

Further reading

● Recommended General Reading on Film Analysis

Roberts, G. and H. Wallis *Introducing Film* London: Arnold, 2001.

Dix, A. *Beginning Film Studies* Manchester: Manchester University Press, 2008.

Boggs J. and D. Petrie *The Art of Watching Films* (seventh ed.), London: McGrawHill, 2007.

Bordwell, D. and K. Thompson, *Film Art: an Introduction* Mc-Graw-Hill (many editions).

Corrigan, T., *A Short Guide to Writing about Film* New York: HarperCollins, 1994.

Giannetti, L., *Understanding Movies* Prentice Hall, 1993.

Hayward, S., *Cinema Studies: The Key Concepts* London: Routledge, 1996, 2004, 3rd edition 2006.

Kawin, B. *How Movies Work* Berkeley: University of California Press, 1992.

Phillips, W. *Film: An Introduction* Bedford: St Martins 2002.

Wood M *Contemporary European cinema* London: Hodder Arnold, 2007.

● More resources on French Cinema...

Austin, G., *French Contemporary Cinema* Manchester University Press, 1996, new revised edition 2008.

Powrie, P. *24 Frames: The Cinema of France* London: Wallflower 2006.

Powrie P. and K. Reader *French Cinema: A Students' Guide* London: Arnold, 2002.

Temple, M. and M. Witt *The French Cinema Book* London: BFI, 2004.

Vanderschelden, I *Studying French cinema* London: Auteur 2013.

● Des sites web de cinéma en français

FILTA <http://www.filta.org.uk>

Le site de TV5 contient de nombreux exemples de courts métrages en français de tous style utilisables en classes avec parfois des fiches de travail. <http://www.TV5.org>

http://www.tv5.org/TV5Site/enseigner-apprendre-francais/video-14-Histoires_courtes.htm

autre site de courts métrages : <http://www.leplaisirdapprendre.com/courts-metrages/>

'Ciné-minis' Collection de 11 films courts DVD, British Film Institute, 2010.

Site allociné <http://www.allocine.fr/film/>

Site pédagogique cinéma zéro de conduite <http://www.zerodeconduite.net/sitespedagogiques.php>

Site des Cahiers du cinéma <http://www.cahiersducinema.com/site.php3>

Site de Positif <http://www.revue-positif.net/>

Site de Première <http://www.premiere.fr/premiere>

CRDP / CNDP : <http://www.cndp.fr>

1001 feuilles http://www.1001feuilles.com/p_fle_film.htm (activités de langue à partir de films)

CRAC : <http://www.crac.lbn.fr>

AFCAE : <http://www.art-et-essai.org>

Cinéma Le France : <http://www.abc-lefrance.com>

UFFEJ : <http://www.uffej.net>

AFCA : <http://www.afca.asso.fr>

● Sur Entre les murs

Dossier pédagogique Zéro de conduite

http://www.zerodeconduite.net/entrelesmurs/dossier_pedagogique.htm

Dossier pédagogique http://www.entrelesmurs.ca/files/ELM_DP.pdf

http://www.cahiers-pedagogiques.com/article.php3?id_article=3897



Foreign Languages INSET

Visual Literacy: Using Short Films for Teaching Languages at GCSE and A Level

Session 3

HOW TO DEVELOP VISUAL LITERACY IN THE LANGUAGE CLASSROOM

CREATIVE LANGUAGE EXERCISES WITH SHORT FILMS (II) AND GROUP EVALUATION

Dans cette dernière session nous vous proposons de créer un exercice stimulant adapté à votre classe, à votre programme et au niveau de votre groupe en utilisant soit un des clips montré dans la session 1 ou 2 ; soit une scène de votre choix si vous le souhaitez. Le but est de vous regrouper par niveau (GCSE ou A Level).

Nous vous demandons de mettre en place :

- un bref plan de l'exercice (squelette, tableau, questions...)
- de priser des instructions de travail et des objectifs précis
- de donner une indication du type de compétences ciblées et de signaler comment l'exercice développe les compétences interculturelles ou la prise de conscience multimodale

Vous pouvez vous inspirer des tableaux ci-dessous si vous le souhaitez.

