

# TEASERS & TRAILERS

*ENGLISH, GRADE 10, Applied (ENG 2P)*

## INTRODUCTION

The Teasers and Trailers unit is intended for the grade 10 Applied English course. The following lessons use course expectations listed in the Ontario Curriculum (2007) to promote student development of critical literacy skills. These skills will help students become more critical consumers of such media by understanding the form, techniques, rating system, marketing tactics and creation process behind making a trailer.

Through a series of seven lessons, students will explore the conventions and creation of movie and book trailers. The culminating activity is to have students create their own thrilling and enticing book trailer based on a class novel, group novel study or independent novel, without using violent or shocking images or text.

The focus of these lessons is on the persuasive nature of trailers, how they motivate audiences, how audiences are targeted, and the consequences of new media as a place where red band trailers and horror movie advertising can be consumed by all. Not all 'coming attractions' are appropriate for general audience viewing; some are for restricted, mature, adult audiences only. Therefore, it is the objective of this unit to help students become critically aware of the techniques used in previews, make appropriate viewing choices in the future, and be engaged in the production process.

The resources provided in these lessons will contain some sensitive materials that match the realistic viewing experiences to which adolescents are exposed. Teachers should consider reviewing all lessons, links, and resources to ensure the content is suitable for their given audience/class. In addition, all links and resources should be checked to ensure the content is still available and accessible online.

## UNIT OVERVIEW

This unit will guide Grade 10 students in becoming aware of the techniques used and messages in movie and book trailers. The topics are:

- Lesson One: Coming Attractions
- Lesson Two: Trailer Composition
- Lesson Three: 'Jolts Per Minute'
- Lesson Four: Ratings and Red Bands
- Lesson 5: Horror Teasers
- Lesson 6: Book Trailers
- Lesson 7: Digital Book Talks

### ***Lesson 1: Coming Attractions***

Students will be introduced to movie trailer advertising and will examine how they create buzz for movies and encourage audience attendance. First the class will formulate predictions and opinions about previews by completing an Anticipatory Set. Next, students will brainstorm the ingredients of a good movie trailer in a Word Splash activity. They will analyse different film genre conventions and characteristics. As film trailer editors, they will then “Call the Shots” by choosing three cliché scenes from a chosen genre to be included in the movie trailer. Lastly, students will question what conventions and messages appeal most to teens and why.

### ***Lesson 2: Trailer Composition***

Students will examine further the conventions of film trailers by specifically examining the formula and sequencing of thrilling trailers. Students will test their knowledge by formatting and sequencing their own trailer version of a fairy tale. The class will examine if any violence is implied or overtly used to sell their trailers or in trailers they have watched. Finally, students will question the responsibilities of advertisers in fairly representing a movie or glorifying violence as a means to draw in viewers.

### ***Lesson 3: Jolts Per Minute***

Students will be examining how advertisers employ the “jolt per minute” strategy in selling a film. The word/term “Jolt” will be defined and applied to horror, action/thriller movie advertising. Other motivating, exaggerated and exciting language will be explored as a characteristic of film trailer text and voice-overs. Students will reflect on what are the emotional and physical effects on viewers when they witness jolting images and language, and how these further influence them. In response to the commonly used “Mr. Movie Voice”, students will create their own script for Mr. Movie voice as a parody of horror movie trailers. Students will focus on the violent content of these trailers and how awareness and humour will help diffuse the harmful effects of such advertising strategies.

### ***Lesson 4: Ratings and Red Bands***

Students will think about trailers and how they compare to the actual movie. Is what they see in the trailer a fair representation of what is presented in the movie? Analysis of re-cut trailers will teach students that a horror movie could easily appear to be a romantic comedy if a trailer is edited with specific genre conventions in mind. Therefore, students will review the Motion Picture Association of America and Ontario Film Review Board’s rating systems, and how these ratings are applied to movies

and all promotional materials including trailers. Students will compare the two movie classification systems using a Venn Diagram. Next, students will question how they know what movie is appropriate for them. They will watch an MTV program called Movie Night, where many teens gather their movie news, and will act as Twitter correspondents for MTV. They will report the latest movie news while examining what biases exist and what perspectives are emphasized. To conclude, students will check out reliable resources for movie reviews, and learn how to make a complaint about a movie or trailer's rating.

### ***Lesson 5: Horror Teasers***

Students will participate in a sharing session on the topic of horror movies and the use of fear in advertising. They will question why we sometimes enjoy a "good scare" and, alternatively, what are the consequences of too much terror, blood and gore in our movies. Students then will research the new media marketing strategies used to lure young viewers into consuming R rated movies: viral video campaigns, playing off of brand loyalty, PG 13 horror as training films, web culture and underage visitors, merchandising, social media followings. These findings will be shared with their classmates in a Jigsaw activity. As an extension activity, students will examine gender roles and violence against women in movie posters.

### ***Lesson 6: Book Trailers***

Students will look at how movie trailer techniques are now being used to sell books. They will view several online novel promotional videos, define the term "book trailer" and will compare movie trailers to book trailers. They will examine how jolts may also be used in book trailers, and if book trailers should also be rated using the green, yellow or red band trailer approach. Students will also examine what new technologies support reading and how their before, during, and after reading strategies also apply to viewing media.

### ***Lesson 7: Digital Book Talks***

This lesson allows for students to create a book trailer storyboard that focuses on creating suspense and audience interest without using violence. Students will reflect back on their understanding of teasers, spoilers, conventions, genres, jolts, ratings and new media advertising, and apply these concepts in their own promotional video for a book. Their book trailer will be based on a novel already studied as a class, as a group or as part of an independent novel project. Sometimes this type of digital creation is called a digital book talk since its objective is not only to sell the book, but to provide readers with enough information about the book to help them decide if it interests them. The intent of their video book creation is to demonstrate their understanding of a novel while encouraging other readers to pick up the book.

# LESSON 1: COMING ATTRACTIONS

75 minutes

## CURRICULUM EXPECTATIONS

- READING AND LITERATURE STUDIES – UNDERSTANDING FORM AND STYLE
  - 2.3 Elements of Style –Identify several different elements of style in texts and explain how they help communicate meaning and enhance the effectiveness of the text.
- MEDIA STUDIES – MEDIA TEXTS
  - 1.1 Purpose and Audience – Explain how both simple and complex media texts are created to suit particular purposes and audiences.
- MEDIA STUDIES – UNDERSTANDING MEDIA FORMS, CONVENTIONS AND TECHNIQUES
  - 2.2 Conventions and Techniques –Identify several different conventions and/or techniques used in familiar media forms and explain how they convey meaning and influence their audience.
  - 3.3 Conventions and Techniques –Identify several different conventions and/or techniques appropriate to a media form they plan to use, and explain how these will help them communicate meaning (e.g., brochure conventions/techniques: a list of frequently asked questions [FAQs]; contact details for related resource persons and organizations).

## KEY CONCEPTS AND GUIDING QUESTIONS

- What is a movie trailer? Where can it be viewed?
- How does the creator successfully sell the concept of a film to audiences?
- What is the difference between a shot, scene and sequence?
- Identify the conventions of specific movie genres and their trailers.
- Film genres are categories, classifications or groups of films that share similar patterns, conventions, character types, and/or filming techniques.

## INTRODUCTION

As you sit in your seat with movie ticket stub in one hand and a bag of popcorn in the other, awaiting your feature movie to begin, you inevitably will view a barrage of commercials and movie trailers. Trailers condense the content of a movie into a series of selected shots and dialogue set to mood-appropriate music to create excitement or interest in the viewer. Strangely enough, the term trailer would seem to suggest that the movie preview would come at the end of the feature film screening. This originally was the case until it became evident that patrons would not stick around after the film's completion – what did stick was the term 'trailer'. In many mainstream movie theatres, you can anticipate 10 to 15 minutes of advertising before the feature begins. According to the Hollywood Reporter, "studios are paying distributors to bulk up the pre-show program with even more trailers, sometimes packing in as many as seven before a movie. Luckily, the Motion Picture Association of America (MPAA) sets a 2.5 minute time limit for the clips, but that still means you could get stuck with almost 18 minutes of promos before the opening credits of the movie you actually came to see begin to roll" (Adam Markovitz, Popwatch May 4th, 2010). It is important for students, then, to be aware of the techniques marketers are using to entice viewers, and of how the delivery is suited to the genre and audience.

## TEACHING/LEARNING STRATEGIES

**ACTIVATE PRIOR KNOWLEDGE** – Explain to students that they are beginning a unit on movie trailers. Activate students’ prior knowledge on the topic of movie trailers by having them complete the **Movie Trailer- Anticipatory Set (1.2 H)** as they share and compare their answers with a partner. (5 minutes)

Create a line from one end of the class to the other, with the farthest end being Strongly Agree and the closest being Strongly Disagree. As you take up the activity, ask students to stand and move to this imaginary line you have defined for them. For each question you read aloud, allow time for students to stand on the line where they feel they belong (this should correspond with what they have indicated on their Anticipatory Set handout. (10 minutes)

**UNDERSTANDING PURPOSE** – Inform students that the goal of the movie trailer is to create buzz, convince viewers it is a “must see,” and most importantly, to get audiences into theatre seats. Ask students what movie trailer qualities are necessary for them to dip into their pockets and pay \$12.00 to watch a film in the theatre.

Play a movie trailer once through for students. Show students a movie trailer clip such as one of the following:

- *Harry Potter and the Deathly Hallows* (<http://harrypotter.warnerbros.com/harrypotterandthedeathlyhallows/>)
- *Iron Man 2* (<http://ironmanmovie.marvel.com>)
- Many other trailers can be found on Rotten Tomatoes ([www.rottentomatoes.com](http://www.rottentomatoes.com))

Ask students what they liked best about the trailer, and what they liked least.

**WORD SPLASH** – On the chalkboard or SMARTboard, create a word splash. Have students provide a list of ingredients that should go into making an exciting and enticing movie trailer and “splash”/write these words on the board. Prompt students to consider elements of sound, editing, transitions, camera angles and movement, text etc.

Once you have created your word splash, watch the second trailer and check off each of the ingredients that also occur in this movie trailer, and add any new ingredients.

Ask students to evaluate which ingredients appeal to teens the most (i.e. motivating music, a close-up of a favourite actor). Ask students why, in the Harry Potter preview, Hermione’s hands have been digitally altered to remove the blood stains? See **Harry Potter and the Deathly Hallows (1.1 OH)**. Answers may include the following: (25 minutes)

- Movie trailers aimed at young children and teen audiences may omit blood where adult movies feature blood and violence.
- Trailers are rated just like movies e.g., PG, PG13.
- Some images are too violent for young television viewers.
- Violent images can only be shown later in the evening, when young viewers are asleep.

**MOVIE GENRES CONVENTIONS** – Explain to students that different effects are used when presenting different genres of movies. For example, most Action movies have explosions, and thumping music. This

is exemplified in this parody mash-up of Transformers and Terminator, available online at [www.youtube.com/watch?v=hcaNZ4iHSMw](http://www.youtube.com/watch?v=hcaNZ4iHSMw).

Hand out the note on **Film Genres (1.3. H)**, and allow students a few minutes to choose/circle their three favourite movie genres (e.g. Romantic Comedy, Horror, Science Fiction). According to their interests, place students in groups of 3-4, and give each group a copy of **You Call the Shots (1.4 H)**.

Each group is responsible for describing three typical scenes or shots they think may be chosen to be included in the movie trailer. For example, in a Romantic Comedy there will most likely be a close-up of a kiss. Once the typical scenes/shots have been written down, each group will share their three selections with the class, without revealing their genre. The class will have three guesses to name the group's genre. (25 minutes)

## ACTIVISM

Explain to students that many movie studios will adapt their trailers to appeal to tweens and teens because this market is a massive demographic with lots of dispensable income. For example, the second instalment of Twilight (New Moon) raked-in \$709 million from box office sales.

Have students analyse the techniques editors use to appeal to teens, and why it is effective.

- What features/scenes are exaggerated or omitted? Why would marketers choose to show scenes of sex, danger, violence or implied violence?
- To what other forms of movie advertisements are teens exposed (i.e. movie merchandise, soundtracks, posters, guest appearances on talk shows, contests and prizes)?
- What values and messages are portrayed in these trailers aimed at teens?

## ASSESSMENT OPPORTUNITIES

Peer Assessment – Students determine the effectiveness of their peers' answers in the **You Call the Shots (1.4H)** activity.

## IMPLICATIONS FOR FUTURE LESSONS/HOMEWORK

Students could examine the difference between a theatrical trailer and a teaser trailer. A teaser is a short trailer usually made to promote hype over a film, or which is short in duration (30-60 seconds) and contains very little footage of the film. This cryptic type of advertising that foreshadows the upcoming release might be over a year away.

For an example, check out the Indiana Jones teaser for the City of Gods, which later became The Kingdom of the Crystal Skull ([www.dailymotion.com/video/x2t2th\\_teaser-indiana-jones-r\\_fun](http://www.dailymotion.com/video/x2t2th_teaser-indiana-jones-r_fun)) or watch the humorous teaser for The Smurfs ([www.youtube.com/watch?v=lfMKkO5ZSFY&feature=related](http://www.youtube.com/watch?v=lfMKkO5ZSFY&feature=related)).

## EXTENSION ACTIVITY

Examine the word "Spoiler". What does it mean in the context of movie trailers? How can spoiling a movie be avoided (e.g., don't show the ending or any key/revealing plot elements, don't give away all the funny lines). Ask students if they have ever felt let down by a movie since the trailer gave too much

away? Have students check out the 'one-line spoilers' on Spollywood.com and then create their own. Examples include:

- Avatar – Humans lose and Jake ends up as his Avatar.
- Titanic – Ship sinks, Leonardo DiCaprio dies and Kate's heart 'goes on'.

## CROSS CURRICULAR CONNECTIONS

- Media Arts – Students could practise identifying, decoding, and explaining the codes and conventions in movie advertising (e.g., how to construct a movie poster).
- Media Studies – Examine teen stereotypes using the movie trailer for American Teen. Some examples can be found on YouTube.

## MATERIALS AND RESOURCES

- *Harry Potter and the Deadly Hallows* (1.1OH)
- Movie Trailers- Anticipatory Set (1.2 H)
- Film Genres (1.3. H)
- You Call the Shots (1.4 H)
- Overhead projector
- Data projector and screen or SmartBoard

## IMPORTANT TERMINOLOGY/BACKGROUND FOR TEACHERS

- For **Camera Angles and Movement** techniques visit:
- [www.media-awareness.ca/english/resources/educational/lessons/secondary/television\\_radio/camera\\_shots.cfm](http://www.media-awareness.ca/english/resources/educational/lessons/secondary/television_radio/camera_shots.cfm)
- **Mash-up** is the process of taking two or more pre-existing pieces of music, video or other media and combining them to make a new creation.
- **Spoiler** is slang for any element of any summary or description of any piece of fiction that reveals any plot element which will give away the outcome of a dramatic episode within the work of fiction, or the conclusion of the entire work. Because enjoyment of fiction sometimes depends upon the dramatic tension and suspense which arises within it, the external revelation of such plot elements can "spoil" the enjoyment that some consumers of the narrative would otherwise have experienced (Wikipedia).
- **Teaser Trailers**, unlike typical theatrical trailers, are usually very short in length (between 30–60 seconds) and usually contain little, if any, actual footage from the film. Sometimes, it is merely a truncated version of a theatrical trailer. They usually are released long in advance of the film they advertise. One of the reasons for the name "teaser" is because they are shown usually a long time (one or one and a half years) before the movie comes out, so as to "tease" the audience (Wikipedia).
- **Trailers or previews** are film advertisements for feature films that will be exhibited in the future at a cinema, on whose screen they are shown. The term "trailer" comes from their having originally been shown at the end of a feature film screening.

## LINKS/RESOURCES

- Film Genres by AMC  
[www.filmsite.org](http://www.filmsite.org)
- Canada's internet movie resource  
[www.tribute.ca](http://www.tribute.ca)
- Rotten Tomatoes  
[www.rottentomatoes.com](http://www.rottentomatoes.com)
- Internet Movie Database  
[www.imdb.com](http://www.imdb.com)



## HARRY POTTER AND THE DEATHLY HALLOWS



## MOVIE TRAILERS – ANTICIPATORY SET

Word of mouth has the biggest impact on whether or not I will see a movie in the theatre.

<b>1</b> Strongly Disagree	➡	<b>2</b>	➡	<b>3</b>	➡	<b>4</b>	➡	<b>5</b> Strongly Agree
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I put off seeing a movie until it's released on video or on iTunes.

<b>1</b> Strongly Disagree	➡	<b>2</b>	➡	<b>3</b>	➡	<b>4</b>	➡	<b>5</b> Strongly Agree
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I love watching film trailers before the feature film.

<b>1</b> Strongly Disagree	➡	<b>2</b>	➡	<b>3</b>	➡	<b>4</b>	➡	<b>5</b> Strongly Agree
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I always read movie reviews in the paper or online before deciding on seeing a film.

<b>1</b> Strongly Disagree	➡	<b>2</b>	➡	<b>3</b>	➡	<b>4</b>	➡	<b>5</b> Strongly Agree
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I hate when they give away the best parts of movies in the trailer.

<b>1</b> Strongly Disagree	➡	<b>2</b>	➡	<b>3</b>	➡	<b>4</b>	➡	<b>5</b> Strongly Agree
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I have been disappointed with a movie when the footage I saw in the trailer promised something else, something different.

<b>1</b> Strongly Disagree	➡	<b>2</b>	➡	<b>3</b>	➡	<b>4</b>	➡	<b>5</b> Strongly Agree
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I enjoy watching movie trailers online. I even visit the movie website.

<b>1</b> Strongly Disagree	➡	<b>2</b>	➡	<b>3</b>	➡	<b>4</b>	➡	<b>5</b> Strongly Agree
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## FILM GENRES

<b>Action</b>	<ul style="list-style-type: none"> <li>• have high energy, big budgets, lots of stunts and chases, big battles, heroes and heroines i.e. Sherlock Holmes, The Bourne Ultimatum</li> </ul>
<b>Adventure</b>	<ul style="list-style-type: none"> <li>• are exciting, have exotic locales (i.e. jungle or desert), new experiences, involve searches or expeditions, treasure hunts. i.e. Indiana Jones</li> </ul>
<b>Comedy</b>	<ul style="list-style-type: none"> <li>• light hearted, good one-liners, predictable plots, and exaggerated situations. i.e. Dumb and Dumber, Grown Ups</li> </ul>
<b>Crime/Gangster</b>	<ul style="list-style-type: none"> <li>• mobsters, hoodlums, people operating outside the law, stealing and murdering, jail, sinister actions, and underworld figures. i.e. The Usual Suspects, The Godfather</li> </ul>
<b>Drama</b>	<ul style="list-style-type: none"> <li>• can be serious, plot driven, character based, and realistic. i.e. Up in the Air, Dear John</li> </ul>
<b>Epics/Historical</b>	<ul style="list-style-type: none"> <li>• have period appropriate costume, they cover a large expanse of time, use panoramic backdrops, and tell of the mythic and legendary heroes. i.e. Clash of the Titans, Troy</li> </ul>
<b>Horror</b>	<ul style="list-style-type: none"> <li>• are designed to frighten, have shocking endings, leave room for sequels, invoke our worst and hidden fears, can involve the supernatural i.e. Paranormal Activity, Saw</li> </ul>
<b>Musicals</b>	<ul style="list-style-type: none"> <li>• performance combined with song, full score, dance routines i.e. Nine, Moulin Rouge</li> </ul>
<b>Science Fiction/Fantasy</b>	<ul style="list-style-type: none"> <li>• visionary, imaginative, aliens, monsters, futuristic technology, space i.e. Avatar, Star Wars</li> </ul>
<b>War</b>	<ul style="list-style-type: none"> <li>• horror and heartbreak, is usually combined with other genres, has combat fighting on land, in air or at sea. i.e. The Hurt Locker, Pearl Harbour</li> </ul>
<b>Westerns</b>	<ul style="list-style-type: none"> <li>• dusty towns, sheriffs, horses, six-guns, American frontier i.e. Tombstone, Wyatt Earp</li> </ul>

**Note:** Some films are cross-breeds or hybrids or exist under more specific sub genres.

(REFERENCE: [www.filmsite.org/filmgenres.html](http://www.filmsite.org/filmgenres.html))

# YOU CALL THE SHOTS

Group Members' Names: \_\_\_\_\_

## Our Movie Genre:

•

## Example Movies we've seen that fit this genre:

- 1.
- 2.
- 3.

