

Using Movie Trailers in the Language Arts Classroom

NCTE Session Fall 2015

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<https://goo.gl/3SZxS0>

Language Arts Lesson Template

Lesson Name:	Movie Trailers Pre-Reading	Author(s):	Rob Schebel
Subject/Course:	Early British Literature		
Topic(s):	Media, Film Trailers, Pre-Reading Strategies, Chaucer		
Date(s):	11/20/2015		

Common Core State Standards

- ▶ [CCSS.ELA-LITERACY.SL.11-12.5](#)
Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
- ▶ [CCSS.ELA-LITERACY.CCRA.R.7](#)
Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Lesson Objectives / Learning Targets

- 1) Students will analyze plot, setting, and characterization in a *Star Wars* movie trailer and with excerpts from Chaucer's "The Prologue" to *The Canterbury Tales*.

Anticipatory Set

- 1) View *Star Wars* Trailer (1:24) and discuss. (5 min)

Learning Tasks

- 1) Hand out 3- column spreadsheet note graphic organizer ("Movie Trailers Graphic Organizer") and reiterate the elements of plot, setting, and characterization. (5 min)
- 2) View the *Star Wars* Trailer again. (2 min)
- 3) Students fill out plot, setting, and characterization portions of the graphic organizer with what they can discern from the trailer only (excluding prior knowledge). (5 min)
- 4) Large-group discussion about student conclusions. Determine early (by show of hands) which students possess prior knowledge about the movie. Give adequate time in discussion both to students who are knowledgeable, but also to students who are unfamiliar with the story. Guide students through chosen excerpts (re-watch if necessary) and ask for direct interpretation. (15 min)
- 5) Students fill in the "Prediction" box. Discuss briefly. (5 min)
- 6) Hand out "Excerpts from 'The Prologue' to *The Canterbury Tales*." Guide students through the first passage as they fill out the graphic organizer. Allow time for student work. (15 min)
- 7) Small group and/or large group discussion. Teacher connects excerpts with concepts from the larger piece during discussion. (5 min)

Closure / Formative Assessment

- 1) Students fill in the "Prediction" box. Discuss. Teacher continually directs students to give textual/evidential support for conclusions. (5 min)

Homework	Materials Needed	Reflection
1) Students read opening of "The Prologue to <i>The Canterbury Tales</i> ."	<ol style="list-style-type: none"> 1) <i>Star Wars</i> Trailer 2) Excerpts from "The Prologue to <i>The Canterbury Tales</i>" 3) "Movie Trailers Graphic Organizer" 	

Pre-Reading *Star Wars* and *The Canterbury Tales*

Instructions:

- 1) While watching the movie trailer, fill in important details that you observe about the characters, setting, and plot of the story. Fill in more as we discuss them in class. Then write a 3-4 sentence prediction about what you expect to see in the full movie.
- 2) Then, read the excerpt “trailer” from “The Prologue” to *The Canterbury Tales*, and fill in what you observe about the characters, setting, and plot of that story. Then write a 3-4 sentence prediction about what you expect to read in the full story.

<i>Star Wars</i> Movie Trailer		
Characterization	Setting	Plot
<u>Predictions</u>		

Prologue to the Canterbury Tales Excerpts

Characterization

Setting

Plot

Predictions

Excerpts from “The Prologue” to *The Canterbury Tales*

“When in April the sweet showers fall / And pierce the drought of March to the root ... ” (1-2)

“Then people long to go on pilgrimages / And palmers long to seek the stranger strands Of far-off saints, / hallowed in sundry lands, / And specially, from every shire’s end Of England, / down to Canterbury they wend / To seek the holy blissful martyr, / quick To give his help to them when they were sick.” (10-16)

“In Southwark, at *The Tabard*, as I lay / Ready to go on pilgrimage and start For Canterbury, / most devout at heart, At night there came into that hostelry / Some nine and twenty in a company / Of sundry folk happening then to fall / In fellowship, and they were pilgrims all / That towards Canterbury meant to ride.” (20-27)