Exemple d'exercice C (inspiré de l'approche multimodale de Cope and Kalantzis)

film	Dialogue et oralité (registres...)	Contexte géo/ environnement/ utilisation de l'espace	Contexte social et relationnel	Éléments proxémiques (interaction)
<i>Entre les murs</i>				

Exemple d'exercice D (inspiré des savoirs de Byram and al.)

Film	Savoir être	Savoir comprendre	Savoir apprendre/faire	Savoir s'engager
<i>Intouchables</i>				
<i>La Haine</i>				

CARACTÉRISTIQUES	Court métrage entier	Séquence spécifique du film
Genre		
Type de récit (Codes et conventions)		
Représentation		
Public ciblé		
Situation dans l'espace (décor, lieu...)		
Personnages		
Références intertextuelles		

Tableau adapté de *Teaching short films* de Symon Quay (British Film Institute, 2007).

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Thinking Film, Thinking Languages

Thinking Film, Thinking Languages

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(www.filta.org.uk)





Welcome

ROUTES INTO LANGUAGES

Routes into Languages North West aims to promote and facilitate the teaching and learning of community and lesser taught languages in both mainstream and supplementary schools. We also work to promote all languages more generally and encourage students to continue with their language learning throughout school and into university.

MMU

Faculty of Humanities, Languages and Social Science
Schools Outreach Programme
The Faculty of Humanities, Languages and Social Science, and offering a range of outreach activities for schools. The Outreach Programme offers a range of activities, projects and opportunities for schools, as well as CPD training for teachers. If you have any queries please do not hesitate to contact us.



FILTA

- FILTA (Film in Language Teaching Association) www.filta.org.uk launched in 2010 with the support of Routes into Languages.
- Collaborators: Manchester Metropolitan University, Instituto Cervantes (Manchester), Cornerhouse, Manchester, Film: 21st Century Literacy, Glasgow Film Learning
- Filtacommunity



Exercice B

Imaginez comment vous pourriez utiliser ce film pour parler de mise en scène avec vos élèves en vous inspirant des exemples de questions ci-dessus pour créer des situations ou de petits exercices dirigés à l'écrit et/ou à l'oral.

Quel est le type de vocabulaire utilisé ?

Quelles notions de cinéma voulez-vous mettre en avant ?

Pour quel niveau ?

Exercice C: Etudier un court métrage (macro et micro approche)

Y a-t-il des différences entre préparer des ressources pour un film en entier (approche macro) et un extrait bien défini Par exemple une séquence (approche micro) ? Ce tableau peut vous aider à différencier entre les deux approches, et aussi à comprendre comment elles peuvent être complémentaires.

Session 2

HOW TO DEVELOP VISUAL LITERACY IN THE LANGUAGE CLASSROOM

CREATIVE LANGUAGE EXERCISES WITH SHORT FILMS

Cette session se focalise sur l'utilisation d'un film court au lieu d'une séquence pour en évaluer les avantages

FILM : *Un bisou pour le monde* (Cyril Paris 2007)

<http://www.bfi.org.uk/education/teaching/cineminis/lessons.html>; DVD available from the BFI

SINOPSIS

Une institutrice de CM2 présente à ses élèves les journaux quotidiens français. Un petit garçon de dix ans, Léo, qui doit analyser *Le Monde* avec son groupe, est loin d'être impressionné par cette tâche et se met à déchirer le journal en petits morceaux. L'institutrice le gronde et lui demande de refaire *Le Monde*. Il commence à re-scotcher avec application, mais loin de recoller les morceaux à l'identique, Léo réécrit la une à sa façon et vient fièrement lire les titres reconstitués devant la classe. Alors qu'il lit à voix haute un titre « romantique » à son amie Nina, toute la classe se met à crier "un bisou", en riant.



D'abord...

Quelques questions à se poser dans n'importe quel contexte.

1. Où se place le professeur par rapport aux élèves dans la classe ? Par l'utilisation de quel type de plan ?
2. La caméra est-elle objective ou subjective ? Expliquez...
3. Quel est l'effet produit par les gros plans ?
4. Commentez l'utilisation des différents angles de caméra.
5. Que pensez-vous de l'utilisation de la musique.
6. Avez-vous remarqué des effets de montage ?

