

MASTER OF PROFESSIONAL COMMUNICATION
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A Narrative and Cinematic Analysis of Two Film Trailers:
Jurassic Park (1993) and Jurassic World (2015)

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Abstract

This study explores the narrative elements of film trailers to help understand their role and purpose within the marketability of trailers. Current literature from Kernan (2004) focuses on the evolution and standing of trailers as the primary marketing and promotional tool within the film industry. However, this major research paper (MRP) focuses on developing an understanding of the function of the narrative within a film trailer and how this impacts its marketability. More specifically, this MRP provides an analysis of the narrative and film techniques used in both the Jurassic Park (1993) and Jurassic World (2015) film trailers. This study was conducted through a qualitative research methodology primarily using Branigan's (1992) Narrative Schema and Bordwell & Thompson's (2008) cinematic framework to provide a thorough analysis of the narrative structure of both trailers. The results of this MRP indicate that the purpose of the narrative elements of film trailers is to create an emotional and lasting connection with the audience. Furthermore, results show that over the last twenty years, the narrative elements in successful and marketable film trailers continue to evolve and are becoming increasingly complex and sophisticated given today's technological advancements. The narrative elements combined with the cinematic techniques are designed to heighten or intensify the audience's emotional experience so that consumers will be more likely to view the movie in theatres.

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A Narrative and Cinematic Analysis of Two Film Trailers:

Jurassic Park (1993) and Jurassic World (2015)

Introduction

As a graduate student from the University of Texas at Austin with a degree in Radio/Television/Film, currently pursuing a Master's Degree in Corporate Communications, I have a particular interest in the publicity and marketing of films. As a billion dollar, global industry the film industry is highly competitive and its film marketers and producers are always looking to gain a competitive edge and a larger market share. To that end, the film industry relies heavily on advertisements known as "film trailers" to captivate an audience's attention and promote movies (Jerrick, 2013). With this in mind, the objective of this major research paper is to gain a better understanding of what makes a film trailer effective and to determine what elements/components are necessary and perhaps vital to the creation of a marketable trailer, one that draws in large audiences to the box office.

For this research, I have decided to do a comparative analysis of the 1993 Jurassic Park trailer (the first in the franchise) and the first 2015 Jurassic World trailer (Colin Trevorrow, Dir.; Frank Marshall & Patrick Crowley, Prods, 2015). The Jurassic Park franchise has been wildly successful since the premiere of its first film Jurassic Park in 1993. Grossing \$1.03 billion worldwide, it is still one of the highest grossing films of all time (BoxOfficeMojo.com, n.d.). With more than twenty years between the two film releases the analysis of each trailer from narrative and technical perspectives will help to shed a light on how and why narrative elements in both trailers have remained or been eliminated based on the era that the film was produced. The gap

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between both films provides the time needed for significant advancements in technology, changes in marketing techniques and shifts in what audiences would like to see at the box office to occur.

This Major Research Paper (MRP) will analyze the narrative and technical elements in both trailers to better understand how they are used as marketing tools to promote a blockbuster franchise. More specifically, this MRP will provide an analysis of the narrative and technical components of both trailers using two methods. The first method will comprise a narrative analysis using Branigan's (1992) Narrative Schema and a second analysis using Bordwell and Thompson's (2012) technical frameworks. Branigan's (1992) method provides a narrative structure that will facilitate the process of identifying and extracting the data necessary to conduct this study. The inclusion of Bordwell & Thompson's (2012) method assists in providing more context and detail to the narrative elements that are identified through Branigan's (1992) method.

The study conducted in this MRP matters because film trailers have been critical to the marketing of film campaigns since their inception. Therefore, it is important to have a thorough understanding of why and how trailers continue to be effective marketing devices and how they have evolved throughout different cinematic eras in response to a changing audience and the diversification of distribution methods. Also, it is surprising to know that the narratives told in trailers have not been explored thoroughly, despite storytelling being a fundamental and essential part of the filmmaking industry. For that reason, this MRP will also provide a focus on the narrative components of film trailers, thus helping to fill in the gap in this area.

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Literature Review

This literature review will synthesize works in three areas of study: Narrative Analysis, Film Analysis and Marketing Analysis to better understand how trailers are created to promote films. Since 1907, film and narrative theory have been approached by writers from either an ideological, psychological, aesthetic and/or epistemological perspective (Branigan, 1992, xi). Despite decades of filmmaking, Branigan argues that only within the last decade since he published his book in 1992, have academics started intently studying the role narratives play in film styles despite being a fundamental part of film.

Narrative Works

Branigan (1992) contends that narrative principles should be seen as "ways of assembling and understanding data" so humans can organize and understand the world and our stories (p. 1). Since a narrative analysis outlines the steps to telling a narrative it is a form of qualitative research because it collects data on the actions, words and texts that people have written (A.P Kelly, 2016, p. 19). Branigan's (1992) method used to break down a narrative into components is called the Narrative Schema. It consists of the following eight parts:

1. Abstract: An explanation of what the audience will be watching.
2. Orientation: Presents the time period, the location and the characters.
3. Initiating Event: An event that occurs and changes the direction of the story. It may change or complicate the orientation of the characters.
4. Goal: The character's response to the initiating event.
5. Complicating Action: Problems that are triggered by the character's response to the initiating event.
6. Climax and Resolution: The complicating actions and initiating events are resolved.
7. Epilogue: The characters learn a lesson or a conclusion is drawn from the events.
8. Narration: The narrator explains why the events are significant and why she or he is credible as the person describing the story (Branigan, 1992, p.18).

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The Narrative Schema is an appropriate choice for this MRP because Branigan (1992) asserts at the beginning of his book that a narrative analysis is done on a small scale (it is not done on an entire film), and focuses on narrative fiction (p.xii). Based on these characteristics, the Jurassic Park franchise, an adaptation of a science-fiction novel and film trailers as short form narratives are both suitable choices for this type of analysis. In addition, since Branigan's (1992) Narrative Schema is the basic structure of a narrative, its simplicity makes it versatile and allows it to be applied to a variety of circumstances. Branigan (1992) argues that "even with meaningless nonsense figures moving in abstract paths, viewers [are] able to describe and remember a much longer series of events, by generating a simple story..." (Branigan, 1992, p. 16). Branigan's assessment is pertinent to film trailers because the narratives are specifically designed to be incomplete stories where the viewer may fill in missing elements of the narrative. Ideally, a combination of the presented information and the missing elements are enough to entice the viewers to go and see the film to confirm that their assumptions are correct or to see how the story unfolds.

According to Branigan (1992), there are two ways to interpret a narrative. The first definition approaches the subject from an intimate perspective arguing that a narrative "exist[s] for only one person at a time...engaging intimately with the perceiver" (p.2). This interpretation strongly relates to Genette's (1997) extensive work on narratives and their paratexts. Genette (1997) defines paratexts in association with books as texts that are not necessarily part of the complete work but belong to it and are used to introduce the work to the world. In other words it is the 'threshold' of the book where the reader can either choose to read it or not (p.1-2). Genette's definition of paratext is relevant to this MRP because trailers are arguably the

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“paratexts” of the film world because according to Genette (1997) “paratextuality” is the traces of the film’s plot presented within the trailer (p. 1881).

Ruiz (2012) delves into the transtextuality in trailers first by defining “hypertextuality” as “the co-presence of the content of both the trailer and the movie” (p.1881). In addition, unlike Branigan (1993), Ruiz (2012) directly addresses the rhetorical strategies present in trailers by defining diegetic and extradiegetic strategies. A diegetic strategy talks about the storyline, the genre of the film and the characters. Extradiegetic strategies emphasize who played a role in creating the film, the actors, the director, production company, etc. (1887).

Branigan’s (1992) second definition approaches narrative texts from a consumerism perspective stating that narratives move through society by being bought and sold, or exchanged (p.2). It strongly relates to Gray’s (1997) interpretation of the “paratext”. Gray (2010) argues that “paratexts” are not credited enough for their contributions to each film’s success. Gray (2010) contends that films are only a piece of the text and that paratexts such as reviews, toys, posters and other merchandise are largely ignored but are valuable contributions to a franchise’s narrative and ultimately its identity (p.6) Additionally, Gray (2010) discusses the complexity of the audience’s interaction with paratexts, particularly trailers, and how it impacts the audience’s perception and understanding of the characters and the film’s storyline before the film has been seen by the audience (p.10). Gray (2010) as well as Kernan (2004) contends that trailers and other paratexts are designed based on the basic narrative elements of the film. In fact, Kernan (2004) argues that the persuasive nature of short cinematic texts are delivered by trailers for audiences to read in an effective and dramatic fashion. (p.2)

Marketing Works

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According to The American Marketing Association (AMA) (2013), marketing "is the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large" (p.1). Based on the AMA's definition, marketing spans across many fields. This MRP will touch solely on marketing strategies as they pertain to film trailers and more specifically the Jurassic Park franchise trailers. Given that direct communication with the Jurassic Park marketing team is not possible, this research paper will use works from Kernan (2004) and Kerrigan (2009) to make inferences on how marketing strategies influence the narrative and the audio and technical elements of both the Jurassic Park (1993) and Jurassic World (2015) trailers. The works of Finsterwalder, J., Kuppelwieser, V.G. and de Villiers, M. (2012), Johnston et al. (2016), and Mckee (1997) also will be used to analyze the narrative and technical elements in trailers and their effectiveness as marketing tools.