Audiences sometimes are hesitant to go see a movie unless the previews present them with sample scenes, so they know what to expect. For example, a Romantic Comedy may have a close-up of a couple kissing.

### **Note:**

**A shot** is what is recorded on film in one uninterrupted run of the camera (also known as a take).

**A scene** is a clearly identifiable part of an event, usually in a single location and in a single time span; it generally consists of several shots.

**A sequence** is a series of scenes shown together, related by theme, plot, or location, and in a single time span; it generally consists of several shots.

So, what type of shots or scenes would be included in the movie trailer for your group's chosen genre?

## DESCRIBE THESE THREE SHOTS AND/OR SCENES:

Three large, rounded rectangular boxes arranged horizontally, intended for students to describe three shots or scenes from a movie trailer.

## LESSON 2: TRAILER COMPOSITION

75 minutes

### CURRICULUM EXPECTATIONS

- **WRITING – DEVELOPING AND ORGANIZING CONTENT**
  - 1.4 Organizing Ideas –Identify, sort, and order main ideas and supporting details for writing tasks, using several different strategies and organizational patterns suited to the content and the purpose for writing.
- **ORAL COMMUNICATION – SPEAKING TO COMMUNICATE**
  - 2.2 Interpersonal Speaking Strategies –Demonstrate an understanding of several different interpersonal speaking strategies and adapt them to suit the purpose, situation, and audience, exhibiting sensitivity to cultural differences.
- **MEDIA STUDIES – MEDIA TEXTS**
  - 1.6 Production Perspectives – Explain how several different production, marketing, and distribution factors influence the media industry.
- **MEDIA STUDIES – UNDERSTANDING MEDIA FORMS CONVENTIONS AND TECHNIQUES**
  - 2.1 Form –Identify some general characteristics of several different media forms and explain how they shape content and create meaning.
- **MEDIA STUDIES – CREATING MEDIA TEXTS**
  - 3.1 Purpose and Audience – Describe the topic, purpose, and audience for media texts they plan to create, and identify specific challenges they may face in achieving their purpose.

### KEY CONCEPTS AND GUIDING QUESTIONS

- What are the components of a cliché or typical movie trailer?
- Evaluate the effectiveness of the trailers and if they achieved their intended purpose.
- What messages and/or moods are revealed through specific editing, music and dubbing techniques?

### INTRODUCTION/OVERVIEW

Producing a movie requires many steps and stages. A screenplay must be written and financing must happen before any shooting begins. A producer must budget and find investors. In pre-production, the movie is planned, scripted storyboarding occurs, actors are hired. Next there is the actual shooting and recording of the film. In post production, the movie is edited, titles and graphics may be added, soundtrack and effects are added, and there may be re-shooting of scenes. Finally, the movie is distributed and delivered to audiences through marketing. Movie studios want a guarantee that their movie is going to be successful, and will spend a lot of money making sure it is appealing. Studios will hire agencies that specialize in creating trailers that are sexy, exciting, violent, or that pull at the heart strings. These trailers are distributed to cinemas and entertainment websites. The studios then hope the investment in marketing pays off at the box office.

## TEACHING/LEARNING STRATEGIES

**TIMED RETELL** – First, have students review the ingredients of a good movie trailer and movie genres by performing a Timed Retell and Review. Put students into pairs facing each other; one is partner A and one is partner B. Tell students they are going to try to remember the conventions and content in effective movie trailers (i.e. motivating music, witty dialogue). Partner A will give one example and then Partner B will give an example. Partners will continue this alternating exchange of examples until they have exhausted their list. Set a goal of 10 examples. This activity can be repeated for movie genres. How many genres can they list? (5-10 minutes). **(ADAPTED FROM THINK LITERACY, PAGES 156-157)**

**WORD SORT** – Now that the students know the ingredients of a movie trailer, it is time to learn how to sequence effectively these features or scenes.

Place students into groups of four and give each student a number (1-4). You may want to have students clear their desks and/or push desks together for a clear surface. Each group will be given an envelope with words cut up from the **Sequencing in Movie Trailers Handout and Word Sort (2.1 H)**. Have the students place all the words face up on the desk. Instruct students to sort the words into chronological order. What element comes first, second...last in a film trailer? Give them 2-3 minutes initially to sort, then play a movie trailer to help them assess their order/sorting. (e.g., *Pirates of the Caribbean: At World's End* <http://disney.go.com/disneypictures/pirates/atworldsend/>). They then can re-sort for another minute.

Students then will compare their answers with those of another group. Students 1 and 2 will remain at their desks while students 3 and 4 will travel to another group to compare and contrast their results. After 2-3 minutes, have students return to their home groups to share their findings.

As a final check for understanding, show the students the video *Basic Conventions of Film Trailers* (available at: <http://www.ck12.org/video/4872071/basic-conventions-film-trailers.html>) and as they watch this they can check their answers. Ask the groups to place the slips of paper in the envelopes, and return the envelopes to you. Provide each student with a copy of the **Sequencing in Movie Trailers Handout and Word Sort (2.1H)** for their notes. (15-20 minutes)

**MODELLING** – Students will now have the opportunity to create their own trailer outline using this general format. Each group of four will receive the **Trailer Outline Organizer (2.3 H)**, on which they can jot down their ideas for their movie trailer based on a well known fairy tale.

An alternative option would allow students to create a trailer outline for a poem studied in class (e.g., “Jabberwocky” by Lewis Carroll) or a short story (e.g., “The Cask of Amontillado” by Edgar Allan Poe).

Model the completion of the organizer, with student input, based on *Snow White*. See the example of the **Snow White Trailer Outline Organizer (2.2 REF)**.

Students then will be given the opportunity to create their own Trailer Outline. Fairy tale options could include the following: *Cinderella*, *Beauty and the Beast*, *Hansel and Gretel*, *Peter and the Wolf*, *The Three Little Pigs*, *Goldilocks and the Three Bears*, or *Jack and the Beanstalk*. For each group, assign or have students randomly draw the names of their fairy tales. (30 minutes)

Allow time for students to share their Trailer Outlines, and to complete the **Group Reflection Form (2.4 H)**. (10 minutes)

## ACTIVISM

The fact that Jim Carrey stars in a movie doesn't mean it will be a comedy. Have students consider how film trailers can be misleading.

- What are the responsibilities of advertisers and creators of these movie marketing campaigns?
- Why are some scenes that are in the trailer left out of the movie?
- What viewing strategies can youth use to identify the filmmaker's message?

Movie trailers develop an expectation in the audience, and when the expectation isn't met or counters what they believed to be the foundation of the movie, audiences may be disappointed. For example, in 2005 the movie trailer for *Pan's Labyrinth* was screened in cinemas. Unfortunately, many viewers thought the film would be similar to *The Chronicles of Narnia* (which had just been released), since the selected scenes showed fantastical creatures and featured a young girl protagonist. To the horror of some parents who took their children to see *Pan's Labyrinth*, this movie was a warped fairy tale with graphic violence. Audience members depend on movie advertising to make predictions and gauge interest. (**Note: this will be expanded upon in Lesson 4**). Have students re-evaluate their own trailers to see if they implied any violence in the trailer, or used fearful images to create interest in their movie/fairy tale.

## ASSESSMENT OPPORTUNITIES

- Group Reflection (2.4 H)

## IMPLICATIONS FOR FUTURE LESSONS/HOMEWORK

Examine brand loyalty. Why might some audience members be more likely to see a movie if it stars their favourite actress or features a favourite band? What assumptions might a viewer make about the film, based on the cast? Alternatively, consider how a celebrity scandal may influence a movie's success.

## EXTENSION ACTIVITY

Previews can be considered so exceptional that they are nominated for a Key Art award with a ceremony held at the Kodak Theatre in Hollywood. Hold your own screening party and have students judge Oscar Nominated films, based only on their trailers. Students should be able to articulate how their knowledge of movie trailer conventions helps them interpret and judge these commercials.

## CROSS CURRICULAR CONNECTIONS

- Communication Technology – Shoot and edit a trailer. Students are learning about design principles in various media products and creations in this course. They could examine the career opportunities in the trailer creation business.
- Computer Technology – Students could examine what software would be appropriate for a teen interested in mashing-up trailers, a film student, or a professional film editor.

## MATERIALS AND RESOURCES

- Sequencing in Movie Trailers Handout and Word Sort (2.1 H)
- Snow White Trailer Outline Organizer (2.2 REF)
- Trailer Outline Organizer (2.3 H)
- Group Reflection (2.4H)
- A selected movie trailer
- Data projector and screen or SmartBoard

## IMPORTANT TERMINOLOGY/BACKGROUND FOR TEACHERS

- **Special footage** describes material that has been created specifically for advertising purposes and does not appear in the actual film.
- **Dailies** usually are viewed by members of the film crew to discuss the day's work, find errors or technical problems, and schedule reshooting if necessary.
- **Tagline** is a variant of a branding slogan typically used in marketing materials and advertising. The idea behind the concept is to create a memorable phrase that will sum up the tone and premise of a brand or product (like a film), or to reinforce the audience's memory of a product. Some taglines are successful enough to warrant inclusion in popular culture. Examples of famous movie/television taglines are:
  - In space, no one can hear you scream. – Alien
  - Just when you thought it was safe to go back in the water... – Jaws 2
  - A long time ago, in a galaxy far, far away... – Star Wars
- **Takes** – refers to each filmed “version” of a particular shot or “setup”. Takes are marked and numbered i.e. “take one”, “take two...”, until the filming of the shot is complete.

(SOME DEFINITIONS TAKEN FROM WIKIPEDIA)

## LINKS AND RESOURCES

- Condensed Fairy Tales  
[www.adlerbooks.com/fairyt.html](http://www.adlerbooks.com/fairyt.html)
- Movie Trailer Trash – History of the Trailer and Criteria for Judging Trailers  
[www.movietrailertrash.com/homesweettrailer.html](http://www.movietrailertrash.com/homesweettrailer.html)
- Snow White  
[http://en.wikipedia.org/wiki/Snow\\_White](http://en.wikipedia.org/wiki/Snow_White)
- Teaching Film in High School English Language Arts  
[www.filmlit.ca/movies.html](http://www.filmlit.ca/movies.html)



## **SEQUENCING IN MOVIE TRAILERS HANDOUT AND WORD SORT**

**ESTABLISH SETTING**

**SET MOOD AND TONE**

**STUDIO PRESENTED**

**INTRODUCE CHARACTERS**

**HINT AT PLOT**

**MAIN CONFLICT**

**BUILD ACTION**

**FEATURED PRODUCERS AND DIRECTORS**

**FEATURED ACTORS AND ACTRESSES**

**QUICK SUCCESSION OF SHOTS**

**FINAL EXCHANGE**

**MOVIE TITLE**

**RELEASE DATE**

**WEBSITE**

# SNOW WHITE TRAILER OUTLINE ORGANIZER

## Establish setting:

- a long shot of a castle with a grey, winter landscape, surrounded by forest.

## Set mood and tone:

- clouds tumble by as the camera slowly zooms in to the window, where a single drop of blood on the sill is shown, as fantastical but slightly ominous instrumental music plays in the background (i.e. think music box, violins and piano). You could play song from Edward Scissorhands by Danny Elfman as an example <http://www.youtube.com/watch?v=AFmkjBqkloA>

## Studio presented:

- Voice-over says, "Walt Disney pictures presents..." with logo presented on the screen. "In association with Orion films..." with logo.

## Introduce characters:

- "A story about deception and jealousy (pause to show image of evil Queen), friendship and inner beauty (pause for picture of dwarfs), and most of all, love" (image of Prince on horse).
- Music should become a little happier.

## Hint at plot:

- Show Snow White singing and dancing with the Dwarfs, with adorable animals frolicking nearby. Show Snow White reading stories and tucking in the Dwarfs.

## Main conflict:

- Show a close-up of a wrinkled hand and a gleaming red apple. Lightning flashes in background and sound effect is added. Next, show the close-up of the mirror, and include the dialogue, "Who is the fairest of them all?"

## Build action:

- Show Dwarf's shocked faces. Show the huntsman with a heart clutched in his hand.

## Featured Producers and Directors:

- From the Director of Alice in Wonderland

## Featured Actors and Actresses:

- "Featuring Anne Hathaway, Orlando Bloom and Oscar winner Cate Blanchette, in a Tim Burton theatrical thriller"

## Quick succession of shots:

- Close-up of pricked finger, Snow White swooning, evil witch laughing. Music builds and is staccato or pulsing.

## Final Exchange:

- Music pauses, medium shot of prince holding up his hatchet and saying, "I believe in happy endings," and then the music picks up again as he charges the castle valiantly.

## Movie Title:

- Snow White

## Release date:

- July 4th 2010

## Website:

- [www.thefairestofthemall/disney](http://www.thefairestofthemall/disney)

## TRAILER OUTLINE ORGANIZER

<b>ESTABLISH SETTING:</b>
<b>SET MOOD AND TONE:</b>
<b>STUDIO PRESENTED:</b>
<b>INTRODUCE CHARACTERS:</b>
<b>HINT AT PLOT:</b>
<b>MAIN CONFLICT:</b>
<b>BUILD ACTION:</b>
<b>FEATURED PRODUCERS AND DIRECTORS:</b>
<b>FEATURED ACTORS AND ACTRESSES:</b>
<b>QUICK SUCCESSION OF SHOTS:</b>
<b>FINAL EXCHANGE:</b>
<b>MOVIE TITLE:</b>
<b>RELEASE DATE:</b>
<b>WEBSITE:</b>

## GROUP REFLECTION

### CONTRIBUTION AND COOPERATION (1 strongly disagree – 5 strongly agree)

All group members were equally involved in the final product	1 2 3 4 5
All group members showed respect for the ideas and opinions of others	1 2 3 4 5
All group members listened to each other	1 2 3 4 5
All group members contributed ideas and feedback	1 2 3 4 5

### CONVENTIONS (1 strongly disagree – 5 strongly agree)

The movie trailer accurately portrayed the Fairy Tale/Fantasy genre	1 2 3 4 5
Choices of clips, shots, music and other effects are described in detail	1 2 3 4 5
The trailer does not spoil the ending or give away too much	1 2 3 4 5
The formula was used effectively in tempting audiences to attend the movie premier	1 2 3 4 5

### CONNECTIONS

- Create a tagline for this movie that would fit your trailer.
- What emotions or responses do you think your movie trailer will evoke in viewers?
- If you were to create a poster for your movie, what image would you choose to feature?
- If this version was the theatrical trailer, what would the teaser trailer look like and sound like?
- Do any of the scenes/images you chose suggest violence or create fear?
- When should this film be released, and why (i.e., Summer Blockbusters, Valentine's Day RomComs)? Consider your audience.
- How might you publicize this film (i.e., Releasing a 'making of' documentary)? What mediums will you use?

Group Members names: \_\_\_\_\_

## LESSON 3: “JOLTS PER MINUTE”

2 x 75 minutes

### CURRICULUM EXPECTATIONS

- ORAL COMMUNICATION – SPEAKING TO COMMUNICATE
  - 2.1 Purpose – Communicate orally for several different purposes, using language suitable for the intended audience.
  - 2.2 Voice – Establish an identifiable voice in their writing, modifying language and tone to suit the form, audience, and purpose for writing.
  - 2.4 Diction and Devices – Use appropriate words, phrases, and terminology, and several different stylistic devices, to communicate their meaning and engage their intended audience.
  - 2.5 Vocal Strategies – Identify several different vocal strategies and use them selectively and with sensitivity to audience needs.
- WRITING – USING KNOWLEDGE OF FORM AND STYLE
  - 2.4 Sentence Craft and Fluency – Write complete sentences that communicate their meaning clearly and accurately, varying sentence type, structure, and length to suit different purposes and making logical transitions between ideas.
- WRITING – APPLYING KNOWLEDGE OF CONVENTIONS
  - 3.2 Vocabulary – Build vocabulary for writing by confirming word meaning(s) and reviewing word choice, using several different types of resources.
- MEDIA STUDIES – MEDIA TEXTS
  - 1.4 Audience Responses – Identify and explain different audience responses to selected media texts.
  - 1.5 Critical Literacy – Identify the perspectives and/or biases evident in both simple and complex media texts and comment on any questions they may raise about beliefs, values, identity, and power.
- MEDIA STUDIES – UNDERSTANDING MEDIA FORMS, CONVENTIONS AND TECHNIQUES
  - 2.2 Conventions and Techniques – Identify several different conventions and/or techniques used in familiar media forms and explain how they convey meaning and influence their audience.
- MEDIA STUDIES – CREATING MEDIA TEXTS
  - 3.2 Form – Select a media form to suit the topic, purpose, and audience for a media text they plan to create, and explain why it is an appropriate choice.
- MEDIA STUDIES – REFLECTING ON SKILLS AND STRATEGIES
  - 4.2 Interconnected Skills – Explain how their skills in listening, speaking, reading, and writing help them interpret and produce media texts.

### KEY CONCEPTS AND GUIDING QUESTIONS

- Make students aware of the strategies and tactics used in film trailers to attract audiences and increase box office and video sales revenue.
- The jolt per minute appeal of horror, torture, actions, thriller movies and the physical and emotional effects on viewers is examined.
- Show how to diffuse the harmfulness of horror movie trailers through parody.

- Reflect on how their experience and exposure to media can assist in the creation process.

## INTRODUCTION/OVERVIEW

A jolt is a “moment of excitement generated by a laugh, a violent act, a car chase, a quick film cut – any fast-paced episode that lures the viewer into the program” ([www.medialit.com](http://www.medialit.com)). Film Trailers employ this method to attract an audience to the theatres. In an age where more and more people are creating their own at-home theatres, it is increasingly difficult to encourage these possible movie-goers to pay for the ‘real’ movie experience. What better way to lure in customers than with 30 foot screens, giant sound systems, 3D technology and, most importantly, commercials with many jolts? To maintain an audience’s attention during a commercial, it must offer as many ‘jolts per minute’ as possible, and what jolts us is typically violent in nature. “When we consider the sheer number of violent acts we’re exposed to for the sake of maintaining our attention, we can begin to understand how we’re ‘jolted’ into believing that the only thing that can keep our interest IS violence” ([www.medialit.com](http://www.medialit.com)).

## TEACHING/LEARNING STRATEGIES

**DEVELOPING VOCABULARY** – Read the following quotation aloud to students, and copy it onto the chalkboard or SMARTboard:

***“Hollywood has a powerful voice, and it will holler, Look at this! See this! Think about this.”***

***Stephen King, June 16, 2006, Ready or Not Entertainment Weekly***

Explain to students that this “in your face - all the time” advertising is what attracts viewers to theatres. A common strategy used in promoting horror, action, adventure, and thriller movies is the use of jolts. Explain to students that the objective of today’s lesson is to discover how violence in film trailers is used to jolt, and therefore attract, movie goers.

Distribute the handout **Developing Vocabulary (3.1 H)** to students. Ask students to work with a partner to match or pair the words used to create excitement for movie-goers. They should use their prior knowledge and recall skills of movie trailer phrases and adjectives.

Take up answers. (10 minutes)

- Answers: Adrenaline rush, heart pounding, more bang for your buck, bone chilling, spine tingling, rollercoaster ride, action packed, high stakes, edge of your seat, blood curdling, eye popping, stomach wrenching, thrill ride, mind blowing, nail biting, non-stop.
- D, J, G, E, B, H, K, L, C, P, I, O, N, M/F, A, F/M

**FRAYER MODEL** – Explain to students that exciting, exaggerated, promise-filled language is one aspect of a movie trailer. Prompt students to recall the other conventions that are used to entice possible movie goers.

Students then will use the Frayer Model to define and understand the term JOLT. Put up the **Frayer Model: Student Copy (3.2 OH/H)**, and hand out a copy to students. Use the **Frayer Model: Teacher Copy (3.3 REF)** as a guide for the discussion. Students will make notes of the details discussed on their copies of the handout.

Provide students with the definition for the term 'jolt' by filling in the definition on the overhead. Next, students will brainstorm the characteristics of a 'jolt' (these are the elements of construction). You could show the trailer for *Paranormal Activity* to help students find characteristics and examples (see [www.youtube.com/watch?v=F\\_UxLEqd074](http://www.youtube.com/watch?v=F_UxLEqd074)). Third, ask students for a specific example of a 'jolt' from a current movie trailer.