FILTA's Objectives

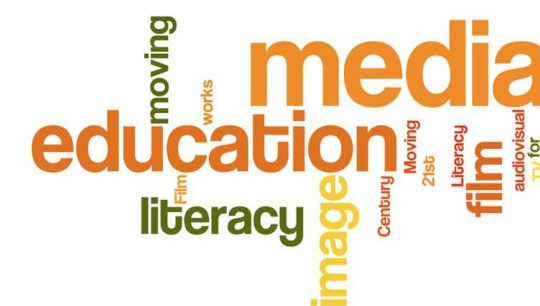
Film as a learning tool

Objectives:

- To engage educators and language learners in today's participatory culture
- To encourage online community memberships and the use of collaboration
- Sustainability of materials
- Study guides as *inquiry projects*

INSET/ CPD for Language Teachers

- Using Film in the Language Classroom
- Film Pedagogy





Definitions of Media Literacy

‘the ability to ‘read’ and ‘write’ in media other than print: in moving images and audio, and in the hypertext structures of the digital world’ (Reframing Literacy, British Film Institute 2008).

‘Put simply, moving image media literacy means “reading” and “writing” moving images, understanding, enjoying and sharing them.’ (Cary Bazalgette for Scottish Screen, 2009)





MEDIA LITERACY

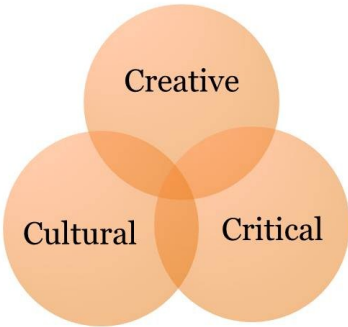
Offers learners opportunities to

- Broaden their experience of different kinds of moving image media forms and content;
- Develop critical skills in analysing and assessing moving image media;
- Develop creative skills in using moving image media for expression and communication, and participation in public debate.

(Charter of Media Literacy, www.euromedialiteracy.eu)



'3Cs' of media literacy





EXEMPLE DE TABLEAU POUR UNE APPROCHE MULTIMODALE DES PERSONNAGES

Le prof				
Louise				
Arthur				
Wei				
Souleymane				
Esmeralda				
Khoumba				
	Look Origines Identité personnelle	Gestes mouvement contrôle confiance en soi**	Langage registre, fréquence, correction	Situation spatiale Rôle dans la classe

Session 1

HOW TO MAKE A VISUAL ANALYSIS

THE TEACHER AS A STUDENT: PRACTICAL SESSION IN FRENCH USING AN EXTRACT FROM A FILM

Dans cette session nous vous présentons quelques exemples de discussions possibles autour d'un film en mettant l'accent sur l'analyse filmique et le vocabulaire cinématographique et la prise en compte de la mise en scène.

FILM : *Entre les Murs* (Laurent Cantet, 2008)

SYNOPSIS

François Marin un jeune professeur de français depuis quatre ans au collège Françoise Dolto au nord de Paris (dans le 20e arrondissement). Il n'hésite pas à confronter ses élèves de quatrième de 14 ans, dont certains sont parfois un peu difficiles et indisciplinés, Esméralda, Khoumba, Souleymane... Les cours se transforment souvent en affrontements, discussions, dans des joutes verbales où la langue française est un véritable enjeu...



Exercice A : Quelques questions cinématographiques sur l'extrait visionné

Ces questions devraient vous aider à mieux comprendre les enjeux et les partis pris de la mise en scène dans le film et en particulier dans cet extrait.

1. Où se place le professeur par rapport aux élèves dans la classe ?
2. Y a-t-il un point de vue du récit ?
3. La caméra est-elle objective ou subjective ?
4. Pourquoi Laurent Cantet parle-t-il de « filmer les cours comme un match de tennis » ?
5. Quel est l'effet produit par les gros plans dans cette scène ?
6. Commentez l'utilisation de l'espace dans la scène montrée.
7. Que pensez-vous de l'authenticité des dialogues ?
8. A votre avis, le film met l'accent sur quoi en priorité ? les personnages ? les situations ? le langage ?