Kernan (2004) explores the evolution of trailers based on the cinematic era in which the trailer was released. She mentions the Classical, Transitional and Contemporary Eras and argues that how a trailer is constructed reflects its importance as a marketing device during the era. For instance, during the Classical Era the trailer was one of the only promotional film devices that existed. However, when the television was created audiences no longer attended the movies as much. This forced marketers to change their tactics to compensate for the fact that audiences watched film advertisements on TV and at the movies. Moreover, Kernan (2004) argues that diversification of promotional tools hinders the trailers standing as the main promotional device, however, in a digital world its importance continues to be significant. Johnston et al. (2016) also retrieved an article from Faughnder (2015) contending that since the rise of the Internet the

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trailer has become even more important and widely distributed than ever (p.57). Kernan's (2004) work is pertinent to this MRP because she analyzed multiple trailer styles throughout various cinematic eras in an effort to dissect the relationship between a trailer's narrative and marketing strategies. Kernan's work will be particularly important as it relates to the Jurassic Park (1993) trailer because Kernan's trailer analysis follows trailer styles all the way up to the year 2000. Therefore, there is a good chance that Kernan's (2004) work analyzed trailers that were stylized like the Jurassic Park (1993) trailer.

Over the last few decades trailers have undergone a significant evolution and whether they have been effectively executed or not, their purpose has remained the same - to promote films. Dating back to the 1940s, members of the film community deliberated over what information should be included in trailers. Johnston, Vollan and Greene (2016) compiled historical evidence to track the evolution of trailers over time throughout Hollywood. Based on evidence collected, committees in the 1940s advocated for trailers to minimize the amount of the plot that is revealed in order to draw in a larger audience (p. 57) They also determined that throughout the 1990's critics such as Medhurst in 1992 declared trailers to be “‘pumped-up bullies, yelling out torrents of absolutes’ at their viewers” (p.57). By 2013, Johnston et al. noted that movies like *Jack Reacher* were being sued by audience members for deception and misleading advertising based on reports from author Ben Child (p.57). A critique given by Gibley (2006) and often used by other academics, against the modern trailer is that “‘where once a trailer was a sophisticated tease, it has now become a brutal compendium of plotted highlights, filleting the movie it is meant to be promoting” (The Statesmen, Trailer Trash, n.d). The notion of film

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trailers being filled with spoilers and movie highlights is particularly true especially with regards to the promotion of many of the blockbusters today.

Nevertheless, the film trailer has remained at the forefront of movie marketing and film promotion for decades. According to Finsterwalder, J., Kuppelwieser, V.G. and de Villiers, M. (2012) consumer expectations are most influenced by the following factors: genre, actors and directors, music, style and exposure of storyline. Finsterwalder et al. (2012) state that genre is among one of the most important factors because “consumers have very strong opinions about their genre preference and most of them agree that there are certain genres they would not be interested in.” (p.19). Actors and directors also have important roles in film promotion which depends on their reputation and filmography. If the director has previous experience with commercial successes then it will influence a consumer’s decision to see the film (p.19). Music is also influential within a trailer according to Finsterwalder et al. (2012) who state that music evokes a strong emotional response particularly when it is accompanied with other visual elements from the trailer (p.19-20). Strongly linked to the music is the style and exposure of the storyline. Consumer expectation is strongly dictated by the dialogue and storyline of the trailer because consumers take it as an indication of whether it will be a good movie. (p.20)

Jerrick (2013) delves deeply into significant factors that go into creating a successful and popular trailer. The factors that Jerrick (2013) explores that are particularly intriguing and relevant to this MRP are the following: "the role of emotion," "the role of the genre" and "the role of recognition" (Jerrick, 2013, p.3-4). Each of these factors plays a significant role in the promotion of a film. Jerrick (2013) asserts that the director’s and actors’ reputations and a consumer’s past experiences with their work makes the individual more likely to watch the

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director's or actor's next film. Mckee (1997) discusses in his work the impact of emotion on the audience's experience:

“The world now consumes films, novels, theatre, and television in such quantities and with such ravenous hunger...Our appetite for story is a reflection of the profound human need to grasp the patterns of living, not merely as an intellectual exercise, but within a very personal, emotional experience (p.12).

Mckee's (1997) assessment of the human need to experience entertainment in film, television or even book form are rooted in our need for an emotional experience and can be linked to the argument Jensen (2014) made about trailers; that trailers are designed to resonate emotionally with the audience. As Finsterwalder et al. (2012) argue the trailer's music, actors, genre and style are important elements that help marketers achieve their goal within the limitations of a single trailer. Hixson (2005) similarly to Finsterwalder et al. (2012) argues that a film's genre dictates strongly if a consumer will go and watch the film in theatres. Building on Finsterwalder et al. (2012), Jerrick (2013) and Mckee's (1997) assessments, Hixson (2005) also contends that film genres influence consumers' decisions to promote a film which means that trailers that specifically target certain audiences are useful and effective.

Mingant (2007) discusses how Hollywood's production strategies indicate a desire for expansion. Mingant (2007) provides a history of Hollywood's film industry and the socio-economic climate of the era. For instance, he highlights the importance of the foreign market and how it fluctuated throughout history, specifically pointing out that Hollywood targeted films to foreign markets from the years 1970 to 1990 (Mingant, 2007, p.99). Before the 1990s, international executives rarely contributed to green lighting decisions, however, by 1999, a significant number of international executives were involved in the development process

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(Mingant, 2007). As a result, Mingant (2007) determined that as companies' perceptions of themselves began to change from "local" to "global," foreign markets began to influence their subject choices, film editing styles and choice of talent. These findings are relevant and applicable to this MRP because the editing style and characters shown in trailers may reflect the influence of foreign markets on the Jurassic Park (1993) and the Jurassic World (2015) trailers.

Mingant (2007) provides possible explanations for the reasons why blockbusters are successful across the world. One explanation is that American values like freedom and democracy are consistent themes in blockbusters. However, Olson's (2007) argument on American values and their "transparency" suggests that other cultures may impose their own identity onto the narrative to create a new meaning or connection. Authors Manning and Shackford-Bradley (2010) argue against the universal appeal of blockbusters stating that the traditional Hollywood film model that contains typical American cinematic themes of freedom and democracy may not be essential to a film's success. Manning and Shackford-Bradley (2010) further state, "that the power of the master narrative of globalization as a linear trajectory toward free markets, prosperity, and the unification of consumption and desire is in decline." (p.1) Therefore, typical Hollywood blockbuster tropes may not be the only path to financial success for films.

According to Scott (2004), New Hollywood's distribution methods aim to make as much money as possible during a movie's opening weekend, differing from Old Hollywood practices where distribution is usually staggered. Scott (2004) maintains that world-wide distribution is more attainable because of the shift to digital productions. This relates back to the works of Kernan (2004), Mingant (2007) and Olson (2007) because it highlights the impact of digitization

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and the shifts and developments that are allowing movie companies to expand their target audiences beyond American borders.

Film Works

In contrast to a narrative analysis that focuses on the steps of telling a narrative, film analysis is about the technical aspects of film used to construct the narrative. Bordwell and Thompson (2008) are significant film scholars that established the criteria of film analysis for feature films. This section of the literature review will address the technical aspects of creating a film through Bordwell and Thompson's (2008) work bearing in mind that few academic scholars have studied film trailers in comparison to feature films.

Bordwell and Thompson's (2008) study of film composition is important to this MRP because the collection of data related to the following cinematic techniques: mise-en-scene, cinematography, editing and sound will contribute to a better understanding of how each technique contributes to the composition of the film and consequently the narrative in each trailer. Bordwell & Thompson's (2008) cinematic techniques are defined as the following:

1. Mise-en-scene: the setting, lighting, costume and the behaviour of the figures (p.112).
2. Cinematography: the director uses the camera to capture the light, tone and speed of the shot and scene to capture and create the perspective of the film (p.162).
3. Editing: the coordination of one shot with the next (p. 218)
4. Sound: the sound in film includes the soundtrack, score, sounds made by objects, etc. (p.111)

An analysis of film composition breaks down how cinematic techniques like lighting or editing build the narrative. These film techniques and how they relate to Branigan's (1992) framework will be further addressed in the Research Methodology section.

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Kernan (2004) made significant contributions to film studies specifically to the study of film trailers. Kernan's (2004) dedication to understanding the full impact and significance of movie trailers is particularly important and influential in the writing of this MRP since as previously mentioned few authors focused their work on movie trailers. Kernan (2004) describes a trailer as a "brief film text that usually displays images from a specific feature film while asserting its excellence, and that is created for the purpose of projecting in theaters to promote a film's theatrical release" (p.2). However, Johnston (2008) views Kernan's definition of a trailer as too simplistic because he states that "reducing trailers to a purely theatrical concept limits our perception of what trailers are, what they can mean, whom they target, and why we should be interested in them" (p.2). Johnston's (2008) argument does have merit as the trailer's significance and purpose do not only depend on a film's marketing goals. A trailer can exist independently, and its significance can be imagined by a casual viewer who has limited knowledge or context of the film.

Kernan (2004) and Olson (2007) each discuss how the culture in which the audience lives or experiences the film or in this case the trailer may influence the viewer's interpretation and reception of the product. Kernan (2004) approaches this topic from a "theatrical spectatorship" perspective where she contends that watching trailers in theatres encourages the audience to be aware that they are watching the trailer as a group and not by themselves. However, she also contends that despite watching it as a collective the use of direct quotes in trailers creates an intimacy and closeness that may be diminished by movie theatre culture. Olson (2007) approaches this topic from a sociological perspective where he argues that the cultural values of the audience influences the viewer's interpretation of a film. Although, both authors are making

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these statements in reference to feature films, the arguments can still be applied to trailers because the promotional tools are designed to target specific audiences. Olson (2007) uses the term "transparency" to argue that a variety of audiences are receptive to American cinema because its narrative structures are easily interpreted and applicable to other cultures. Olson's (2007) assessment that American values are easily interpreted and applicable to other cultures has some merit. However, his argument fails to acknowledge the overwhelming influence American values have across the globe. "Transparency" does not necessarily mean that American values lack specificity and uniqueness but that global audiences find American values appealing and are accepting of them.

Jensen (2014) contends that trailers are designed to trigger emotional responses from the audience by condensing the genre of the film and reordering and simplifying the narrative. Jensen targets the psychological experience of viewing a trailer and argues that trailers purposefully aim to generate an emotional response from its viewers.