Last, students will identify a specific example of a 'non-jolting' moment in a current movie trailer. You can use the movie trailer for *Dear John* to help students look for non-examples, found online at [www.moviefone.com/movie/dear-john/37012/video/dear-john-trailer-no-1/44821079001](http://www.moviefone.com/movie/dear-john/37012/video/dear-john-trailer-no-1/44821079001). (15 minutes)

ANALYSIS – Tell students that most of what we are attracted to as viewers is something that creates an exciting physiological response, i.e., a racing heart. Violent and sexually graphic material will create this exciting response. The goal of these marketers is to have their trailers contain as many 'jolt's per minute' as necessary to entice people to buy, rent, or go see their movie. The audience therefore will make the inference that the entire movie will be full of 'jolts'.

Students will now have the chance to count the 'jolts per minute' in the movie trailer *Mr. and Mrs. Smith*, or one of the other examples listed below. They can work in partners for this activity, and keep track of how many jolting effects are used. They should be prepared to share two specific jolting effects.

- *Mr. and Mrs. Smith* available at: [www.youtube.com/watch?v=luW-UKadvNY](http://www.youtube.com/watch?v=luW-UKadvNY)
- *Resident Evil: After Life* available at: [www.youtube.com/watch?v=9dc5iiT0f1s](http://www.youtube.com/watch?v=9dc5iiT0f1s)
- *Salt* available at: [www.youtube.com/watch?v=LbkQTB-OJsk](http://www.youtube.com/watch?v=LbkQTB-OJsk)
- *Rambo: Last Blood* available at: [www.youtube.com/watch?v=OI0kenxkoNg](http://www.youtube.com/watch?v=OI0kenxkoNg)

Ask students to share their top two jolting moments, and consider the physical responses they experienced when watching the trailer(s). (15 minutes)

VOICE-OVERS – They will now become "Mr. Movie Voice." Mr. Movie Voice is the deep and exciting voice who boasts about the thrilling nature of the movie being advertised. Check out the following site for a parody of Mr. Movie Voice himself from Jerry Seinfeld's Comedian movie trailer ([www.youtube.com/watch?v=fVDzuT0fXro](http://www.youtube.com/watch?v=fVDzuT0fXro)).

Now allow students to watch a selection of trailers with Mr. Movie Voice, to recognize the conventions and cliché nature of this technique.

- *Scary Movie* available at: [www.youtube.com/watch?v=NdyugHTKPuc](http://www.youtube.com/watch?v=NdyugHTKPuc)
- *The Mummy 3* available at: [www.youtube.com/watch?v=wB5jhKPEXnA](http://www.youtube.com/watch?v=wB5jhKPEXnA)
- *Never Back Down* available at: [www.youtube.com/watch?v=Zzb7um\\_40Zk](http://www.youtube.com/watch?v=Zzb7um_40Zk)
- *The Eye* available at: [www.youtube.com/watch?v=eoA6dxLeWfo](http://www.youtube.com/watch?v=eoA6dxLeWfo)

Students will be writing a script for Mr. Movie Voice, which should poke fun at the predictable language, and the 'jolt-per minute' technique of movie commercials.

Hand out **Assignment Instructions For ... "Mr. Movie Voice" Mockery (3.4 H)**, and put up **Example "Mr. Movie Voice-overs" (3.5 OH)**, and **Example Parodies (3.6 OH)**. Put up the suggested list of **Example Movies to Parody (3.7 OH)**.

Students should be prepared to present orally their Mr. Movie Voice script. Time in class should be provided to complete the scripts and practise reading. Tell students their script must be suitable for all ages (G rated). (30 minutes)

## ACTIVISM

Ask students why we enjoy “a good scare.” Which stories are the scariest: The ones based on psychological fears (e.g., fear of heights, spiders), the ones that are based on true stories, the ones based on the supernatural, or the ones that have the most blood and gore?

Ask students to consider the following:

*“A seminal University of Michigan study showed that teens who watched horror films experienced an increase in anxiety.”*

What effects can a scary movie or scene have on viewers?

## ASSESSMENT OPPORTUNITIES

- Peer Evaluation of Movie Trailer Parody: “Mr. Movie Voice” Script (3.8H)

## IMPLICATIONS FOR FUTURE LESSONS/HOMEWORK

- Examine the sub-genres of horror films and their characteristics such as slasher, torture, supernatural, serial killers, aliens, and/or teen terror.
- Examine the techniques used to induce fear such as lack of music, distorted reality, creepy children, suspense, foreshadowing, and/or intensity of music.
- In what other ways is “Fear” used in the media: e.g., in a drinking and driving campaign. See example ad: [www.frederiksamuel.com/blog/images/MADD.jpg](http://www.frederiksamuel.com/blog/images/MADD.jpg)

## EXTENSION ACTIVITY

Read the article **Extension Activity: “Baying for blood (but it’s all in fun)” (3.9 REF)**. Have students question and think critically about how much is too much when it comes to splatter/gore flicks.

## CROSS CURRICULAR CONNECTIONS

- History – students could examine Historical films and the authenticity and reliability of the storytelling.
- Instrumental Music – Choose, compose or perform a dramatic piece to accompany a movie trailer. Or, examine how a musical score is created and recorded.
- Drama – students could practise voice production and projection in delivering a Mr. Movie Voice performance.

## MATERIALS AND RESOURCES

- Developing Vocabulary (3.1 H)
- Frayer Model: Student Copy (3.2 OH/H)
- Frayer Model: Teacher Copy (3.3 REF)



- Assignment Instructions For ... “Mr. Movie Voice” Mockery (3.4 H)
- Example “Mr. Movie Voice-overs” (3.5 OH)
- Example Parodies (3.6 OH)
- Example Movies to Parody (3.7 OH)
- Peer Evaluation of Movie Trailer Parody: “Mr. Movie Voice” Script (3.8 H)
- Extension Activity: “Baying for blood (but it’s all in fun)” (3.9 REF)
- Several movie trailers (see suggestions throughout the lesson above)
- Data projector and screen or SmartBoard

## IMPORTANT TERMINOLOGY/BACKGROUND FOR TEACHERS

- **Slasher film** is a sub-genre of the horror film genre, typically involving a psychopathic killer stalking and killing a sequence of victims, in a graphically violent manner, often with a cutting tool such as a chainsaw or scythe.
- A **splatter film** or **gore film** is a sub-genre of horror film that deliberately focuses on graphic portrayals of gore and graphic violence. These films, through the use of special effects and excessive blood and guts, tend to display an overt interest in the vulnerability of the human body and the theatricality of its mutilation.

## LINKS AND RESOURCES

- Common Sense Media – Article for Parents called “*Horror Movies and Your Teens: Horror Is Big Business*”  
[www.common sense media.org/horror-movies-and-your-teens](http://www.common sense media.org/horror-movies-and-your-teens)
- The Free Radical – Anti Violence Activist Valerie Smith addresses violence in horror movies  
[www.thefreeradical.ca/movies/movies.html](http://www.thefreeradical.ca/movies/movies.html)
- Media Literacy “Jolts Per Minute”  
[www.medialit.org/reading\\_room/article423.html](http://www.medialit.org/reading_room/article423.html)
- Movie Clichés Article by Dave White of MSNBC  
<http://today.msnbc.msn.com/id/33022004>
- 5 Guys in a Limo  
[www.youtube.com/watch?v=JQRtuxdfQHw](http://www.youtube.com/watch?v=JQRtuxdfQHw)

## DEVELOPING VOCABULARY

Test your knowledge of movie trailer descriptors. Fill in the appropriate letter in the blanks to match the words in the left hand column with those in the right.

<b>A</b>	<b>ADRENALINE</b>
<b>B</b>	<b>HEART</b>
<b>C</b>	<b>MORE BANG</b>
<b>D</b>	<b>BONE</b>
<b>E</b>	<b>SPINE</b>
<b>F</b>	<b>ROLLERCOASTER</b>
<b>G</b>	<b>ACTION</b>
<b>H</b>	<b>HIGH</b>
<b>I</b>	<b>EDGE OF YOUR</b>
<b>J</b>	<b>BLOOD</b>
<b>K</b>	<b>EYE</b>
<b>L</b>	<b>STOMACH</b>
<b>M</b>	<b>THRILL</b>
<b>N</b>	<b>MIND</b>
<b>O</b>	<b>NAIL</b>
<b>P</b>	<b>NON</b>

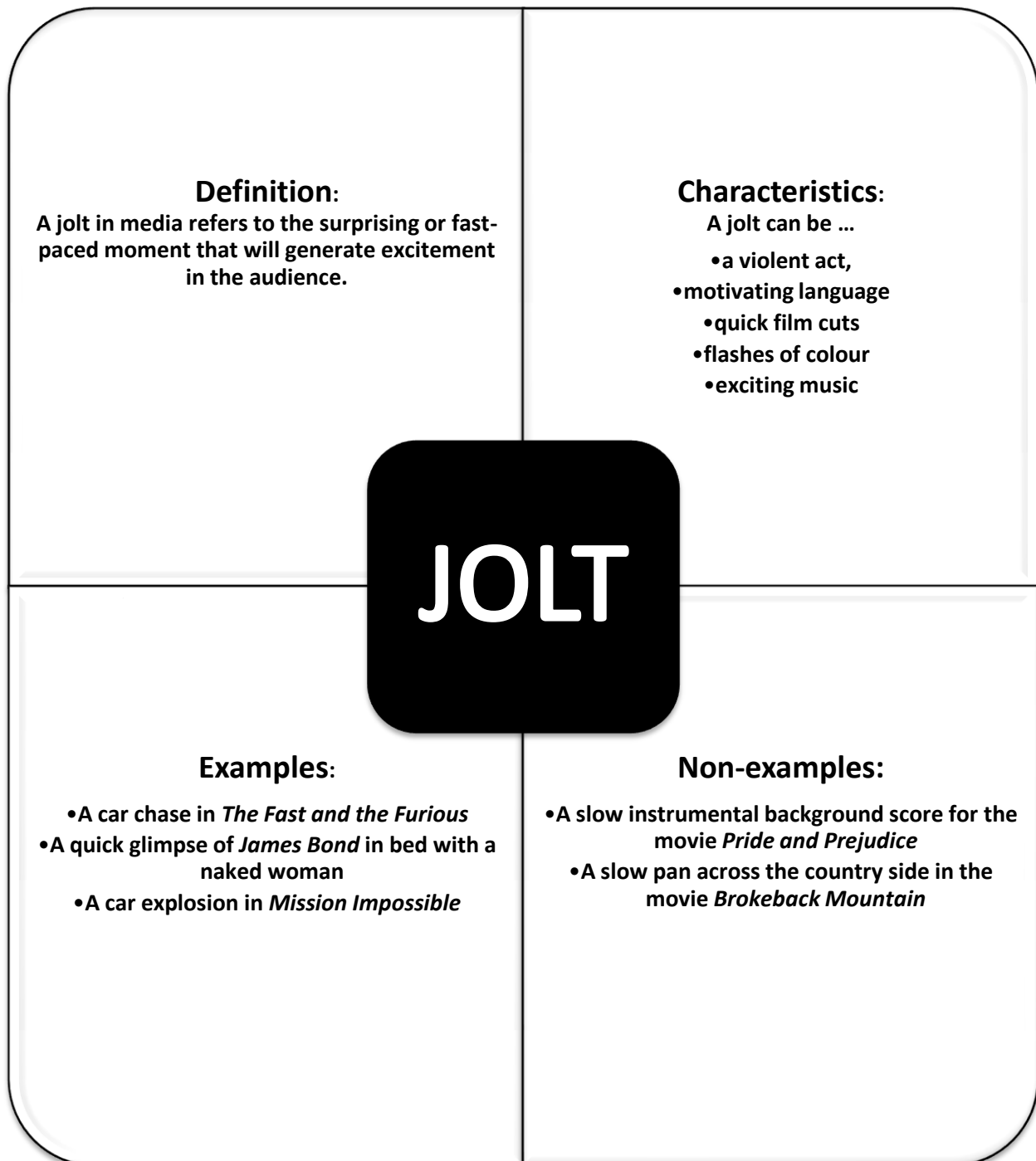
<input type="checkbox"/>	<b>CHILLING</b>
<input type="checkbox"/>	<b>CURDLING</b>
<input type="checkbox"/>	<b>PACKED</b>
<input type="checkbox"/>	<b>TINGLING</b>
<input type="checkbox"/>	<b>POUNDING</b>
<input type="checkbox"/>	<b>STAKES</b>
<input type="checkbox"/>	<b>POPPING</b>
<input type="checkbox"/>	<b>WRENCHING</b>
<input type="checkbox"/>	<b>FOR YOUR BUCK</b>
<input type="checkbox"/>	<b>STOP</b>
<input type="checkbox"/>	<b>SEAT</b>
<input type="checkbox"/>	<b>BITING</b>
<input type="checkbox"/>	<b>BLOWING</b>
<input type="checkbox"/>	<b>RIDE</b>
<input type="checkbox"/>	<b>RUSH</b>
<input type="checkbox"/>	<b>RIDE</b>

## FRAYER MODEL: STUDENT COPY

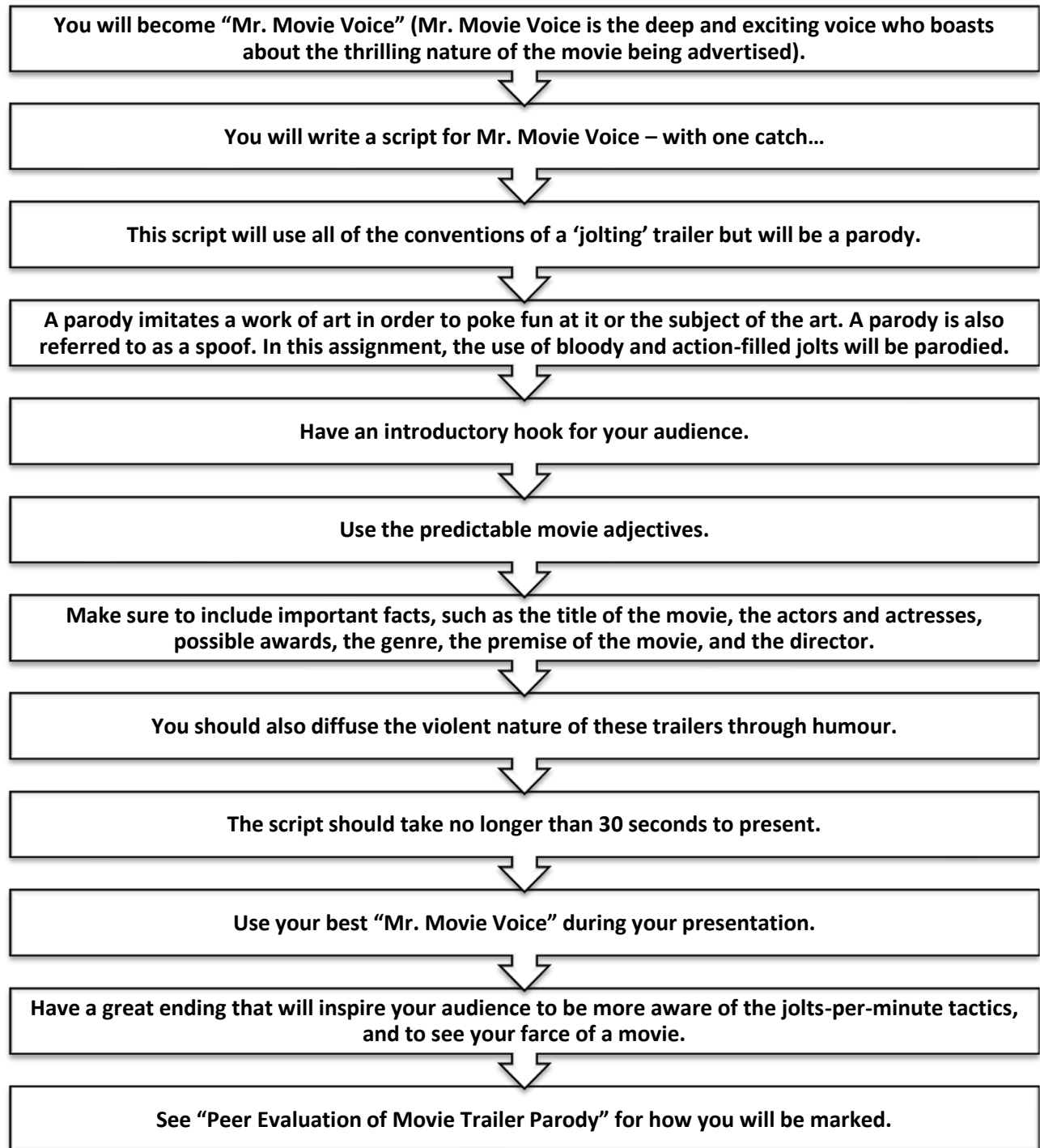
<b>Definition:</b>	<b>Characteristics:</b>
<b>Examples:</b>	<b>Non-examples:</b>

**JOLT**

## FRAYER MODEL: TEACHER COPY



## ASSIGNMENT INSTRUCTIONS FOR... “MR. MOVIE VOICE” MOCKERY



## EXAMPLE “MR. MOVIE VOICE-OVERS”

### ***Pulse:** Movie Voice-Over for the Film Trailer*

- On Friday, their friend took his life.
- Two days later he sent them a message.
- What if the dead made a connection?
- What if their pain became ours?
- What if our life became theirs?
- March 3rd - They are everywhere.
- Pulse.

### ***Scream:** Movie Voice Over for the Film Trailer*

- Someone is playing a deadly game,
- Someone who has seen one too many scary movies.
- Now he has taken his love of fear
- One step too far.
- He didn't make the rules;
- He just kills by them.
- Don't answer the phone.
- Don't open the door.
- Don't try to hide.
- From the first name in suspense,
- Director Wes Craven,
- Comes the last word in fear:
- Scream.

## EXAMPLE PARODIES

### For the Movie *Drill*

- If you think *Saw* was gruesome...
- Prepare yourself for the horror of ...(dramatic pause) *Drill*
- What happens when drills go cordless?
- This summer, nothing will ever be the same.
- *Drill* makes *Kill Bill* look like *Sponge Bob*.
- If you think *Hostel* was scary... you're an idiot.
- Half the people in the test group's hearts exploded.
- If you have no moral or ethical standards - this movie is a must see.
- Beware of dentists this summer,
- Especially those wielding ...a *Drill*.

### For the movie *Bloody Bloody Blood Bath*

- You thought you were completely desensitized ...
- You thought nothing could shock you again...
- You thought wrong...dead wrong.
- *Bloody Bloody Blood Bath* will smash your moral compass, decapitate your innocence and make you numb for weeks.
- This killer thriller with no conscience will leave a black stain on your soul...you will never forget no matter how hard you try.
- You will never bathe again.
- You're not a horror fan unless you soak in the traumatizing scenes of *Bloody Bloody Blood Bath*.
- See it before they ban it.

## **EXAMPLE MOVIES TO PARODY**

**THE GRUDGE**

**SCREAM**

**I KNOW WHAT YOU DID LAST SUMMER**

**SAW I, II, III, IV, V, VI**

**TEXAS CHAINSAW MASSACRE**

**DAWN OF THE DEAD**

**THE DECENT**

**UNINVITED**

**FIGHT CLUB**

**KILL BILL**

**SIN CITY**

**V FOR VENDETTA**

**FINAL DESTINATION**

**THE SHINNING**

**DRAG ME TO HELL**

**THE EXORCISM OF EMILY ROSE**

**THE RING**

**THE HOUSE OF WAX**

**THE HILLS HAVE EYES**

**28 DAYS LATER**

**JAWS**

**JENNIFER'S BODY**



# PEER EVALUATION OF MOVIE TRAILER PARODY: “MR. MOVIE VOICE” SCRIPT

NAME OF PRESENTER: \_\_\_\_\_

MOVIE TRAILER TITLE: \_\_\_\_\_

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

Evaluate a peer using the following scale:

5	Outstanding
4	Above Average
3	Average
2	Below Average
1	Unsatisfactory

1. FOLLOWS THE FORMAT OF A MOVIE TRAILER ‘VOICE-OVER’ \_\_\_\_\_
2. HAS A CATCHY INTRODUCTORY HOOK \_\_\_\_\_
3. PRESENTS WITH ENERGY AND ENTHUSIASM \_\_\_\_\_
4. SPEAKS CLEARLY AND WITH APPROPRIATE VOCAL INFLECTIONS \_\_\_\_\_
5. USES APPROPRIATE LANGUAGE \_\_\_\_\_
6. EFFECTIVELY MAKES FUN OF MOVIE TRAILER CONVENTIONS \_\_\_\_\_
7. ADDRESSES THE USE OF VIOLENCE TO ATTRACT VIEWER’S ATTENTION \_\_\_\_\_
8. HAS A JOLTING CONCLUSION \_\_\_\_\_

**TOTAL:                      /40**

## EXTENSION ACTIVITY:

# “BAYING FOR BLOOD (BUT IT'S ALL IN FUN)”

### THE TEXAS CHAINSAW MASSACRE HAS LEFT AUDIENCES THIRSTING FOR MORE

(REFERENCE: EDMONTON JOURNAL, CANWEST NEWS SERVICE , OCTOBER 13, 2003 BY REPORTER JAMIE PORTMAN)

NEW YORK – Eric Balfour suffers a gruesome fate in the remake of The Texas Chainsaw Massacre, and he thinks that's great.

