

UNDERGRADUATE CURRICULUM PROPOSAL COVER SHEET

09-034  
UTC RECORDS

Title of Proposal – Must begin with Department Abbreviation:  
COMM 455 - DOCUMENTARY II: PRODUCTION & POST-PRODUCTION

DEC 09 2008

Check One:  Full Proposal or  Information Item

REGISTRATION

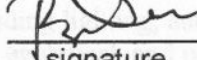
Effective Date for Curricular Offering: \_\_\_\_\_

FROM: Elizabeth Gailey, Communication, 208 Frist Hall, x5201, Elizabeth-Gailey@utc.edu  
(proposal originator: include spokesperson's name, department, office number, telephone, e-mail)

Does this require new resources from the originating department or other department? No  
Please attach explanation if yes.

Faculty of the originating department approved this proposal on Dec. 1, 2008 (date),  
by a vote of 6 aye votes; 0 nay votes; 0 abstentions; 1 eligible voting members absent

The following have examined this proposal:

Dept Head/Director: Betsy Alderman, PhD (printed name)  signature  approve  neutral  disapprove\*

College Curriculum Committee Date: \_\_\_\_\_ Vote: \_\_\_\_\_ Signature of Chair: \_\_\_\_\_

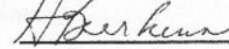
Spokespersons for Affected Departments:

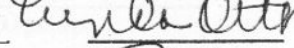
\_\_\_\_\_  
(name, department, date) signature approve neutral disapprove\*

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(name, department, date) signature approve neutral disapprove\*

Dean/Director: H. Burkenn  signature  approve  neutral  disapprove\*

University Registrar: Linda Orth (printed name)  signature  approve  neutral  disapprove\* Comments: \_\_\_\_\_

JMS Provost: Phil Oldham (printed name)  signature  approve  neutral  disapprove\* 1-21-09

\*Those who disapprove may attach an explanation

ACTIONS on this proposal:	Curriculum Committee	Faculty Senate
Date the proposal was considered	_____	_____
Vote of the body:	_____	_____
Accepted as information item (indicate date)	_____	_____
Approved as submitted (indicate date)	_____	_____
Approved with amendments (amendments indicated and transmitted to all signatories above, date):	_____	_____
Signature of Chair:	_____	_____

**Course Title:** DOCUMENTARY II: PRODUCTION & POST-PRODUCTION

**Department/Program:** Communication

**Level:** COMM 455

**Credits:** 3

**Prerequisites:** COMM 355

**Type:** Elective; offered on demand

### 1a. Catalog Description.

Documentary video production and post-production, including advanced shooting, lighting, audio, and nonlinear editing. Students produce and edit a short documentary conceptualized and researched in Documentary I. \*Prerequisite: COMM 355 or instructor permission. \*(3 hours)

### 1b. Pedagogical Objectives.

- To promote more effective visual storytelling, creative, expressive, media literacy, and interviewing skills
- To develop students' technical skills, including lighting, audio and non-linear-editing capabilities
- To enhance students' group-collaboration, analytical, and problem-solving skills
- To educate students on ethical and legal issues faced by documentary filmmakers
- To enable students to plan and execute documentaries from planning to finished project for a broad range of audiences

### 1c. Model Syllabus (see attached).

### 1d. Methods by Which Students Will Be Evaluated.

Shooting Exercises (3) (attached)	30 points
Documentary Analysis Exercise (attached)	40 points
Scene Analysis Assignment (attached)	40 points
Paper Edit assignment (in Rabiger, pp. 421-427),	100 points
Raw Footage Review	20 points
Completed 10-12 min. Documentary	200 points
Attendance, participation, attitude, teamwork	30 points
Peer Evaluation (attached)	20 points
Quizzes	20 points
<b>Total:</b>	<b>500 points</b>

### 1e. No Lab Fee (N/A).

**2a. Rationale for New Course.** Today, perhaps more than at any time in history, the power of the documentary is on display. In an era of both information overload and hunger for authentic understanding of an increasingly complex world, documentaries provide depth on issues covered only superficially or omitted altogether in the corporate news media. New digital technologies, combined with sophisticated, low-cost audiovisual equipment, have democratized the genre, making it a pervasive form of grassroots

artistic expression and political dissent. Yet documentaries are also increasingly used by corporations and non-profit organizations and have become vital tools for public relations professionals. This course—the first of its type offered to UTC students—gives students the skills they need to tell sophisticated, rhetorically powerful stories to a broad range of audiences in the documentary format.

