

BEFORE WATCHING THE TRAILER...

1. Before watching the trailer, what expectations do you draw from the title **Boy Called Twist**?
2. Now watch the trailer and summarise it in one sentence. What is it about? Does your first impression match your expectations?
3. Identify the various scenes shown in the trailer and give them headings. How do they differ? Give reasons.



THE NARRATIVE IN NOVEL AND FILM

Boy called Twist is a re-adaptation of Dickens' *Oliver Twist*. If you know the novel, and once you have seen the trailer a couple of times (YouTube), make a list of things that seem familiar to you.



Use an easy structure like the following.

	<p>DICKENS, Charles. <i>Oliver Twist</i>. London: Penguin English Library, 2012. Print. (1st: 1838)</p>		<p>Boy Called Twist, South Africa 2005, Tim GREENE (DVD, Monkey Films and Twisted Pictures) (cover)</p>
Who?			
What?			
When?			
Why?			
How?			
More...			

RESEARCHING ON SOUTH AFRICA

What do you know about South Africa's culture and history? What were the country's achievements during the last years and where is it still struggling? In preparation to watch and understand the movie *Boy Called Twist* you should collect information from the Internet or in the library on the topics named below.



For some of them information is already provided. Select one of the topics and work on the following tasks:

1. Collect information on your topic. You may use the sources provided for each topic, but you are expected to provide at least one additional source.
2. While reading on your topic, keep in mind the wh-questions (what, who, where, when, why?).
3. Create a hand-out to make the information on your topic available for everyone. Formulate theses according to the wh-questions. Do not forget to include your sources!

Apartheid

- *Apartheid. History.* <http://www.history.com/topics/apartheid>
- *Greg. 20 Years after Apartheid, South Africa asks, 'How are We doing?'*. <http://www.npr.org/sections/parallels/2014/05/06/310095463/20-years-after-apartheid-south-africa-asks-how-are-we-doing>

AIDS and Orphaned Children

- *UNICEF. South Africa.* http://www.unicef.org/southafrica/protection_347.html
- *AIDS Foundation of South Africa.* <http://www.aids.org.za/hivaids-in-south-africa/>

Street Kids

- *Street Children in South Africa – The MyLife project. (YouTube).* <https://www.youtube.com/watch?v=M-XLFLARY2o>
- *Dissel. "Youth, Street Gangs and Violence in South Africa".* <http://www.csvr.org.za/index.php/publications/1540-youth-street-gangs-and-violence-in-south-africa.html>

Cape Town

- *Axelson, Eric. Cape Town. Encyclopaedia Britannica.* <http://www.britannica.com/place/Cape-Town>

Rainbow Nation

- *Nevitt, Lisa. ...Rainbow Nation? Cape Town Magazine.* http://www.capetownmagazine.com/whats-the-deal-with/rainbow-nation/125_22_17853

LITERARY LANGUAGE AND EVERYDAY LANGUAGE

Although both the novel and the film are written or rather shot in English, the English is not the same. The language (register, dialect etc.) used in literary writing, drama or film is hardly everyday language although it often seems to be like this. Literary language and language in film is always staged and made-up for artistic purposes. They “cannot be taken as authentic representations of linguistic realities.” (Schröder 2012: 54)

**DICKENS'S** novel...

is deeply situated in Victorian England and is a harsh critique of the public policy toward the poor in the 1830s and the effects of industrialism on 19th century England. Although embedded in London's 19th century English, Dickens often uses very individual and vulgar expressions and 'incorrect grammar' to describe the criminal life of Fagin's underworld. The grammar of the portrayed lower social classes obviously deviates from (Standard) English such as e.g. 'wrong' sentence structures, the double comparative, double superlative, double negative or the pronunciation-like writing, hints at the low education of this social class. In contrast, the "speech of characters like Oliver Twist (...) is totally unaffected by the criminal cant around him, his language thus intimating his innocence and upper-class provenance." (Görlach 1999:137)

Read (aloud) some passages from Dickens' Oliver Twist to get an idea of his literary English. Discuss it in class.