Areas to Explore

Based on the literature review, an area that has been largely ignored despite being a critical part of film trailers as a promotional tool is the narrative. Several authors like Kernan (2004), Jerrick (2013) and Finsterwalder (2012) have contributed valuable works that discuss the role of trailers within marketing campaigns including critical components such as genre, actors, directors, etc. Other authors like Olson (2010) and Johnston (2007) have discussed the enduring prevalence of American themes in Hollywood films and also on a global scale as they pertain to foreign audiences. Kernan's (2004) work is one of the very few critical pieces relevant to this MRP as it dedicates an entire book to understanding the role that the narrative plays within a

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promotional paratext such as the trailer. It is Gray (2010) that acknowledges that paratexts like trailers, toys, reviews, etc. are integral to a franchise's identity and success. Yet, there are few academic scholars that have studied the words of the characters or narrator or the visual texts that are included and make up the narratives of trailers. The function of the film trailer's narrative as part of a marketing or promotional tool remains an area to be explored.

Research Questions

With the use of Branigan's (1992) Narrative Schema and an analysis using Bordwell and Thompson's (2012) technical frameworks, this MRP will explore and seek to better understand the influences of marketing goals on the structuring of a trailer's narrative. This MRP will only analyze the first official trailers from Jurassic Park (1993) and Jurassic World (2015). Based on the literature review, the questions will be the following:

Question 1:

What elements from Branigan's (1992) Narrative Schema and Bordwell and Thompson's (2008) technical elements are present in the Jurassic Park (1993) and Jurassic World (2015) trailers? This question reflects the primary goal of this MRP which is to better understand the relationship between narrative texts and cinematic elements in each trailer and their roles in creating a marketable trailer. Although the focus of this MRP is the narrative text in trailers, the decision to incorporate film techniques (i.e. sound, lighting, editing, etc.) provide a more complete analysis of the elements needed to build an effective film trailer.

Question 2:

How have the narrative elements from Branigan's "Narrative Schema," and Bordwell and Thompson's cinematic techniques shifted from the 1993 Jurassic Park trailer to the 2015 Jurassic

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World trailer? This question suggests that the elements that remain or disappear are a sign of consistent or changing marketing strategies. Since the Jurassic Park franchise spans over twenty years, a narrative structure that once appealed to audiences in 1993 may or may not be as effective with audience members in 2015. As a result, a narrative element that was once important to the franchise may not be for the latest film or may have increased in importance. This question addresses the evolution that trailers experience from a narrative and technical standpoint in an effort to appeal to the audience.

Data Collection Method

The data for this MRP will be extrapolated from videos of the trailers retrieved from Youtube. By searching Jurassic Park official trailer #1 and Jurassic World official trailer #1 in the search bar the first trailer for both films are publicly available.

A comparative analysis of the narrative structure and technical elements (lighting, sound, imagery, editing style, etc.) of each trailer will be made using an inductive approach. Defined by Thomas (2006) an "inductive analysis refers to approaches that primarily use detailed readings of raw data to derive concepts, themes, or a model through interpretations made from the raw data by an evaluator or researcher" (p.238). In contrast, a "deductive approach" would require the researcher to already have a set of assumptions before experimenting and the researcher's goal would be to see if his or her assumptions were correct (p.Thomas, 2006, p.238). For the purpose of this MRP, Branigan's (1992) and Bordwell and Thompson's (2004) works all fall under an inductive approach because the researcher is using their frameworks to analyze and interpret the film trailers in order to derive common and/or changing elements to the narrative structure and technical elements of the chosen film trailers. Thus rather than confirming pre-conceived notions

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or assumptions, the identified common and/or changing elements will assist in determining what elements are necessary or most useful in enticing audiences to watch the movie after viewing a film's trailer.

Research Methodology

The primary framework used in this MRP will be Branigan's Narrative Schema (1992). Branigan's Narrative Schema is fitting for this research paper because the structural elements laid out in the text are heavily influenced by film theory. Branigan's narrative analysis will be supported by Bordwell and Thompson's (2008) cinematic techniques to provide additional elements that will assist in examining the narrative structure of both trailers. Both trailers will be analyzed first using Branigan's (1992) eight part Narrative Schema.

Branigan's (1992) Narrative Schema is useful in analyzing the narratives of both trailers because all eight components give context to the narrative elements in the trailers. Context provides more detail and points to the narrative elements that should be looked at and examined making the research process more explicit and manageable. This breakdown of information and detail makes it easier to understand the narrative elements in each trailer and creates the opportunity to make inferences and draw conclusions about the findings.

Branigan's (1992) narrative framework is supported by the following technical elements addressed by Bordwell and Thompson (2008): 1) mise-en-scene; 2) cinematography; 3) editing; 4) sound. The analysis of these technical elements contributes to a deeper understanding of the relationship between the narrative and cinematic elements and clarifies the reason why together they create compelling film trailers. The assembly and combination of footage, editing style and music all help to deliver an effective narrative and marketable trailer. Consequently, studying

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what a technical element, like music for instance, contributes to a trailer is essential in determining why it is included in the trailer. Determining which technical element(s) are included in a film trailer and why or why not may provide some insight into the studio's marketing goals.

Methodological Limitations. A study focused solely on film trailers means that it is not possible to understand the entire marketing plan of a film production. An analysis of film trailers, although, very important to any film promotion, represents only one aspect and does not reflect or take into account each phase in a marketing plan. A complete marketing plan is detailed and layered, comprised of a variety of elements (e.g. film posters, billboards, teaser trailers, guest appearances and interviews with actors and directors, etc.) and usually unveiled gradually at specific times.

In addition, since this study is limited to the analysis of only the first trailer from each of the movies, *Jurassic Park* (1993) and *Jurassic World* (2015), the images, audios and narratives revealed are more apt to be relatively generic. Meatier information and spoilers are most often revealed in the second or third trailers, that is, during the latter stages of a movie marketing campaign leading up to the premiere of a film. This is because there is pressure to make each one better than the last.

Furthermore, since there is a significant gap in time between the creation of both films, *Jurassic Park* being released in 1993 and *Jurassic World* released in 2015, current or recent marketing strategies have evolved and become more complex. For instance, *Jurassic Park* (1993) does not have three trailers whereas *Jurassic World* (2015) does.

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Moreover, limiting the study to only film trailers fails to acknowledge the importance and significance of teaser trailers. It could be argued that teasers are shorter and more basic forms of film trailers. Teasers, like trailers, are important advertising tools that help to inform the audience and build anticipation. Failing to include teaser trailers limits this MRP's capacity to fully analyze the role of an audio and visual promotional tool within the landscape of a film campaign. Therefore, understanding the role of teaser trailers in film campaigns and why they are significant warrants further examination and may be a question for further study.

Observations and Analysis of Findings

The purpose of this section is to analyse and outline the observations and findings made from both the Jurassic Park (1993) and the Jurassic World (2015) trailers using two separate approaches, Branigan's Narrative Schema (1992) and the fundamental film techniques highlighted by Bordwell and Thompson (2008). Further analysis and reasoning regarding marketing strategies also will be included throughout this section in order to meet the primary goal of this MRP, to better understand the relationship between narrative texts and cinematic elements and their roles in creating a marketable trailer.

Jurassic Park (1993) – Official Trailer #1

Narrative Analysis

1) Abstract:

The abstract as defined in the literature review is “a title or short summary of the situation to follow. An abstract in expanded form becomes a prologue.” (Branigan, 1992, p.18) Based on this definition the role of the abstract could be compared to that of a teaser. It informs the audience of what is about to happen. In this case, the abstract in the Jurassic Park (1993) trailer

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begins at zero seconds and ends at the thirty-seventh second of the trailer. The abstract is a combination of Ruiz's (2012) diegetic and extradiegetic rhetorical strategies beginning with an announcement from the MPAA followed by a logo from Universal pictures. The MPAA and Universal logo are extradiegetic content because they both inform the audience about what organizations are involved in the production of Jurassic Park (1993). In this case, the MPAA announcement, a paragraph declaring: "The following PREVIEW has been approved for ALL AUDIENCES by the Motion Picture Association of America," gives the audience context by explaining that the trailer is a preview of Jurassic Park (1993). The Universal logo also provides the trailer with legitimacy because it tells the audience that Jurassic Park (1993) was made by a major Hollywood studio. Following, these extradiegetic rhetorical strategies, the rest of the abstract is made up of diegetic strategies that expand the trailer's narrative from reputable organizations to the film's plot.

The narrative is executed with a sequence of audio and visual phrases and a voice-over narration. The plot begins with a sequence comprised of a large sweeping shot of an island, followed by a shot of an older man named Hammond saying "There it is.", followed by two large doors with a red sign saying, "Jurassic Park," and concludes with Hammond saying "Welcome to Jurassic Park." This sequence proceeds with Hammond standing in front of a table with a group of people explaining that, "We've made living biological attractions so outstanding that they'll capture the imagination of the entire planet." The abstract concludes with the narrator uttering the sentence: "The most phenomenal discovery of our time becomes the greatest adventure of all time." at twenty-three seconds. The narrator's voice-over is grand and majestic in comparison to the way Hammond delivers his lines. This is fitting in this case because the narrator's declaration

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indicates that Jurassic Park is unique and has never been done before. Furthermore, the voice-over narration is delivered amongst visual sequences and while the trailer's music is playing.

Branigan (1992) expands on his definition of the abstract's function stating that "in a concise manner the elements and relations will generate drama and the succeeding action" (p. 23). In this case, the diegetic and extradiegetic elements as well as the audio and visual effects all combine to inform the audience and to get them ready for their viewing experience.