## **2b. Economic and Pedagogical Consequences.**

**Instructor Resources:** The addition of this course does not place an undue burden on faculty resources in The Department of Communication. The course will be taught by Dr. Elizabeth Gailey and Professor Chris Willis. Additionally it may also be taught by adjuncts drawn from Chattanooga’s growing population of documentary filmmakers. The Department already owns and maintains video editing software and camera equipment—some of it purchased with grants submitted by Dr. Gailey for the experimental version of this course. However, additional cameras will undoubtedly be needed if the documentary course is approved. Funds for this equipment will have to come from the Department’s equipment budget and/or from additional grants.

### **Fit with Current Department Curriculum:**

1) *Success of Experimental Course:* Documentary II has been taught twice previously as an experimental course, each time attracting dedicated, talented students whose positive feedback and work support the course’s success and compatibility with Department goals. A public exhibition of short documentaries produced by students in the Fall 2007 class, for example, drew a standing-room-only crowd in the UC auditorium where it was held, and a number of graduates have since landed internships and/or employment at a local film production company. One graduate of the course—a young woman with no previous experience in video or in non-linear editing—was commissioned to create the Department of Communication’s own recruitment video, and documentaries produced in the class on abortion, single-parent students, and inequities in the local public school system have been shown in communications and Women’s Studies classes to increase awareness of these issues.

2) *Compatibility with Other Courses:* Documentary II is a good fit with other course offerings in the Department of Communication. It represents an expansion of multimedia workshop courses such as Video I and II, which focus more on basic digital skills and exercises. Documentary II is also sequentially connected to the proposed COMM 355 (Documentary I: History, Theory and Practice), which requires students to prepare a “treatment” or research-based proposal for a documentary that some students may wish to complete in Documentary II.

3) *Media Literacy/Diversity:* Documentary II also fits in well with the Department’s accreditation goals, including its diversity requirements. After studying the impact of media stereotypes in COMM 320 (Mass Media Perspectives) and COMM/WSTU 324 (Race, Gender & Media), for example, students will have the opportunity in Documentary II to tell complex visual stories designed to challenge and/or subvert damaging, stereotypical portrayals in mainstream news and entertainment. This was, in fact, an original impetus for the course.

**Effect on Students’ Timely Degree Completion:** As a Communication elective, this course should have no or negligible effect on communication majors’ timely completion of the degree.

**2c. Effect on Other Departments/Programs’ Requirements.** The addition of this course to the Department of Communication curriculum will provide communication minors with an additional communication elective. Other than this, effects on other departments/ programs should be negligible.



## SYLLABUS

### DOCUMENTARY II: PRODUCTION & POST- PRODUCTION

Instructor: Elizabeth Gailey, PhD  
Office: 208 Frist Hall  
Office Hours: MW 4:30-5:30 p.m.; TTh 4:30-6  
p.m. and by appt.

Office Phone: (423) 425-5201  
Email: [Elizabeth-Gailey@utc.edu](mailto:Elizabeth-Gailey@utc.edu)  
Class Location: Frist 205  
Class Time: MW 1-2:50 p.m.

#### CATALOG DESCRIPTION

Documentary video production and post-production, including advanced shooting, lighting, audio, and nonlinear editing. Students produce and edit a short documentary conceptualized and researched in Documentary I. \*Prerequisite: Documentary I or instructor permission. \*(3 hours)

#### COURSE OVERVIEW

The primary focus of this course is the completion of a 10-12-minute documentary that tackles a social justice issue or some aspect of political activism—ideally in the Chattanooga area. The ultimate goal is to help students develop not only advanced visual storytelling and technical skills, but a deeper connection to the people and issues in the community. Approaching the notion of “the city” as a site

of both power and powerlessness, we will consider such questions as:

- How is *difference* constructed and maintained in Chattanooga?
- What stories do Chattanooga’s diverse populations have to tell that don’t often appear in the local news media?
- What conflicts exist between urban development and growth versus community integrity and viability?
- How has downtown renewal changed the experiences of Chattanooga’s diverse populations and their relationship to the community?