About Oliver

'Dear me!' said the undertaker's wife, 'he's very small.' 'Why, he IS rather small,' replied Mr. Bumble: looking at Oliver as if it were his fault that he was no bigger; 'he is small. There's no denying it. But he'll grow, Mrs. Sowerberry—he'll grow.'

'It's only about young Twist, my dear,' said Mr. Sowerberry. 'A very good-looking boy, that, my dear.' 'He need be, for he eats enough,' observed the lady. 'There's an expression of melancholy in his face, my dear,' resumed Mr. Sowerberry, 'which is very interesting. He would make a delightful mute, my love.'

Oliver is welcome in Fagin's underworld

"Well, you have come here to be educated, and taught useful trade," said the red-faced gentleman in the high chair. 'So you'll begin to pick oakum to-morrow morning at six o'clock,' added the surely one in the white waistcoat.

'If the parish would like him to learn a light, pleasant trade, in a good 'spectable chimbley-sweepin' bisness,' said Mr Gamfield, 'I wants a 'prentice, and I'm ready to take him.'

Nancy: 'I am the infamous creature you have heard of, that lives among the thieves, and that never from the first moment I can recollect my eyes and senses opening on London streets have known any better life, or kinder words than they have given me, so help me God! Do not mind shrinking openly from me, lady. I am younger than you would think, to look at me, but I am well used to it. The poorest women fall back, as I make my way along the crowded pavement.'

DICKENS, Charles. Oliver Twist.

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GREENE's movie ...

is set in Cape Town, South Africa, at the edge of 20th/21st century. South African English is the general term for the many versions of English spoken in South Africa as e.g. the White South African English (mainly spoken by white people of British descent), Afrikaans English (the 2nd language mainly spoken by white people of Dutch descent) or Black South African English (mainly spoken by black South Africans, the majority of the population) often influenced by the many indigenous languages as well. (Pearce 2007: 172f.) The English as used in the movie is likely to deviate from (Standard) British usage. A number of features of South African English are inevitably present in the film's dialogues and artistically hint at the richness and ethnic diversity of the young Rainbow Nation. Fagin's English, being an old Ethiopian Rastafarian in Greene's screen, e.g. reminds of a Jamaican English-influenced South African English variation whereas Sykes often uses rhotic /r/-sounds in his speech. Bassadien's English (like Twist's), in contrast, sounds more educated and influenced by Indian South African English.

Listen to some of the dialogues in **Boy Called Twist**. Discuss your listening results with the whole class.



Twist and the Farmer
(00:15:19-00:16:26)



Fagin and Sykes in a Pub
(01:19:01-01:20:15)



Twist at Bassadien's house
(01:01:10-01:03:01)

FILM RESPONSE JOURNAL

This film response journal will guide you when watching **Boy Called Twist**. It is structured in two sections and includes a variety of tasks that are either obligatory or that you can choose from.



Before watching the movie make sure you read through the questionnaire. Please note that you don't have to work through the film response journal in order but it is your responsibility to cover all the tasks required. Feel free to work with a partner or in a small group (no more than three students).

1. My Personal Impressions.

- a. Watch the film and describe what you have seen or heard. You can write a comment, draw your personal impressions or present your associations in any other way you can think of.
- b. Write about how the film makes you feel.

Boy Called Twist	My feelings about...
<i>Characters</i>	
<i>The Story</i>	
<i>Dramatic/humorous/... moments</i>	
...	

FILM RESPONSE JOURNAL

- c. Compare the film to other films you have seen. Say what the film reminds you of.

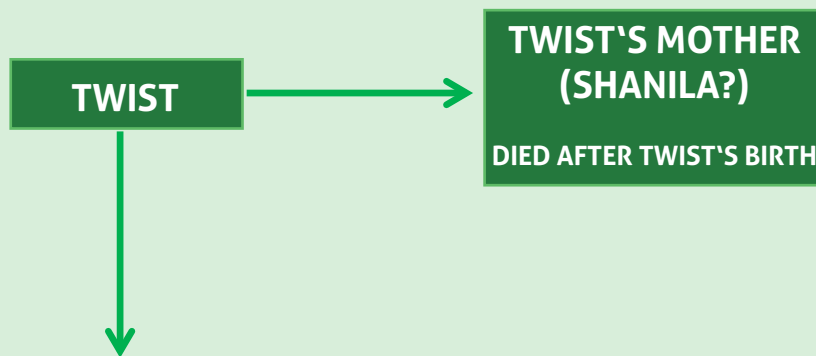


	Boy Called Twist
<i>Topics</i>			
<i>Characters</i>			
...			
...			