2) Orientation:

Based on Branigan's definition, the purpose of the orientation is to provide the audience with the foundation of the narrative i.e. it introduces the time, location and characters. In the world of film, the orientation is the equivalent to the "mise-en-scene" which refers to everything that appears before the camera and its arrangement – composition, sets, props, actors, costumes and lighting. In the case of the Jurassic Park (1993) trailer, the orientation is slightly intertwined with the abstract with only the addition of some phrases and sequences. The rhetorical strategies present in this section are only diegetic. The orientation begins with a character introduction at twelve seconds. It is an older man with glasses dressed in white, named Hammond. As he says: "There it is... Welcome to Jurassic Park," a cut to two large doors with the sign and logo of "Jurassic Park" written across them occurs. Two things are accomplished with this sequence; the first, an introduction to a main character occurs with the opening dialogue and secondly, the location is established. Following this, another character introduction happens at twenty-four seconds. It is a middle-aged man named Grant, dressed in blue and beige, like a paleontologist, who takes off his sunglasses as he is looking out into the distance in awe. A second later, a female character dressed in similar but red attire, named Ellie, is seen getting up to stand in a

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jeep. Similarly to Grant, she takes off her sunglasses to get a better look and has an expression of shock and awe. The similarities in dress, action and reaction suggest that they have something in common or that they have some sort of relationship, perhaps they are co-workers. At twenty-six seconds both Grant and Ellie are seen staring at and walking with a dinosaur. The majority of the dinosaur is concealed; only its large tail is visible. At twenty-eight seconds a middle-aged male with black hair and glasses, named Malcolm, is seen smiling at something (presumably a dinosaur). He is dressed all in black, in a leather coat - a stark contrast to Hammond's all white attire. A second later, two little kids, a boy named Timmy and girl named Lex are introduced. Like the rest of the characters they are seated in a car staring out of the windshield, smiling in awe at what can only be assumed is a dinosaur. Both are dressed similarly to Grant and Ellie. In this case, the orientation is not interspersed but rather established for the most part sequentially.

The orientation within the Jurassic Park (1993) trailer is quite interesting because it manages to establish and present multiple storylines while only making character introductions. First, since Hammond is the character introducing "Jurassic Park," the audience can assume that he has prior knowledge about the park and is therefore involved with the creation of the dinosaurs. Furthermore, the introduction of Malcolm, who is dressed in all black, leather attire in contrast to Hammond's white garments indicate a contradiction between the two personalities. This serves to create tension and presents the idea that both characters may experience conflict throughout the movie.

Moreover, due to similarities in attire and reactions, the viewers can assume that Grant, Ellie and the two children are a family and are experiencing the park for the first time. This is significant because like authors Mingant (2007) and Olson (2007) assert, prevailing American

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values are a major part of American cinema. Specifically, Olson (2007) discusses the transparent nature of American values that makes American cinema easily accepted across the globe. In this case, it seems that Grant, Ellie, Timothy and Lex are a nuclear family, a very traditional and familiar concept to most audiences. Therefore, this narrative strategy is utilized to evoke an emotional response from the audience where an instant connection is made to the concept.

Additionally, although it contradicts authors Finsterwalder et al. (2012) and Jerrick's (2013) findings that famous actors are strong motivating factors for consumers to go and see a movie, in this case the use of relatively unknown actors (non A-list actors) is just as effective if not even more so. Since, the audience knows very little about the characters and the actors are relatively unknown as well, the audience is able to impose their own personality and perceptions directly onto the characters and experience Jurassic Park for themselves. Had the leads been cast as A-listers or a Hollywood star like Tom Cruise for example, the audience would have imposed past experiences with the action hero actor onto the characters making it more difficult to be fully immersed into the Jurassic Park (1993) experience and narrative. Furthermore, the concept of Jurassic Park was a novel idea in 1993 and had never been done before due to technological limitations. So the Jurassic Park (1993) creators and marketers had the advantage of an unfamiliar concept that provided the opportunity for the audience to be fully immersed into the narrative. This is the ultimate emotional and visceral experience for an audience.

The fourth character introduction, the dinosaurs are central to the plot. They are obscured from the viewer's vision which inevitably creates suspense and anticipation among the audience. As with Grant, Ellie and the children, there is a lack of detail and context surrounding the dinosaurs' introduction which makes them more mysterious. Furthermore, because dinosaurs do

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not exist in real life and have never been seen by humans, the emphasis on not showing the dinosaurs serves to grab the viewer's attention. It creates a sense of mystery and triggers an emotional response of amazement, exhilaration and curiosity that compels the audience to take action; the viewer will want to see the movie.

3) **Initiating Event:**

The initiation event “changes the present situation; it is when a new line of action occurs...” (Branigan, 1992, p.18). Thirty-seven seconds into the Jurassic Park (1993) trailer, a shift in tone in the narrative and multiple cinematic techniques occur. There is a shot of the main character and protagonist, paleontologist Alan Grant's face; he is looking at two cups half-filled with water. Rain pours down on the car windows and two booming sounds can be heard as the water in the cups ripple and shake. Indicators, that this is the initiating event are plentiful. First, the tone of the trailer until this point has been light, majestic, slow moving; it is all about taking in the spectacle. Every shot is taken during the daytime, the music is slow and has an even tempo and the editing focuses on long panoramic cuts of visual imagery. Furthermore, the focus is on introducing the characters and more specifically, introducing the audience to Jurassic Park. However, at forty-three seconds, an even louder boom is heard as a massive dinosaur, still partially obscured, walks across the jeep while the main characters are inside. The sound of the dinosaur's footsteps are loud and booming and are a stark contrast to Hammond's human voice (the only character to have spoken until then). The dinosaurs once pale grey, are now black in color. The music is cut and changes tempo becoming quicker with the musical instruments and notes switching to a lower register. These changes in technical elements include a switch to dark close-up shots that create an atmosphere of foreshadowing and foreboding. It leads directly into

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the second half of the trailer to announce the potentially horrible consequences of dinosaurs existing during the current time period. As Malcolm, states in the movie: “Your scientists were so preoccupied that they could, that they didn't stop to think if they should.”

4) **Goal**

The goal is “a statement of intention or an emotional response to an initiating event by a protagonist.” (Branigan, 1992, p.18). In the case of Jurassic Park (1993), the goal is directly tied to the initiating event. When the two loud booms are heard and the water cups on the dashboard begin to ripple and shake the young boy witnessing this becomes concerned. In response, he asks his sister, “Do you feel that?” At this point, the viewer’s auditory, visual and physical senses become heightened. The fear in the little boy’s eyes marks the beginning of a potential conflict and dangerous situation. It elicits a fight or flight response because the character’s sense of well-being and equilibrium are disrupted.

5) **Complicating Action:**

The complicating action, “(linked to an antagonist) arises as a consequence of the initiating event and presents an obstacle to the attainment of the goal” (Branigan, 1992, p.18). In the Jurassic Park (1993) trailer the complicating action occurs when the trailer cuts to a medium shot of John Ray Arnold, the chief engineer of Jurassic Park. As alarms start going off in the control room, Arnold proclaims, “What now? Fences are failing all over the park.” Arnold’s role in the trailer is to announce and inform the audience of the complicating action that is tied to the main antagonist, the Tyrannosaurus-Rex.

6) **Climax & Resolution:**

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The climax and resolution occurs as the goals and obstacles are solved and a new equilibrium or situation is established. (Branigan, 1992, p.18). The climax in the trailer is easily identifiable – protagonists, Ellie (paleobotanist), Malcolm (mathematician) and Muldoon (Jurassic Park's game warden) drive away into the dark trying to escape the T-Rex that is running after their jeep. Ellie screams, "Look out!" and they all duck as their car passes underneath a large tree that has fallen over. However, the resolution is not easily identified. In fact, there is no "resolution". This is done intentionally to build suspense. As indicated in the marketing section of the literature review, a film trailer is a promotional device and is not meant to give away too much of the plot.

7) Epilogue:

Branigan defines the epilogue "as the moral lesson implicit in the history of [the] events [which] may include explicit character reactions to the resolution" (Branigan, 1992, p.18). Similarly, to the resolution, there is no explicit epilogue present in the trailer. Again, this is because film trailers are marketing devices designed to attract and intrigue the audience by sharing only some information about the film but not the entire film. Besides novel adaptations, the mystery and intrigue of a film and in particular the uniqueness of Jurassic Park (1993) as a cinematographic experience are designed to draw audiences to the movie theatre.

8) Narration:

The narration "is constantly at work seeking to justify implicitly or explicitly (1) why the narrator is competent and credible in arranging and reporting these events and (2) why the events are unusual, strange, or worthy of attention" (Branigan, 1992, p.18). In other words, the narration constantly seeks to justify why the story is worthy of being told and whether the creator is telling

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the story effectively. There are several statements made by the narrator throughout the Jurassic Park (1993) trailer that justify “why the events are unusual, strange, or worthy of attention.” For example, “The most phenomenal discovery of our time becomes the greatest adventure of all time.” and “Sixty-five (65) million years in the making,” are powerful statements that suggest “Jurassic Park” qualifies as an event worth noting. It is a unique story and film experience that has never been told before. Added to this, “A Stephen Spielberg film,” tagline further emphasizes that the movie is an event worthy of attention as the prominent director and storyteller is identified.

Cinematic Techniques Analysis

This section of the paper provides a breakdown of the Jurassic Park (1993) trailer using Bordwell & Thompson’s (2008) film techniques.

1) Mise-en-Scene:

According to Bordwell & Thompson (2008) the mise-en-scene comprises the “setting, lighting, costume and the behavior of the figures,” (p.112). The setting at the beginning of the Jurassic Park (1993) trailer is bright, majestic and grand. The beginning footage is taken during the day amongst large trees and wide reaching green pastures. However, the lighting in the trailer changes depending on the narrative. As the characters arrive and are introduced to the park, the lighting is bright and most of the footage is set during the day. However, as the trailer reaches the thirty-five second mark, a shot at dusk appears. Then the setting and lighting change as the narrative changes in tone becoming much darker and eventually transitioning into mostly footage taken outside at night where a heavy storm is taking place.