He doesn't worry that at preview screenings, young audiences have been screaming with delight as he and his co-stars are systematically eliminated in relentlessly gory fashion by the maniacal Leatherface.

One would have thought that Balfour -- who plays the drug-addicted Gabe on television's award-winning Six Feet Under -- might have some misgivings about being involved in an orgy of violence like The Texas Chainsaw Massacre. But it turns out he has no problem at all with a film that fills the screen with blood and brain matter during its first 20 minutes and then keeps trumping itself with decapitations and shots of dying victims impaled on meat hooks. And he's irritated at any suggestion that a film like this could lead to copycat crimes.

"I think it's completely ridiculous," Balfour says. He admits some TV and film violence could "desensitize" audiences, but he insists this movie is different because it's "fantasy."

Fellow actor Jonathan Tucker, who also dies horribly in the film, isn't so sure -- now that he's seen the finished product. "I'm not a fan of the horror genre and, I think I'm not a fan of this," he says bluntly.

It's the morning after a preview screening on New York's 42nd Street -- an event that left many journalists openly hostile after sharing the evening with a predominantly young audience that was baying for more blood and giggling over the most extreme carnage. It seems certain that when the film -- a remake of Tobe Hooper's notorious 1974 cult classic about a chainsaw-wielding mass murderer -- opens throughout North America on Friday, it will be a prime target of critics and groups concerned about violence in the entertainment media.

Balfour says he's a member of the generation that considers on-screen violence to be "cool" and says his film is "no different from Billy Jack kicking someone's ass."

Told by one reporter that there is considerable difference between this movie and Billy Jack -- a naive 1971 hit featuring a folk hero dedicated to peace and love -- Balfour simply insists that moviegoers who love fantasy violence are not going out and committing it in real life. But Balfour does concede that it was wrong for seven-year-olds to be at the screening the night before. Producer Michael Bay feels the same way.

"That's completely wrong," he complains. "That's completely parental error. How did they even get into the screening?"

Bay is best known as the director of such hits as Pearl Harbor and Armageddon. The Texas Chainsaw Massacre is the first film to be made by his new film production company, and the buzz around Hollywood that this grisly vehicle -- which cost less than \$10 million US -- will gross at least \$100 million because it will serve the appetite of the industry's most important audience, males under 25.

Bay isn't worried that teenagers, who have been showing up in droves at previews for his R-rated film, adore the violence.

"These types of movies are supposed to take you on an emotional, visceral ride. I could go on about violence in movies and how it affects people in America, whereas right over the Canadian border, studies they've done on the very same movies (show a) zero murder rate. For us, to think as a country that we need to water down everything is ... wrong."

Bay, who says movies like this aren't for critics, can't think of a better way of launching his production company than with a remake of this story about a group of young people who fall into the clutches of a maniac.

"You know what? It's one of those great titles that's in the horror lore. There's a whole generation that has not seen this movie." The new version also has Hooper's endorsement. "He came into my office, saw the posters for the ad campaign, and he goes: 'Great movies get remade all the time.' "

Bay claims his cast members couldn't wait to do this film, and they turned down more lucrative offers in order to immerse themselves in mayhem. But it's clear that actor Tucker has mixed feelings about his involvement.

"I think this movie is going to get a lot of flak," Tucker says. He's upset by its obvious appeal to young people and by the fact that six- and seven-year-olds have been getting into screenings. "That's ridiculous. And to have people rooting for more gore or more blood or more death is, I think, totally inappropriate. I don't think any of us wanted to have anything like that.

"This is an adult horror movie made for adults."

## LESSON 4: RATINGS AND RED BANDS

75 minutes

### CURRICULUM EXPECTATIONS

- MEDIA STUDIES – UNDERSTANDING MEDIA FORMS, CONVENTIONS, AND TECHNIQUES
  - 3.3 Conventions and Techniques –Identify several different conventions and/or techniques appropriate to a media form they plan to use, and explain how these will help them communicate meaning.
  - 3.4 Producing Media Tests –Produce media texts for several different purposes and audiences, using appropriate forms, conventions, and techniques (e.g., a brochure for students outlining how to be successful on the OSSLT).
- WRITING – DEVELOPING AND ORGANIZING CONTENT
  - 1.1 Identifying topic, purpose, and audience –Identify topic, purpose and audience for several different types of writing tasks (e.g., a dialogue demonstrating the conflict between two characters to be acted out in class; a series of instructions for making or doing something for fellow students; a letter about a topic of local interest/concern for a community newspaper; an article for the school newspaper on a cultural event such as national Aboriginal Solidarity Day).
- WRITING – USING KNOWLEDGE OF FORM AND STYLE
  - 2.2 Voice – Establish an identifiable voice in their writing, modifying language and tone to suit the form, audience, and purpose for writing (e.g., use a humorous tone to describe an embarrassing moment; use a formal tone to write a letter requesting information about something from an organization or a company; use an intimate, thoughtful tone in a journal entry about a personal choice).

### KEY CONCEPTS AND GUIDING QUESTIONS

- Can trailers be trusted?
- What are red band trailers?
- What are the responsibilities of movie trailer producers and directors?
- What are the main differences between Canadian Rating and U.S. Rating systems?
- What role does new media play in promoting movies?
- Think about how critical literacy skills can be employed in making appropriate movie choices.

### INTRODUCTION/OVERVIEW

Just as the movies themselves are rated, so are movie trailers and any affiliated promotional materials. This means the theatrical, home video and online trailers are rated, along with all print ads, TV spots, press kits, billboards and more. Movie trailers rank third on the list of videos watched online, just “after news and user-created video” (Wikipedia). Some of the reason behind this popularity is because special features and extended versions of film trailers are released only online and there are no time restrictions for online trailers. Movie trailers are designated green (for everyone), yellow (for only age appropriate internet users), and red (for mature audiences only). These red band trailers only play before R rated or NC17 movies in theatres, since they can include profanity, nudity, and/or graphic violence. Unfortunately, many red band trailers can be found easily online, much to the chagrin of parents of young children.

It is therefore important for students to be cognizant of this increase in movie marketing as it spills over into their online use. They need to become more critical consumers of such media, by understanding the reasons behind ratings, how to choose what is appropriate for them, and how to evaluate trailers and movies with an analytical lens.

## TEACHING/LEARNING STRATEGIES

**EXAMINE BOTH SIDES** – Explain to students that what you see is not always what you are going to get when it comes to movie trailers.

For example Producer Robert Rodriguez told MTV, *“A lot of my movies have trailer shots that I shoot just for the trailer, so that people haven't seen the movie already but they get the feeling of what it's supposed to represent.... It's kind of a good twist to do that, if you go and you think that's what it's going to be, and then it's not that and it ends up happening in another place in the movie.”*

Have students work in pairs to decide if this strategy employed by Robert Rodriguez, using scenes and shots that are not in the movie but specifically filmed for the trailer, is a good idea or just false advertising.

Student A will argue that it is a good idea (e.g., it hints at plot rather than giving it away), and Student B will argue that it is a bad idea (e.g., it creates an expectation that is not fulfilled).

They will have 2-3 minutes to jot down their key points on the student handout called **Examine Both Sides (4.1 H)**. When time is up, Student A will share his/her key points first, and then Student B will follow up with his/her points.

Now allow students time to fill out the Final Opinion box on the **Examine Both Sides (4.1 H)** handout. Are they able to come to a consensus on the issue? Is there a compromise to be made? Can you offer any conditions or suggestions for directors and producers? Summarize your findings. Take up with the class. (10-15 minutes)

**RE-CUTS** – Explain to students that one of the most infamous movie trailer “special shoots” is for the movie Psycho. This movie features a young woman who steals \$40,000 from her employer in order to start a new life with her lover. As torrential rain pours down on her car, she is forced to spend the night at the Bates Motel, where the infamous ‘shower scene’ takes place. In this trailer, the director, Alfred Hitchcock, gives viewers a guided tour of the Bates Motel.

Have students watch this trailer ([www.youtube.com/watch?v=MdxNmvXusM0](http://www.youtube.com/watch?v=MdxNmvXusM0)). Ask students the following questions:

- What is effective about this filming technique in provoking viewer interest?
- Does it matter that the actress in this trailer isn't the original actress, Janet Leigh (she wasn't available for filming)?

A movie trailer, if edited carefully, can appeal to a variety of different audiences. For instance, take this parody of the horror movie Psycho, made to appear as a romantic comedy. Show the following to students:

- Psycho: A Love Story ([www.movietrailertrash.com/views/psycho.html](http://www.movietrailertrash.com/views/psycho.html))
- The Shining: A Feel Good Romantic Comedy [www.youtube.com/watch?v=Z11B9L2awVA](http://www.youtube.com/watch?v=Z11B9L2awVA)

Have students revisit the **Examine Both Sides (4.1 H)** organizer and complete the Final Question. Answers could include the need to construct trailers which are suitable for the intended audience, are fair in their genre representation, and should match the movie's ratings. Potential viewers should be aware of any matter that may be disturbing or offensive in nature. (15 minutes)

**RATINGS AND REVIEWS** – Inform students that The Motion Pictures Association of America (MPAA) rates movies for U.S. viewers. Under Canadian law, “film classification is a matter falling under provincial jurisdiction. Accordingly, film classification takes place at the provincial level” (Canadian Motion Picture Distributors Association).

Using **Venn Diagram: Comparing Film Classification Systems (4.2 H/OH)**, have students locate the specific differences between the Ontario Film Review Board Classifications and the MPAA Ratings. Students will need a copy of the film classification systems found on **Movie Classifications (4.3 H)**, and a description of trailer ratings found on **Film Trailer Ratings (4.4 H)**. Answers may include the main differences being the colours and shapes of symbols, the number of classifications, age recommendations, and descriptions (e.g. hard language vs. coarse language).

Have students reflect on a movie viewing experience in regards to its rating. Use the following as discussion prompts: (10 minutes)

- Have you ever watched a movie that was Adult Accompaniment and the content made you uncomfortable to watch with your parents beside you?
- Have you ever watched a movie where you didn't agree with the rating?
- Have you ever watched an R rated movie despite not being old enough?
- Do you download these R rated videos, do your parents rent them for you, or do you sneak into the theatre?

**MOVIE NIGHT** – Tell students that the majority of trailers are edited and rated for “all audiences.” Ask them, “*How do you know what movie is appropriate for you?*” Students should think about their decision-making processes when it comes to choosing movies that are right for them.

- What prediction strategies, prior knowledge, and research skills can be used to help in this process?
- Can they think of a time they have employed any of these strategies?
- Do they use online resources to learn about or preview movies?

Have students watch a teacher-selected clip from the TV show *Movie Night* on MTV ([www.mtv.ca/tvshows/show\\_video.jhtml?id=24377&ctid=2527](http://www.mtv.ca/tvshows/show_video.jhtml?id=24377&ctid=2527)). This TV show features MTV Video Jockeys/Reporters who share with viewers details about new movies and coming attractions, with actor and director interviews and special features. This program is streamed online and appeals mostly to teens. As they watch, ask students to think about the following:

- How does this form of movie publicity suit the MTV/teen demographic?
- What appeals to them?
- What biases exist?
- What perspectives are shared?

Have students imagine that they too have been hired by MTV to report on the latest movie news. Their job is to summarize the episode in 4 tweets to fans and readers of the show. See **MTV Movie News**

**Tweets sheet (4.5 H).** A tweet is a post to the site Twitter (a microblogging service and social networking site). Also included is **Tweet Pay Scale (4.6 REF)**, which can be used to evaluate the tweets.

Read the instructions below:

*Imagine you are an online correspondent for MTV Movie Night, and are investigating recently released or soon to be released movies. You have a very popular Twitter following, who mostly are teens like you. Your job is to find four key points or interesting facts about new movies from the latest episode of MTV Movie Night. You will post your tweets using 140 characters or less (yes, you may use some txt lingo) but remember: you are being paid by the letter.*

Students may need some writing prompts. Example sentence starters could be:



## ACTIVISM

Ask students where they can find out about movie ratings and information.

What resources do they find to be most reliable? Students could check out Common Sense Media for teen movie reviews ([www.commonsensemedia.org](http://www.commonsensemedia.org)).

Who to contact when you have a complaint about a rating? Have students check out Media Awareness Network's instructions on how to "comment on or complain about the content of a movie." ([www.media-awareness.ca/english/parents/movies/taking\\_action\\_movies.cfm](http://www.media-awareness.ca/english/parents/movies/taking_action_movies.cfm)) (30 minutes)

- Contact the film production company and distributor.
- Complaints about the rating of a theatrically released movie should be directed to The Provincial Film and Video Classification Board in your province. See Film Classification in Canada for contact information.
- Comments on the rating of a home video should be directed to Canadian Motion Pictures Distributors Association (CMPDA).
- Concerns about movie advertising on Canadian TV or radio should be directed to Canadian Broadcast Standards Council (CBSC) and Advertising Standards Canada (ASC).

## ASSESSMENT OPPORTUNITIES

- Tweet Pay Scale (4.6 REF)

## IMPLICATIONS FOR FUTURE LESSONS/HOMEWORK

- Have students consider all the ways new media (digital and online media) allow for movie enthusiasts to communicate, share reviews, get updates, watch special movie features and more.
- Have students post their own movie reviews on Common Sense Media, and read the comments of other teens about a movie they want to see.

## EXTENSION ACTIVITY

Have students consider how sometimes violence warnings in film trailers and before television programs act as an attraction, not a repellent, for children and teens.

## CROSS CURRICULAR CONNECTIONS

- Communication Technology – students could examine special effects as part of the technological advancement of modern movies, and how they enhance storytelling.
- Canadian History – students could examine various media related agencies and their roles, such as the Canadian Broadcasting Corporation, National Film Board, Canada Council for the Arts, Canadian Radio-television and Telecommunications Commission.

## MATERIALS AND RESOURCES

- Examine Both Sides (4.1 H)
- Venn Diagram: Comparing Film Classification Systems (4.2 H/OH)
- Movie Classifications (4.3 H)
- Film Trailer Ratings (4.4 H)
- MTV Movie News Tweets (4.5 H)
- Tweet Pay Scale (4.6 REF)
- Trailer from Psycho, by Alfred Hitchcock
- Trailer parodies (see Recuts section above)
- Teacher-selected clip of Movie Night on MTV
- Data projector and screen or SmartBoard

## IMPORTANT TERMINOLOGY/BACKGROUND FOR TEACHERS

- **Re-cut Trailer**, or **retrailer**, is a parody trailer for a movie, created by editing footage from that movie or from its original trailers. These are a form of mashup. They generally derive humor from misrepresenting the original film: for instance, a film with a murderous plot is made to look like a comedy, or vice versa (Wikipedia).
- **Tweet** is the act of posting an update to the site Twitter, which is a social networking and microblogging service.

## LINKS AND RESOURCES

- The Canadian Motion Picture Distributors Association  
[www.cmpda.ca](http://www.cmpda.ca)
- MPAA Webstie  
[www.mpaa.org/ratings](http://www.mpaa.org/ratings)
- New York Times Article “When Movies Don’t Live Up to the Trailer” by David Pogue  
[www.nytimes.com/2008/01/03/technology/03pogue-email.html?ex=1357102800&en=b12bd98b41357525&ei=5124&partner=permalink&exprod=permalink](http://www.nytimes.com/2008/01/03/technology/03pogue-email.html?ex=1357102800&en=b12bd98b41357525&ei=5124&partner=permalink&exprod=permalink)



- Ontario Film Review Board  
[www.ofrb.gov.on.ca/english/default.htm](http://www.ofrb.gov.on.ca/english/default.htm)
- Pause Parent Play  
[www.pauseparentplay.org](http://www.pauseparentplay.org)
- This Film is Not Yet Rated – a Documentary on MPAA rating procedures and practices
- TV BOSS  
[www.thetvboss.org](http://www.thetvboss.org)
- The TV Parental Guidelines  
[www.tvguidelines.org](http://www.tvguidelines.org)

## EXAMINE BOTH SIDES

### CAN A MOVIE TRAILER BE ACCUSED OF FALSE ADVERTISING?

BY CHRIS WALTERS ON JANUARY 3, 2008 9:37 PM 10768 VIEWS

David Pogue has an interesting rant in today's Circuits column (New York Times) about the movie "National Treasure: Book of Secrets"—or more specifically about its trailer, which is chock-full of scenes, dialogue, locations, and plot references that are nowhere to be found in the actual movie. He asks, "Just how different can a trailer be without becoming false advertising?" We immediately thought about last year's kids flick "Bridge to Terabithia," which was advertised like a whimsical Narnia spin-off but in reality was about the death of a major character. In that case, reviewers got the word out to unwary parents fairly well—pretty much every review hinted that viewers should make sure they understood the content before seeing the movie. But shouldn't studios be more honest in representing the content of their films?



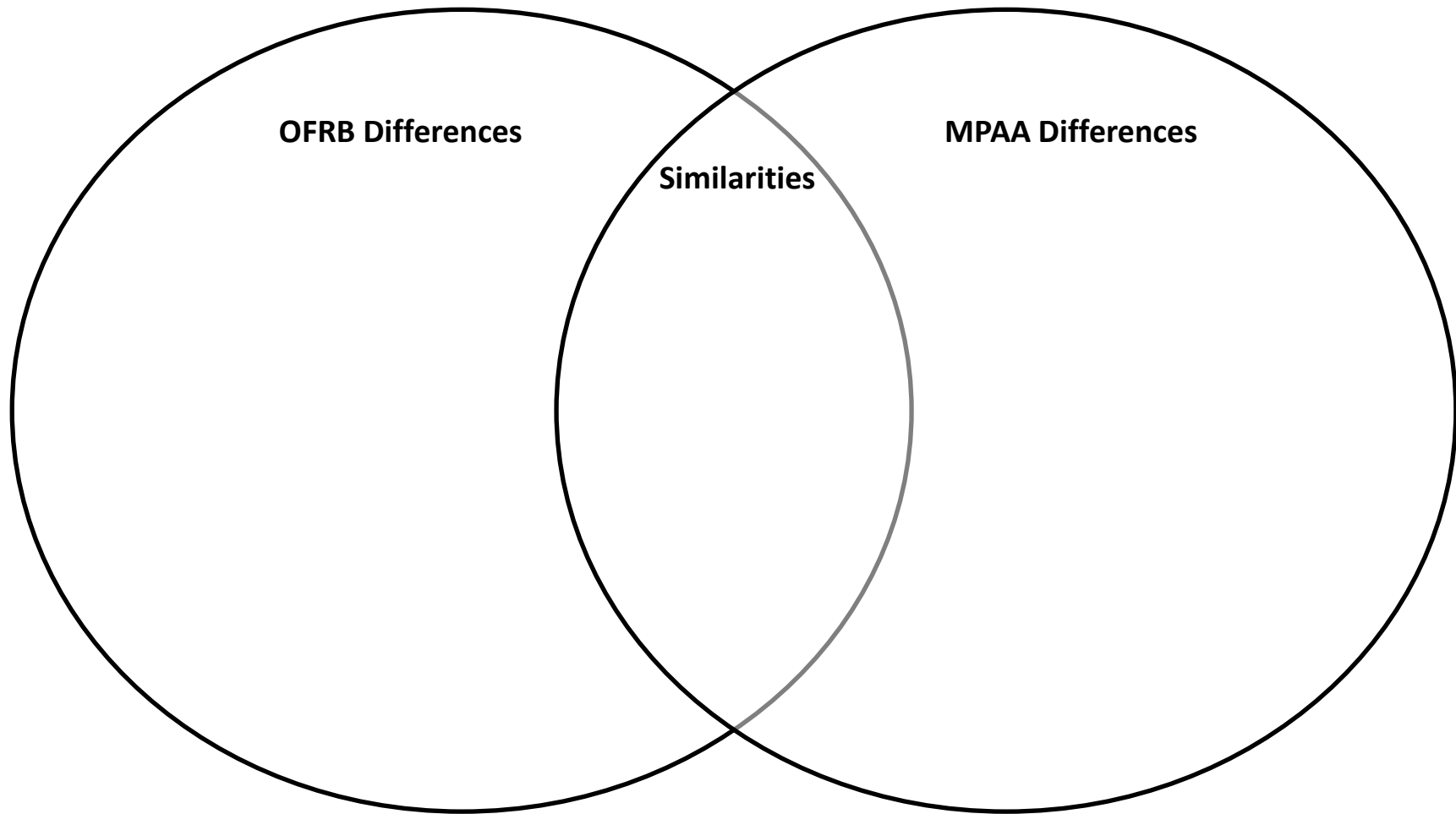
Likewise, the trailer for the movie Predators "showed an escalation way above anything seen in the previous movies: more humans, more guns, different planet, and in the money shot, the hero (Adrien Brody) gets lit up by a dozen predator laser sights ready to blast him into a billion pieces [...]. Only problem: The shot isn't in the movie." (Kevin Hopp – The Daily Loaf)



Producer Robert Rodriguez explains this error: “he often films scenes just for the trailer to give the audience a taste without ruining the actual movie –it gives the movie a good twist.” Does that sound like a good idea or is it false advertising?




