

# GREMLINS

## Film trailers coursework: Create your own trailer storyboard

In this piece of practical work you need to show that you understand:

- the importance of film trailers as marketing tools
- the effect of media language choices on moving image texts
- technical language and terminology associated with moving image production
- the codes and conventions of film trailers and their effect on audiences

A glossary of terms to include in your essay is attached.

### **Glossary**

<b>Framing</b>	the way a scene is shot through the camera (e.g. close-ups, zoom, wide-angle...)
<b>USP</b>	the film's Unique Selling Point, or one biggest attraction (e.g. a big star, or special effects, or action scenes, or violence).
<b>Shot No</b>	One of a sequence of numbers (e.g. 1, 2, ...30 which identifies each separate camera shot).
<b>Edit</b>	Description of the link between one shot and another. Often this is a straight cut (C) from one view to another. But you may include devices such as fade out (F) or mix (used in television) / dissolve (D) (used in film).
<b>Shot Type</b>	The apparent closeness of the camera to the subject on screen. For example, CU (close up) and LS (long shot). See your earlier handouts for examples.
<b>Dialogue</b>	Words spoken by characters on screen. In this case you should also include words spoken by a narrator (narr), or as a voice over (vo).
<b>Sound</b>	You should refer to both music and to special effects (fx) as appropriate.
<b>Timing</b>	Refers to how long the shot stays on screen. This timing is given in seconds.
<b>Crab / track</b>	camera moves completely to the left or right.
<b>Pan</b>	camera pivots left or right, but stays fixed to the same spot.
<b>Tilt</b>	camera pivots up or down
<b>Dolly</b>	Camera moves in/out. Also called tracking in / out.
<b>Zoom</b>	camera lens zooms in/out from subject. This is not strictly a camera movement because it's the lens that moves, not the camera – it is an optical effect

### **Remember:**

*You must use the codes and conventions you have identified in the trailers we have studied in class. Include a USP, appropriate positioning of director/producer/star credits, music and sound effects, voiceover (if necessary) and so on.*

## Create a storyboard for a film trailer promoting the 20th anniversary re-release in cinemas of *Gremlins*.

- Include at least 12 and no more than 20 frames.
- Use the storyboard template provided to you.
- Know what your USP is, and convey this to your audience.
- Establish your genre.
- Consider how you will use voiceover (if at all) and dialogue.
- Use the right framing for each shot, and make sure that if you say it's a close-up, it *looks* like a close-up.
- Sketch in pencil (so you can make changes easily) but write neatly in pen. You *may* use colour, but it is not essential. You may also use stills from the film (if you have a DVD player for capture), but **do not fall into the trap of planning your storyboard around the only images you can find on the Internet.**
- Number your shots so that they can be quickly referred to.
- Remember to include the institution or institutions that might be responsible for distributing the film trailer.
- Remember the **key conventions of a movie trailer.**

**Use your previous work on this idea as a starting point, and add what you have learned since to the mix!**

Take home handouts on *framing*, *camera movement* and *Gremlins* to help you with this task.

## Cast and Crew

Directed by Joe Dante  
Written by Chris Columbus

### Cast

Zach Galligan	Billy Peltzer
Phoebe Cates	Kate Beringer
Hoyt Axton	Randall Peltzer
Frances Lee McCain	Lynn Peltzer

Certificate 15

*If you did not see Gremlins when we screened it last term, you may use a different feature film as the basis for your trailer instead.*