“There was a Knight, a most distinguished man, / Who from the day on which he first began / To ride abroad had followed chivalry, / Truth, honor, generousness, and courtesy.” (43-46)

“He had his son with him, a fine young Squire, / A lover and cadet, a lad of fire / With locks as curly as if they had been pressed. / He was some twenty years of age, I guessed.” (81-84)

“This Yeoman wore a coat and hood of green, / And peacock-feathered arrows, bright and keen / And neatly sheathed, hung at his belt the while / —For he could dress his gear in yeoman style, / His arrows never drooped their feathers low— / And in his hand he bore a mighty bow. / His head was like a nut, his face was brown.” (105-111)

“There also was a Nun, a Prioress, / Her way of smiling very simple and coy... / At meat her manners were well taught withal; / No morsel from her lips did she let fall, / Nor dipped her fingers in the sauce too deep; / But she could carry a morsel up and keep / The smallest drop from falling on her breast... / And she had little dogs she would be feeding / With roasted flesh, or milk, or fine white bread. / And bitterly she wept if one were dead / Or someone took a stick and made it smart; / She was all sentiment and tender heart.” (122-154)

“A Monk there was, one of the finest sort / Who rode the country; hunting was his sport. / A manly man, to be an Abbott able; / Many a dainty horse he had in stable. He had a wrought-gold, cunningly fashioned pin; / Into a lover’s knot it seemed to pass. / His head was bald and shone like looking-glass; / So did his face, as if it had been greased. / He was a fat and personable priest.”(169-204)

“Each one of you shall help to make things slip / By telling two stories on the outward trip / To Canterbury, that’s what I intend, / And, on the homeward way to journey’s end / Another two, tales from the days of old; / And then the man whose story is best told, / That is to say who gives the fullest measure / Of good morality and general pleasure, / He shall be given a supper, paid by all, / Here in this tavern, in this very hall, / When we come back again from Canterbury.” (811-821)

Using Movie Trailers in the Language Arts Classroom

TITLE: Style, Tone, and Irony in Short Fiction

AUTHOR: Erin Perry, perrye@wdmcs.org, Valley High School, West Des Moines, IA

COURSE: AP Literature & Composition (adaptable to any high school literature study)

TEXTS: Two contrasting trailers for the same film (the original “The Shining” trailer and “The Shining Recut”), two contrasting short stories (“Popular Mechanics” by Raymond Carver and “Boys” by Rick Moody)

CORE CURRICULUM STANDARDS

Reading Standards for Literature 11-12
Key Ideas and Details
1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
3. Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Craft and Structure
4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.
5. Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

LEARNING TARGETS

1. I can describe characterize the style and tone of a text using specific diction.
2. I can interpret meaning as defined through style, tone, and use of irony.
3. I understand that the same subject matter can be depicted in vastly different ways through the author’s use of style, tone, and irony.

ANTICIPATORY SET / MINI-LESSON

1. Show the first trailer (original “The Shining”).

2. Large Group Discussion Questions:

TONE: How would you describe the attitude or mood of the trailer?

Discussion goals: Get many words out of the students. Push specificity. Examine the connotations to evaluate which fit best.

STYLE: What did you see? What did you hear?

Discussion goals: Recognize that *how* it is presented is everything. Description, when specific, is the start. If the students get stuck, have them describe color, composition, camera movement, lines, and music.

IRONY: What expectations did you have for trailers that were up-ended? What expectations did the trailer build up that were not met?

Discussion goals: Expectation vs. Actuality. Irony’s effect will generally be either unsettling or humorous—uh-oh or ha-ha.

MEANING/INTENT: What overall effect does the trailer have? Do you want to see the movie? Why?