- d. Give your opinion on the film. Explain why you liked or disliked the film.
- e. Note any further questions/comments/opinions you have about the movie and that you would like to address in class.

FILM RESPONSE JOURNAL

2. Your film response journal should include three out of the four following elements:
- Summarise the plot. What happens to Twist? Describe the stages of his life as presented in the movie.
 - Character constellation: complete the chart. Make use of symbols such as arrows and short descriptions to illustrate the relationships.



- Consider the research results you and your classmates presented. Pick a topic you have not worked on yet (e.g street kids, child labour, orphaned children etc.) and comment on it from the perspective of Boy Called Twist.

Pick

a character and write a diary entry considering the following aspects:

- Briefly introduce the topic again from your character's perspective.
 - Point out why it might be important or problematic with regard to Boy Called Twist from the perspective of your character.
 - What solutions might your character present?
- Give a first thesis statement how you understand (interpret) Greene's production. Give reasons.

INTERMEDIAL INTERPOLATIONS

In case you know the novel, and once you have seen Greene's adaptation, try to answer the questions in the table for both book and film. Make use of your results in Worksheet 2 as well. Verify or falsify your hypotheses. Additionally, you may use passages from the book to support your comparisons.



QUESTIONS OF INTEREST		DICKENS' OLIVER TWIST (1838) BOOK	GREENE'S BOY CALLED TWIST (2005) FILM
Make two character lists. To what extent are the characters similar/ different (physical appearance, character traits)? Are characters (or character traits) left out/added? (E.g. What significant role does Bassadien play?)	Characters		
Find out similarities and differences in both stories. Both book and film are highly constructed. How is the story told (linear/ non-linear; many subplots etc.)? Compare the two life journeys as they are depicted in book and film and consider their (fictional) reality.	Story/ Plot		
How does the setting change (place, time, mood)? How is this shown in the two narratives?	Setting		
Book and film use, of course, different techniques to keep the reader/viewer tantalised to read on/watch on (e.g. point of view, sub-plot scenes, colours etc.) How are both discourses organised? How are literary structures transformed to adequate film structures?	Discourse - Point of View		

A HAPPY ENDING?

Do you feel all is too easily resolved at the end of Greene’s movie? Or, alternatively, do you feel that Bassadien’s house is really shown to be a tiny oasis of calm surrounded by threats on all sides?



A SUCCESSFUL ADAPTATION?

Folléa (2014) writes about Greene’s film: “Oliver Twist as a canonical British text is used against itself: the cultural norm is transgressed through the process of adaptation; the centre is made to serve the needs of the margins.”



Tim Greene’s production is a literary adaptation and, at the same time, an originally new and modern interpretation of Dickens’ masterpiece.

Do you agree with this statement? How do you understand (interpret) Greene’s production? Write a **200-word thesis statement**. (Passages from Charles Dickens’ *Oliver Twist* you find next.).

My thesis statement

PASSAGES FROM CHARLES DICKENS - OLIVER TWIST

Oliver Twist - Appearance & character traits

The fact is, that there was considerable difficulty in inducing Oliver to take upon himself the office of respiration,—a troublesome practice, but one which custom has rendered necessary to our easy existence; and for some time he lay gasping on a little flock mattress, rather unequally poised between this world and the next: the balance being decidedly in favour of the latter. Now, if, during this brief period, Oliver had been surrounded by careful grandmothers, anxious aunts, experienced nurses, and doctors of profound wisdom, he would most inevitably and indubitably have been killed in no time. There being nobody by, however, but a pauper old woman, who was rendered rather misty by an unwonted allowance of beer; and a parish surgeon who did such matters by contract; Oliver and Nature fought out the point between them.