MEDIA EDUCATION: 'GENERIC IMPACTS'

1. Learners' **enjoyment** and sense of achievement
2. Disaffected or underachieving learners showing **engagement and concentration**
3. Increased **motivation**, confidence and self-image
4. Increased **attainment in literacy**
5. Increased skills in **collaboration** and team work
6. Increased **knowledge** about, and interest in, making moving images
7. Increased **interest** in watching and talking about moving images. (Bazalgette, 2009)

Summary of the benefits of using film in language education

- Increases young people's interest in foreign language learning
 - Makes foreign language learning relevant, accessible and stimulating
 - Combines foreign language learning with art and film, and increases other skills (such as presentation and ICT)
- (21st Century Literacy (2012). *Making the Case for Film Education. Advocatory Report*)

- Allows students to explore cultures and languages spoken within diverse communities
 - Builds links between students and their local independent cinema, often for the first time.
 - Gives students access to films in languages that are rarely seen in mainstream film distribution and from countries that may not be widely
- (21st Century Literacy (2012). *Making the Case for Film Education. Advocatory Report*)



Key concepts that underpin the study of languages

1. **Linguistic competence** to communicate effectively (listening, speaking, reading and writing skills in a range of situations and contexts).
2. **Knowledge about language** (how a language works and how to manipulate it).
3. **Creativity** (Using familiar language for new purposes and in new contexts; and using imagination to express thoughts, ideas, experiences and feelings).
4. **Intercultural competence** understanding the richness and diversity of other cultures and developing an international outlook).

FILM as a language teaching resource: some features

- Core concepts which can be relevant and useful for your teaching and the preparation of your materials and resources
- Film production contexts
- Film genre
- Film narrative
- Film style (mise-en-scène)
- Themes : e.g. representation of cultural diversity and/or multicultural issues

Developing the intercultural dimension

when people are talking to each other their **social identities** are unavoidably part of the social interaction between them. In language teaching, the concept of '**communicative competence**' takes this into account by emphasising that language learners need to acquire not just grammatical competence but also the knowledge of what is 'appropriate' language. (Byram, Gribkova and Starkey p.5)

Bilingual Template

HOW TO ANALYSE A SCENE - *Comment analyser une séquence (bilingue)*

● TIME / *temps m*

- How long is it?
Longueur de la scène
- Is it shot in real time or are there ellipses?
En temps réel ou elliptique
- Is it chronological?
ordre chronologique
- Does it alternate two (or more) simultaneous actions?
Monté en continu ou en parallèle
- How important is it to the plot? Is it a key scene?
Why?
Rôle dans le récit

● PLACE / *espace m*

- Is it outdoor or indoor?
Intérieur / extérieur
- Is it shot by night or during the day?
Tourné de jour ou la nuit
- Is there any dialogue?
dialogue
- What do the characters do?
Actions des personnages
- Is it an intimate scene? A group scene?
Scène intimiste ou scène chorale

● TECHNICAL-STYLE / *style m*

- What is the angle of the camera?
What effect is produced?
Effet des angles de camera

- Is it fixed/ moving?
Caméra fixe ou mobile
- What distance is the camera (depth of field)?
Why?
Distance et profondeur de champ
- How is the character shot (close up, point of view)
Distance du personnage (gros plan, point de vue...)

● EFFECT ON SPECTATOR / *effet produit sur le spectateur*

- What is the point of view of the scene?
Point de vue

Examples
Spectator sees what character sees = point of view shot
plan subjectif

Spectator hears thoughts of character = internal focalisation
focalisation interne

Spectator knows things unknown to character = omniscient point of view
omniscient
- Objective or subjective?
objectif / subjectif
- Does it convey emotions?
Charge émotionnelle
- Does it facilitate identification?
Identification avec le personnage

Glossaire bilingue

MISE EN SCENE (*MISE EN SCENE f*)

COMPOSITION (*composition f*)

SHOT (*plan m*)

FRAME (*cadre m /image f*)

SEQUENCE / SCENE (*séquence f*)

EXAMPLES OF SHOTS (*Types de plans*)

Shot/reverse shot (*champ/contre champ m*)

Sequence shot (*plan sequence m*)

Establishing shot (*plan d'ensemble m*)

Panning shot (*panoramique m*)

Aerial shot (*plan aérien m*)

Long shot (*plan long m*)

Medium shot (*plan moyen m*)

Close-up (*gros plan m*)

Tracking shot (*travelling m*)

Off-screen (*hors champ m*)

CAMERA MOVEMENTS (*Mouvements de caméra m*)

Fixed focus (*plan/caméra fixe*)

Panoramic movement (*panoramique*)

Crane movement (*mouvement à la grue*)