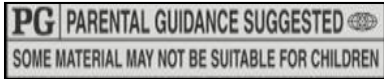

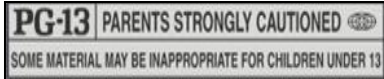



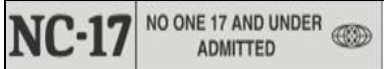


REASON WHY IT IS A GOOD IDEA	
STUDENT A	STUDENT B
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.
<p><b>Final Opinion:</b> Are you able to come to a consensus on the issue? Is there a compromise to be made? Can you offer any conditions or suggestions for directors and producers? Summarize your findings.</p>	
<p><b>Final Question:</b> What responsibilities do directors and trailer-makers have when it comes to fairly representing a film in the trailer? Otherwise, what should be allowed and what shouldn't be allowed?</p>	

## VENN DIAGRAM: COMPARING FILM CLASSIFICATION SYSTEMS



# MOVIE CLASSIFICATIONS

## VIDEO RATING SYSTEMS: A COMPARISON

Canadian Home Video Rating System		Motion Picture Association of America Rating System	
	General viewing. Suitable for all audiences.		Appropriate for all ages. This is a film containing nothing which would be offensive to parents. There are no strong words or sex scenes; there is no nudity or drug content and violence is at a minimum.
	Parental guidance advised. Theme or content may not be suitable for all children.		Parental guidance suggested. Contains some material not suitable for children. There may be some profanity and some violence. There is no drug use or explicit sex.
	Suitable for people 14 years of age and older. Those under 14 should view with an adult. No rental or purchase by those under 14. Parents cautioned. May contain violence, coarse language and/or sexually suggestive scenes.		Parents are strongly cautioned that some material is unsuitable for children under 13. Drug use would require this rating, as would the single use of a sexually-derived expletive.
	Suitable for people 18 years of age and older. Persons under 18 should view with an adult. No rental or purchase by those under 18. Parents strongly cautioned. Will likely contain explicit violence, frequent coarse language, sexual activity and/or horror.		Anyone under the age of 17 will require an accompanying adult or adult guardian. May include hard language, drug use, tough violence, nudity within sexual scenes and the use of more than one expletive.
	Restricted to 18 years of age and over. No rental or purchase by those under 18. Content not suitable for minors. Video contains frequent use of sexual activity, brutal graphic violence, intense horror and/or other disturbing content.		No-one under 17 is admitted (age limit will vary in certain areas).
	Contains material not subject to classification, e.g. documentaries, nature, travel, music, culture, sports and leisure, educational and instructional information.		
	Admittance restricted to people 18 years of age or older. Sole purpose of the film is the portrayal of sexually explicit activity and/or explicit violence.		

## FILM TRAILER RATINGS

The Motion Picture Association of America (MPAA) mandates that theatrical trailers not exceed two minutes and 30 seconds in length, and each major studio is given one exception to this rule per year. There are no time restrictions concerning Internet or home-video trailers. **Rating cards** appear at the head of trailers in the United States which indicate how closely the trailer adheres to the MPAA's standards.



A **green band** is an all-green graphic at the beginning of the trailer. Until April 2009, these cards indicated that they had been approved for "all audiences" and often included the movie's MPAA rating. This signified that the trailer adheres to the standards for motion picture advertising outlined by the MPAA, which include limitations on foul language and violent, sexual, or otherwise objectionable imagery.

In April 2009, the MPAA began to permit the green band language to say that a trailer had been approved for "appropriate" audiences, meaning that the material would be appropriate for audiences in theatres, based on the content of the movie they had come to see.



A **yellow band** is a yellow graphic that indicates the preview had been approved "only for age-appropriate Internet users".

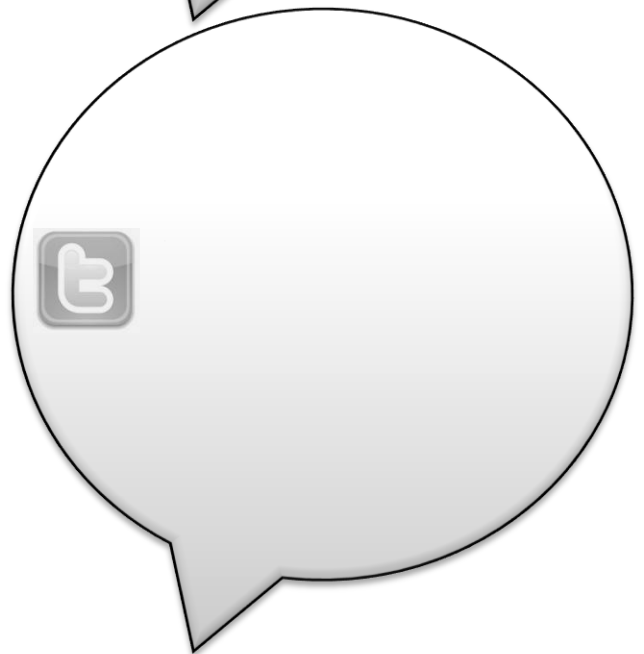
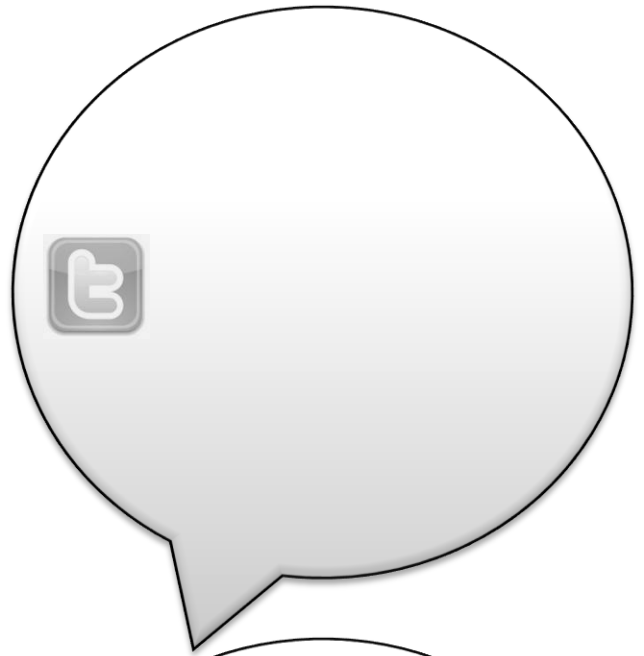
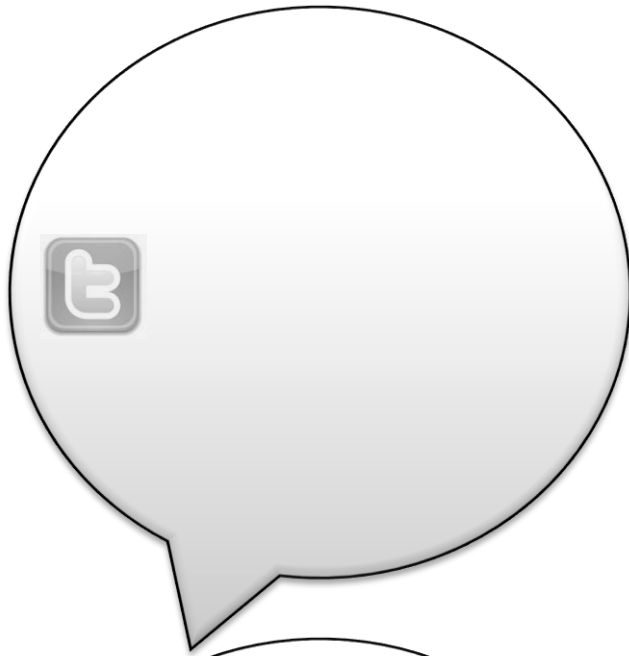


Trailers that do not adhere to these guidelines may be issued a **red band**, which indicates approval for only "restricted" or "mature" audiences. These trailers may only be shown before R-rated, NC-17-rated, or unrated movies. These trailers may include nudity, profanity or other material deemed inappropriate for children.

(REFERENCE: WIKIPEDIA AND [www.filmratings.com](http://www.filmratings.com))

## MTV MOVIE NEWS TWEETS

Imagine you are an online correspondent for MTV Movie Night, and are investigating recently released or soon-to-be released movies. You have a very popular Twitter following who are mostly teens like you. Your job is to find four key points or interesting facts about new movies from the latest episode of MTV Movie Night. You will post your tweets using 140 characters or less (yes, you may use some txt lingo), but remember: you are being paid by the letter.



# TWEET PAY SCALE

Student Name: \_\_\_\_\_

For each tweet, students can earn either \$1 (complete), \$2 (satisfactory), \$3 (good), \$4 (great), \$5 (amazing) for a possible total of \$20.00. The teacher/boss will determine the final grade/monetary amount using the criteria and scales below.

**KNOWLEDGE:** Excellent demonstration of understanding of episode content (e.g., provides precise quotations, details, and facts).

<b>Tweet 1:</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Tweet 2:</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Tweet 3:</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Tweet 4:</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>

**THINKING:** Response has focus and the main points of the episode are summarized clearly (e.g., questions the text, analyzes, evaluates).

<b>Tweet 1:</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Tweet 2:</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Tweet 3:</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Tweet 4:</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>

**COMMUNICATION:** Sentence craft and fluency communicate meaning clearly (e.g., uses evocative words and phrases to express a point, is logical and organized, uses correct stylistic devices).

<b>Tweet 1:</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Tweet 2:</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Tweet 3:</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Tweet 4:</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>

**APPLICATION:** Excellent use of terminology and conventions (e.g. locates main ideas and summarizes, applies movie terminology in this writing context, makes connections).

<b>Tweet 1:</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Tweet 2:</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Tweet 3:</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Tweet 4:</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>

**TEACHER FEEDBACK:**



## LESSON 5: HORROR TEASERS

75 minutes

### CURRICULUM EXPECTATIONS

- **READING AND LITERATURE STUDIES – READING FOR MEANING**
  - 1.2 Using Reading Comprehension Strategies – Use several different reading comprehension strategies before, during, and after reading to understand both simple and complex texts (e.g., skim and scan, noting bold or highlighted words to gain an overview of key topics or ideas; make predictions about characters’ actions before starting a new chapter; reread words and sentences to check the accuracy of their reading; use a graphic organizer to summarize a short story).
  - 1.3 Demonstrating Understanding of Content – Identify the important ideas and supporting details in both simple and complex texts (e.g., imagine and describe a photograph that captures the main idea in a newspaper article; use a web organizer to record details about a character; describe a favourite team’s success during the past season to a peer after tracking the team’s performance using sports statistics; explain the key ideas in a graphic text to a partner).
  - 1.5 Extending Understanding of Texts – Extend understanding of both simple and complex texts by making connections between the ideas in them and personal knowledge, experience, and insights; other texts; and the world around them (e.g., relate the information in a brochure about nutrition to their own food choices; identify information about a topic in a class text that is not provided in a media text on the same topic, or vice versa; create a concrete poem or a found poem about a theme treated by a favourite author).
- **WRITING – DEVELOPING AND ORGANIZING CONTENT**
  - 1.3 Research – Locate and select information to support ideas for writing, using several different strategies and print, electronic, and other resources, as appropriate (e.g., create a research plan and track their progress using a print template; identify several types of sources – such as newspaper articles, multimedia resources, and diverse community resources – that are most likely to provide relevant information for the assignment; use key word searches and other browsing strategies to locate a variety of relevant information from periodicals and e-books in online databases; record all sources of information in a list of works cited or references, observing conventions for proper documentation and full acknowledgement of sources, in recognition of the need to credit original authors and promote academic honesty; use a template to evaluate sources and information for reliability, currency, and relevance to the topic; use criteria developed in small groups to select appropriate information; use index cards to record sources of information, and graphic organizers to summarize information).
- **ORAL COMMUNICATION – LISTENING TO UNDERSTAND**
  - 1.3 Using Listening Comprehension Strategies – Identify and use several different listening comprehension strategies before, during, and after listening to understand both simple and complex oral texts (e.g., prepare a note-taking template before listening to a guest speaker; make notes to identify main ideas while listening; summarize an oral text for a partner after listening).

- MEDIA STUDIES – UNDERSTANDING MEDIA TEXTS
  - 1.4 Audience Responses – Identify and explain different audience responses to selected media texts (e.g., parents’ versus teens’ reactions to a running-shoe ad featuring a sports star; male versus female responses to a historical “costume drama” movie).

## KEY CONCEPTS AND GUIDING QUESTIONS

- Horror movies advertise to youth using jolting images and glorifying violence.
- What role does new media play in advertising movies?
- What are the potential harmful effects of viewing horror?
- What precautions should be taken?

## INTRODUCTION/OVERVIEW

With advances in digital advertising, movie trailers can be viewed on video sharing sites like YouTube or even watched with iPhone applications like Flixter’s, and these services are all free. Teens are renting movies via Netflix, buying movies on iTunes, and getting show-time information and tickets at online box offices. New technology also allows for various 2.0 interaction. Potential movie-goers may enjoy playing the online game version of an upcoming movie, be sent email alerts when movies are released, receive feeds via widget, and share their personal reviews and ratings by connecting with Facebook. But how far is too far when it comes to advertising horror?

The Saw franchise, considered by many to be “torture pornography” – which deliberately focuses on gore and graphic violence – has entered into a new, terrifying realm of advertising in its viral marketing campaign and gruesome posters. With horror movies, the sequels have to be even more shocking than the last movie, with more death and more blood. According to producer Mark Burg, the new 3D technology makes the latest film, Saw VII, that much better: “It’s that good. I don’t want to over-hype it, but it takes Saw to the next level.” Although rated R, “for sequences of grisly bloody violence and torture throughout,” many teens use new technology to view the trailers, the websites and the movie itself online. Are they really ready for this ‘next level’?

## TEACHING/LEARNING STRATEGIES

**THINK/PAIR/SHARE** – Ask students if they have ever had a nightmare about a movie they saw as a child. Have them first think to themselves, then share their experiences with a partner. Ask students for the titles/examples of scary movies. Ask students to discuss what frightens young children?

Have the students watch this video on what parents should know about scary moments in films, and the impact these can have on young children ([www.common sense media.org/scary-movies-tips](http://www.common sense media.org/scary-movies-tips))

**SNOWBALL** – Place students into groups of four and give each person a blank piece of 8.5 x 11” paper. Have students number off from 1-4, and give each group a colour designation. They should write their group colour and individual number in the top right hand corner of their paper (*Optional: the paper colour can match the group’s assigned colour*).

Students will be listing all of the things that may frighten a teen audience. Some examples may include the following: being trapped or confined, pain, supernatural beings, serial killers, being alone, stalking, darkness, haunting, distortion or disfigurement, being chased, violation.

Allow them 2-3 minutes to jot down as many examples as possible of these terror-inducing elements that are typically found in horror movies. Set a goal of 10 scary things.

Have students crumple up their piece of paper into a snowball. On the teacher's cue, they will toss their paper ball to the front of the classroom, or to a clearing in the classroom. When given the signal to move, students will get up and grab a piece of paper that is not their own, and bring it back to their desk.

He/she will now read the list created by his/her classmate, and will indicate which ones they also wrote down by placing a checkmark beside each scary thing they have in common.

Repeat this process 4-5 times, and after the final toss have students return the paper to the original group. Each group will then compile a master list of fearful things, according to the number of checks each fearful item received.

Have each group share their ranked list of scary elements with the class by posting these on the class bulletin board. Then have students discuss the possible effects on a tween or teen of watching a scary movie. How could it affect attitudes and behaviours? Answers may include the following: anxiety, fear, difficulties sleeping, excitement, desensitization, paranoia, lack of empathy, associating sex with violence, mimicking acts, cruelty.

So, what are the benefits of watching a horror film? Answers may include the feeling of relief that follows a shocking moment, the humour when watching other people's reactions, bragging rights for having endured the film, intimacy with other viewers, the physical excitement and adrenaline rush.

Do these outweigh the possible consequences?

*JIGSAW* – Students will now examine the marketing strategies used to lure teens into viewing R rated movies.

Place students in groups of five, and give each student a copy of the **SQ3R – Organizer (5.1 H)**. Each group should then receive the **five articles or blogs (5.2H)** about horror movies and advertising. These include the following titles:

- A – The shocking truth: women and chillers first
- B – US moves in to bridle marketing of horror-violence movies to youth
- C – MPPA Axes "Saw II" Poster
- D – Horror Flick Goes Viral... Why Marketing 'Paranormal Activity' via Social Media Made Sense
- E – Police warn about 'Saw V' marketing ploy

***Note: There is one additional/bonus article that can be used if required, called Saw to be featured at Universal Studios Hollywood's Halloween Horror Nights.***

This is a cooperative activity in which students are part of a group/team that is called the Home Team or Home Group. Each member of the Home Team becomes an expert on an article/blog related to how horror movie marketers appeal to the teen demographic.

- **Step 1:** Arrange Home Groups and give each person a letter within the group (e.g., A, B, C, D, E).
- **Step 2:** Form Expert Groups by having all A's from each Home Groups come together (all B's etc.)

- **Step 3:** Assign each Expert Group an article/blog to read on which they will become “experts” (Articles are lettered according to reading level: A = most challenging – E least challenging). **(5.2 H)**
- **Step 4:** Experts will read and reread the material and will record their ideas and information, using the **SQ3R – Organizer (5.1 H)**. One at a time, experts will share their points in the Retell section of the organizer.
- **Step 5:** Students then return to their Home Groups, and take turns sharing their expert knowledge about the material they studied.
- **Step 6:** The goal is for all Home Group members to become experts on all materials. In Round Robin fashion, each student will share their points and their home group members will record this new information in the Home Group Final Analysis box.

**(ADAPTED FROM INSTRUCTIONAL STRATEGIES FOR K TO 12 “STRATEGIES FOR TEACHING” THAMES VALLEY DISTRICT SCHOOL BOARD)**

Take up the activity by asking the class about the social implications of such slasher/horror movies on youth today. Other than these ideas, how could watching horror negatively affect teens’ attitudes and behaviours, and the world around them?

## **ACTIVISM**

Tobacco companies have been banned from advertising cigarettes and other tobacco products to children, so why can film companies target youth in their horror movie campaigns? Teens are exposed to websites which rarely have warnings before entering, viral video campaigns which have no red band warning before the teaser or trailer, and Ebay sells posters that have been banned and t-shirts that are unauthorized by the film distributors. Have students brainstorm how to adequately warn viewers of harmful horror movie advertising and merchandising online (e.g., indicate age restrictions for websites, contact film distributors, write a letter to Advertising Standards Canada, flag viral videos as violent, contact Ontario Film Review Board).

## **ASSESSMENT OPPORTUNITIES**

- SQ3R Teacher Assessment (5.3 REF)

## **IMPLICATIONS FOR FUTURE LESSONS/HOMEWORK**

Have students consider gender roles in horror movies. Have students examine the posters for *Captivity*, *The Hills Have Eyes*, *Sorority Row*, and *Unborn* that are attached to the article called **Captivity Billboard Banned (5.4 OH)**. What message is being sent to audiences about violence against women? Consider how in the last image for the movie *Captivity*, Elisha Cuthbert appears to be dead, but also is posed in a sexually provocative way.

Have students read the article **“Captivity Billboard Banned” (5.4 OH)**, and answer why this billboard was banned. What attitudes about women are conveyed through this poster? How are the female characters portrayed in comparison to male characters?

## **EXTENSION ACTIVITY**

Create a class list of movies that will thrill rather than scare.

## CROSS CURRICULAR CONNECTIONS

Parenting – Students could examine the effects of media violence on children, by reading selections from the Kaiser Family Foundation’s survey on Parents, Children and Media 2007.