What an excellent example of the power of dress, young Oliver Twist was! Wrapped in the blanket which had hitherto formed his only covering, he might have been the child of a nobleman or a beggar; it would have been hard for the haughtiest stranger to have assigned him his proper station in society. But now that he was enveloped in the old calico robes which had grown yellow in the same service, he was badged and ticketed, and fell into his place at once— a parish child—the orphan of a workhouse—the humble, half-starved drudge—to be cuffed and buffeted through the world—despised by all, and pitied by none.

Oliver Twist's eighth birth-day found him a pale, thin child, somewhat diminutive in stature, and decidedly small in circumference.

Mrs Mann raised her hands in astonishment; but added, after a moment's reflection, 'How comes he to have any name at all, then?' The beadle drew himself up with great pride, and said, 'I invented it.'

Young as he was, however, he had sense enough to make a feint of feeling great regret at going away. It was no very difficult matter for the boy to call tears into his eyes. Hunger and recent ill-usage are great assistants if you want to cry; and Oliver cried very naturally indeed.

The simple fact was, that Oliver, instead of possessing too little feeling, possessed rather too much; and was in a fair way of being reduced, for life, to a state of brutal stupidity and sullenness by the ill usage he had received.

PASSAGES FROM CHARLES DICKENS - OLIVER TWIST

‘Dear me!’ said the undertaker’s wife, ‘he’s very small.’
,Why, he IS rather small,’ replied Mr. Bumble: looking at Oliver as if it were his fault that he was no bigger; ‘he is small. There’s no denying it. But he’ll grow, Mrs. Sowerberry—he’ll grow.’



The boy had no friends to care for, or to care for him. The regret of no recent separation was fresh in his mind; the absence of no loved and well-remembered face sank heavily into his heart.

‘It’s only about young Twist, my dear,’ said Mr. Sowerberry. ‘A very good-looking boy, that, my dear.’ ‘He need be, for he eats enough,’ observed the lady. ‘There’s an expression of melancholy in his face, my dear,’ resumed Mr. Sowerberry, ‘which is very interesting. He would make a delightful mute, my love.’

The oldest inhabitants recollected no period at which measles had been so prevalent, or so fatal to infant existence; and many were the mournful processions which little Oliver headed, in a hat-band reaching down to his knees, to the indescribable admiration and emotion of all the mothers in the town.

A minute ago, the boy had looked the quiet child, mild, dejected creature that harsh treatment had made him. But his spirit was roused at last; the cruel insult to his dead mother had set his blood on fire. His breast heaved; his attitude was erect; his eye bright and vivid; his whole person changed, as he stood glaring over the cowardly tormentor who now lay crouching at his feet; and defied him with an energy he had never known before.

Oliver looked very worn and shadowy from sickness.

It was impossible to doubt him; there was truth in every one of its thin and sharpened lineaments.

Oliver had long since grown stout and healthy; but health or sickness made no difference in his warm feelings of a great many people. He was still the same gentle, attached, affectionate creature that he had been when pain and suffering had wasted his strength, and when he was dependent for every slight attention, and comfort on those who tended him.

PASSAGES FROM CHARLES DICKENS - OLIVER TWIST

‘He is a child of a noble nature and a warm heart,’ said Rose, colouring; ‘and that Power which has thought fit to try him beyond his years, has planted in his breast affections and feelings which would do honour to many who have numbered his days six times over.’

**Search for Love and Family**

Oliver fell on his knees, and clasping his hands together, prayed that they would order him back to the dark room—that they would starve him—beat him—kill him if they pleased—rather than send him away with that dreadful man [Mr Gamfield].

The blessing was from a young child’s lips, but it was the first that Oliver had ever heard invoked upon his head; and through the struggles and sufferings, and troubles and changes, of his after life, he never once forgot it.

Here, a bed was prepared, without loss of time, in which Mr. Brownlow saw his young charge carefully and comfortably deposited; and here, he was tended with a kindness and solicitude that knew no bounds.