3. Now show the contrasting trailer (“The Shining” Recut).
4. Ask them to compare and contrast the tone and style. What’s different?
5. Finally, discuss irony by asking how their expectations were up-ended.
6. Put it together: How did this trailer change the meaning or understanding they had of the movie *The Shining*?

INDIVIDUAL/GROUP PRACTICE (An example of follow-up learning tasks.)

1. Develop a list of characteristics of style, descriptors for tone, and uses of irony for “Popular Mechanics.” Follow each characteristics, descriptor, or use with the follow-up question of what meaning or understanding of the subject matter it brings.
2. Do the same with “Boys.”
3. Compare the two views of family offered by the authors.

Language Arts Lesson

Lesson Name:	Gatsby Trailer Analysis	Author(s):	Nick Nelsen
Subject/Course:	American Literature		
Topic(s):	Literary Elements of <i>The Great Gatsby</i>		
Date(s):	TBA		

Common Core State Standards

CCSS.ELA-Literacy.RL.11-12.7
 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

Lesson Objectives / Learning Targets

I can analyze a shot (or sequence of shots) and assess its connection to the theme and other narrative elements,
 I can recognize literary techniques and elements in literature

Anticipatory Set

View the trailer for Baz Luhrman's *The Great Gatsby*.

Learning Tasks

1. Read *The Great Gatsby*
2. Class discussion: select 2 or 3 images from the movie or preview and ask students analyze.
3. Task #1: Students view still photos and comment on the symbolism of the images, camera angles and movement, mise-en-scène and editing. Analyze how the shot suggests aspects of characters, their relationships and themes developed in the novel. Complete the attached graphic organizer.
4. Task #2: Students select a passage from the text that could be used as a caption for an image.
5. Task#3: Students select a different passage and create a series of storyboard frames for it.
6. Task #4: Students select a storyboard image and use it as a postcard (or photograph). On the back of the postcard, write a note from one of the main characters to another explaining recent events connected to the image on the front of the card.

Closure / Formative Assessment

Formative assessment: Students share their work in class highlighting connections between literary terms and cinematography terms. As students' visual literacy skills grow, they will choose their own shots/sequences to analyze and evaluate.

Summative assessment: Students select novel for study. In an essay, students analyze and evaluate shots/sequences in film adaptations and explain how the pictures tell the story.

--or--

Students storyboard shots/sequences explaining how the proposed shot/sequences tell the story visually. *Note: for this assessment, students should avoid viewing film adaptations.*

Materials Needed	Assessment
<ul style="list-style-type: none"> • Copy of <i>The Great Gatsby</i> • Stills from the movie • List of film terms • Graphic novel to review storyboard concepts. 	<ul style="list-style-type: none"> • The analysis offers clear explanation of cinematographic choices using correct terminology. • Supporting examples that clearly connect to film maker's intent demonstrate critical thinking skills. • Selected shots/scenes are salient, insightful, and well-explained. • Quotations and paraphrasing from authoritative sources are used effectively and ethically.

Visual Literacy Lesson

Lesson Name:	Hitchcock Style	Author(s):	Nick Nelsen
Subject/Course:	Film Appreciation		
Topic(s):	Elements of Cinematography		
Date(s):	TBA		

Common Core State Standards

CCSS.ELA-Literacy.RL.11-12.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

Lesson Objectives / Learning Targets

I can analyze a shot (or sequence of shots) and assess its connection to the theme and narrative.

I can use the language of cinematography.

Anticipatory Set

Show the *Psycho* poster. Hitchcock tells the story in pictures. No words are necessary to convey important ideas. A subtle theme in Hitchcock's work is abnormal psychology. In *Psycho*, he reveals the duality of human nature. His use of mirrors in the film is suggestive of this idea.