Hand-held camera (*caméra à l'épaule*)

Zoom (*zoom m*)

CAMERA ANGLES (*angle, m*)

Depth of field (*profondeur de champ f*)

Deep focus/ short focus (*focale longue ou courte f*)

Bird's eye (*plongée f*)

Eye level (*au niveau de l'œil*)

Reverse angle (*contre-plongée f*)

LIGHT (*lumière/éclairage*)

Natural light (*éclairage naturel*)

Back-lighting (*éclairage à contre jour m*)

Filter (*filtre m*)

SOUND (*son m*)

Diegetic/non diegetic sound (*diégetique / extra-diégetique*)

Voice over (*voix -off f*)

EDITING (*montage m*)

Continuity editing (*continuité f*)

Slow motion (*ralenti, m*)

Fade-in fade-out (*fondus m*)

Dissolve (*fondus enchainé m*)

Jump-cut (*jump-cut m*)

Ellipsis (*ellipse f*)

SPECIAL EFFECTS (*effets spéciaux m*)

Blue screen shots (*fond bleu*)

Matte painting (*étalonnage numérique*)

Digital effects (CGI) (*effets spéciaux numériques*)

Byram, Gribkova and Starkey talk of...

- **Intercultural attitudes** (savoir être)
- **Knowledge** (Savoirs)
- **Skills of interpreting and relating** (savoir comprendre)
- **Skills of discovery and interaction** (savoir apprendre /faire)
- Critical cultural **awareness** (savoir s'engager) (pp.7-9)

REFERENCES

- Bazalgette, C. (2009). *Impacts of Moving Image Education: A Summary of Research*. Glasgow, Scottish Screen
- Byram, M., B. Gribkova and H. Starkey, *Developing the intercultural dimension in language teaching a practical introduction for teachers* <http://lrc.cornell.edu/rs/roms/507sp/ExtraReadings/Section0/uploads/File1235272745204/InterculturalDimensionByram.pdf>
- British Film Institute (2008). *Reframing Literacy*. BFI. London, BFI/Chan, Debbie and
- Herrero, Carmen, (2010) *Using film to teach languages: A teachers' toolkit*, Manchester, Cornerhouse Cinema, http://www.cornerhouse.org/media/Learn/General%20docs/TeachersToolkit_Jun2010.pdf
- 21st Century Literacy (2012). *Making the Case for Film Education. Advocatory Report*

RESOURCES

- [FILTA \(Film In Language Teaching Association\)](#)
- [FILTA community](#)
- [Cornerhouse](#)
- [Tyneside Cinema](#)
- [BFI \(French\)](#)
- [Film Education](#)
- [The Irish Film Institute](#)

Visual Literacy

Visual literacy

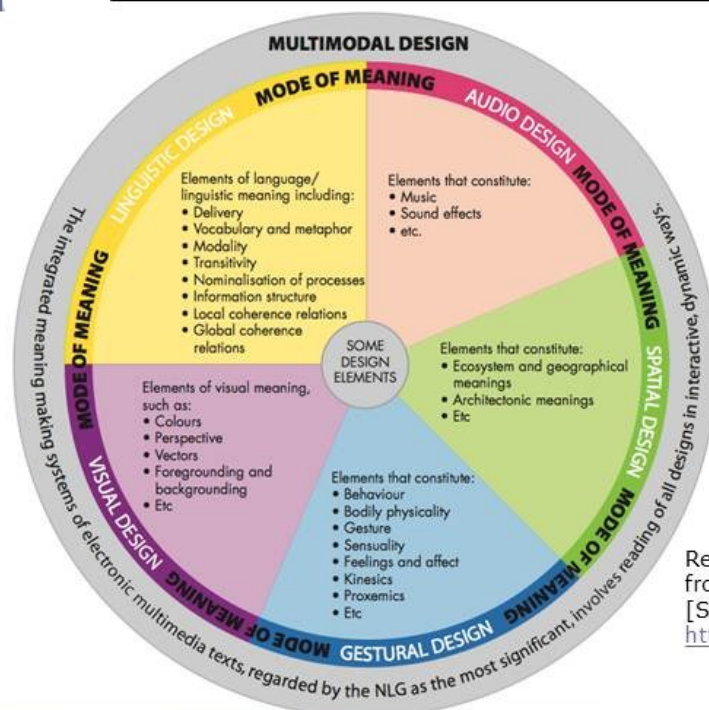
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Films as multimodal texts



