Translation Glossary: How to Understand Teachers

You do not need to speak the jargon of the Ministry of Education – you only need to see how the two professions view the exact same things. What looks like cutting-room waste to you may be pure gold for a teacher.

1. Material and How It Is Used

Term	What the filmmaker sees	What the teacher (educator) sees
Film excerpt	A piece of film taken out of context, with no control over how it is used next.	An ideal teaching unit – focused work lasting just a few minutes, since a whole feature rarely fits into a lesson.
Rushes and alternative takes	Unused footage normally archived and kept unseen, including mistakes and unusable takes.	Rich comparative material – tangible proof that a film is shaped through human choices.
Audio stems and M&E (music and effects) track	A technical intermediate asset required for distribution and the final mix.	A hands-on tool for proving to pupils how sound transforms our perception of an image.
Re-cut	An alteration to the director's cut and pacing.	A deliberate intervention through which pupils learn to see that every film is constructed.
Scene deconstruction	Pulling apart a finished scene, risking readings that diverge from creative intent.	A teaching method for breaking a film down into clear, nameable artistic decisions.

2. Rights, Processes and Audience

Term	What the filmmaker sees	What the teacher (educator) sees
Educational licence	Another contract and extra paperwork to clear.	Essential legal protection: without cleared rights, unreleased production material such as rushes cannot be used lawfully in class.
Metadata for the excerpt	Writing up background notes for an already finished work.	A prerequisite for classroom use: without context on 'who, where and why', the teacher has nothing to anchor the lesson.
Target group	A marketing demographic for theatrical release and promotion.	A specific cognitive and emotional developmental stage that determines what pupils can grasp and what is premature.
Feedback	Press reviews after the premiere and box-office attendance figures. Classroom takeaways rarely reach you.	The questions pupils ask about the material, and a direct dialogue with the people who made the scene.