Re-cut trailer

Language level:	Intermediate (B1) +
Learner type:	Teens; Adults; CLIL
Time:	50 minutes
Main activity:	Speaking; Reading
Topic:	Cinematography
Language:	Terms associated with film editing
Materials:	Video clip; Worksheets

Preparation, materials and equipment

Note that for this activity to work, it is important that a good number of students in your class have seen the horror film *The Shining* (Stanley Kubrick, 1980). For this reason, it is recommended that you find out about your students' film tastes in advance.

1. For this activity you will need a 're-cut' trailer of the horror film *The Shining*. The clever trailer makes the film appear as a light-hearted drama about a father and son bonding. To see it, click on the following link:

   http://www.youtube.com/watch?v=sfout_rgPSA

2. You will also need the original trailer for the film:

   http://tinyurl.com/5urs7v

3. Make a copy of the **Mystery Trailer** text for each student (page 7)

4. Make a copy of the **Worksheet** for each student (pages 8 and 9). Note that this handout consists of two pages.

5. Make a copy of the **Answersheet** for each student (page 10)

6. [Optional] For each student, make a copy of the **Word Cloud** at:

   http://www.wordle.net/show/wrdl/3075075/Shining

Decide how you are going to display the clip in class. Possibilities include:

- Laptop or desktop (good for small groups)
- Computer, projector + screen
- iPhone or other mobile device (good for one-to-ones/intimate classes)

Don't forget the loudspeakers

If you don't have Internet access in class, you could download or 'capture' the video from YouTube. Use www.savevid.com or a similar site. Note, however, that in doing so, you will be breaching YouTube's Terms of Use.

Lesson plan

1. Brainstorm as many film genres as possible and write ideas on the board. Make suggestions of your own whenever necessary. For example:

   - *Action*
   - *Comedy*
   - *Drama*
   - *Feel-good*
   - *Horror*
   - *Musical*
   - *Romantic comedy*
   - *Science fiction*
   - *Thriller*
   - *Western*

2. Give out copies of the **Mystery Trailer** text on page 7. Ask students if they know what the film is. Ask them to decide what genre it belongs to.

3. Invite students to read the trailer script aloud. Ask them to reflect their chosen genre in their voice tone. For example, if students decide that the film is a comedy, they should read it with a lively, happy voice.

4. Tell students that you are going to give them some plot keywords from the film in questions (i.e. a few of the objects, ideas and events that are associated with it). Read out individual items from the word cloud (see **Preparation, materials and equipment**).

Ask students if they can identify the film from the keywords that you choose to give them. Find out who has seen the film and who has not. Establish that it is a horror film. Ask those who have seen the film if they can identify the relevance of the terms that you choose. For example, *Here's Johnny!* is what Jack Nicholson says as he axes his way through the bathroom door.

5. Give out copies of the word cloud (optional).

6. Remind students that the **Mystery Trailer** text relates to *The Shining*. Students may be confused at this stage as the text does not seem to belong to a horror film. At this stage, play the first clip – the re-cut trailer

7. If possible, go to Wikipedia and show your students the entry for *re-cut trailer*. Reinforce students' understanding of what a re-cut trailer is with your own explanation – emphasise that *The Shining* re-cut trailer was made so that the film appears as a light-hearted family comedy drama about a father and son bonding.

Note: *The Shining* re-cut trailer was created by Robert Ryang in 2005. It was the winner of a competition organised by the Association of Independent Creative Editors.

8. At this stage, show your students the original trailer of *The Shining* so that those who have not seen it will get a taste for it.

9. Put students into pairs or small groups. Ask them to work together to identify and write down 10 differences between the two trailers. Ask them to consider factors such as:

- *Music* and *sound effects*
- *The narrator's voice*
- *The narrative (i.e. the story that is told)*
- *Emotion*
- *Pace*
- *Editing techniques*
- *The trailer structure*

} Write on board

Note that you will have to play the re-cut trailer continuously while students do this task. It is the more complex of the two and requires the most careful attention.

10. Let students share ideas and conduct feedback. Write any new language on the board. For example:

- *The original trailer is filmed as a single, continuous shot.*
- *The original trailer is in slow motion.*

11. Give out copies of the **Worksheet** on pages 8 and 9. Go over the instructions and ask students to complete it. Again, give students access to the video clip as they complete the task.