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A shift in colors and tone occurs throughout the movie as well. Similarly to the setting and lighting, at first many of the colors are bright and vivid. For example, the park is surrounded by crystal blue water and vast amounts of green trees. Ellie and Grant are dressed in blue and red shirts with beige shorts, as are Timmy and Lex. The Jurassic Park (1993) logo is a deep red mixed with a yellow trim. The dinosaurs vary in colour as well depending on whether they are herbivore or carnivore. Herbivore dinosaurs are reddish to pale grey in color whereas the T-Rex and the raptors are all black. As discussed earlier on, the use of the same colors and attire for Ellie, Grant, Timmy and Lex creates the impression that they are a family. In addition, the shift from pale grey dinosaurs to black dinosaurs indicates a shift in the narrative. The use of darker colors indicates to the audience that the dinosaurs, particularly the T-Rex are frightening and antagonistic characters. The shift in colours and tone hijacks the audience's emotions leading them directly into the second portion of the trailer that is filled with violent footage and characters screaming and running for their lives.

2) Cinematography:

As described in the research methodology section, according to Branigan (1992) cinematography refers to how a director uses a camera to choose the angle and perspective of the scene that is being shot (Bordwell and Thompson, 2008, p.162) to create scenes that will be used to tell a story. The cinematography in the Jurassic Park (1993) trailer similarly to the score and editing style, transforms over the course of the trailer. It first begins with large shots of land to convey the vastness of the park and dinosaurs are as well. As it hits the mid to second part of the trailer, the cinematography becomes much more claustrophobic with close-up shots of the dinosaur's large foot at forty-five seconds, a medium shot of Ellie screaming "Look-out!" at

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fifty-two seconds and concluding with a close-up of the eye of the T-Rex peering into the window of the jeep at one minute and twelve seconds. The combination of up-close shots, quick cuts and jarring, up-tempo music gives the trailer an intensity that propels the audience to the edge of their seats.

3) **Editing:**

Editing refers to “the coordination of one shot with the next” (Bordwell and Thompson, 2008, p.218). The editing of the trailer, that is, the assembly of the footage is essential to building and telling a story. For instance, the frequency of cuts made can create a different tone for each scene. Kernan (2004) defines “discontinuity editing,” as editing that rearranges the order of footage of a film within a trailer. At the beginning of the Jurassic Park (1993) trailer until thirty-five seconds, the cuts between shots are infrequent and create an even tempo. Furthermore, the editing in combination with the wide shots and sweeping cinematography of the island, the park and the dinosaurs help to create a majestic atmosphere at the start of the film trailer. However, during the second portion of the trailer, the editing style changes and the cuts increase in frequency. The frequent cuts or shots create tension and heighten the emotional intensity of the trailer.

4) **Sound:**

According to Bordwell and Thompson (2008), sound in film includes the soundtrack, musical score, sounds made by objects, to name just a few. The score within Jurassic Park (1993) changes dramatically over the course of the trailer. At the beginning of the trailer until the “goal”, the film’s score is of medium tempo and reflects the tone of the narrative. The premise of Jurassic Park (1993) is that it is a ground-breaking scientific discovery where scientists are able

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to create dinosaurs. Jurassic Park (1993) is being sold as a truly unique experience. Therefore, the music in the first portion of the trailer assists the narrative in attempting to mesmerize the audience with its grandeur. However, as soon as it hits the “goal” portion of the trailer, the music becomes jarring, louder, and the tempo quickens. The change in tempo and tone of the music reflects the plot because midway through the trailer, the narrative changes and begins to delve into the potential dangers that exist for humans that coexist with dinosaurs.

Jurassic World (2015) – Official Trailer #1

Narrative Analysis

1) Abstract:

Similar to Jurassic Park (1993), the abstract in the Jurassic World (2015) trailer takes place at the beginning from zero to four seconds with the following rating card: “The following PREVIEW has been approved for APPROPRIATE AUDIENCES by the Motion Picture Association of America”. However, the Jurassic World (2015) trailer also contains two additional logos (not found in the Jurassic Park trailer), “Universal Pictures” and “Legendary” beginning at twelve seconds and ending at twenty-four. The addition of these two logos and production companies mark the expansion of the Jurassic Park franchise.

2) Orientation:

In Jurassic World (2015), the orientation begins with the introduction of the first characters, two boys, one is young and the other is a teenager. Two adults are with them, one female and one male. They are all standing in an airport and we can surmise that they are a family based on what the woman says to the little boy, “I’m really proud of you for going on this trip. You’re going to have so much fun. And remember if something chases you...run.” The

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trailer then cuts to a large ship headed towards the same island that was in Jurassic Park (1993). At thirty-one seconds the line, “On June 12” appears on the screen in dark silver font on a black background. At thirty-six seconds large doors with the words “Jurassic World” printed in dark metallic blue appear on the screen. The doors are the same ones found in the Jurassic Park (1993) trailer except that they have been modernized. At forty seconds, the two words “The Park” appear in grey metallic font on a black background. Similarly, in metallic font and on a black background, the phrase “Is Open” appears four seconds later. In between and after both of these two messages, footage of a large crowd of visitors is shown. Spectators are seen watching a dinosaur jump out of the water to catch and eat bait while other people are kayaking in the waters or driving vehicles in the woods all amid the roaming dinosaurs. Just as in Jurassic Park (1993), this opening sequence depicts an idyllic setting where people are seen enjoying the natural or not so natural environment. Despite, there being multiple movies in between the two films, Jurassic Park (1993) and Jurassic World (2015), initially the characters appear to be unaware or indifferent to the potential dangers that the dinosaurs present.

3) **Initiating Event:**

The initiating event in the Jurassic World (2015) trailer happens at around one minute and fifteen seconds into the trailer when a redheaded woman dressed in a lab coat named Claire is introduced. Claire is the park’s operation manager and although, she is not necessarily an antagonist in the movie, in the trailer she appears to represent one of two antagonistic forces. The first antagonistic force is introduced when Claire begins to discuss the scientific developments that have been made over the past decade. At one minute and eighteen seconds she declares, “We have learned more in the past decade about genetics than a century of digging up bones....” This

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declaration is followed by a shot of a mosquito in polished rock that was once nectar. In fact, this is the same stone that Hammond (CEO and mastermind of Jurassic Park) had at the top of his cane in Jurassic Park (1993). At one minute and twenty-five seconds Claire continues, “A whole new frontier has opened up...” as a pack of dinosaur eggs are seen nestled in a lab machine. From one minute and twenty-eight to one minute and thirty seconds, the second antagonistic force is introduced in the trailer when Claire states, “We have our first genetically modified hybrid.” At this point, having already seen Jurassic Park (1993), the audience is well aware of the problems the dinosaurs present; they can be dangerous and murderous creatures.

4) **Goal:**

The goal in the Jurassic World (2015) trailer occurs at a minute and thirty seconds into the trailer. As in Jurassic Park (1993), the goal is tied directly to the initiating event. Only a couple seconds after Claire declares that scientists have created the “first genetically modified hybrid” a man named Owen (Owen Grady, dinosaur researcher) appears dressed in paleontologist clothing, similar to the style worn by Dr. Alan Grant in Jurassic Park (1993). The first words spoken by Owen in the trailer, “You just went and made a new dinosaur?” are followed up at one minute and thirty-five seconds by “Probably not a good idea.” These two statements align with Branigan’s (1992) definition of a goal because Owen’s words are a direct and emotional response to Claire’s statement about the first genetically modified dinosaur. Both statements made by Owen are colloquial in contrast to Claire’s clinical and scientific speech or dialogue. This effectively serves to create the impression that Owen is “one of us” referring to the average person who does not have or only has a basic knowledge of science. This makes

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Owen at once an expert and a familiar figure with whom the average viewer or audience member can connect.

5) Complicating Action:

The complicating action in the Jurassic World (2015) trailer begins at one minute and twenty seconds where we see a shot of small hands and legs belonging to a young boy who picks up a crushed and mangled helmet from the forest floor. Four seconds later, Owen is seen in a large control lab saying, “Evacuate the island!” There are many reasons why these two shots qualify as the complicating action. To quote Branigan (1992), the complicating action is related to the antagonist and is triggered by the initiating event (p.18). The shot of the mangled helmet and Owen urging the island to be evacuated are preceded by Claire’s proclamation that scientists have successfully created the “first genetically modified hybrid” followed by Owen exclaiming, “You just went and made a new dinosaur.”, “Probably not a good idea.” Owen’s statements following Claire’s proclamation inform the audience that the scientists as well as the genetically modified dinosaurs are the antagonists in the film. The shot of the mangled helmet and the call to “Evacuate the island.” confirm that the genetically modified dinosaur is an antagonist. Since the antagonist is the genetically modified dinosaur, it follows that the scientists who created the “first genetically modified hybrid,” are also antagonists who have triggered the event.

6) Climax/Resolution:

The climax in Jurassic World (2015) occurs at two minutes and twenty seconds when several raptors escape and sprint out of their cages as if in a horse race. The intensity rises as viewers witness Owen on a motorcycle surrounded and frantically trying to escape the herd of raptors. Similarly to the first Jurassic Park (1993) trailer, there is no resolution presented in the

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Jurassic World (2015) trailer. As detailed above, since trailers are designed for promotional purposes, presenting the audience with the conclusion of the story would deter them from going to the theatre.

7) **Epilogue:**

Similarly, to Jurassic Park (1993) there is no epilogue in the Jurassic World (2015) trailer for the same reasons. Only enough information is given to draw audiences into the box office.