## WHY MAKE DOCUMENTARIES?

More than at any time in history, documentaries are catalysts for social change. As the line blurs between conventional news and entertainment—leaving citizens hungry for authentic understanding of our complex world—documentaries provide depth on issues covered only superficially or omitted altogether in our corporate news media. As one commentator put it, people “are increasingly looking to documentary filmmakers for the kind of investigative journalism and behind-the-scenes reports that were once the province of the networks.”<sup>1</sup> Whatever the impulse giving rise to the documentary phenomenon, it offers students a powerful means of both interacting with the world and acting as agents of social change.

## COURSE OBJECTIVES

Students taking this course should gain:

- more effective visual storytelling skills
- development of lighting, audio, interviewing and linear-editing skills
- enhanced problem-solving skills
- increased sense of empowerment, connection to community, and appreciation of the role of individuals in social change
- heightened creativity, expressive abilities, and rhetorical skills
- improved group-collaboration tools
- enhanced viewing and analytical skills
- increased knowledge of ethical and legal issues faced by documentary filmmakers
- improved media literacy skills



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<sup>1</sup>Fox, Michael. (Oct. 22, 2004). “[Truth or Faction](#)”; The Year of the Political Documentary,” *Inside Indies*



## WHAT'S EXPECTED OF YOU?

1. Hard work and long hours: Students should expect to spend a minimum of six hours a week outside of class.
2. Creativity, Courage: Expect to be challenged and pushed beyond your comfort level. The payoff should be increased creativity, intellectual depth, and endurance.
3. Patience: Documentary production is time- and labor-intensive. You'll either have to develop organizational and problem-solving skills or drop the course. Computer malfunctions, lost files, and instructor mistakes are the norm rather than the exception in a course like this.
4. Participation: This is a workshop /discussion course. Your participation is vital not only for your own growth, but for the class environment as a whole.

## REQUIRED TEXT

Rabiger, Michael, *Directing the Documentary*, 4th ed., 2004, Focal Press.

## RECOMMENDED TEXT

Murch, Walter, *In the Blink of an Eye: A Perspective on Film Editing*, 2<sup>nd</sup> ed., 2001, Silman-James Press.

## MATERIALS NEEDED

1. 4 60 min DV tapes
2. 1” “view” binders (for permission forms, field notes, photos, shot lists, directions, etc.)
3. 3 CD-RWs, 3 DVD-Rs

## TEACHING/LEARNING STRATEGIES:

The course will include a number of short projects to be completed individually or with a partner; quizzes, tutorials on equipment use and editing; analytical assignments; production of a short documentary; and peer evaluation. We will discuss the elements of visual storytelling, as well as legal and ethical considerations, and guest filmmakers will occasionally speak to the class.

## ASSIGNMENTS/VALUE

Shooting Exercises (3) (attached)	30 points
Documentary Analysis Exercise (attached)	40 points
Scene Analysis Assignment (attached)	40 points
Paper Edit assignment (in Rabiger, pp. 421-427),	100 points
Raw Footage Review	20 points
Completed 10-12 min. Documentary	200 points
Attendance, participation, attitude, teamwork	30 points
Peer Evaluation (attached)	20 points
Quizzes	20 points
<b>Total:</b>	<b>500 points</b>

## GRADING SCALE

100-90=A; 89-80=B; 79-70=C; 69-60=D  
59-0=F

## LATE ASSIGNMENT POLICY

All deadlines are at the *beginning* of class, and no make-up quizzes will be given. Late assignments will be accepted only in the event of serious illness or an emergency. Computer malfunctions are not an excuse for late work.

## ATTENDANCE POLICY

As a workshop course dependent on close collaboration between students and faculty, this course has a strict attendance policy. **Only three**

**unexcused absences will be accepted during the semester.** A pattern of tardiness will also lower your participation/attendance grade.



## HOW TO SUCCEED IN DOC II

- Conduct yourself as a professional artist.
- Visualize your finished project as a success.
- Attend class faithfully and *on time*.
- Complete assignments by deadline.
- Get excited about your work.
- Study documentaries outside of class.
- Communicate openly with your instructor.
- Budget plenty of time for planning.
- Be easy on the equipment.
- Help your classmates.
- Expect technical (computer and camera) screw-ups, interview no-shows, and lost footage—and learn from your failures.
- Expect a positive experience.
- Show initiative—don't wait for motivation.  
*Own your success; make it happen!*

## DISABILITIES

If you are a student with a disability (e.g. physical, learning, psychiatric, vision, hearing, etc.) and think that you might need special assistance or a special accommodation in this or any other class, call the Office for Students with Disabilities/College Access Program at 425-4006 or visit 110 Frist Hall.



