**Video Essay Script**

You must script a 5 minute video essay. You will be expected to record a rehearsal of your script to ensure your audio sections cover the planned time stamp.

**Example:**

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| **Time stamp** | **Visuals** | **Audio** | **Technical requirements** |
| You need to create a script for the full 5 minutes.  5 minutes will display as 05:00  You will count up from zero: 00.00 | What will be present on screen? What footage will you show? You need to provide links to show an awareness of what footage you require. | The voice over to accompany the visuals. This is where you write your script ☺ You need to ensure you have enough content to cover the visuals. | Where will you source the visuals from? You need to provide exact sources. |
| *00.00-00.10*  *This segment will run from zero as it is the first section of the script and is 10 seconds long* | *Montage of images of film trailer evolution (early trailers to modern)* | *‘A trailer is defined as…. ‘* | *Source: X* |

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| **Time stamp** | **Visuals** | **Audio** | **Technical requirements** |
| **0.00-0.20** | **Montage of trailers** | **The definition of a trailer: A film trailer is a promotional piece that uses footage from the film from certain scenes. The trailer uses music and sound effects to intrigue the audience. Trailers are viewed on YouTube, TV, online and cinema. They build up anticipation and the excitement that leads up to the release of the film. They have different parts that will appeal to the fans of the film. Trailers show the plot and the mood of the film to gain interest of the viewers. They use different techniques to make the viewer intrigued.** |  |
| **0.20-0.40** | **A montage of different types of film trailers** | **The different film trailer and what they are**  **Theatrical. Teaser and TV spots**  **Theatrical is the longest trailer it last 2-3 minutes. In that time, they can introduce the characters or explain the plot. It teases the audience about the film. It most use voice overs and edited scenes of the movie cut together in a fast-paced montage. The rundown for most of the trailer are usually quite similar no matter what genre the featured movies is from. Setting up the short runtime into 3 acts. One of the act is showing the character in their natural environment. The second act shows an event that spins them out of habitat. The third act shows has the most visuals and emotional tension. These scenes are typically cut to the music and SFX which increase in tempo and build momentum. The cuts and transitions are to create a video montage of pivotal shots and actor dialogue end in the key information of the film title and release date. The trailers are released 5-6 months before film release. Whereas Teasers are to tease the audience it’s kind of obvious in the title they are shorter they would normally last for about 30-90 seconds of fast cuts and represents the films overall film. They can be distributed as early as a year before the date of the featured. Now we go to TV spots this one is the simple you kind of can guess what it is. Tv spots can be 30-60 seconds long. They are More commonly timed to appear closer to the film’s release. This is the final push of the marketing campaign that leads the audience to the movie theatres. They bring the trailer to the comfort of home.** |  |
| **0.40-1.00** | **The cinema from 1910** | **In 1910 they only had one screen in the first movie theatre. They would only pay admission which was 5 cents to get in for the whole day and stay as long as they want. For some families that was a day out. The children would run around but to some people that was for them. In the theatre they would play short films and a cartoon and they could watch it how many time they wanted to watch it.** |  |
| **1.00-1.20** | **The year zero/ Nils Granlund/ Marcus Loew theatre/Pleasure seekers Montage** | **However in 1913 people considered it as year zero it goes on to when Nils Granland is advertising manager of a theatre called Marcus Loew. They created a short promotion film called the pleasure seekers this showcased rehearsal footage. They had an idea to show it between films as adverts.** |  |
| **1.00-1.40** | **Colonel William Selig** | **In the same time Colonel William Selig was the first pioneers they would engineer another way to get the audience to the theatres to watch the film. He noticed the popularity of serials in the newspapers. He approached the Chicago tribune which is a newspapers they were fighting about who could be the most sensationalist to adapt the film version of a print serial. Then the adventure of Kathleen was born. It had 13 episodes in the serial. It wasn’t the first serial to be created but it introduced the audience to a new device to the film marketing. Every week you would see a new instalment in the Chicago Tribune. At the end of each instalments something would happen to the character and end it on a cliff hanger.** |  |
| **1.40-2.00** | **Lost silent film trailers** | **By 1916 the movie studios began officially releasing for upcoming movies these first films were very simple they generally consisted of clips of the film with some text overlay such as the cast of stars.** |  |
| **2.00-2.20** | **The Herman Robbins** | **So in 1919 the National Screen Service was created by Herman Robbins. He opened an office in New York that took movies stills, spliced in titles and turned around and sold these trailers directly to the movie theatres. Many studios were happy to sign deals with the NSS to submit their films.** |  |
| **2.20-2.40** | **The Jazz singer** | **In 1927 the Jazz singer was during the silent era. It was the level of simplicity of the title card, a tagline, some film snippet and usually a rundown of the cast. The Jazz singer was the first film with sound. The direct address to the audience. The footage of celebrities interspersed with scenes to tease the audience.** |  |