8) **Narration:**

Although the traditional role of a narrator is not present in the Jurassic World (2015) trailer as it was in the Jurassic Park (1993) trailer, it could be argued that Claire fulfills this role. Claire is dressed in a lab coat, there are images of the science lab and dinosaur eggs in the background while she speaks making it is clear that she is a scientist and therefore should be considered “competent and credible in arranging and reporting [the] events”. Furthermore, her statement that, “We have learned more in the past decade about genetics than a century of digging up bones....” indicates that she has been involved in the scientific community for the past decade and has been studying and learning about genetics. Claire makes her declarations as if she is addressing the audience directly, thus making her a credible narrator.

Cinematic Techniques Analysis

1) **Mise-en-scene:**

The setting and lighting throughout most of the Jurassic World (2015) trailer remains much more consistent compared to the Jurassic Park (1993) trailer. From the start of the trailer, most of the shots are taken in the daylight showing the crowds of families and visitors interacting and watching the dinosaur exhibitions or spectacles throughout the day. The atmosphere and

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imagery is very similar to that of a zoo or Marineland but rather than seeing a whale jump out of the water to catch bait, you see a dinosaur instead. In Jurassic World (2015), the majority of the footage is taken during the daytime despite some of the footage being quite violent and dark in significance. The Jurassic World (2015) logo has changed as well. Compared to the Jurassic Park (1993) logo which was colorful, bright red with a yellow trim, the Jurassic World (2015) logo is metallic blue and silver. The change in coloring to the logo is significant. It indicates that the franchise, although still the same at its foundation, has been revamped and touched by technological advancements. It is much more sleek and highlights Jurassic World as an extreme attraction one that is sure to appeal to a newer audience.

2) Cinematography:

The cinematography in the Jurassic World (2015) trailer presents some unexpected changes compared to the Jurassic Park (1993) trailer. However, similar to Jurassic Park (1993), many of the shots at the beginning of the Jurassic World (2015) trailer are wide and sweeping. The shots highlight the immense size of the park as the ship quickly approaches the same island seen at the start of the first film's trailer. These wide shots continue as the audience is shown the many attractions that the park has to offer. As the trailer progresses, the cinematography changes to close-up shots that create a claustrophobic atmosphere similar to what was seen in Jurassic Park (1993). However, unlike the first film's trailer, the majority of the shots are taken in the daylight with only the odd shot taken in the dark at two minutes and five seconds.

Also, just as in the Jurassic Park (1993) trailer, the full-length of the dinosaurs are seldom shown in the Jurassic World (2015) trailer. However, at forty-six seconds and again at a minute and ten seconds, the dinosaurs' full bodies are shown. It should be noted that the genetic hybrid,

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the dinosaur that is central to the plot is not shown at all during the trailer. Rather, the trailer chooses to focus on the dangers and damage that the genetic hybrid dinosaur causes, for instance, at one minute and forty-nine seconds. In *Jurassic Park* (1993), although not shown in its entirety, the audience is given a small glimpse of the T-rex. In *Jurassic World* (2015), the decision not to show the genetic hybrid generates excitement and anticipation, thus continuing the momentum of a franchise that has been around for over twenty-years.

3) Editing:

The editing style and tempo throughout the *Jurassic World* (2015) trailer is similar to *Jurassic Park* (1993) but differs towards the trailer's conclusion. At the start of the trailer, the cuts are few and far between. As the narrative unfolds revealing that scientists have successfully created a hybrid dinosaur and Chris Pratt's character, Owen is introduced, the editing style changes. However, rather than increasing, the cuts decrease resulting in an increase in tension. For example, the decision to hold the shot longer on Owen when he is introduced followed by a slow fade to black underlines that he is an important character. This style of editing in combination with loud isolated booms from the score heightens and emphasizes his character's introduction to the trailer. This similar combination of editing style, fading to black and loud booming from the score occurs when old dinosaur bones and science labs are shown in the trailer. These dramatic pauses and fade to black techniques when showing images from the first film aim to evoke nostalgia and terror from a knowing audience. The *Jurassic World* (2015) trailer, unlike *Jurassic Park* (1993), has the advantage of not being the first film in the franchise. The audience is aware that opening the park is dangerous and probably not a good idea. Not

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surprisingly, shortly after this sequence, at two minutes and four seconds, the trailer cuts to quick, jarring shots of a body being dragged along the ground presumably by a dinosaur.

4) Sound:

Unlike Jurassic Park (1993), the tone and tempo of the score and music in Jurassic World (2015) tends to be disturbing or sinister from the start of the trailer until its completion. Jurassic Park (1993) having the advantage of being the first movie of the franchise and an audience with no preconceived notions or previous experience with the park or dinosaurs is more open-ended in its sound presentation. However, with Jurassic World (2015), the audience is familiar with the sounds and audio of the Jurassic Park (1993) franchise having had the chance to view three other films prior to this one. As a result, from the start of the trailer the music's tempo and tone is more ominous. Even when the park's attractions are being shown and you see that the visitors are truly amazed, the music is suspenseful rather than upbeat. Furthermore, during the second portion of the trailer, the famous Jurassic Park (1993) score is played as a slower more ballad-like version of the original. The use of the Jurassic Park score pays homage to the first film and aids in conveying to the viewer that Jurassic World is a direct extension of the first movie's plot. The score in this case is used as a tool to acknowledge past movie goers and fans who know that the park's opening is potentially dangerous. This assessment is reinforced by Jurassic World's (2015) marketing executive, Hewlett, in Kay's (2015) piece: "We wanted to connect Jurassic World to Jurassic Park as it was Hammond's idea to build a park and this was the park that came to life." Hewlett's statement confirms that there was a concerted effort by the Jurassic World (2015) team to target the original film's audience members with the use of the franchise's famous score.

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This suggests that film and cinematic techniques are intentionally used as marketing strategies to appeal to the emotions of past and present audiences in order to draw them into the box office.

Further Discussion of Findings

The Jurassic Park (1993) and Jurassic World (2015) trailers use many similar narrative elements and film techniques. Upon first viewing, it seems that the style of both trailers are very different. However, with closer examination, it becomes apparent that most of the stages in Branigan's (1992) Narrative Schema are present in both trailers. For example, both trailers consist of an abstract and orientation that clearly sets the stage for the initiating event and complicating action to come. Similarly, both the resolution and epilogue are not present in either trailer. Again, this is not surprising and reinforces previous research from Kernan (2004) who found that a trailer's main purpose is to grab viewers' attention and peak their curiosity and interest so that they will go and see the movie.

Although the two trailers use many similar narrative and technical elements, not surprisingly, some have evolved or changed over time. For instance, the Jurassic Park (1993) trailer has a narrator whereas Jurassic World (2015) uses a character to introduce the audience to the park. The narrator in Jurassic Park (1993) promotes the park as "... the greatest adventure of all time." "Sixty-five (65) million years in the making". In Jurassic World (2015) Claire delivers similar messages, "We have learned more in the past decade about genetics than a century of digging up bones....". Although the individuals delivering the phrases hold different positions in each trailer, they both provide context to the narrative. The narrator in Jurassic Park (1993) and Claire, in Jurassic World (2015) both deliver lines that inform the audience of the magnitude of the work that the scientists have accomplished. In Jurassic Park (1993), the narrator clearly

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conveys that the plot of the film is original through words and phrases like “The most phenomenal discovery of our time...” The use of inclusive language such as “our time” helps to draw the audience into the whole Jurassic Park experience. The same can be said about the dialogue used by Claire in Jurassic World (2015). Phrases like: “We have learned more in the past decade about genetics than a century of digging up bones...” is intended to appeal to the audience’s emotions and sense of adventure.

Another portion of the narrative that has changed over time is the orientation. The orientation in Jurassic Park (1993) contains diegetic rhetoric where characters like Grant, Ellie, Lex and Timmy are introduced along with the context and information involving the plot. The two trailers are similar in that they both present the idea of the nuclear family. In the Jurassic World (2015) orientation, the audience is introduced to two boys and two parents. However, it starts to differ with the introduction of extradiegetic rhetorical elements such as details about the film’s release. Unlike Jurassic Park (1993) that uses an omniscient narrator or voice-over that speaks separately from the events, in Jurassic World (2015) the following short phrases or captions appear on the screen in metallic grey on a black background, “On June 12”, “The Park” “Is Open”. The decision to have these phrases isolated at different times on the screen indicates that they are significant to the film and need to be emphasized. Their significance is inherently important for two reasons: first the film’s release date is being presented to the audience and secondly, the captions inform the viewers that the movie is a natural extension of the first film’s narrative.

Although, both trailers were created at different times with a span of over 20 years between the two films, they contain narrative and technical elements that respond to the needs of

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the audience of their time. Each trailer is created based on the basic narrative elements of the film they are meant to promote and each provides the audience with a ‘sneak-peak’ into the characters and the film’s storyline. Audio/visual technical elements added to the narrative combine to create a viewing experience that is designed to appeal to the audience’s emotions with the intention of compelling viewers to want to see the movie. However, there is a marked difference not only in the technology used in the making of the Jurassic World (2015) trailer, but also in the images of the technology featured in the narrative that needs to be mentioned.

Whereas Jurassic Park (1993) relies mainly on the actual story, Jurassic World (2015) also makes use of the technological advances of our time to ‘bump up’ the whole Jurassic Park experience.

For instance, from the start of the orientation in the Jurassic World (2015) trailer, the viewer is witness to large crowds of people visiting the Park. People are seen participating in the Park’s attractions (e.g. train and boat rides in a safari like setting, water park stadium similar to Sea World or Marineland) which are all the more spectacular because they involve dinosaurs.

Through the use of CGI and other technological advancements, this marketing strategy aims to create a grand spectacle to draw in audiences rather than relying on the use of characters to drive the narrative. During these sequences, the main characters are rarely utilized to drive the plot forward. It is the use of CGI and the dinosaurs that inform the audience and build the plot.

The creators of Jurassic World (2015) also had the advantage of technological advancements which enabled them to improve or further stimulate and intensify the audience’s emotional responses to what they are watching. For example, the addition of extradiegetic content like the flashing of “June 12,” “The Park,” “Is Open,” on a black background along with the ominous music playing right from the start aim to stimulate the audience’s reactions

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right from the get-go, quite unlike the Jurassic Park (1993) trailer that slowly built up the suspense.