### CLASS SCHEDULE

**WEEK #1:** Introduction to course; camera basics; production scheduling  
 Readings: Rabiger, Chapter 1 & pp. 104-107; Bernard (ch. 4, pp. 41-61) (Blackboard)  
 Screening: Student documentaries  
**Due in class: Shooting Exercise #1; Short Doc Analysis Exercise**

**WEEK #2:** Structure of the documentary; shooting techniques; guest speaker, "Social Justice Issues in Chattanooga"  
 Readings: Rabiger, Chapter 5; Bernard, ch. 2 (Blackboard)  
**Due in class: Revised treatment; Shooting exercises #2 & #3**

**WEEK #3** Lighting & Interviewing; Guest speaker TBA  
 Readings: Rabiger, "Interviewing" 329-347; Center for Social Media Filmmakers' Statement of Best Practices in Fair Use (Blackboard)  
**Due in class: Shooting exercise #2; Scene Analysis Assignment**

**WEEK #4:** Ethical and Legal Issues; visiting filmmaker TBA

Reading: Rabiger, Chapter 24

**Due in class:** Raw footage review (select two minutes of raw footage for critique)

**WEEK #5** Audio for Documentary

Readings: Rabiger, Chapter 22

**Due in class:** Raw footage review (select two minutes of raw footage for critique)

**WEEK #6** Introduction to Editing

Readings: Rabiger, pp. 421-427, Chapter 29; Murch, pp. 17-20 (Blackboard)

**Due in class: Paper Edit Presentations**

**WEEK #7:** Editing Techniques (cont.)

Readings: Rabiger, Chapter 30 & 32; Wohl "Documentary Patterns"; Editing Techniques with Final Cut Pro, pp. 129-137 (Blackboard)

**WEEK #8:** Post-production: music, graphics and titles

**WEEK #9:** Post-production

**WEEK #10: SPRING/FALL BREAK**

**WEEK #11:** Post-production

**WEEK #12:** Post-production; in-class critiques  
**Due in class: Rough cut #1**

**WEEK #13:** Post-production

**Due in class: Rough cut #2; Peer Evaluations**

**WEEK #14:** Post-production; DVD assembly

**WEEK #15: FINAL PROJECTS DUE**

**PUBLIC SCREENING UTC Student Ctr.**

## SHORT DOC ANALYSIS EXERCISE<sup>2</sup>

“One sees too many films that are structureless, that amble along, showing an occasionally interesting interview or compelling incident, but with no spine.”

—Alan Rosenthal, *Writing, Directing, and Producing Documentary Films and Videos*, p. 63

**FIND A SHORT (8-10 min.) DOCUMENTARY THAT YOU ADMIRE online, on one of the websites listed below, or on reserve at Lupton library (see Resources below).**

Follow these steps in preparing your (typed, 3-4 page, 12-pt.-font, double-spaced) analysis:

1. Summarize what the documentary is about.
2. Next, identify and discuss three visual **techniques** it uses. In about two paragraphs per technique, analyze how each is used in the video and discuss its meaning and effectiveness (**rhetorical, persuasive, and/or aesthetic accomplishments**) within the video’s overall story line or plot. (**Note:** Use the **glossary** to help with the terms you’ll need to know to complete this assignment. The glossary has been posted on the same Blackboard page that contains this assignment).  
**Techniques may include:**
  - Shot sequences (establishing shot; mid-shot; close-up, reverse shot; pan, tilt).
  - Types of cuts and transitions (jump cuts, dissolves, cut away shots)
  - Special effects (Ken Burns effect, aged film)
  - Other techniques (voice-over, title screens, music, identification stripes)
3. Choose ONE technique you’ve analyzed that you believe would work well in your *own* documentary. Briefly discuss how you plan to use it, referring to the specific rhetorical effects you want to achieve in your plot/story (one or two paragraphs).
4. Using the Bernard reading on Blackboard (ch. 4, pp. 41-61) as a guide, discuss the video’s **structure**, the “ordered progression of images and sounds that . . . capture the audience’s interest and present the point of view of the documentary as a visual argument.”<sup>3</sup> In addition to the Bernard reading, use the following questions to organize your thoughts:
  - How does the video OPEN (e.g., with a series of scenes, a black screen with music only, an interview)? Is the opening effective? Why or why not?
  - Is the structure *natural* or *invented*? (Natural structure is determined by the material, e.g., *The Chair*, a documentary covering the last five days of a death-row inmate who was electrocuted; an *invented* structure is needed when there’s no obvious way to organize the story. For example, a film about UTC might be organized around a single day in the life of a student.)
  - What is the video’s time sequence? Is it chronological? Does it jump around? Use flashbacks?
  - How and when does the video introduce the EXPOSITION (explanation or reason for the film)? What EVIDENCE is offered to support the exposition (e.g., logical or emotional points made to support its main argument)?
  - Is there an “inciting incident,” “point of attack,” a “back story,” a climax, a three-act structure? (See Bernard reading)
  - What is the video’s RESOLUTION? How does it end?