| **2.40-3.00** | **Casablanca trailer** | **By the 1940 the NSS branched out into posters and advertising and contracts with all the Hollywood studios. They made more money by singing movie theatres owners to a contract. They would rent out their posters and trailers by a week by week basis. Studios like the Warner Bros. or Columbia would experiment with their own trailer cutting department. The NSS dominated the trailer making business from the 1920s through to the 60s. They created their own template style trailer with some**  **stylistic patterns like screen wipes and fly in trailers titles. Their trailer emphasized the story, the actors and the film makers. Everything in the film was seen as a selling point. The NSS tightened its stranglehold on the studio trailer production that the several innovations now associated with classic Hollywood trailers were introduced to the use of the third person narrator, titles that seemed to flip up onto the screen from below the frame and more.** |  |
| **3.00-3.20** | **The psycho Trailer** | **By the 1960s there were a new generation of star directors began to redefine the trailer. Alfred Hitchcock was known to the audience from his TV series called Alfred Hitchcock present. He would take the audience on a tour using his humour style in the pshyco trailer. In the pshyco trailer Alfred takes the audience on a tour through the Bates motel. This is to hype the films violent scenes without giving anything away to the audience.** |  |
| **3.20-3.40** | **Stanley Kubrick /Dr strange love** | **Stanley Kubrick had experimented on how far he could push the trailer format with the tear for Lolita in 1962. He went further with his next film. Kubrick and Pablo Ferro was the Cuban graphic artist who designed Dr Strangelove sketch like titles and came up with a trailer that sell this comedy. Minimalist black and white title cards featuring single stopping only top register a scene with a word or two dialogue from the film.** |  |
| **3.40-4.00** | **Bonnie and Clyde** | **The censorship and the production code began to fall by the way side. Trailers began to feature antiheroes like Bonnie and Clyde in 1967. There were more emphasis was put on the music. As in the Simon and Garfunkel score of the graduate. By the 1970s the filmed theatre turned d more towards multiplexes with multiple scenes and going into the 80s with less space for movie poster advertising, the NSS began to crumble and movie studios and production and companies reasserted control over the promotion. The movie business landscape had completely changed from the studio controlled “Golden Era of Hollywood” one of the key turning points in distribution strategy came in 1975 with the release of Jaws** |  |
| **4.00-4.20** | **Jaws trailer** | **In 1975 jaws was the first successful film to see a wide release before the movie would premiere in big cities and then roll out so smaller markets over the coming weeks and months. Jaws opened big in 464 theatres on June 25th, 1975 it was expanding to 675 a month later. Jaws spent a lot of money for the movie.** |  |
| **4.20-4.40** | **Don Lafontaine/ MTV CUTTING STYLE** | **The blockbuster strategy was born and at the heart was the movie trailer. Big bold visuals for big movies. And the voice to many of those blockbusters was the great. Don Lafontaine “the voice of God” who has lent his talents to over 5000 movie trailers and many tv commercials. The opening phrase was “In a world”. The MTV cutting style has fast paced edits that shaped a generation of audiences. Trailers adapted it and became what it is today.** |  |
| **4.40-5.00** | **Independence trailers** | **Independence Day in 1996 many American’s crowded in a living room and huddled around a TV watching the Super Bowl. In the trailer it shows shadows fall and the White House explodes. The movie uses money shots. The 20th Century Fox paid $1.3 million to air the first teaser of this film That summer, Independence Day took in $306 million and became an American blockbuster history. It was a defining moment for Hollywood marketing it is proving that a single shot could carry a movie to victory.**  **Fox’s strategy raised the bar by simply selling story, stars, and imagery was no longer enough. A trailer had to turn a blast of spectacle into the movie’s beating heart.** |  |
| **5.00-5.20** | **Montage of modern trailers** | **In today’s trailers every teaser or trailer has a lot of money shots.**  **They would do whatever it takes to convince audiences that it’s the biggest movie of the time. As a film has been through production months if not years of promotion begins to build the buzz and get people talking about it.**  **There are some fantastic film marketing campaigns and techniques which demonstrate the creativity of the industry. Trailer editors work to a script that reflects the direction and style of the overall campaign. People used to only see trailers when they went to a theatre studios are now able to give their attention. Today it’s common for most major films to receive a teaser and two to four full length trailers in year leading up to release. . They’ve changed a lot in the last century but time has proven trailers to be incredibly effective on us.** |  |
| **5.20-5.40** | **Black panther trailer** | **The movie Black panther is an example of modern techniques. It uses a lot of money shots. People are using word to mouth to promote the film.** **The different trailers that were posted either online or social media to create buzz. The different posters they had one of the main character and another with the rest of the characters. All the promotions they did of the film made people want to go see it.** |  |