

March 17

Screen

Orion/Pedro rough cut
Lulu/Rosa rough cut
Ashley rough cut

Lecture

Show titling & credits

March 24 -- SPRING BREAK, NO CLASS - FINAL PICK UP SHOOTING!

March 31

Screen

Nisha fine cut
Tsanavi fine cut

Lecture

Distribution Landscape: Guest - Jim Browne Argot Pictures

April 7

Screen

Meg/Rachel fine cut
Angelica fine cut
Mia fine cut

Lecture

Pitching and commissioning
Guest: Jason Spingarn-Koff, Netflix

April 14

Screen

Shuang fine cut
Vishakha fine cut

Lecture

Working in the documentary industry
Working contacts, jobs

April 21

Screen

Orion/Pedro fine cut
Lulu/Rosa fine cut
Ashley fine cut

Lecture

Festivals and Promotion

April 28

Screen

TBD

Lecture

Producing big budget documentaries
Funding/pitch decks
Dealing with EPs
Guest: Jessie Deeter

May 5

Final class **those who are onlining during this time will miss the final class*

May 8 Final on-line date

Saturday May 16, Commencement

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