They were happy days, those of Oliver’s recovery. Everything was so quiet, and neat, and orderly; everybody so kind and gentle; that after the noise and turbulence in the midst of which he had always lived, it seemed like Heaven itself.

He was walking along, thinking how happy and contented he ought to feel; and how much he would give for only one look at poor little Dick, who, starved and beaten, might be weeping bitterly at that very moment;

As she stooped over him, her tears fell upon his forehead. The boy stirred, and smiled in his sleep, as though these marks of pity and compassion had awakened some pleasant dream of a love and affection he had never known.

But that the poor boy whom their charity had rescued from misery, or death, was eager to serve them with his whole heart and soul.

It is no wonder that, by the end of that short time, Oliver Twist had become completely domesticated with the old lady and her niece, and that the fervent attachment of his young and sensitive heart, was repaid by their pride in, and attachment to, himself.

PASSAGES FROM CHARLES DICKENS - OLIVER TWIST

Mr Brownlow

The old gentleman was a very respectable-looking personage, with a powdered head and gold spectacles. He was dressed in a bottle-green coat with a black velvet collar; wore white trousers; and carried a smart bamboo cane under his arm.



The old gentleman looked almost as rueful as Oliver when the key grated in the lock. He turned with a sigh to the book, which had been the innocent cause of all this disturbance. ‘There is something in that boy’s face,’ said the old gentleman to himself as he walked slowly away, tapping his chin with the cover of the book, in a thoughtful manner; ‘something that touches and interests me. CAN he be innocent? He looked like—Bye the bye,’ exclaimed the old gentleman, halting very abruptly, and staring up into the sky, ‘Bless my soul!—where have I seen something like that look before?’

Mr. Brownlow’s heart, being large enough for any six ordinary old gentlemen of humane disposition.

Mr Leeford

‘It is because I was your father’s oldest friend, young man,’ returned Mr. Brownlow; ‘it is because the hopes and wishes of young and happy years were bound up with him, and that fair creature of his blood and kindred who rejoined her God in youth, and left me here a solitary, lonely man: it is because he knelt with me beside his only sisters’ deathbed when he was yet a boy, on the morning that would—but Heaven willed otherwise—have made her my young wife; it is because my seared heart clung to him, from that time forth, through all his trials and errors, till he died; it is because old recollections and associations filled my heart, and even the sight of you brings with it old thoughts of him; it is because of all these things that I am moved to treat you gently now—yes, Edward Leeford, even now—and blush for your unworthiness who bear the name.’

‘This child,’ said Mr. Brownlow, drawing Oliver to him, and laying his hand upon his head, ‘is your half-brother; the illegitimate son of your father, my dear friend Edwin Leeford, by poor young Agnes Fleming, who died in giving him birth.’

PASSAGES FROM CHARLES DICKENS - OLIVER TWIST



Child Labour

“Well, you have come here to be educated, and taught useful trade,’ said the red-faced gentleman in the high chair. ‘So you’ll begin to pick oakum to-morrow morning at six o’clock,’ added the surely one in the white waistcoat.

‘If the parish would like him to learn a light, pleasant trade, in a good, respectable chimney-sweepin’ business,’ said Mr Gamfield, ‘I want a prentice, and I’m ready to take him.’

Oliver was rendered the more anxious to be actively employed, by what he had seen of the stern morality of the old gentleman’s character. Whenever the Dodger or Charley Bates came home at night, empty-handed, he would expatiate with great vehemence on the misery of idle and lazy habits; and would enforce upon them the necessity of an active life, by sending them supperless to bed.

Street Kids

It was the very place for a homeless boy, who must die in the streets unless some one helped him.

There were a good many small shops; but the only stock in trade appeared to be heaps of children, who, even at that time of night, were crawling in and out at the doors, or screaming from the inside.

Nancy: ‘I am the infamous creature you have heard of, that lives among the thieves, and that never from the first moment I can recollect my eyes and senses opening on London streets have known any better life, or kinder words than they have given me, so help me God! Do not mind shrinking openly from me, lady. I am younger than you would think, to look at me, but I am well used to it. The poorest women fall back, as I make my way along the crowded pavement.’