Heath and Physical Education – Students could examine The Motion Picture Association of America’s announcement about movie ratings and scenes with smoking. The MPAA said it would begin to take depictions of smoking into consideration when rating films, along with the content it already considers: violence, language and sex.

## MATERIALS AND RESOURCES

- SQ3R – Organizer (5.1 H)
- Articles A,B,C,D,E, and Bonus Article (5.2 H)
- SQ3R Teacher Assessment (5.3 REF)
- Captivity Billboard Banned (5.4 OH)
- Overhead Projector

## IMPORTANT TERMINOLOGY/BACKGROUND FOR TEACHERS

- **Buzz** is a form of hype among consumers, or a vague but positive association, excitement, or anticipation about a product or service. Positive "buzz" is often a goal of viral marketing, public relations, and of advertising on Web 2.0 media.
- **Glorify** is to cause to seem more splendid or imposing than reality (Dictionary.com).
- **Torture Pornography** combines graphic violence and sexually suggestive imagery. (Wikipedia)
- **Viral marketing viral advertising** refers to marketing techniques that use pre-existing social networks to produce increases in brand awareness, or to achieve other marketing objectives (such as product sales) through self-replicating viral processes, analogous to the spread of pathological and computer viruses. It can be word-of-mouth delivered, or enhanced by the network effects of the Internet. Viral promotions may take the form of video clips, interactive Flash games, advergames, ebooks, brandable software, images, or even text messages. (Wikipedia)

## LINKS AND RESOURCES

- Advertising Standards Canada  
[www.cca-kids.ca/responsible\\_advertising/kids\\_code.pdf](http://www.cca-kids.ca/responsible_advertising/kids_code.pdf)

## SQ3R – ORGANIZER

Name: \_\_\_\_\_

Title: \_\_\_\_\_

Author: \_\_\_\_\_

**SURVEY – make predictions about the text. Preview by skimming, scanning, chunking and highlighting the text.**

**QUESTION – write any questions you have about the topic before reading**

**READ – write down any important quotations, ideas, facts or information as you read the text.**

**REVIEW**– Summarize what you have learned about horror movie marketing.

**RETELL** – share your points with group members and add any additional information below

**HOME GROUP FINAL ANALYSIS** – share your expert knowledge and collect new information from other sources.

# A – THE SHOCKING TRUTH: WOMEN AND CHILLERS FIRST

(REFERENCE: PRINTED JUNE 5, 2006 IN THE KANSAS CITY STAR BY ROBERT W. BUTLER)

Daddy's little girl wants blood and guts.

A new generation of graphic horror movies is slaying 'em at the box office, thanks to a generation of young women who thrive on gruesome thrills and chills.

"Hostel," the "Saw" franchise, "Wolf Creek" - even a French serial killer movie "High Tension" - have slashed their way into the black with the support of female viewers.

Lionsgate makes and distributes the "Saw" series, in which a fiend captures characters who must mutilate themselves or murder innocent others to escape.

The studio reports that 32 percent of ticket buyers for "Saw 2" were women under 25; men under 25 made up only 28 percent of the audience. In a survey conducted for the studio, more than two-thirds of teenage girls identified themselves as horror movie fans. Only half of teen boys so described themselves (they preferred raunchy comedy).

Until recently Hollywood assumed that the market for gory horror centered on males, and that while girls like being scared, they don't like being grossed out with blood and violence.

They should have chatted with Melissa Langley, the 29-year-old project coordinator for the team building the new Sprint Center downtown. She's well-educated, literate, professional - and for most of her life has been a fool for horror movies.

"Everybody seems surprised that women go for these movies," Langley said. "But from my experience it's the girls dragging the guys to the theater, not the other way around.

"I remember sleepovers as a young teen, with a dozen girls draped all over the couch, or crammed into the cushions or lying on the floor, watching a video of a horror movie most of our parents would never let us see in the theater, and sharing a huge adrenaline rush.

"Today I still go to these movies with my girlfriends. Part of me knows I'm doing irreparable damage to my psyche . but it's fun."

Corie Dugas, a 23-year-old employee of Watson Library at the University of Kansas, agrees that a big part of her own horror habit is the group experience.

"I never watch anything I think will be scary by myself," she said. "Not even videos at home. I cover my eyes and peek through my fingers at the really gross stuff, but I've got to have somebody with me or I can't watch them. Maybe that's part of the female equation - somebody else has to share it with you."

When did young women become connoisseurs of mayhem? It's been gradual, according to longtime observers of the horror genre.



"I think it has a lot to do with the rise of young adult horror novels and the appearance of 'Buffy the Vampire Slayer' on television," said Michael Gingold, managing editor of Fangoria, a magazine devoted to horror, fantasy and science fiction. "A lot of these teen horror novels focus on baby-sitting and slumber parties. It seems like an intentional effort to build a female fan base for horror."

According to this theory, youngsters who enjoy the delicious thrill of R.L. Stine's Goosebumps books may go on to more sophisticated terror through the novels of Stephen King, John Saul and Dean Koontz. Horror movies aren't far behind.

Hollywood has a two-pronged approach to horror movies, according to Chris Gore (yes, that's his name), whose filmthreat.com is one of the Internet's most popular sites for news and reviews of cult and mainstream horror films.

"On the one hand you have a recent spate of really gory R-rated movies like 'Hostel,' 'The Hills Have Eyes' and 'Saw,' " Gore said. "The harder these movies are, the more blood, the more fans like them.

"But there's also a huge market for PG-13 horror films. They're more polite and not as graphic, but they're still scary. And because they're PG-13, any teenager can see them. Then when the kids get old enough, they start going to the R-rated films. It's like graduating from middle to high school."

Hollywood has been particularly canny about casting horror movies with familiar faces from television.

"A few years back when horror started getting popular again, most of the actresses being cast were from popular TV shows, people like Jennifer Love Hewitt in 'I Know What You Did Last Summer,' " said Gingold. "These were actresses with large fan bases that bought a ticket just to see this particular actress on the big screen.

"In fact, the movie that brought back graphic R-rated horror was the remake of 'The Texas Chainsaw Massacre' with Jessica Biel. Biel had a huge following from her TV show '7th Heaven,' and having her star in the movie kept girls and young women coming to a horror film that they otherwise might have avoided."

Gore points to one factor that few adults consider: video games.

"Today's young women grew up playing violent video games. They may be pixilated images, but what you see in video games is way beyond anything Hollywood will put on screen. So it takes more to shock them than it used to."

After the "Chainsaw" remake racked up \$80 million in domestic ticket sales in 2003, Hollywood realized that R-rated horror could be a moneymaker.

Gingold said audiences should get ready for even bigger shocks. "I just talked to a filmmaker who's having trouble selling his horror film because, it's not shocking enough. There's no torture."

## B – US MOVES ON TO BRIDLE MARKETING OF HORROR-VIOLENCE MOVIES TO YOUTH

(PRINTED 27 MARCH 2007, AVAILABLE ONLINE AT: [www.dancewithshadows.com/movies/us-horror-movies.asp](http://www.dancewithshadows.com/movies/us-horror-movies.asp))

Horried at the brazen marketing campaign of some of the horror-violence movies, the United States government is gearing up check Hollywood's marketing of violent entertainment to the young.

The Federal Trade Commission of the US is putting the final touches on a follow-up to its September 2000 report on the marketing to children of violent movies, music and video games.

The follow-up, the first such assessment in three years, will examine the selling practices of a mainstream entertainment industry that has increasingly centered on themes of abduction, maiming, decapitations and other ghastly acts from which once the studios had kept away.

Seven years ago the film industry had narrowly avoided federal regulation of its advertising practices, as politicians, in the wake of the bizarre killings in the Columbine High School, called executives before a Congressional committee. However, it was eventually agreed to let the Hollywood police itself.

The effectiveness of the consequent marketing guidelines is now being tested by rougher movies, mostly made by minor moviemakers not bound by the strictures that apply to the members of the Motion Picture Association of America. And, a thriving Web culture has allowed the promoters of severely violent films like *Saw* or *Hostel* to disregard any concern about the age of the viewers.

If the new assessment were to find that the movie industry has violated or has outgrown its voluntary standards, it might throw the issue back into the political field ahead of a presidential election. Which means there would be calls for regulation.

Fans of horror movies date the genre's current boom to October 2004, 2006 when the first of Lionsgate's *Saw* movies, centered around a demonically inventive serial killer, opened to a surprisingly strong \$18-million on its first weekend. The film spawned sequels and imitations.

Things become even more dismal when studios, which often attempt to block the underage from visiting their official sites for R-rated movies, opened the doors for set visits, early viewings, promotional contests and anything else that will attract fans.

The operators of several such sites said they had no way of knowing how many of their visitors were under 17, but said they believed the numbers were substantial.

In its 2004 report, the Federal Trade Commission had said that, in 36% of their attempts, its underage "mystery shoppers" were able to buy a movie ticket without an age check in theatres. Worse, 81% of the young buyers obtained R-rated DVDs without a check.

# C – MPAA AXES "SAW II" POSTER

(WRITTEN AUGUST 23, 2005 BY JOSH GROSSBERG; READ MORE:

[http://ca.eonline.com/uberblog/b50518\\_mpaa\\_axes\\_saw\\_ii\\_poster.html#ixzz0u9sqa6rC](http://ca.eonline.com/uberblog/b50518_mpaa_axes_saw_ii_poster.html#ixzz0u9sqa6rC))

Talk about giving--and taking--the finger.

The Motion Picture Association of America has given a thumbs down to the poster for the upcoming slice-and-dice horror sequel Saw II featuring severed fingers as the Roman numerals.

The film's distributor had already sent out an advance poster, or one-sheet, with the graphic image to online media.

But now the MPAA, a trade group whose decency guidelines not only result in movie ratings but also apply to promotion materials, says the posters and other promotional material with the severed fingers are "unacceptable."

In a statement, the organization said it had not cleared the image and had asked the distributor to recall the artwork.

Marilyn Gordon, director of the MPAA's Advertising Administration, said if her department had been able to review the one-sheets before they were disseminated, it would have deemed the "materials for the film Saw II [that] display dismembered fingers is unacceptable."

If that wasn't bad enough, the MPAA says that some Websites were selling the unauthorized poster and others had begun running an unapproved theatrical trailer. The trailer was accompanied by an R rating, but it had not been vetted by the MPAA's Classification and Rating Administration, or CARA.

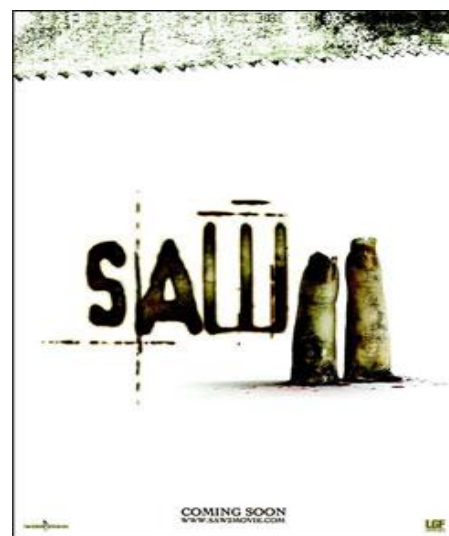
"It is essential that film distributors comply with the rules of the Advertising Administration so that parents retain the confidence they have in the ratings certified by CARA and that advertising and publicity material associated with rated films is appropriate for all audiences," says Gordon.



While reps for Lions Gate declined to comment, Gordon says the company has begun to comply with the MPAA's request and contacted Websites asking them to take down the images in question.

"We thank Lions Gate for its actions taken to correct the issues for the advertising for Saw II," Gordon added.

However, as of Tuesday morning, the official movie site, [www.saw2.com](http://www.saw2.com), still displayed the severed fingers, along with the tag line: "Oh yes, there will be blood." And EBay had more than a dozen auctions featuring Saw II posters and even T-shirts with the offending digits.



**BANNED 'SAW II' POSTER**

# D – HORROR FLICK GOES VIRAL...WHY MARKETING ‘PARANORMAL ACTIVITY’ VIA SOCIAL MEDIA MADE SENSE

(REFERENCE: WRITTEN BY AMANDA MOSHIER, OCTOBER 12TH, 2009; FOUND ONLINE AT:

[www.wpromote.com/blog/daily-non-news-stories-of-interest/horror-flick-goes-viralwhy-marketing-paranormal-activity-via-social-media-made-sense/](http://www.wpromote.com/blog/daily-non-news-stories-of-interest/horror-flick-goes-viralwhy-marketing-paranormal-activity-via-social-media-made-sense/))

You couldn't follow the same strategy if you were marketing Titanic. You would be hard-pressed to find the same success at the box office if you were marketing the latest Disney tent pole release. But for a low-budget horror flick like Paranormal Activity, relying heavily on social media marketing was a smart move. After grossing \$500,000 in one weekend of midnight screenings in 12 select markets, the studio has expanded to a regular distribution schedule in 46 markets and 170 theaters, and executives at Paramount/DreamWorks are sitting pretty.

According to an article in the online edition of today's Advertising Age, the film cost a mere \$15,000 to make and originally caught the attention of Steven Spielberg at last year's Slamdance Film Festival who then took it to Paramount/DreamWorks with the intent to remake the movie into a major blockbuster. But the studio had different ideas.

Turning the film into a big budget hit would have likely taken away from its appeal to the younger, web-savvy set. Now, after a marketing campaign that relied heavily on Internet users and social media platforms like Eventful, Twitter, and Facebook, the film, which few people had heard of just a month ago, is now showing potential to become one of the most profitable films all year.

I can attest to the fact that I only found out about Paranormal Activity yesterday, after seeing friends post about it on Twitter and Facebook, and from the looks of things, it sounds like I am one of many 'social media' success stories. However, it wasn't simply social media that helped make this movie a viral success; the movie itself was based on a concept that lent itself beautifully to viral promotion. It had shock value, and inspired controversy.

## 1 – Shock value

The buzz created by a shocking concept makes it well-suited to viral promotion, which is based around buzz and sharing of ideas, and being a story about ghosts, Paranormal Activity is inherently shocking. Shocking concepts involve ideas or stories that grip people's consciousness and brand certain ideas or questions in their mind. Shocking concepts inspire people to dig deeper into the idea and learn more about it, whether by researching online, asking friends, or in the case of Paranormal Activity, seeing a film.

## 2 – Controversy

A controversial concept is similar to a shocking one, but an idea that is controversial takes the buzz further and begs the question, "is it real?", stirring up even more conversation. While a shocking concept will generate interest, a controversial buzz will help sustain conversations by bringing a new element of debate to the discussions. Being a ghost story, Paranormal Activity is controversial at its core. While

Paramount's marketing arm avoided spinning the film as a true story a la Blair Witch and focused instead on promoting the viewer experience, the sheer nature of a ghost story raises questions about the validity of paranormal activity, adding fuel to an already raging fire.

The upshot? While viral and social media marketing is a cost-effective and powerful way to market your product or service, whether it be a new phone or a movie, studying Paramount's marketing strategy for Paranormal Activity should clue you in to some key factors that contribute to a viral campaign's success, the most important being that the concept itself is viral.

# E – POLICE WARN ABOUT 'SAW V' MARKETING PLOY

(PUBLISHED ON FRI OCT 17 2008; AVAILABLE ONLINE AT: [www.thestar.com/news/ontario/article/519309](http://www.thestar.com/news/ontario/article/519309))

Half a dozen call OPP detachment to complain

A new viral marketing campaign for "Saw V" is scaring the wits out of some of its unsuspecting targets, according to OPP.

A website for the fifth film in the series of psychological horrors allows visitors to enter their name and a friend's in order to generate a creepy message that can be dialled to any home number.

The main characters in the films become involved in deadly games of chance. The phone messages play directly on that theme.

"Hello, (name). Do you want to play a game? You think it's over but the games have just begun. I'm here with your friend (friend's name). My work will continue in a way you never saw coming. You won't believe how it ends. Let the game begin," the automated message recites in a low grizzled voice.

These calls have genuinely frightened a number of citizens, including the mother of an intended target who called OPP to complain. Since Thanksgiving weekend, said Const. Tracey Bednarczyk, the Nottawasga detachment has received at least six calls from concerned citizens about the alarming messages.

But what the marketers are doing is not illegal, Bednarczyk said, which makes the cases harder to investigate. "There are no threats made, so it's more of a nuisance phone call, but obviously if they continue they could be harassing in nature, she said.

A disclaimer on the website reads, "The site is provided to give our users an interesting and fun forum in which they entertain their family, friends or colleagues... Please use your best judgment and be respectful of other individuals."

Bednarczyk said the OPP is alerting the public to the source of the calls but, "there's nothing criminal in the message."

"It's obviously a good promotional tactic," she added. "It's got everyone's attention."

# BONUS ARTICLE – “SAW” TO BE FEATURED AT UNIVERSAL STUDIOS HOLLYWOOD'S HALLOWEEN HORROR NIGHTS

(**READ MORE:** <http://blogcritics.org/culture/article/saw-to-be-featured-at-universal/#ixzz0uA2lyDjU>)

Yes, it's only June, but Universal Studios Hollywood is already planning the coolest Halloween attraction around: Halloween Horror Nights. I've been to Universal's Halloween Horror Nights for the last two years (as well as pretty much every other Halloween attraction in Southern California) and I can vouch that Universal puts on the best Halloween attraction.

The attraction always features the best Universal horror films. Whether it's being scared because there's a pig chasing you with a fake chainsaw (It happened) or the *Texas Chainsaw Massacre* maze or walking right next to the Bates Motel (*Psycho*) after riding the Terror Tram, Universal always produces a great event. Other horror movies featured last year included *Friday the 13th*, *Nightmare on Elm Street*, and *The Strangers*. So, I'm listing all of these scary movies, but it feels like something is left out. What about *Saw*? Why wasn't *Saw* in the line-up? After all, it was a very successful movie and had like a billion sequels.

Well, *Saw* fans, fear not. This year, Universal will add *Saw*. “Guests at Halloween Horror Nights have come to expect the world’s most authentic, imaginative and truly terrifying ‘live’ Halloween experiences and the record-breaking *SAW* film franchise provides us with an ideal platform for meeting those high expectations. We’re thrilled to be able to work with Lionsgate and Twisted Pictures in what we expect to be a perfect marriage of creative forces,” Larry Kurzweil, the President and Chief Operating officer of Universal Studios Hollywood, said. *Saw* will be given its own maze (which is awesome, because the more mazes, the better) and will be in multiple “scare zones” (places like where the pig chased me with a fake chainsaw) and will somehow be aboard the Terror Tram.

The Terror Tram is pretty awesome. During the day, people go on trams to tour the Universal back lot, where a lot of famous movies are filmed. Also, guests actually get off the tram and can walk around the back lot — seeing stuff like the *Psycho* set and the *War of the Worlds* set. It's something that Knott's Scary Farm can't offer. I know Halloween Horror Nights is months away, but this year's event sounds great. Last year was much better than the year before and I suspect this year will be better than last year too. Stay tuned for more Halloween Horror Nights information... I know I will. It's going to be amazing.