12. Let students share and compare their answers and then do feedback.

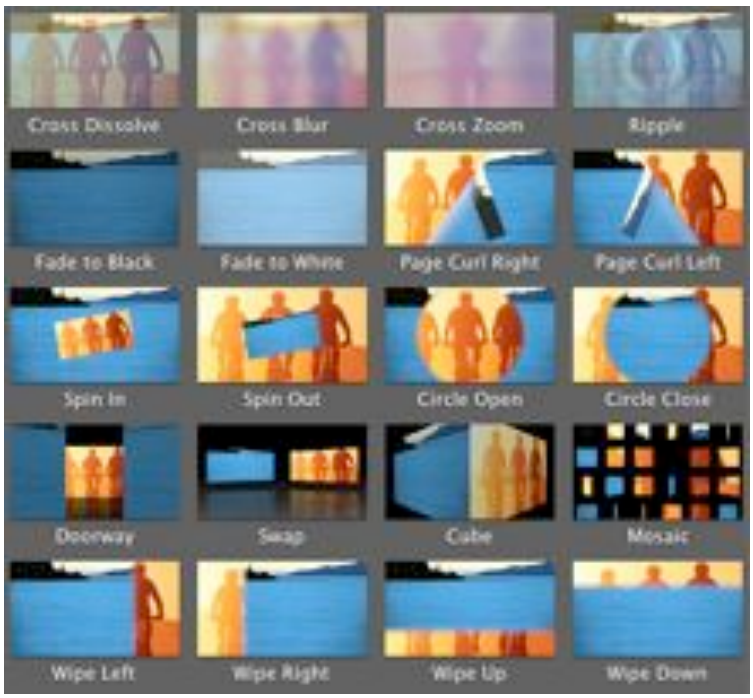
13. Give out copies of the **Answersheet** on page 10**.**

Comments

- You can visit the website of Robert Ryang (creator of the re-cut trailer) at:

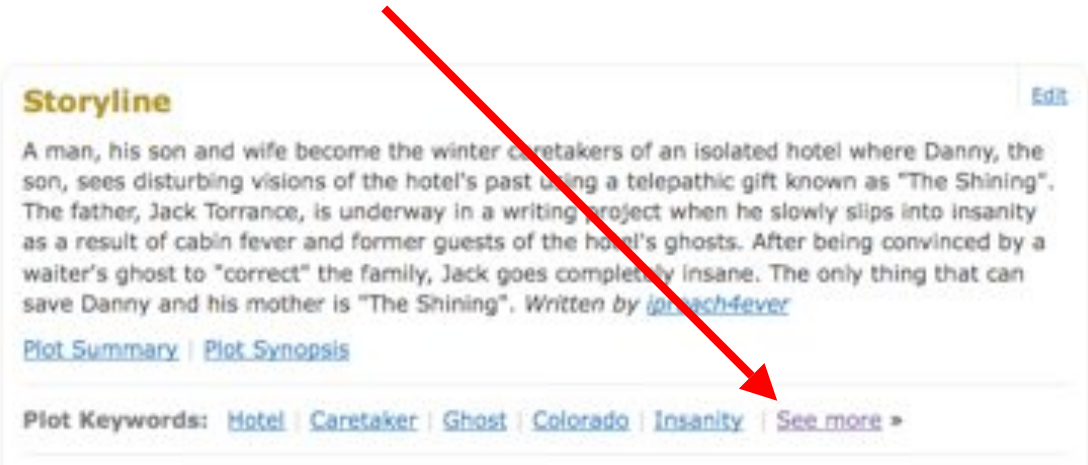
  www.robertryangandfriends.com

- Some of the terminology in this lesson plan may seem overly technical. However, as more people get involved with video-editing software, terms such as *dissolve*, *fade* and *wipe* are becoming more commonplace. In fact, these three terms, which describe specific transitional techniques, are used on everyday applications such as *Windows Movie Maker* and *iMovie* (see next page).



Make sure that students are aware of other uses of the verbs dissolve, fade and wipe).

- The word cloud was made using **www.wordle.net** Items for the cloud were obtained at the Internet Movie Database **www.imdb.com** (for any film, you can click on 'plot keywords')



Follow up

Ask students to compile a list of technical vocabulary related to film editing. Language can be taken from the **Worksheet**. Give them a goal (20 vocabulary items for example) and ask them to find translations in their mother tongue.