Redesigned by decafnomilk.com based on the diagram from Cope and Kalantzis (2000)

[Source: <http://www.readingonline.org/newliteracies/rush/>]

Carmen Herrero, Manchester Metropolitan University

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- Boggs, J. M. and D. Petrie W. *The Art of Watching Films*. Boston: McGraw-Hill, 2008.
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- Monaco, J. and D. Lindroth. *How to Read a Film*. New York [usw.: Oxford Univ. Pr., 1981.
- Phillips, P.. *Understanding Film Texts: Meaning and Experience*. London: British Film Institute, 2000.
- Roberts, G. and H. Wallis. *Introducing Film*. London: Hodder Education, 2010.

Colour and mood

Blue	Peace, tranquillity, truth, dignity, power, melancholy, coolness, heaviness. Regarded as being therapeutic.
Yellow	Happiness, cheerfulness. Can denote caution, decay, and sickness.
Red	Warmth, urgency, passion, heat, blood, excitement, danger and hostility. Used as an accent colour, it can promote expectations and quick decision-making.
Green	Growth, fertility, health, cheerfulness, vegetation, money. Signifies life, new growth, energy and faith.
Grey	Cool detachment, bleakness, and lack of intensity.
Purple	Wealth, royalty, sophistication, intelligence. Also the colour of passion and love.
Black	Death, rebellion, strength and evil. Associated with the supernatural, it can also suggest inner strength and determination, as well as power and formality.
White	Purity, chastity and cleanliness.
Black and white	Nostalgia, seriousness, truth, detachment.
Brown	Credibility, stability, and neutrality.
Orange	Warmth, strength of personality. Associated with autumn, it also has broad appeal.

Baghban (Ravi Chopra, 2003)
[India]



Carmen Herrero, Manchester Metropolitan University

Special effects

- Know what different kinds of special effects exist and what they are:
- Computed-generated imagery
- Stunts & explosions
- Animatronics & models
- Trailer *Eva* (Kike Maíllo, 2011) [Spain]

Carmen Herrero, Manchester Metropolitan University

Multimodal approach to designing teaching resources

- Working with dialogue and language
- Looking at visual elements
- Considering other sound / non-verbal elements
- Discussing use of space (onscreen / offscreen)
- Looking at movement, gesturality, interaction between characters...

Carmen Herrero, Manchester Metropolitan University

MACRO and MICRO elements of film language

- MACRO-Elements**
 - GENRE
 - NARRATIVE
 - REPRESENTATION
 - IDEOLOGIES, INSTITUTION AND PRODUCTION FRAMEWORK
- MICRO - Elements**
 - CINEMATOGRAPHY
 - SOUND
 - EDITING
 - MISE EN SCENE
 - SPECIAL EFFECTS
 - PERFORMANCE

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Sound & Narrative

- Voice-overs allow us to see things from a particular character's point of view
- They are often used to introduce and 'round up' the narrative

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Conclusion

- Media literacy at the service of **film analysis**
- Film style at the service of **thematic issues** (e.g. family, education, immigration), but also costume and period reconstruction ...
- Develop intercultural awareness via study of images, soundtrack, architecture, interaction of characters, power relations through gestures...
- Create (inter)cultural dialogue in the language class.

Carmen Herrero, Manchester Metropolitan University

WHY FILM/VISUAL LITERACY IS IMPORTANT?

From Passive to Active Viewing

In the 21st Century, visual literacy (the ability to interpret and create visual, digital, and audio media) is as a form of literacy as important and basic as reading and writing text.

Visual rhetoric is how /why visual images communicate meaning.

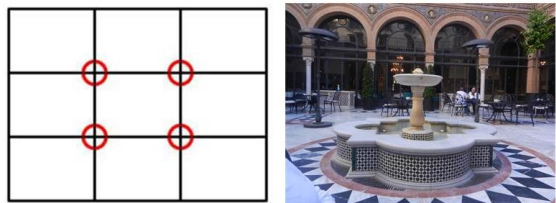
Media/Visual/Film literacy includes the ability to both read (comprehend) and write (create, design, produce). It moves from merely recognizing and comprehending information to the critical thinking skills implicit in questioning, analyzing and evaluating that information.