However, it is important to note that Jurassic World (2015) also uses marketing strategies that Jurassic Park (1993) utilized. For instance, as discussed in the Jurassic World (2015) cinematography section, Jurassic World (2015) marketers chose not to show the “new genetically modified dinosaur” at all during the trailer. This finding indicates that the element of surprise or mystery is crucial to the film’s plot. It is also a marketing strategy used in film trailers to draw audiences in to the box office.

Additional findings in this MRP indicate the role of the narrative within a trailer is to emotionally stimulate the audience. This is consistent with Sun Jensen’s (2014) findings that trailers are designed to psychologically and emotionally stimulate its viewers. It is also consistent with Mckee’s (1997) assertions that narratives or entertainment in general target humanity’s desire for an emotional experience. In this vein, the findings in this MRP indicate that over the course of the last twenty years the role of the narrative has intensified over time.

In the Jurassic Park (1993) trailer, the narrative intends to capture the audience’s attention through the use of grand rhetoric, originality, relatively unknown or slightly familiar actors, vague character development and the use of relatable American themes like the nuclear family and theme parks. These factors were designed to enable the audience to inject themselves into the narrative and feel as if they were there taking part in the action. For the most part, these findings are consistent with Finsterwalder et al (2012) and Jerrick (2013) who state that actors, music and genre are particularly important motivating factors for audiences to go see a film. The Jurassic World (2015) trailer utilizes major actors like Chris Pratt who was the lead actor in the

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blockbuster film *Guardians of the Galaxy* (2014) from the Marvel franchise (imdb.com, n.d) and Bryce Dallas Howard (director Ron Howard's daughter) who gained notoriety by playing the villain in the *Twilight Franchise* (imdb.com, n.d). Both actors had established fanbases from previously successful franchises which helped to attract tag along fans. Comparatively, *Jurassic Park* (1993), did not use major Hollywood actors with franchise notoriety. Rather, the strategic use of lower profile actors allowed audience members to immerse themselves more fully into *Jurassic Park's* (1993) unique trailer and storyline. These findings indicate that when the plot is unique or has never been done before then the narrative of the story is more likely to be the driving force of the trailer such as the case of *Jurassic Park* (1993). However, if the storyline is no longer unique or is more formulaic like the *Jurassic World* (2015) trailer, which often happens in franchises, then the use of well-known or popular actors is a strategy used to motivate people to see a movie. Adding various combinations of cinematic elements that generate nostalgia like music, a revamped logo and familiar themes that connect both films will also help to motivate moviegoers to see the film.

Although, *Jurassic World's* (2015) trailer touches on similar themes, it did not have the advantage of originality that the first film had. However, it did draw on themes and cinematic techniques that worked well in the *Jurassic Park* (1993) trailer such as depicting a nuclear family, intentionally not showing the dinosaur, maintaining the *Jurassic Park* (1993) logo with modifications to the color scheme and using a remixed version of the famous *Jurassic Park* (1993) score. In terms of the *Jurassic World's* trailer (2015) using a modified version of the *Jurassic Park* (1993) score indicates that marketers are attempting to tap into the old fanbase and generate feelings of nostalgia for the first film. The aim is to form an emotional attachment or

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connection between the two films, a strategy designed to motivate people to see the movie. This too is consistent with findings from Finsterwalder et al. (2012).

An emotional connection is further targeted in Jurassic World (2015) with a switch from an omniscient narrator found in Jurassic Park (1993) to a character acting as the narrator. Having Claire, a character and human being inform the audience of events is intended to create more of a sense of intimacy and connection with the audience. Both the Jurassic Park (1993) and the Jurassic World (2015) film trailers contain narrative and technical elements that are designed to draw moviegoers to the box office. Both trailers have narrative and technical elements aim to respond to the needs of the audience of their time. However, the Jurassic World (2015) trailer exemplifies the ever changing and increasingly complex combinations of film techniques and narrative strategies used by marketing teams to motivate people to see a movie today.

Conclusion

As Kernan (2004) determined in her work, trailers possess a “persuasive nature” about them (p.10) that is delivered in a dramatic fashion (p.2). Building on Kernan’s (2004) work, Finsterwalder et al. (2012) and Jensen (2014) assert that a trailer’s narrative aims to evoke an emotional response that resonates with its viewers. With the use of Branigan’s (1992) Narrative Schema and Bordwell & Thompson’s (2008) cinematic techniques, this MRP provides an analysis of the Jurassic Park (1993) and Jurassic World (2015) film trailers that supports the assessments made by these authors. Despite more than twenty-years between their release dates, the narrative elements contained in each of these trailers aim to evoke an emotional connection

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and response within the viewing audience. By their effectiveness in doing so, they are deemed to be marketable film trailers. This explains why the Jurassic Park franchise continues to be one of the biggest and most successful of its kind today.

Two research questions were presented in the writing of this MRP. The first research question aimed to identify which elements from Branigan's (1992) Narrative Schema and Bordwell and Thompson's (2008) technical elements are present in the Jurassic Park (1993) and Jurassic World (2015) trailers. The second question addressed how the narrative and cinematic elements shifted from the 1993 Jurassic Park trailer to the 2015 Jurassic World trailer and the possible reasons why. The following is a summary of the findings of this MRP.

Despite a twenty year difference between the trailers, neither one contains a resolution and epilogue. This confirms research by Kernan (2004) which indicates that trailers are continuing to be designed to capture an audience's attention by purposefully leaving out the conclusion to the story so that people will want to see the film. The narration continues to be present in both trailers. However, a change in its presentation has occurred. In the Jurassic World (2015) trailer it is a main character that plays the role of the narrator compared to the third person narrator in the Jurassic Park (1993) trailer. In the Jurassic World (2015) trailer, the narration is delivered in a more personal and direct style. Despite this difference, the role of the narrator remains the same in that its function is to inform and provide the audience with information and context about the story. The orientation remains in both trailers but the format in the Jurassic World (2015) trailer has changed somewhat compared to the Jurassic Park (1993) trailer. Both trailer narratives continue to present the idea of the nuclear family. However, extradiegetic content such as information on the film's release date is included in the orientation of the Jurassic

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World (2015) trailer. This finding suggests that marketing executives are endeavoring to tie both films' storylines together with the introduction of the nuclear family. They are also immediately enticing the audience to see the movie by presenting the release date at an earlier point in the Jurassic World (2015) trailer. The increased use of audio-visual techniques like CGI and music in the Jurassic World (2015) trailer is not only indicative of the advances in technology. In Jurassic World (2015) technology is being used more frequently to drive the plot and to present a more intense cinematic experience to appeal to the audience's emotions. This finding suggests that if the story is not original then there is a need for intense audio and visuals effects to be created in an effort to gain an audience's attention and to carry the film.

To more fully answer the second research question related to the possible reasons or causes for the changes noted between the two trailers further consideration must be given to the advancements in technology, the commercialization of the Internet and the diversification of distribution methods. Distribution methods for trailers expanded greatly between the release of Jurassic Park in 1993 and Jurassic World in 2015. In 1993, the Internet was not yet commercialized as it is today. Therefore, during Jurassic Park's (1993) release, audiences were only able to see trailers through special events, on television or while at the movie theatre. In 2015, as a result of the Internet, social media platforms like Facebook, Twitter, Instagram, etc. expanded the opportunity to distribute content across the globe almost instantly. The result is a double-edged sword. Although, people have access to content more than they ever have before, the overload of content available makes it more difficult to capture audiences' attention, thus increasing the competition amongst film advertisers.

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Over the past twenty years, the world along with the film industry has witnessed an acceleration of change at the hand of technology. As a result, the time frame where movies are in theatres has shortened significantly before they come out in Blu-ray, on DVD or other movie platforms like Netflix, iTunes or on television. As a result of the acceleration of this process, it becomes important for film trailers to immediately or instantaneously attract the attention of as many moviegoers as possible to the film. The goal is to get as many people as possible in to see the movie and ideally on opening weekend.

Another possible reason why the narrative and technical elements have become more audio and visually stimulating and intense in movies and movie trailers is because home entertainment systems have made significant advancements over the past twenty years as well. Since television screens have grown in size and improved in sound systems and picture quality, audiences may be more likely to stay at home and wait to watch the film when it comes out on Netflix, iTunes or in Blu-ray and DVD. This puts the onus on movie executives to produce and promote films worth seeing in theatres and where the experience cannot be replicated at home.

The findings stated above suggest that the narrative and technical elements in the Jurassic World (2015) trailer compared to Jurassic Park's (1993) have evolved and intensified over time. Through the use of CGI, audio-visual effects, nostalgic imagery and music, the Jurassic World (2015) trailer targets people's emotions and sense of nostalgia in order to draw them into the theatre.

Recommendations for Further Study:

As previously mentioned, despite storytelling being a fundamental and essential part of the filmmaking industry, research is needed as it relates to the function of the narrative in a film

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trailer. Although this MRP provides some interesting findings, its scope is limited and there remain many areas and possibilities for research. A few recommendations for further study are as follows:

1. Since, this paper is isolated to a single franchise expanding the research to studying the purpose of trailer narratives across multiple franchises or genres may be an area worth pursuing.
2. Similarly to the trailer, teasers are designed specifically to promote a film and build anticipation. However, teasers are even shorter in length than a trailer. Research dedicated to understanding the role and function of a narrative within a teaser compared to a trailer would be interesting and an area to explore.
3. Another area of research worth pursuing is taking a quantitative approach to studying trailer narratives. Studying the effects of a trailer's narrative and its influence on whether an audience is more likely to see a film or not is pertinent to understanding the intersection between a trailer's narrative and its function.
4. Conducting interviews with marketing executives is another area of research that is worth pursuing. Interviews with executives directly involved in the decision making process will give additional insight into the factors considered while creating the trailer. This is particularly relevant to Jurassic World's (2015) trailer because unlike Jurassic Park (1993), it is being shown in Chinese theatres. The addition of a Chinese viewership creates the potential to market to a more massive audience for the Jurassic World (2015) film, one that was not present for the Jurassic Park movie in 1993 (n.d, boxofficemojo.com).