### Assignment Objectives:

1. To develop your ability to notice specific video techniques and understand how they convey meaning
2. To develop your understanding of underlying narrative structure.
3. To give you a chance to practice film terms (see glossary)

<sup>2</sup>adapted from an assignment created by Dr. Cynthia Selfe, Ohio State University

<sup>3</sup>Hampe, Barry. (1997). *Making Documentary Films and Reality Videos*, New York: Henry Holt.

4. To encourage you to begin thinking carefully about specific rhetorical (persuasive, artistic) goals you'd like to achieve in your own video documentary.

### Resources:

- Glossary (obtain on Blackboard under "Readings," "Tutorials/Instruction")
- Good online source for short docs (choose films between 8-10 minutes long):
  - Fifth Annual Media that Matters Film Festival  
<http://www.mediathatmattersfest.org/mtm05/>
  - Fourth Annual Media that Matters Film Festival  
<http://www.mediathatmattersfest.org/mtm04/>
  - Third Annual Media that Matters Film Festival  
<http://www.mediathatmattersfest.org/mtm03/>
- **Lupton Library Documentary Shorts (on Reserve):**
  1. PN1995.9.D6 F85 2004 Full Frame Documentary Shorts (VOL. 2)
  2. [PN1995.9.D6 F85 2005](#) Full Frame Documentary Shorts (VOL. 3)

### Grading Criteria:

- Effective summary of the documentary's plot/story?
- Effective discussion of the techniques analyzed, including their persuasive/rhetorical impact and appropriateness for student's documentary?
- Effective discussion of the video's structure?
- Well-written and -organized? Correct spelling and grammar?

## DOCUMENTARY II - PEER EVALUATION ASSIGNMENT

Your name: \_\_\_\_\_ (will be kept confidential)

Name of Student Evaluated: \_\_\_\_\_ Date: \_\_\_\_\_

**VIDEO QUALITY/TECHNIQUE** (POOR) 1 2 3 4 5 6 7 8 9 10 (EXCELLENT)  
 (How well-executed is the video portion of the film? Does the video technique improve or detract from the film's impact?)

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**AUDIO QUALITY/TECHNIQUE** (POOR) 1 2 3 4 5 6 7 8 9 10 (EXCELLENT)  
 (How well-executed? To what degree does audio heighten or detract from the film's impact?)

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**LEVEL OF DIFFICULTY/CREATIVITY** (POOR) 1 2 3 4 5 6 7 8 9 10 (EXCELLENT)  
 (How challenging, ambitious, compelling, imaginative? Is the filmmaker adventurous or predictable? Does he/she take risks?)

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**ORGANIZATION/STORYTELLING** (POOR) 1 2 3 4 5 6 7 8 9 10 (EXCELLENT)  
 (Is there clear evidence of pre-production planning? Is there a story worth telling? Does it come across clearly? Or is it confusing or dull (e.g., too many talking heads)?)

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**AUDIENCE RECEPTION** (POOR) 1 2 3 4 5 6 7 8 9 10 (EXCELLENT)  
 (How did those watching respond? Did they appear to be highly involved, bored, or something in between?)

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**OVERALL RATING** (POOR) 1 2 3 4 5 6 7 8 9 10 (EXCELLENT)

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Note: Be specific as possible in your comments. Keep in mind that you (the evaluator) will be graded on this assignment. One of the skills you should have developed this semester is an ability to describe (in the proper terms) the strengths and weakness of documentary films.