DICKENS, Charles. Oliver Twist.

CLOSE VIEWING: ANALYSING FILM SCENES

Take notes on one of the following scenes and fill in the chart below. Afterwards find one student for each of the other scenes and compare. Are there similarities or differences with regard to the various aspects? What conclusions can you draw from your findings? Be prepared to share your results with the class.



Child labour
(00:12:24-00:14:47)



Street kids
(00:51:19-00:53:48)



Finding a family
(01:03:49-01:05:00)

Narrative Aspects	<i>Settings</i>	<i>Characters and Point of view</i>	<i>Events</i>	<i>Themes</i>
	<i>Locations/ Props</i>	<i>Acting</i>	<i>Costumes</i>	<i>Make up</i>
Dramatic Aspects	<i>Camera</i>	<i>Colour/ Lighting</i>	<i>Montage/ Editing</i>	<i>Sound/ Music</i>
Cinematic Aspects
Conclusions (with regard to your thesis statement of interpretation)				

MY LIFE PROJECT - BE PART OF THE CHANGE

On the DVD (chapter 2), you find a 1-minute bonus track with the title “My Life Project. Be part of the Change” (2005), in which the “life projects” of two boys are linked with each other. The short clip is, furthermore, supported by short intertitles:

*So many children on the street
So many dreams ...
... so little future?
It could all be so different.*

Watch the clip several times and summarise its content.



My Life Project
(00:00:49)



WRITING TASKS

What do the two boys have in common and what makes them so different?

Explain how far the clip may be interesting and remarkable for your own trailer production concerning (Mat No. 10)

- a) the content of your story and
- b) the form of your story.

UNDERSTANDING HOW A TRAILER WORKS

Before you start to create your own trailer (Mat No. 10), it is important to understand which elements a trailer contains. Let us watch the trailer of **Boy Called Twist** once again in two groups.



Group 1 will only see the pictures without any sound (silent viewing).
Group 2 will listen to the trailer without seeing the screen (sound only).

Work on the following tasks while you are watching/listening to the trailer. Discuss your results within your group first. Then, share them with the whole class.

Tasks for group 1:

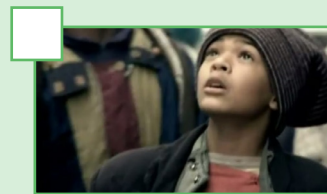
1. How are the scenes presented? Focus on cutting (speed and form of cutting) and camera techniques.
2. Selected scenes of the film appear in the trailer. In which order are they shown in the trailer? The pictures below help you to arrange an order by numbering them from 1-8.



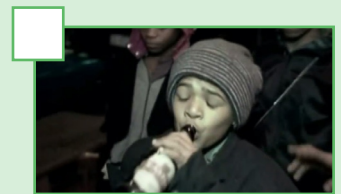
On the farm



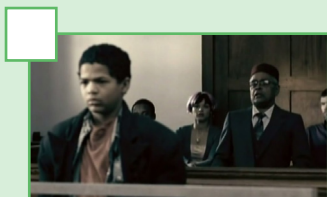
Way to Cape Town



In Cape Town



At night in the streets



At court



Twist's first hug



At Mr. Bassadien's house



On the roof

3. Which of the characters is introduced and how?
4. Pay attention to the used intertitles. Explain their function within the story
5. Think of other trailers that you have seen. You may watch them again on the Internet. What is the difference between them and the actual film and trailer?

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Tasks for group 2:

1. Focus on the music and the noises while you listen to the trailer. Use the diagramme below to rate the mood, which is evoked by the music in course of the trailer.



Who is talking in the trailer and about what? The sentences below help you to arrange an order from 1-7. Also name the character, who is speaking. Read the sentences first, before you listen to the trailer again.

“I shall take care of him.” _____

“Please Sir, could I have some more?” _____

“Once stay out of line... and boom!” _____

“Don’t come back here, Twist. Don’t never come back.” _____

“Hey, Twist. They’re taking good care of you, ya?” _____

“It’s that new boy, Twist. Someone really want to get that boy back home.” _____

“I’m going. Somewhere no one can find me.” _____

2. Are there any other sound elements in the trailer that struck you (noises, music, talking)?
3. Think of other trailers that you have seen. You may watch them again on the internet. What is the difference between them and the actual film and trailer?