## SQ3R TEACHER ASSESSMENT

**SQ3R TEACHER ASSESSMENT:**    **STUDENT NAME:** \_\_\_\_\_

- ☐ Demonstrates good pre-reading strategies
- ☐ Evidence of re-reading
- ☐ Gathers and organizes research
- ☐ Respectfully participates in group collaboration
- ☐ Communicates ideas and information clearly
- ☐ Summarizes main points
- ☐ Evaluates the depictions of violence in movie marketing campaigns
- ☐ Explores the impact and influence of horror movies

**COMMENTS:**

**SQ3R TEACHER ASSESSMENT:**    **STUDENT NAME:** \_\_\_\_\_

- ☐ Demonstrates good pre-reading strategies
- ☐ Evidence of re-reading
- ☐ Gathers and organizes research
- ☐ Respectfully participates in group collaboration
- ☐ Communicates ideas and information clearly
- ☐ Summarizes main points
- ☐ Evaluates the depictions of violence in movie marketing campaigns
- ☐ Explores the impact and influence of horror movies

**COMMENTS:**



## CAPTIVITY BILLBOARD BANNED

**(REFERENCE: POSTED ON TUESDAY, MARCH 20TH, 2007 BY PETER SCIRETTA; READ MORE AT CAPTIVITY BILLBOARD BANNED [www.slashfilm.com/2007/03/20/captivity-billboard-banned/#ixzz0u9lgAaSF](http://www.slashfilm.com/2007/03/20/captivity-billboard-banned/#ixzz0u9lgAaSF))**

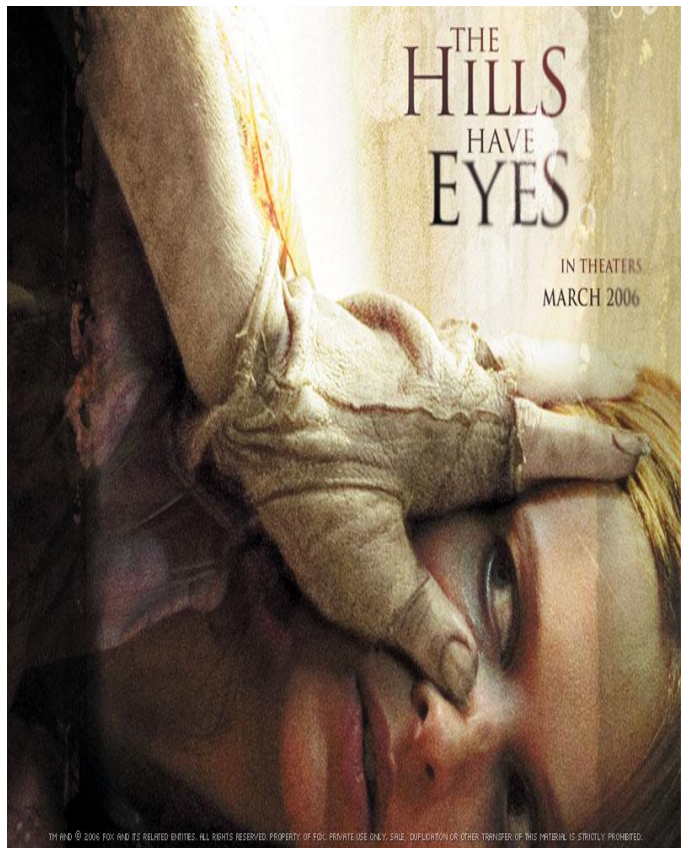
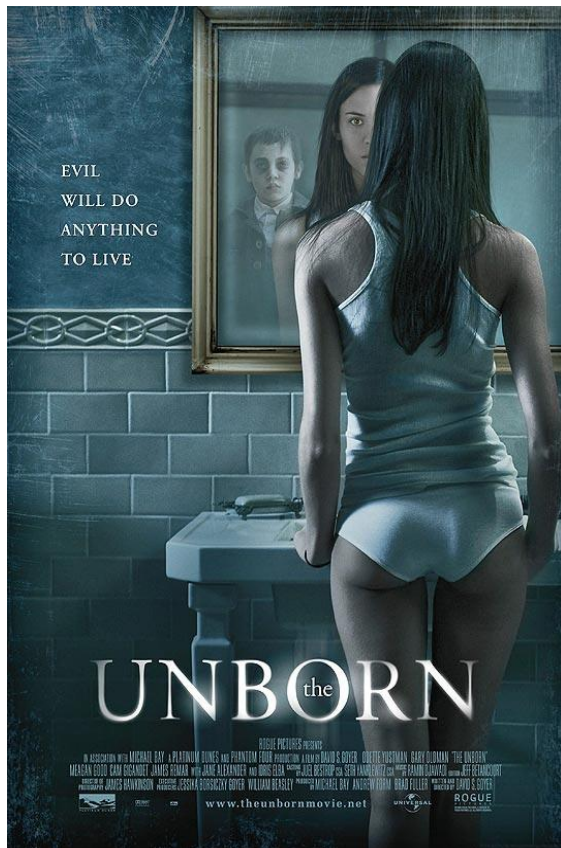
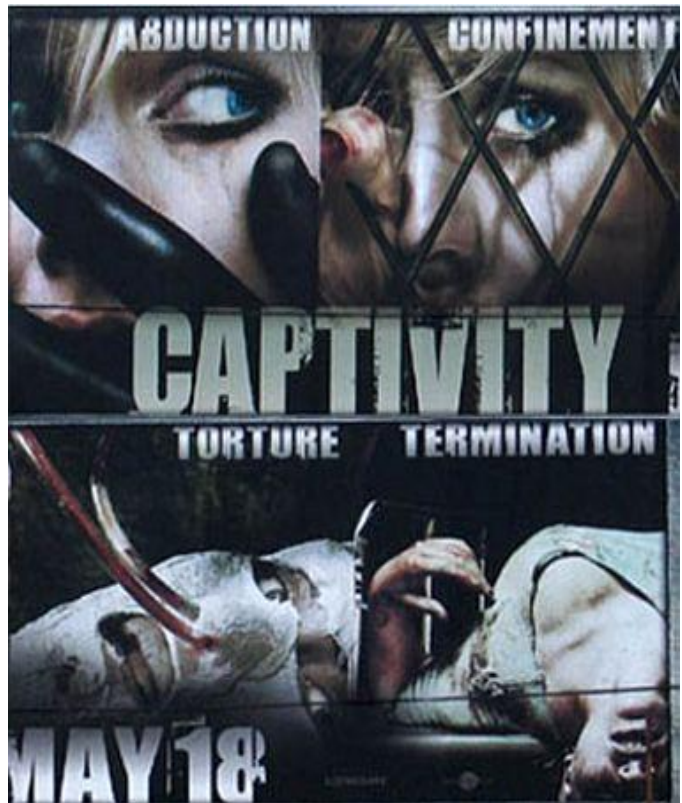
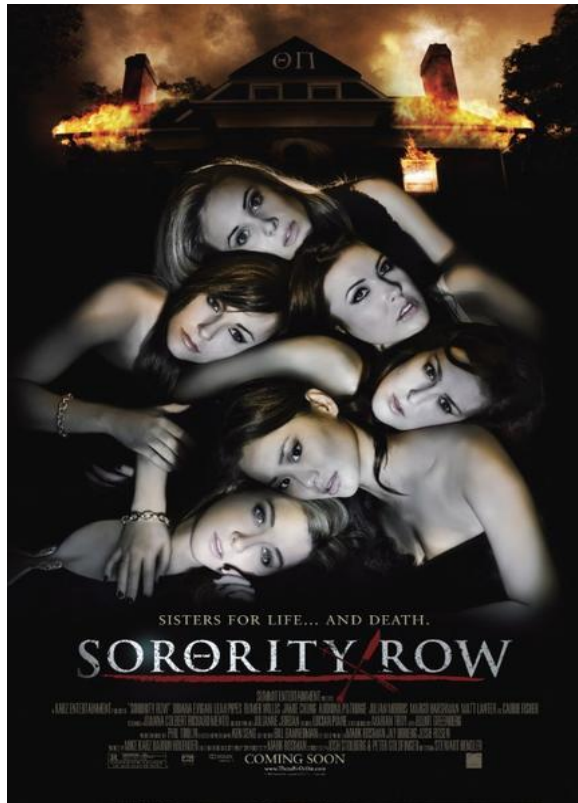
The MPAA received a lot of phone calls objecting to the gratuitous depiction of torture and murder on a billboard for “Abduction”.

The billboard, pictured below, shows four pictures with captions. “Abduction” features Elisha Cuthbert with a gloved hand over her face; “Confinement” features Cuthbert behind a chain link fence with a bloody finger; “Torture” shows Cuthbert, covered in white gauze, with tubes shoved up her nose; and “Termination” shows the actress with her head thrown back.

The producers claim the billboards went up by mistake, and are paying for the removal of the ads. After Dark CEO Courtney Solomon says the wrong files were sent to the printer, who then passed them on to the billboard company without approval from any executives.

The billboards, which were first posted March 13, appeared on 30 LA-area billboards and 1,400 New York taxi tops. The movie studios had no idea that advertisements went up until they returned from the ShoWest convention in Las Vegas.

I don’t think the images are that much scarier than some of the images used in The Hills Have Eyes billboards last year. But I’m probably in the minority. So what do you guys think? Are these ads going too far?



## LESSON 6: BOOK TRAILERS

75 minutes

### CURRICULUM EXPECTATIONS

- **READING AND LITERATURE STUDIES – READING FOR MEANING**
  - 1.4 Making Inferences – Make and explain inferences about both simple and complex texts, supporting their explanations with stated and implied ideas from the texts (e.g., use evidence from the front cover or advertisements of two magazines to identify the magazines’ target audience; infer the values of a character based on the words and actions; make inferences about the nature of a job and/or the type of employee preferred from information in a “help wanted” advertisement).
- **READING AND LITERATURE STUDIES – UNDERSTANDING FORM AND STYLE**
  - 2.1 Text Forms – Identify several different characteristics of informational, literary, and graphic text forms and explain how they help communicate meaning (e.g., a “Frequently Asked Question” section in an informational pamphlet helps highlight the information that is of greatest interest to readers; captions and speech bubbles in a graphic novel or comic book help explain the pictures; dialogue in a novel gives concrete expression to character traits and conflicts; a refrain in a poem focuses the reader’s attention on a key idea).
  - 2.2 Text Features – Identify several different text features and explain how they help communicate meaning (e.g., font changes are used to indicate emphasis; maps are used to clarify news reports about events in other parts of the world).
- **MEDIA STUDIES – UNDERSTANDING MEDIA FORMS, CONVENTIONS AND TECHNIQUES**
  - 2.2 Conventions and Techniques – Identify several different conventions and/or techniques used in familiar media forms and explain how they convey meaning and influence their audience (e.g., feature articles in a community newspaper reinforce readers’ awareness of the local businesses represented in the ads; the order of stories in a news broadcast indicates the relative importance of each story; emoticons in text messaging convey the type of information communicated by body language, facial expression, and tone of voice in live conversation).
- **MEDIA STUDIES – REFLECTION ON SKILLS AND STRATEGIES**
  - 4.1 Metacognition – Describe several different strategies they used in interpreting and creating media texts, explain which ones they found most helpful, and identify several specific steps they can take to improve as media interpreters and producers (e.g., explain how the ability to identify various kinds of stereotypes in ads – of families, teenagers, Aboriginal people, religious groups – helped them to create their own ads without stereotypes).

### KEY CONCEPTS AND GUIDING QUESTIONS

- What compels us to read the book, watch the movie, and join the fan club?
- What is a book trailer?
- What are the conventions of video book trailers?
- Is violence used to sell books?
- What critical literacy strategies do students use when viewing movies and when reading?

- How might students use new technology to make literary/book choices?
- How might new technology such as podcasts and ebooks assist in the reading process?

## INTRODUCTION/OVERVIEW

The momentum of marketing movies online has spread also to advertising books. Book trailers are similar to movie trailers in that they promote a novel through video. Movie trailers usually use footage from the film, which is carefully edited to create hype; in comparison, book trailers use still images, narration or even a short vignette filmed just for publicity purpose to tempt readers. With the increasing popularity of video book trailers (originated in 2002), one may question the security of traditional methods of promoting a book via book tour or book clubs.

## TEACHING/LEARNING STRATEGIES

THUMBS UP, THUMBS DOWN – Ask the students to respond to the following statements using “Thumbs Up (Yes) or Thumbs Down (No)” (**BEYOND MONET, PAGE 58**): (5 minutes)

- I have watched a movie based on a book.
- I have read a book and then watched the movie.
- I have watched the movie and then wanted to read the book.
- I will only read a book if there is a movie version.
- I skim and scan (preview) a book before I read it.
- I choose books based on the cover.
- I choose movies based on the trailer.

FOUR CORNERS – Explain to students that most people choose to read books for the same reasons we choose to watch movies: we like the director/author, the visuals look interesting, we enjoy the genre, a friend recommended it or a critic praised it, it has won awards etc.

Tell the students they are about to preview a series of movies that are based on books, and they are going to rank these movie trailers from 1-4, 1 being the best. They will receive four post-it/sticky notes on which to write their reviews.

Post the **4 Corner Cards (6.1 REF)** in each corner of the classroom. Play the first trailer and ask students to write down on a post-it note a one sentence response as an initial impression of the movie trailer. Based on these responses, then ask students to move to a corner in the room which best represents their opinion of the book: *Awesome*, *Looks Interesting*, *Just Okay*, or *Not for Me*.

Once students arrive at their corner, they will share with another person what they have written on their post-it note. You may wish to have students share with the class to ensure they are not simply going to the corner where their friends are. Repeat this for all four trailers, and then have them rank the trailers from 1-4 by arranging their post-it notes from left to right on the surface of their desk.

- Percy Jackson and the Olympians: The Lightning Thief by Rick Riordan ([www.percyjacksonbooks.com](http://www.percyjacksonbooks.com))
- Harry Potter and the Deathly Hallows: Part 1 by J.K. Rowling (<http://harrypotter.warnerbros.com/harrypotterandthedeathlyhallows>)
- Twilight: Eclipse by Stephanie Meyer ([www.twilightthemovie.com/#/Splash](http://www.twilightthemovie.com/#/Splash))
- The Chronicles of Narnia: The Voyage of the Dawn Treader by C.S. Lewis ([www.narnia.com](http://www.narnia.com))

- Alternatives:
  - Ramona and Beezus by Beverly Cleary
  - Diary of a Wimpy Kid by Jeff Kinney
  - Holes by Louis Sachar

Have students share with a partner what strategies their favourite trailer used to “sell” them. Are any of the scenes they like violent or implying violence, showing conflict, or highlighting risky behaviours? (20-25 minutes)

ANTICIPATION GUIDE – Ask students to make predictions about what a Book Trailer is, using the **Book Trailer: Anticipation Guide(6.2 H)**, and completing the first column. The answers are below:

<b>What is a book trailer?</b>	•A preview for a book
<b>How is it different from a movie trailer?</b>	•It can use stills, stop motion filming, short scenes shot just for the trailer, and/or it can have the author reading a selection.
<b>Where can I find a book trailer?</b>	•On YouTube, Chapters website, the author’s website etc.
<b>What is the purpose of a book trailer?</b>	•To promote a book to potential readers through video
<b>What new technologies support reading?</b>	•ebooks, audio versions through iTunes, podcasts, author interviews online

Have the students watch a few book trailers to help them complete the second column of the Anticipation Guide. Some examples are below:

- Pride and Prejudice and Zombies book trailer ([www.youtube.com/watch?v=FzowFJTApfY&feature=related](http://www.youtube.com/watch?v=FzowFJTApfY&feature=related))
- Sense and Sensibility and Sea Monsters book trailer ([www.youtube.com/watch?v=jZVE5uF24Q](http://www.youtube.com/watch?v=jZVE5uF24Q))
- The Graveyard Book, by Neil Gaiman, book trailer ([www.youtube.com/watch?v=P\\_UUVwTaemk&feature=related](http://www.youtube.com/watch?v=P_UUVwTaemk&feature=related))
- Gone, by Michael Grant, book trailer ([www.trailerspy.com/trailer/1185/Gone-by-Michael-Grant-Trailer](http://www.trailerspy.com/trailer/1185/Gone-by-Michael-Grant-Trailer))

Take up their “before viewing” and “after viewing” comments as a class, and help them add details using the information below, taken from [www.squidoo.com/booktrailers](http://www.squidoo.com/booktrailers).

***“The newest way to promote your book is with video! These videos are called Book Trailers. They are similar to a movie trailer, in that they are designed to build interest in an upcoming or current novel and to encourage people to buy the book that they are based on.***

***The main difference is that a movie trailer already has visual images to work with - clips from the film. With a book trailer, the maker (either the author themselves or a professional videographer) has to convert the written words into visual***



*images. The trick is to convey a sense of what the book is about without giving anything away - and without really clearly defining what the characters look like, as most readers prefer to visualize what they are reading about as they imagine it themselves.*

*Most book trailers run from one to three minutes. They can be anything from the author reading a passage from the book, to an elaborate mini-movie. [This is] an exciting new way of advertising and promoting your book."*

Brainstorm as a class some of the new technologies that are available to help reluctant readers. Use these responses to answer the last question on the handout. Have students highlight or star two strategies they have used or might use to help them read.

**SELF-ASSESSMENT** – Hand out **Self-Assessment of Reading and Viewing Strategies (6.3 H)** to the students, and ask them why so many students prefer to watch the movie rather than read the book. Ask them to assess what kinds of viewing skills they use when watching a movie and what skills they use when reading a book. Students should highlight or circle the words “when reading” and “when viewing” in the appropriate column (i.e., I use this strategy often, sometimes, never).

Finally, ask students how might these strategies help them enjoy viewing and reading books (e.g., it keeps them engaged in the story because they want to see if their predictions are correct; they can become emotionally invested by making personal connections; clarifying content may help them reduce frustration) and if they will use book trailers in the future. (35 minutes)

## **ACTIVISM**

Some book trailers are not rated. Have students watch one or both of the book trailers below and assign it a rating according to the Ontario Film Review Board film classifications.

- Impulse by Ellen Hopkins – a student book trailer ([www.youtube.com/watch?v=y0GoRrumjcw](http://www.youtube.com/watch?v=y0GoRrumjcw))
- Monster by Walter Dean Myers – a student book trailer ([http://static.ning.com/socialnetworkmain/widgets/video/flvplayer/flvplayer.swf?autoplay=off&config=http%3A%2F%2Fbooktrailers.ning.com%2Fvideo%2Fvideo%2FshowPlayerConfig%3Fid%3D729507%253AVideo%253A17846%26ck%3D-%26hideShareLink=1&isEmbedCode=1&v=201006161005&video\\_smoothing=on](http://static.ning.com/socialnetworkmain/widgets/video/flvplayer/flvplayer.swf?autoplay=off&config=http%3A%2F%2Fbooktrailers.ning.com%2Fvideo%2Fvideo%2FshowPlayerConfig%3Fid%3D729507%253AVideo%253A17846%26ck%3D-%26hideShareLink=1&isEmbedCode=1&v=201006161005&video_smoothing=on))

Ask students: *What messages and values are promoted in this novel’s trailer? What images were most prominent? Make an inference: based on the trailer’s content, at what age group is this novel aimed? Would this novel interest you? Why or Why not?*

## **ASSESSMENT OPPORTUNITIES**

- Self-Assessment of Reading and Viewing Strategies (6.3 H)

## **IMPLICATIONS FOR FUTURE LESSONS/HOMEWORK**

Examine books made into movies. Which is better? Does watching one, support/assist in the reading or make it more confusing? What is left out of the movie version and why? Are messages and values

different in the movie than in the original text? What strategies do students use when viewing texts and how do these strategies compare to when students are reading a text? What strategies are most useful?

## EXTENSION ACTIVITY

How does new technology support reading (e.g. ebooks, Kindle, iPad, Sparknotes, Project Gutenberg, audio books)? Ask students what they like better: reading a book using an electronic reading device (e.g., Kindle or iPad) or reading from a traditional paperback? Why?

## CROSS CURRICULAR CONNECTIONS

- **Writer's Craft** – Students could take a scene from a movie that only has visuals and very little dialogue. The students then could write a soliloquy or inner monologue for one of the characters, to reveal their thoughts based on his/her expressions.
- **Interdisciplinary Studies** – Students could examine utopian societies, the history of book burning, and the current issue of ownership and copyright.

## MATERIALS AND RESOURCES

Post-its or Sticky Notes

Four Corner Cards (6.1 REF).

Book Trailer: Anticipation Guide (6.2 H)

Self-Assessment of Reading and Viewing Strategies (6.3 H)

Movie Trailers (see Four Corners, in Teaching/Learning Strategies)

Book Trailers (see Anticipation Guide, in Teaching/Learning Strategies)

Book Trailers (see Activism)

Data projector and screen or SmartBoard

## IMPORTANT TERMINOLOGY/BACKGROUND FOR TEACHERS

- **Book trailer** is a video advertisement of a book.
- **Booktalk** is what is spoken with the intent to convince someone to read a book.
- **Podcast** (or non-streamed webcast) is a series of audio or video files that are released episodically and often downloaded through web syndication.
- **Widget** is a name for customized tools or content that you can add, arrange, and remove from the sidebars of your blog, computer screen, web browser, phone etc.

(INFORMATION PROVIDED BY WIKIPEDIA AND DICTIONARY.COM)

## LINKS AND RESOURCES

- Circle of Seven Productions – book trailer and teaser production company  
[www.cosproductions.com](http://www.cosproductions.com)
- Pride and Prejudice movie trailer  
[www.youtube.com/watch?v=ARWfCB0ZDM](http://www.youtube.com/watch?v=ARWfCB0ZDM)
- Flixter Movie Reviews and Listings  
[www.flixster.com/mobile/apps](http://www.flixster.com/mobile/apps)
- Free online archive of novels  
[www.gutenberg.org](http://www.gutenberg.org)



## FOUR CORNERS

# AWESOME!

## FOUR CORNERS

# LOOKS INTERESTING

## FOUR CORNERS

# JUST OKAY

## FOUR CORNERS

# NOT FOR ME

## BOOK TRAILER: ANTICIPATION GUIDE

	BEFORE VIEWING	AFTER VIEWING
What is a book trailer?		
How is it different from a movie trailer?		
Where can I find a book trailer?		
What is the purpose of a book trailer?		
What new technologies support reading?		