## Documentary Scene Analysis Assignment<sup>4</sup>

Understanding a documentary film requires not only a comprehension of its overall themes, techniques, and ideologies, but how each element contributes to the whole. As a way of developing an understanding of the elements that contribute to an effective documentary, you will choose and critically analyze one scene from an Academy-Award-winning documentary film (See list of films available at Lupton Library on Blackboard).

You'll probably need to watch the entire film at least once to choose a key scene, and you should watch your selected scene numerous times to notice different aspects of the scene and to take good notes.

In about 1-1/2 typed, double-spaced pages, respond, in the form of a thesis-driven essay (not individual answers and not necessarily in the order below), to the following questions:

1. Each scene of a documentary film is like a paragraph in a written paper: It presents one main idea that helps support the main idea or argument of the entire film. What is the main idea or purpose of your chosen scene? How do you know?
2. What sights and sounds does the filmmaker present in the scene? How do they convey the main idea of the scene?
3. What filmmaking techniques (camera movement, focus, narration, music and other sound, *mise-en-scene*, etc.?) do you notice, and how do they contribute (or fail to contribute) to the overall film?
4. How many cuts are in the scene—and how do these cuts affect its *spacing*?

I will be looking for analysis of specific elements of your chosen scene, connected to how those elements contribute to the scene's purpose. Consider things like camera angles, lighting, editing of shots, and sound. What is a scene? Sometimes it is clear when a film shifts from one scene to another, such as when a cut takes us to a totally different time and place in the film. At other times, however, what constitutes a scene is less clear and becomes a matter of judgment. In a documentary film, which is built around ideas, a shift from one idea or point to another might constitute a scene change.

Consider that your reader has seen the film, but may not recall every detail. You need not describe everything in the scene. Instead, say just enough about the scene so your reader knows which scene you are discussing. **The rest of your paper should be *analysis*, not *description*.** You should mention the title of the film in your opening paragraph so your reader knows which film you are discussing.

EVALUATION CRITERIA (10 total points possible)

- Completeness (responds appropriately to the requirements) 2 pts.
- Depth of response (quality of detail and support; sophistication of ideas and argument) 6 pts.
- Quality of writing (organization; spelling, grammar, punctuation) 2 pts.

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<sup>4</sup>Adapted from David S. Goldstein, PhD

## SHOOTING EXERCISES #1, #2 & #3<sup>5</sup>

### Assignment #1: Camera Test/"The Fall" (collaborative project)

A character is trying to get from one place to another and "falls" on the way.

Constraints: "In-camera" edits only, 10 shots minimum, 15 shots maximum

**This assignment is designed to:**

- Help you gain familiarity with the camera
- Practice your cinematography skills
- Help you devise and execute a sequence of shot

### Assignment #2: Long Take (4 minutes max)

Make a video that is one long uninterrupted shot. The shot begins when you start recording and ends when you stop. Reveal the plot within the time given. As with your narrative, it is important that you convey the story without the use of extensive dialog or a musical score as a means of moving the story forward. Speeding your footage to get us through some boring or slow aspect of the shot that you did not orchestrate well is not an option to make the length of the project fit the time constraints.

**This assignment is designed to:**

- Help you learn to think visually
- Help you understand the importance of using natural elements to tell a story

Some films that contain examples of a long shot are:

*Touch of Evil*, 1958 Directed by Orson Wells

*The Player*, 1992 Directed by Robert Altman

*Elephant*, 2003 Directed by Gus Van Sant

*Russian Ark*, 2004 Directed by Russkij Kovcheg

### Assignment #3: (2 minutes/student)

Working alone or with a partner, select a location or individual in an urban environment—a store, restaurant, or person. Using an "experimental" strategy, explore the optical qualities of light, lenses, and vision. All of your shots should be from reflections, refractions, lens flares, abstract close-ups, looking through layers of glass, lens flares, etc. For example, if you show a wide shot of an urban landscape, it must be reflected off another surface or entirely out of focus. Alternately, you could show the component parts of a wide shot presented as a series of abstract close-ups. Use natural or available light only.

**This assignment is designed to:**

- Help you learn to use lighting effects to evoke particular meanings and emotions
- Help you think cinematically when shooting B-roll and other footage

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<sup>5</sup>Adapted from Professors Isabel Reichert and Joe Katz (