UNDERSTANDING HOW A TRAILER WORKS

Task for all:

1. Watch the trailer again. This time, compare form and content of the trailer with the movie.



CATEGORIES OF COMPARISON		BOY CALLED TWIST (YOUTUBE) TRAILER	GREENE'S BOY CALLED TWIST (2005) FILM
Make a list of the characters that appear in the trailer and in the movie. Identify the main characters. How are they represented in the trailer?	Characters		
Sum up the plot of the movie by taking two-word notes. Now think of the order in which the single events appear in the trailer. Which ones are left out?	Story/ Plot		
Name the main topics the movie deals with. Which of those are touched upon in the trailer?	Setting		
How are cinematic elements such as cuts, camera movement and perspective, lighting and music/sound used? What are their main functions in the trailer?	Discourse - Point of View		

2. Come up with a set of features that are significant for a trailer and make a checklist. Consider the overall function of trailers.

SHOOT YOUR OWN TRAILER

One story can be told from different perspectives, within different settings and during other times. Nevertheless, some aspects and ideas might stay the same and simply occur in a modified form.



With his movie *Boy Called Twist* director Tim GREENE told the story of DICKENS' *Oliver Twist* in a new way by adapting it to a South African setting that came up with his interpretation of the story.

Now you are going to do the same thing: **Get into groups of 5 and create a two-minute trailer** for a movie about a recent European Boy/Girl Called Twist! The following tasks will guide you through the production process.

COLLECT IDEAS FOR YOUR TRAILER

In your group, collect ideas about a story of a European Twist.

- a) Create a mind-map on a poster to visualise your ideas.
- b) Present your mind-map in class.



DON'T FORGET YOUR STORYBOARD

Before starting to shoot your trailer, design a storyboard first to decide on cinematic and dramatic forms of the film. Remember that form follows function. Also keep in mind the elements that are important for trailers (Mat No. 9).



- a) As a preparation, read the short text "What is a Storyboard?" below and watch videos e.g. on YouTube to help you design your storyboard.
- b) Put all your ideas together and compose your storyboard. Use the pattern (Your Storyboard) below and copy it to a poster. You might need more than one sheet of paper.
- c) Present your storyboard in class. Remember that you can still make modifications before you start shooting your trailer!

WHAT IS A STORYBOARD?

Before you start to shoot a film, you need to organise your ideas and thoughts so that you know when, where, how and in which order you want to shoot the different scenes. A storyboard can help you to do all this.



It is a combination of comic-like drawings and written notes of all elements of your story. The drawings represent the characters or objects in front of the camera from a certain angle and in a certain size, which you have to choose. The written notes contain text and narration such as a dialogue, voice overs or intertitles. Also music, lighting, camera movement and other important elements for the scene are briefly described. A storyboard can therefore be seen as the plan for developing a movie. If you need more information, go on YouTube and look for tutorials that explain, how a storyboard works!

Task No.

Task No.

Action	
Dialogue/Voice-over/ Intertitles	
Camera	
Sounds/ Music	
Lighting	
Props	
Other	

START SHOOTING YOUR TRAILER

Now you are ready to shoot your trailer!

Decide in your group who is responsible for the following positions:

- filming (you will need a camera/smartphone, microphone etc.)
- acting (if you need more actors than available in your group, ask your friends or family members to participate.)
- directing (use your final storyboard as a map that guides you through the shooting process)
- organising the setting (make sure you have all the props you need for your scenes)



CUT AND EDIT YOUR TRAILER

It is time for editing your trailer.

- cutting the different shots together
- adding title and text
- selecting music
- adding voice over

You might use Windows Movie Maker.



PRESENT YOUR TRAILER

Present your final trailer of a recent European Boy/Girl Called Twist. You can decide in class how you want to present your projects.

Here are some ideas:

- upload the videos on YouTube and watch them together in class,
- organise a trailer night with family and friends with a final voting for the best trailer.