<http://wvp.duke.edu/wstudio/documents/film.pdf>

Carmen Herrero, Manchester Metropolitan University

Composition: Rule of thirds

Rule of thirds video



Carmen Herrero, Manchester Metropolitan University

Good Bye Lenin! (Wolfgang Becker 2003) [Germany]



Carmen Herrero, Manchester Metropolitan University

And now if your turn...

- Give you more chance to say what **you** are doing in **your** class that is already relevant to your language and culture context.
- Indicate/suggest what type of materials you need to develop in your own syllabus, for your own level of the curriculum.
- Work in small groups on some precise examples.
- Develop an exercise adapted to your needs including intercultural and multimodal applications.

Carmen Herrero, Manchester Metropolitan University

Introduction to film language

- 'Films are textual constructions, whose workings can and should be understood to allow for a deeper investigation of their meaning' (Jordan and Allinson, 2005: 35)
- An introduction to the basic tools of analysis that student will need to use whenever they talk about films.
- Through the analysis of clips, different aspects can be considered/discussed (genre, cultural issues, aspects of industry, etc.)
- Watching film clips is an active task

Carmen Herrero, Manchester Metropolitan University

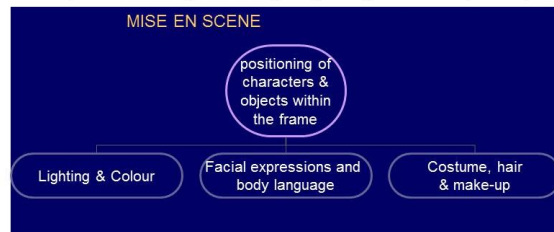
Film Style: different units

- Frame - Shot - Scene - Sequence - Film / short film	- Trailer - Making of and DVD bonus - Director interview
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MISE-EN-SCÈNE

Mise-en-scène refers to those elements of a movie scene that are put in position before filming actually begins and employed in certain ways once filming does begin. (Corrigan & White, 2012)



Source: Approaches to Teaching Film Language
<http://www.wjec.co.uk/uploads/publications/6819.ppt>

Carmen Herrero, Manchester
 Metropolitan University

Settings and sets



Los últimos días / The Last Days (Alex & David Pastor, 2013)
 [Spain]

Carmen Herrero, Manchester
 Metropolitan University

Camera angle



Volver (P. Almodóvar, 2006) [Spain]

Carmen Herrero, Manchester
 Metropolitan University

Volver



Carmen Herrero, Manchester
 Metropolitan University

Settings



Ladri di biciclette / Bicycle Thieves
 (Vittorio De Sica, 1948) (Italy)

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 Metropolitan University

Props



Le Samourai (Jean-Pierre Melville, 1967) [France & Italy]
Women on the verge of a nervous breakdown (P. Almodóvar, 1988) [Spain]

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 Metropolitan University

Editing

- How it changes the pace of the narrative
- What the editing technique used tells us about where the narrative is.
- More frequent techniques
 - straight cut
 - fade
 - dissolve
 - Others – wipe, jump cut

Video: <http://classes.yale.edu/film-analysis/>
 Video: <http://www.screenonline.org.uk/education/teachingwithfilm/introtoediting.html>

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Sets



Mujeres al borde de un ataque de nervios / Women on the verge of a nervous breakdown (P. Almodóvar, 1988)
 [Spain]

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Lighting and colour

- To create mood and atmosphere
- Positioning of lights creates different effects



El espíritu de la colmena / The Spirit of the Beehive (Victor Erice, 1973) [Spain]

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Sound

- The world of the film as we see it on the cinema screen is known as the **diegetic** world.
- When we watch a film the sound we hear can be diegetic or non-diegetic.
- Diegetic sound is sound that is part of the film world.
- Non-diegetic sound is sound that is not recognised as part of the film world – e.g. voice over, background music

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Sound & Genre

- Elements of sound reveal key aspects of genre to an audience
- Sound is important in informing us about the time in which a film is set or the kind of action we can expect
- Certain types of music have become synonymous with particular genres

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Medium shot
From head to knee
El laberinto del fauno (Guillermo del Toro, 2006) [Spain and Mexico]
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Camera

Movements

- Pan (side to side)
- Tilt (up and down)
- Crane shot
- Tracking shot or dolly shots
- Hand-held camera shots
- Zoom lenses
- Aerial shot