## SELF-ASSESSMENT OF READING AND VIEWING STRATEGIES

STRATEGIES	I USE THIS STRATEGY	I SOMETIMES USE THIS STRATEGY	I HAVE NEVER USED THIS STRATEGY
<b>Making connections</b>	When reading When viewing	When reading When viewing	When reading When viewing
<b>Asking questions</b>	When reading When viewing	When reading When viewing	When reading When viewing
<b>Re-read or rewind</b>	When reading When viewing	When reading When viewing	When reading When viewing
<b>Map events</b>	When reading When viewing	When reading When viewing	When reading When viewing
<b>Use the 5Ws</b>	When reading When viewing	When reading When viewing	When reading When viewing
<b>Read between the lines (Inferences)</b>	When reading When viewing	When reading When viewing	When reading When viewing
<b>Use context and clues to find meaning</b>	When reading When viewing	When reading When viewing	When reading When viewing
<b>Make predictions</b>	When reading When viewing	When reading When viewing	When reading When viewing
<b>Pause and make notes</b>	When reading When viewing	When reading When viewing	When reading When viewing

STRATEGIES	I USE THIS STRATEGY	I SOMETIMES USE THIS STRATEGY	I HAVE NEVER USED THIS STRATEGY
<b>Find the most important idea</b>	When reading When viewing	When reading When viewing	When reading When viewing
<b>Make judgments</b>	When reading When viewing	When reading When viewing	When reading When viewing
<b>Draw conclusions</b>	When reading When viewing	When reading When viewing	When reading When viewing
<b>Why might these reading and viewing strategies help you better enjoy a movie or book?</b>			
<b>Will you research a book by watching the book trailer in the future? Why or why not?</b>			

## LESSON 7: DIGITAL BOOK TALKS

3x75 minutes

### CURRICULUM EXPECTATIONS

- READING AND LITERATURE STUDIES – READING FOR MEANING
  - 1.3 Demonstrating Understanding of Content – Identify the important ideas and supporting details in both simple and complex texts.
- READING AND LITERATURE STUDIES – UNDERSTANDING FORM AND STYLE
  - 2.1 Text Forms – Identify several different characteristics of informational, literary, and graphic text forms and explain how they help communicate meaning.
- WRITING – DEVELOPING AND ORGANIZING CONTENT
  - 1.3 Research – Locate and select information to support ideas for writing, using several different strategies and print, electronic, and other resources, as appropriate.
  - 1.4 Organizing Ideas – Identify, sort, and order main ideas and supporting details for writing tasks, using several different strategies and organizational patterns suited to the content and the purpose for writing.
- MEDIA STUDIES – CREATING MEDIA TEXTS
  - 3.1 Purpose and Audience – Describe the topic, purpose, and audience for media texts they plan to create, and identify specific challenges they may face in achieving their purpose.
  - 3.4 Producing Media Texts – Produce media texts for several different purposes and audiences, using appropriate forms, conventions, and techniques.

### KEY CONCEPTS AND GUIDING QUESTIONS

- Create media to entice teen audiences and to promote literacy.
- Use storyboarding as part of the pre-production process.
- Use motivating text, audio, and images (without violent content) to encourage readership.

### INTRODUCTION/OVERVIEW

This lesson allows for students to create a book trailer storyboard that focuses on creating suspense and audience interest, without using violence. Students will reflect back on their understanding of teasers, spoilers, conventions, genres, jolts, ratings, and new media advertising and apply these concepts in their own promotional video for a book. Their book trailer will be based on a novel already studied as a class, as a group, or as part of an independent novel project. Sometimes this type of digital creation is called a digital book talk, since its objective is not only to sell the book, but to provide readers with enough information about the book to help them decide if it interests them.

The intent of their video book creation is to demonstrate their understanding of a novel, while encouraging other readers to pick up the book. They will use images, voice-overs, music, and text to provide reluctant readers with visualizing and sampling content, to help them make better choices when it comes to selecting a book that is right for them. This lesson will take students through the storyboard creation process, which maps out the content of a book trailer or digital book talk. Teachers may choose to extend the activity to include the completion of the video book trailer.



## TEACHING/LEARNING STRATEGIES

Explain to students that they will be creating a storyboard for a book trailer, based on their completed novel, with the dual purpose of promoting the novel to other teens and also help other potential readers pre-visualize and sample the novel. They should use the conventions and techniques examined in prior lessons to create suspense and interest, but not use violent ‘jolts’.

**Note:** *The following lesson/tasks should be broken up into 3-4 work periods.*

To begin, have students go back into their notebooks to locate the following handouts and notes from previous lessons, that will help in reviewing the major concepts of the unit:

- (1.3 H) Film Genres
- (2.3 H) Trailer Outline Organizer
- (3.1 H) Developing Vocabulary
- (3.2 H) Frayer Model: Student Copy
- (4.3 H) Movie Classifications
- (5.1 H) SQ3R – Organizer

Have students follow these steps:

1. Students should first determine what category or genre their novel falls under **Film Genres Handout (1.3)** can help them select the appropriate genre or hybrid of several genres.
2. Students should review the content of the novel (e.g., characters, theme, setting, plot, conflict) using the **Story Plot Graph organizer (7.1 H)**.
3. Students should review the **Movie Classifications handout (4.3)** to determine what their novel trailer will be rated.
4. Students should select music that would fit the mood and theme of the novel (see the copyright free link in the Resources section).
5. Students will flag, with sticky notes, sections of the novel that will best communicate novel content while not giving away the entire plot.
6. Students should search for images/photos in magazines or on the internet (give credit to sources or search for copyright free art) that could be used in their storyboards, or they use their own artistic skills and draw these pictures.
7. Students should research and record critic reviews or comments, and see if their book has won any awards.
8. Students should investigate if the author or novel has a website.

Once this preparatory work is complete, students can fill in the **Book Review and Research Organizer (7.2 H)** to help sequence their ideas.

Students then will transfer their information onto the **Storyboard Organizer (7.3 H)**. Several copies of the storyboard slides/frames will need to be made for each student (8-15 slides). These slides/frames

can then be cut out and glued onto a piece of bristol board or students may choose to use storyboard or video creation software such as *Movie Maker* or *Comic Life*.

To ensure they have met expectations, students will use the **My Book Trailer Checklist (7.4 H)** to guide the creation of their storyboards.

## ASSESSMENT OPPORTUNITIES

- My Book Trailer Checklist (7.4 H)
- Storyboard Rubric for Book Trailer (7.5 REF)

## IMPLICATIONS FOR FUTURE LESSONS/HOMEWORK

Peer assessment. Plan for a gallery walk in which student storyboards are posted for other students to view. Students can complete the **P.M.I. Student Feedback Form (7.6 REF)** to provide feedback on a selected storyboard.

- **As a group project:** one member stays behind to explain and discuss the group's work with the students who are touring.
- **As an individual:** only half the class tours, so the others can explain and discuss their work, and then the groups switch.

(REFERENCE: INSTRUCTIONAL STRATEGIES FOR K TO 12 "STRATEGIES FOR TEACHING" – THAMES VALLEY DISTRICT SCHOOL BOARD)

## ACTIVISM

Adolescent Fiction can contain edgy content dealing with issues of drug use, sexuality, conflict, abuse, mental illness, suicide, peer pressure etc.

Movies as well as novels can encourage destructive or immoral behaviour (e.g., *Superbad*, *Kick Ass*), while others argue that fictional portrayal of teens successfully addressing difficult situations and confronting social issues helps readers deal with real-life challenges (e.g., *Juno*). Ask students to think about this issue and decide where they stand.

Have students research if books have ratings for content (e.g., profanity, scenes with sexuality) just like the MPAA ratings. When you purchase an eBook, does it indicate if there is explicit content like when you purchase a song from iTunes?

## EXTENSION ACTIVITY

- Have students create a promotional plan for other ways they can advertise their novel.
- Have a contest for the best book trailer or campaign.

## CROSS CURRICULAR CONNECTIONS

- Trailers could be presented in conjunction with Family Literacy Day.
- Storyboards can be posted in the Library to provoke interest in "Good Reads."
- Trailers could be shown on video announcements, as part of a "Book of the Week" program.

- Drama – Students could act out a scene as it is narrated for the book trailer.
- Communication Technology – Students could use the storyboard to create, edit and publish the trailer.
- Business – Research jobs in new technology, including book trailer producers.
- Photography – Scenes for the trailer could be staged and then shot by students.

## **MATERIALS AND RESOURCES**

- A Novel
- Sticky Notes
- Magazines
- Computer Lab Bookings
- Bristol Board
- Glue or tape
- Story Plot Graph (7.1 H)
- Book Review and Research Organizer (7.2 H)
- Storyboard Organizer (7.3 H)
- My Book Trailer Checklist (7.4 H)
- Storyboard Rubric for Book Trailer (7.5 REF)
- P.M.I. Student Feedback Form (7.6 REF)
- Selected worksheets from earlier lessons (in students' notes)

## **IMPORTANT TERMINOLOGY/BACKGROUND FOR TEACHERS**

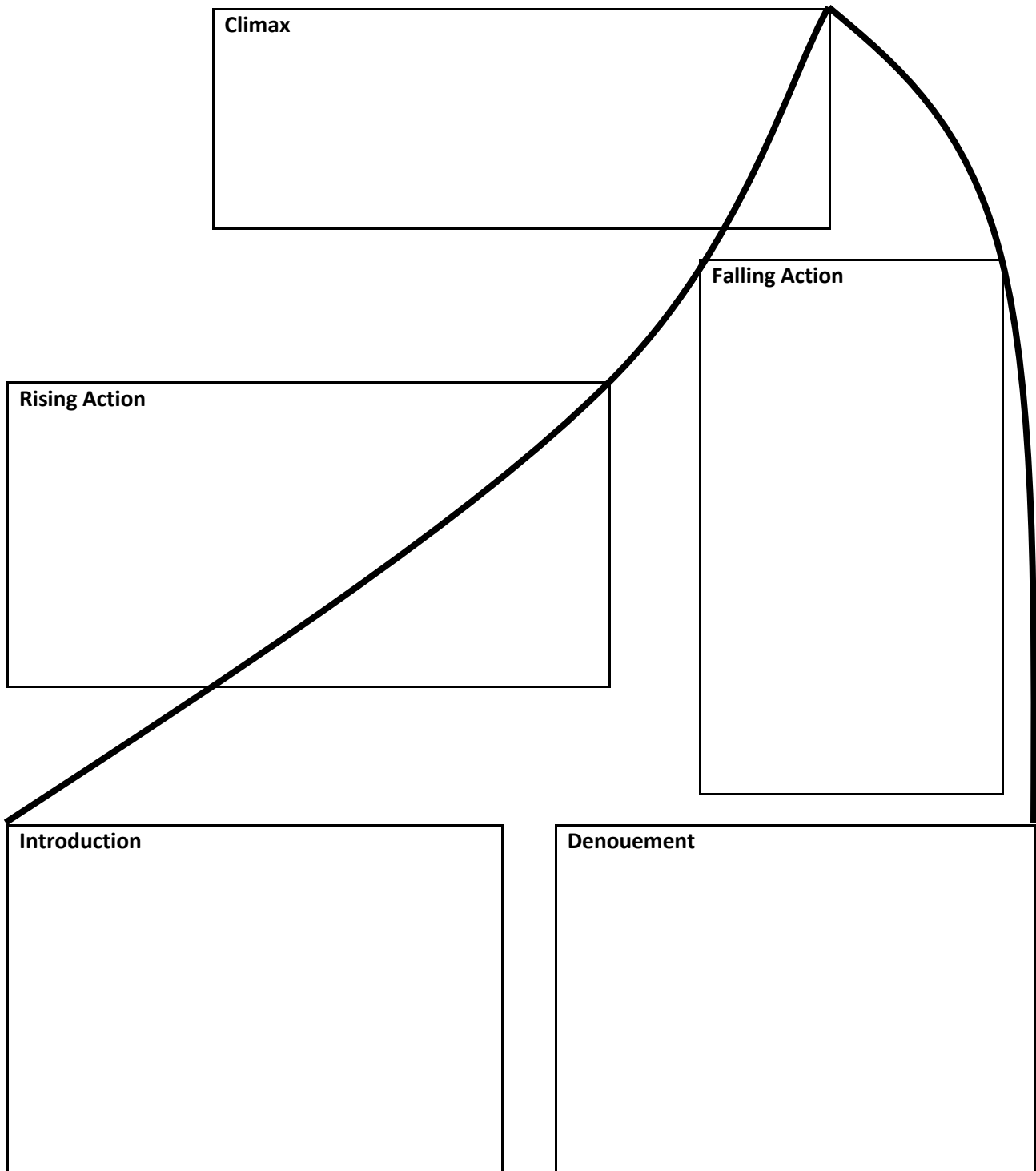
- **Storyboard** is a panel or panels on which a sequence of sketches depict the significant changes of action and scene in a planned film, as for a movie, television show, or advertisement.

## **LINKS AND RESOURCES AND TECHNOLOGY/SOFTWARE**

- Comic Life for storyboarding
- Audacity for recording and editing sound
- iMovie, Adobe Flash or Windows Movie Maker – movie editing programs
- Copyright Free Music  
<http://derekaudette.ottawaarts.com/music.php>
- Storyboard Images  
[www.carllyonsstudio.com/storyboards](http://www.carllyonsstudio.com/storyboards)
- Creating Book Trailers Wiki Space  
<http://reading-active-and-engaging.wikispaces.com/Book+Trailers>

# STORY PLOT GRAPH

**DIRECTIONS: LIST THE EVENTS OF THE STORY IN THE CORRECT BOXES**



## BOOK REVIEW AND RESEARCH ORGANIZER

Review the main elements of your novel, and complete the following organizer as a rough draft before you begin your Storyboard.

<b>Setting description:</b>
<b>Choice of music to set mood and tone:</b>
<b>Introduce characters:</b>
<b>Hint at plot (don't give away too much):</b>
<b>Main conflict:</b>
<b>Images that fit the novel's action/plot:</b>
<b>Final Question or Tag Line:</b>
<b>Book Title and Author:</b>
<b>Release date or date published:</b>
<b>Critic Comments and/or Reviews:</b>
<b>Website:</b>
<b>Rating/Classification:</b>
<b>Important quotations or selected text to be read (include the page number):</b>

## STORYBOARD ORGANIZER

<b>MUSIC OR SOUND EFFECTS:</b>	<b>SLIDE #:</b> _____
<b>TRANSITIONS OR EDITING EFFECTS:</b>	
<b>CAMERA ANGLES AND/OR MOVEMENT:</b>	<b>DIALOGUE / NARRATION:</b>

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<b>MUSIC OR SOUND EFFECTS:</b>	<b>SLIDE #:</b> _____
<b>TRANSITIONS OR EDITING EFFECTS:</b>	
<b>CAMERA ANGLES AND/OR MOVEMENT:</b>	<b>DIALOGUE / NARRATION:</b>

## MY BOOK TRAILER CHECKLIST

- ☐ I have included a narrative section (a section of the novel to be read during the trailer).
- ☐ I have chosen music that fits the genre or mood of the novel and creates interest.
- ☐ I have organized the images to create a feeling of increasing intensity.
- ☐ I have not given away too much of the storyline (there are no spoilers).
- ☐ I have created a jolting “tag line” for the book trailer.
- ☐ At the end, I have cited all of my research, including where I found the music, images and book reviews.
- ☐ I have effectively used humour and/or tension to draw in readers.
- ☐ I have indicated the time for each slide/photo, and my video would (or will) not be over 2.5 minutes.
- ☐ I have painted a clear picture of my main character and supporting characters.
- ☐ I have used text to highlight important themes.
- ☐ I paid attention to sequencing to develop suspense.
- ☐ I have included author and purchasing information.
- ☐ I have indicated how and where transitions and editing effects should occur.
- ☐ I have used at least 8 and no more than 15 slides/frames.
- ☐ I believe the overall impression of my book trailer will leave viewers inspired, intrigued and motivated to read.

## STORYBOARD RUBRIC FOR BOOK TRAILER

	Level 1	Level 2	Level 3	Level 4
<b>Knowledge</b> <ul style="list-style-type: none"> <li>teasers</li> <li>trailers</li> <li>spoilers</li> <li>buzz</li> <li>jolting conventions</li> <li>plot, character, theme, setting</li> </ul>	<i>Demonstrates limited knowledge of movie trailer/book trailer conventions and advertising strategies.</i>  <i>Demonstrates limited understanding of novel content.</i>	<i>Demonstrates some knowledge of movie trailer/book trailer conventions and advertising strategies.</i>  <i>Demonstrates some understanding of novel content.</i>	<i>Demonstrates considerable knowledge of movie trailer/book trailer conventions and advertising strategies.</i>  <i>Demonstrates considerable understanding of novel content.</i>	<i>Demonstrates thorough knowledge of movie trailer/book trailer conventions and advertising strategies.</i>  <i>Demonstrates thorough understanding of novel content.</i>
<b>Inquiry/Thinking</b> <ul style="list-style-type: none"> <li>audience appeal</li> <li>research</li> <li>responsibility</li> <li>awareness of avoidance of violent images/text</li> </ul>	<i>Uses planning and storyboarding skills with limited effectiveness.</i>  <i>Demonstrates critical media literacy skills with limited effectiveness.</i>	<i>Uses planning and storyboarding skills with some effectiveness.</i>  <i>Demonstrates critical media literacy skills with some effectiveness.</i>	<i>Uses planning and storyboarding skills with considerable effectiveness.</i>  <i>Demonstrates critical media literacy skills with considerable effectiveness.</i>	<i>Uses planning and storyboarding skills with a high degree of effectiveness.</i>  <i>Demonstrates critical media literacy skills with a high degree of effectiveness.</i>
<b>Communication</b> <ul style="list-style-type: none"> <li>organization of frames</li> <li>tag lines</li> <li>advertising strategies</li> <li>purpose</li> </ul>	<i>Uses conventions, vocabulary, and terminology of teasers and trailers with limited effectiveness.</i>  <i>Organizes frames and text with limited effectiveness.</i>	<i>Uses conventions, vocabulary, and terminology of teasers and trailers with some effectiveness.</i>  <i>Organizes frames and text with some effectiveness.</i>	<i>Uses conventions, vocabulary, and terminology of teasers and trailers with considerable effectiveness.</i>  <i>Organizes frames and text with considerable effectiveness.</i>	<i>Uses conventions, vocabulary, and terminology of teasers and trailers with a high degree of effectiveness.</i>  <i>Organizes frames and text with a high degree of effectiveness.</i>
<b>Application</b> <ul style="list-style-type: none"> <li>genre</li> <li>music</li> <li>images</li> <li>effects</li> <li>ratings system</li> </ul>	<i>Transfers knowledge of movie trailers to book trailers with limited effectiveness.</i>  <i>Makes limited connections between movie ratings and book ratings.</i>	<i>Transfers knowledge of movie trailers to book trailers with some effectiveness.</i>  <i>Makes some connections between movie ratings and book ratings.</i>	<i>Transfers knowledge of movie trailers to book trailers with considerable effectiveness.</i>  <i>Makes considerable connections between movie ratings and book ratings.</i>	<i>Transfers knowledge of movie trailers to book trailers with a high degree of effectiveness.</i>  <i>Makes sophisticated connections between movie ratings and book ratings.</i>
<b>Comments:</b>				



## P.M.I. STUDENT FEEDBACK FORM

<b>P<sub>lus</sub>:</b>  <i>(What is great about this storyboard/project? What is the best part?)</i>	<b>M<sub>inus</sub>:</b>  <i>(What needs to be improved upon? Is anything unclear? Is anything missing?)</i>	<b>I<sub>nteresting</sub></b>  <i>(What caught your eye? What was original or unique?)</i>
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<b>Peer Feedback and Comments:</b>  <div style="height: 100px;"></div>		

<b>P<sub>lus</sub>:</b>  <i>(What is great about this storyboard/project? What is the best part?)</i>	<b>M<sub>inus</sub>:</b>  <i>(What needs to be improved upon? Is anything unclear? Is anything missing?)</i>	<b>I<sub>nteresting</sub></b>  <i>(What caught your eye? What was original or unique?)</i>
•	•	•
<b>Peer Feedback and Comments:</b>  <div style="height: 100px;"></div>		