Learning Tasks

1. View the film
2. Class discussion: select 2 or 3 images and ask students analyze. Teacher does the first one. Students do the second and third one as a class.
3. Task: Students view still photos and comment on the symbolism of the images, camera angles and movement, mise-en-scène and editing. Analyze how the shot suggests aspects of characters, their relationships and themes developed in the movie. Complete the attached graphic organizer
4. Task: Students comment how the shot reflects the Hitchcock style.

Closure / Assessment

Formative assessment: Students share their insights in class. Students will offer analysis using terms of cinematography. As students' visual literacy skills grow, they will choose their own shots or sequences to analyze and evaluate.

Summative assessment: Students select a film or a director for study. In an essay, students analyze and evaluate the director's cinematographic choices and explain how the pictures tell the story.

Materials Needed	Assessment
<p>List of characteristics of the Hitchcock style Stills from <i>Psycho</i> List of film terms</p>	<ul style="list-style-type: none"> • The analysis offers clear explanation of cinematographic choices using correct terminology. • Supporting examples that clearly connect to film maker's intent demonstrate critical thinking skills. • Selected shots/scenes are salient, insightful, and well-explained. • Quotations and paraphrasing from authoritative sources are used effectively and ethically.

The Hitchcock Style



- Suspense
- Visual storytelling
- Self-imposed Limitations
- Experimentation
- Careful Storyboarding,
- Careful Editing
- Cameo Appearance
- Studio Preference
- Controlled Point of View
- Location: National Landmarks
- Montage rather than Explicit View of Violence
- Slow pacing
- High Angle Shots
- Stairways
- Sophistication
- Average person caught up in mystery
- Wrong Man theme, Mistaken ID
- Isolation of Modern Man
- Inept Police
- Cool Blondes
- Violence
- Abnormal Psychology
- Taboo
- Humor
- Irony/twisting storyline
- Distrust of our Senses
- MacGuffin
- Misdirection
- Star Power
- Limited FX

Cinematography Analysis

View the images and/or/clips provided. Complete the chart with your observations and insights. Consult this list [cinematography terms](#). Add rows below as needed.

Shot or Sequence Title	
What is in the picture? What we see (literal)	
Mise-en-scène. What object or which character is emphasized by lighting, color, focus or placement in the frame? (infer)	
List shot distances/ angles, camera movement, or types of cuts (editing) that contribute to overall effect.	
How does the shot or sequence connect to the film maker's style or intent? Consider characters, their relationships, and themes.	

Language Arts Lesson Template

Lesson Name:	End of Unit Assessment	Author(s):	Callie Kane
Subject/Course:	Advanced Contemporary Literature		
Topic(s):	Creating a Book Trailer		
Date(s):	11/20/2015		

Common Core State Standards

[CCSS.ELA-LITERACY.RL.11-12.1](#) - Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

[CCSS.ELA-LITERACY.rL.11-12.5](#) - Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

[CCSS.ELA-LITERACY.SL.11-12.7](#) - Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.

Lesson Objectives / Learning Targets

1. I can demonstrate my understanding of literary elements by showing their visual representation.
2. I can articulate my interpretive choices and evaluate their effectiveness in construing meaning to an audience.
3. I can create a book trailer that will entice an audience to read the book.

Anticipatory Set

1. View professionally-made book trailer and discuss.
2. 3-column Graphic Organizer – students fill out the column after watching the professionally-made book trailer. They discuss when they see certain literary elements within the trailer. Next, students determine how they will show the same literary devices within their own book trailer they will be making.
3. Story Board Graphic Organizer – students begin generating ideas on how they will present their book trailer. They will use this graphic organizer to start mapping out the scenes in their original book trailer.

Learning Tasks

Closure / Formative Assessment

Homework	Materials Needed	Reflection
Creation of original book trailer	3-column Graphic Organizer Story Board Graphic Organizer Book Trailer Rubric	

Creating Your Book Trailer

Professional Book Trailer	Literary Device	My Book Trailer
	Setting	
	Plot	
	Characterization	
	Mood	
	Conflict	
	Theme	