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Appendix A

Jurassic Park Official Trailer #1 - Steven Spielberg (1993) HD - <https://www.youtube.com/watch?v=QWBKEmWWL38>

NARRATIVE	OBSERVATIONS	Technical
Abstract	<p>0:00-0:04 - “The following PREVIEW has been approved for ALL AUDIENCES by the Motion Picture Association of America”</p> <p>MPAA rating followed by Universal logo - extradiegetic content that informs the audience about organization involved in the production of Jurassic Park (1993).</p>	<p>Film rating</p> <p>Logo</p>

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<p>Orientation</p>	<p>00:12-00:13 - Introduces Hammond</p> <p>00:12-15 - Cuts to sign saying: Jurassic Park - establishing the place</p> <p>00:14 - Introduces Ellie</p> <p>00:15-00:22 - Exposition: “We’ve made a living biological attraction so outstanding that they’ll capture the imagination of the entire planet”</p> <p>00:15-00:22- Shows characters entering “Jurassic Park” building, sitting down at a round table and cuts to a dinosaur egg hatching in front of a character named Grant</p> <p>00:23-24- Cuts to Grant with an expression of amazement and taking off his sunglasses. Cuts to Ellie standing up in a Jeep to see something. Look of amazement on her face</p> <p>00:26-27 -Cuts to Ellie and Grant out of the car walking and looking at the tail of a huge dinosaur. It is taking up half the shot.</p> <p>00:27- “How’d you do this?” - Grant</p> <p>00:28- Introduces Malcom - He’s sitting in the jeep smiling and looking at something, likely the dinosaur.</p> <p>00:29- Cuts to two kids, Lex and</p>	<p>Cinematography</p> <p>00:02- Sweeping shots, characters wearing nude colors</p> <p>00:12- Jurassic Park sign bright red</p> <p>00:10- Medium Shots</p> <p>00:23- Close up</p> <p>Lighting: daylight</p> <p>Editing: Slow and spaced out. Shots are long.</p> <p>Sound: Score and narration mostly.</p>
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Initiating Event	<p>00:37 - Shot of Grant's face through the glass window of the car. He is concerned. There's rain on the window.</p> <p>00:38 - cuts to shots of two cups half filled with water. Two booming sounds are heard as the water shakes in the plastic cups.</p>	<p>Shots for the remainder of the trailer are the vast majority of the time at night while it's storming out.</p> <p>The editing becomes quicker with short cuts of new shots.</p>
Goal	<p>00:37 - water in cups on dashboard ripples - the young boy concerned "You feel that?" - Timothy shrouded in darkness sitting on top of a seat in the Jeep reaching to touch Lex's shoulder. Lex is sitting in the seat in front of him.</p> <p>At this point, the viewer's auditory, visual and physical senses become heightened.</p> <p>00:40 - "Hold on to your butts" - Character introduced, Arnold. He's sitting at a computer with a cigarette in his mouth. He has a lab coat on. The picture on the screen is a blueprint of the park.</p> <p>-00:47 - Cuts to up close shot of Arnold saying, "fences are failing all over the park." Hammond is in the background looking concerned. A beeping sound from the computer can be heard.</p>	<p>Loud booms.</p> <p>Music suddenly louder, faster, more jarring. The score is a fast consistent tempo.</p>

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<p>Complicating Action</p>	<p>00:48 - Introduces character, Nedry, he is in a yellow raincoat, in the storm, walking forward and holding a wire. He is laughing nervously saying - "That's nice, let it go". A high pitched sound of a dinosaur can be heard.</p> <p>00:51 - cuts to Grant, Lex and Timmy running in a field from a herd of dinosaurs</p> <p>00:53 - Cuts to Ellie, Malcolm and Muldoon driving in the dark. Ellie screams "Look out" and they all duck.</p> <p>00:54: Cuts to the jeep driving towards a fallen tree. Behind them is a massive dinosaur, the T-Rex, running behind them. It is partially concealed by a massive tree branch. Muldoon screams "down".</p>	
<p>Climax and Resolution</p>	<p>00:55 - Arnold in the lab telling Hammond - "I can't get Jurassic Park back online"</p> <p>00:58 - A raptor enters the room</p> <p>00:59 - cuts to Ellie, with her hair ragged and a cut on her shoulder. Looking at something. Her face is serious.</p> <p>1:01: Shot of Lex in the jeep and the large eye of a T-Rex is peering into the window. The light from her flashlight is shining on the T-Rex's eye. The dinosaur's pupil dilates. The dinosaur's angry growl can be heard.</p> <p>There is no resolution.</p>	<p>00:59 - a zoom in shot occurs of Ellie's face</p>

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Epilogue	1:05 - Cuts to the “Jurassic Park” logo. It is slightly shaking. 1:07-1:11- Cuts to credits at 1:13- Cuts to release date at “June 11” There is no epilogue.	
Narration	00:23-00:26 - Time: “The most phenomenal discovery of our time becomes the greatest adventure of all time” 00:37 - “Universal Pictures presents,” 00:43 “A Stephen Spielberg film” 00:57 - 1:00 “65 million years in the making” 1:02 “Jurassic Park”	Omniscient narrator – voice-over events happening in the trailer - events worthy of audience’s attention. Tagline - prominent director

Appendix B

Jurassic World - Official Trailer #1 - <https://www.youtube.com/watch?v=ZXiahojLbOw>

NARRATIVE	OBSERVATIONS	Technical
Abstract	0:00-0:04 - “The following PREVIEW has been approved for APPROPRIATE AUDIENCES by the Motion Picture Association of America” 00:12-00:24 - Universal and Legendary logos 1:15 - “From Executive Producer Steven Spielberg”	Film rating card Additional logos – franchise has expanded. Tagline – prominent director

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Orientation	<p>00:06 - Introduces little boy</p> <p>00:11- Introduces teen boy - they're related*</p> <p>00:7-11 -Context - "I'm really proud of you for going on this trip. You're going to have so much fun. And remember if something chases you... run"</p> <p>00:25- Large ship of people cruising towards the Island.</p> <p>00:31 - "On June 12"</p> <p>00:32 - Little boy on train packed with people walking to the front looking through the glass</p> <p>00:36 - cuts to "JURASSIC WORLD" doors. The letters are in metallic blue/grey and white.</p> <p>00:40 - "The park..."</p> <p>00:42 - Crowd of people (tourist vibes)</p> <p>00:44 - "Is Open"</p> <p>00:45 - cuts to large pack of small dinosaurs running in a herd in a field. There's a jeep driving on the field.</p> <p>00:48 - Cuts to groups of people canoeing in water around the forest where large dinosaurs are eating plants</p> <p>00:49 - vague sound of dinosaur speaking can be heard</p> <p>00:52- Both teenage boy and little boy are rolling around in a large ball with seats among the dinosaurs</p>	<p>00:25-00:26 - slow and sweeping</p> <p>Music is loud and consistent; strong pacing.</p>
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Initiating Event	<p>1:30 - Shot of the redhead women and a man staring outside through a glass window. "You just went and made a new dinosaur?" says the man</p> <p>1:35 - Cuts to close up shot of the man "probably not a good idea"</p> <p>1:36 - Medium shot of doors opening to the man. He's in a vest and looks adventurous. His face is slightly concerned.</p> <p>1:40 - "The wall is forty feet high" - Shot of a very scratched up concrete wall.</p> <p>1:41- Shot of man's hand touching the wall "Really think she'd climb down?"</p> <p>1:42 - "depends"</p> <p>1:43 - Cuts to zooming in shot of man looking up at the wall with a concerned look on his face "What kind of dinosaur did they cook up in that lab?"</p> <p>2:00 - "She'll kill anything that moves."</p>	<p>Cinematography is also slower now...copying the music.</p> <p>The shots are the majority of the time in the dark.</p> <p>1:36 - The music booms</p> <p>1:43- Music ceases entirely</p> <p>2:03 - Cinematography darkness</p> <p>2:03 - The person is screaming and the sound is loud and harsh. A mixture of screams and dinosaur growls. The sound stands out compared to the quiet and slow score.</p>
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Goal	<p>1:50 - “This Summer”</p> <p>1:51 - Shot of small hands and legs belonging to the young boy who picks up a beat-up helmet from the forest floor</p> <p>1:54 - Cuts to shot of man in a lab with computer saying “Evacuate the island” to the redheaded woman</p> <p>1:55 -Cuts to man carrying a gun in the forest and walking by a destroyed big plastic ball similar to the one the two boys had been rolling in.</p> <p>1:57 - Cuts to the man holding large dinosaur tooth that was in the mangled ball “She’s a highly intelligent animal.”</p>	
Complicating Action	<p>1:59 - Shot of a drop of blood falling on to an arm</p> <p>2:00 - Shot of a man in gear and a hat slowly looking up</p> <p>2:13 - Cuts to close up shot of young boy, looking up wary of something. His face slow disappears due to the shadow of something large</p>	2:13 - A slow dinosaur growl and breath
Climax and Resolution	<p>2:19 - Cuts to “Jurassic World” logo, titling</p> <p>2:20 - Cuts to group of raptors sprinting out of their cages like a horse race</p> <p>2:24 - Cuts to man riding his motorcycle in the dark with a herd of raptors.</p> <p>There is no resolution.</p>	2:20 - Cinematography - at night raptor growls

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Epilogue	2:26 - "June 12" 2:27 - Cuts to credits There is no epilogue.	
Narration	Switch from extradiegetic / omniscient narrator to a character who acts as a narrator	

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