



JOURNALSIM & FILMMAKING WORKBOOK

B-ROLL AND SOUND

WEEK 7
CHAPTER 7-8
GRADES 9-12

LENGTH: 60-90 MIN.

OBJECTIVES

Students will...

- Learn the purpose and types of B-roll
- Explore shot composition and sound capture
- Plan a list of visual and audio elements to enhance their film - Identify opportunities for creative and contextual footage outside of interviews

MATERIALS NEEDED

- MY HERO Journalism & Filmmaking Workbook (pages 80-98)
- Writing utensils
- **Accompanying Slide Deck**

ADD'L RESOURCES & LINKS

- [LEVEL UP Episode 1 - Get that B-Roll](#)
- [Shooting Sequence For the Edit](#)
- [Skip's Method for Steady Handheld Camerawork!](#)

OVERVIEW

- What is B-Roll?
- Composition Continued
- B-Roll Sound
- Activity: Possible B-Roll Locations, Shots, and Audio Capture

OPENING DISCUSSION

Workbook pg. 80-81

What is B-Roll?

B-roll is any footage you capture that is not part of the main action. In the case of documentaries, the main action is usually what's being shared in the interviews and perhaps in a voiceover narration (more on this later). B-roll is supplemental footage that can be intercut with interviews and narration to add action, context, imagery, and visual and auditory variety alongside the interview.

Shots with your Interview Subject

In and around your interview location(s)

- *Photos. Whether on the wall, on a desk, or in a photo album, capturing video or still shots of a person's photographs can add to our understanding of their character and/or key moments in their life.*
- *Wall hangings/artifacts. Just like photos, what someone chooses to hang on the walls or display on shelves or tables tells us about them.*
- *Interviewee in action. At work or at home, interacting with people, completing various tasks.*



What is B-Roll - Cont'd

Workbook pg. 82-83

Shots without your Interview Subject

Outside of your interview location(s)

- Establishing shots. Giving the audience a wide but quick look at the outside of a building or other location gives the audience a sense of the place where an interview or other key moment in the film takes place.
- Footage of the town/area where your story takes place. Filming the area around your subject can give us a sense of place and also a reflection of who people are.
- Footage where part of your story takes place. If your interview subject recounts an experience that occurred in a certain place, and you have access to that place, capture some footage of it, even if the interview subject can't make it to the shoot.
- Footage that conveys a mood or feeling of a certain point of your film. This is a chance to get a bit metaphorical and poetic.

COMPOSITION

Workbook pg. 84-89

- Refer to pages 84-89 or slides 8-11 for information and examples on composition and framing.

B-ROLL AND SOUND

Workbook pg. 84-89

A lot of the audio in your film will be from the interviewees talking (and, possibly, a voiceover narrator, if you choose to go that route; again, more on that later). But you always should capture audio when filming your b-roll, using whatever microphone is available to you. In fact, there may be times when you want to just get out there and record audio, without worrying about video.

- *Room tone of interview location. This is essentially the background noise of a room or space, which is recorded to be used in post-production to seamlessly edit between different takes or add natural background sound to dialogue scenes, creating a more realistic audio experience.*
- *Audio when your interview subject is walking and talking in a key location. Similar to your sit-down interviews, you will want the clearest audio possible of the person talking.*
- *Background audio captured while filming video of a key location. Background noise can either be removed from your final edit or used to add to the sense of place and feeling.*
- *Specific audio you want to capture for your sound design. Sometimes the sounds of a place are just as important as the visuals. Filmmakers will film key moments just to capture the sounds.*



WEEK 7

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ACTIVITY: POSSIBLE B-ROLL LOCATIONS, SHOTS, AND AUDIO

- Use Pages 92-98 to build a list of possible B-Roll locations, shots, and audio capture

HOMEWORK

- *Finish pages 92-98*