Angles

- Bird's eye view
- High view
- Neutral view
- Low view
- Worm's Eye view
- Low angle shot
- High angle shot
- [Example: Video](http://revision4gcse.wordpress.com/media-studies/camera-angles/movementshots/)
- <http://revision4gcse.wordpress.com/media-studies/camera-angles/movementshots/>

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Natural Lighting



Caja 507 / Box 507 (Urbizu, 2002) [Spain]
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Colour



Blancanieves (Pablo Berger 2012) [Spain]



La Haine (Mathieu Kassovitz, 1995) [France]

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Close up:
Reveals head and shoulder of human figure in central focus of frame
Volver (P. Almodóvar, 2006) [Spain]
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Camera angle



Sacrifice (Kaige Cheng, 2010) [China]
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Directional lighting



Carmen (Saura, 1982)
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See also page 19

Colour and mood

Blue	Peace, tranquility, truth, dignity, power, melancholy, coolness, heaviness. Regarded as being therapeutic.
Yellow	Happiness, cheerfulness. Can denote caution, decay, and sickness.
Red	Warmth, urgency, passion, heat, blood, excitement, danger and hostility. Used as an accent colour, it can promote expectations and quick decision-making.
Green	Growth, fertility, health, cheerfulness, vegetation, money. Signifies life, new growth, energy and faith.
Grey	Cool detachment, bleakness, and lack of intensity.
Purple	Wealth, royalty, sophistication, intelligence. Also the colour of passion and love.
Black	Death, rebellion, strength and evil. Associated with the supernatural, it can also suggest inner strength and determination, as well as power and formality.
White	Purity, chastity and cleanliness.
Black and white	Nostalgia, seriousness, truth, detachment.
Brown	Credibility, stability, and neutrality.
Orange	Warmth, strength of personality. Associated with autumn, it also has broad appeal.

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Blue (Krzysztof Kieslowski, 1993) [France, Poland & Switzerland]
Extreme close-up
Reveals a body part (an eye, a finger, etc.)

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Camera angle



El orfanato (J.A. Bayona, 2007) [Spain]
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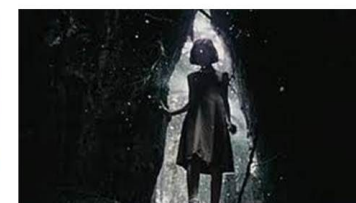
Lighting and effects

High-key lighting



Amélie (Jean-Pierre Jeunet, 2001) [France] *El laberinto del fauno* (Guillermo del Toro, 2006) [Spain & Mexico]

Low-key lighting



Can you associate these types of lighting to specific genres?

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Promise (Kaige Cheng, 2005) [China]



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I am (Onir, 2010) [India]



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Costume, hair and make-up



La vita è bella / Life Is Beautiful (Roberto Benigni, 1997) [Italy]

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Camera shots



Source: <http://www.thewildclassroom.com/wildfilmschool/gettingstarted/camerashots.html>

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Extreme long shot
The camera is further from the subject and it shows the surroundings

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Clandestine Childhood (Benjamín Avila, 2011) [Argentina, Brazil, Spain]



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Costume, hair and make-up



Los abrazos rotos / Broken Embraces (Almodóvar, 2009) [Spain]

Jodhaa-Akbar (Ashutosh Gowariker, 2008) [India]

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Camera shots

<http://www.screenonline.org.uk/education/teachingwithfilm/index.html>

- Close-up
- Mid-shot
- Long shot
- Wide (long) shot (often establishing shot)

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Long shot
A broad view of objects or action of principle interest. This shot allows general recognition of the subject at the expense of detail.

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Performance: voice and bodily movements



Los abrazos rotos / Broken Embraces (Almodóvar, 2009) [Spain]

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CINEMATOGRAPHY

Cinematography refers to the visual aspects of a film: includes photographic elements (e.g. camera position, colour, lens, depth of focus)

- Camera shots and movement can give us clear indications of emotion, motive and give audiences clues as to things that may be about to happen.

For practical examples and explanations:
<http://classes.yale.edu/film-analysis/index.htm>

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Establishing shot
A panoramic view of an exterior location, photographed from a great distance

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Full shot
Showing most of the subject and the surroundings

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