Mystery Trailer

"Meet Jack Torrence
He's a writer looking for inspiration
Meet Danny
He's a kid looking for a dad
Jack just can't finish his book
But now, sometimes, what we need the most is just around the corner"

- ✂ - - - - - - ✂ - - - - - - ✂ - - -

Mystery Trailer

"Meet Jack Torrence
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Mystery Trailer

"Meet Jack Torrence
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Worksheet

Like the feature films that they advertise, most trailers have a 3-act structure. Robert Ryang's re-cut trailer of *The Shining* is no exception:

I	The beginning (Act 1)	0:03 – 0:37
II	The middle (Act 2)	0:37 – 0:49
III	The end (Act 3)	0:49 – 1:18

The re-cut trailer uses some clever techniques to make the horror film appear as a light-hearted family comedy drama about a father and son bonding. Some of these techniques are listed in the table below. For each technique mentioned, decide if it applies to **Act 1**, **Act 2**, **Act 3** or the **Whole trailer**. In each case, tick the relevant box (☑):

	Act 1	Act 2	Act 3	Whole trailer
A fast-moving visual montage of powerful and emotional moments from the film with an ASL (Average Shot Length) of 1 second	☐	☐	☐	☐
An up-tempo signature tune – Peter Gabriel's *Solsbury Hill*	☐	☐	☐	☐
Bright, orchestral background music	☐	☐	☐	☐
Fast-moving pace with an ASL (Average Shot Length) of 1.6 seconds	☐	☐	☐	☐
Heavy use of horizontal and vertical wipes – a transitional technique in which one image is replaced with another by a moving edge	☐	☐	☐	☐
Introduction to the main characters	☐	☐	☐	☐
Slower-moving pace with an ASL (Average Shot Length) of 2.2 seconds, generally changing in time with the music	☐	☐	☐	☐
Sparse piano to create a sentimental mood	☐	☐	☐	☐

The final shots of each section fade to white and are accompanied by a bright cymbal sound.	☐	☐	☐	☐
The story focuses on Jack's writer's block and Danny's loneliness as key parts of the plot. There is no reference to Jack's madness and Danny's supernatural abilities.	☐	☐	☐	☐
The story is taken to a dramatic climax as the story shifts to Jack and Danny's bonding.	☐	☐	☐	☐
The trailer misrepresents/decontextualises key scenes from the film. For example, the main character, played by Jack Nicholson, is made to look wacky rather than sinister.	☐	☐	☐	☐
Use of dissolves – a transitional technique in which the first frames of the new shot are superimposed over the final frames of the previous shot	☐	☐	☐	☐

Answersheet

Like the feature films that they advertise, most trailers have a 3-act structure. Robert Ryang's re-cut trailer of *The Shining* is no exception.

The re-cut trailer uses some clever techniques to make the horror film appear as a light-hearted family comedy drama about a father and son bonding. Some of these techniques are listed below:

I The beginning 0:03 – 0:37 (Act 1)

- Introduction to the main characters.
- A focus on Jack's writer's block and Danny's loneliness as key parts of the plot (no reference to Jack's madness and Danny's supernatural abilities)
- Bright, orchestral background music
- Heavy use of horizontal and vertical wipes – a transitional technique in which one image is replaced with another by a moving edge
- Fast-moving pace with an ASL (Average Shot Length) of 1.6 seconds

II The middle 0:37 – 0:49 (Act 2)

- The story is taken to a dramatic climax as the story shifts to Jack and Danny's bonding
- Sparse piano to create a sentimental mood
- Slower-moving pace with an ASL (Average Shot Length) of 2.2 seconds, generally changing in time with the music
- Use of dissolves – another transitional technique in which the first frames of the new shot are superimposed over the final frames of the previous shot

III The end 0:49 – 1:18 (Act 3)

- An up-tempo signature tune – Peter Gabriel's *Solsbury Hill*
- A fast-moving visual montage of powerful and emotional moments from the film with an ASL (Average Shot Length) of 1 second

Other techniques used over the whole trailer:

- The final shots of each section fade to white and are accompanied by a bright cymbal sound.
- The trailer misrepresents/decontextualises key scenes from the film. For example, the main character, played by Jack Nicholson, is made to look wacky rather than sinister.