

Altri corti utili

Life: http://www.youtube.com/watch?v=mWZ6b_l-Djg&feature=youtu.be

Point of view: <http://www.youtube.com/watch?v=dYZm7jB9YA4>

Rocket: <http://www.youtube.com/watch?v=1fEPRKe6WaM>

Wrong side of the bed: http://www.youtube.com/watch?v=uR_PzFZgsHU

The Black Hole: http://www.youtube.com/watch?v=P5_Msrdg3Hk

The last man on earth: <http://www.bbc.co.uk/programmes/p00pf28k>

The best medicine: <http://www.youtube.com/watch?v=gAhnmsvqilM>

She loves me, she loves me not: <http://www.youtube.com/watch?v=7GmOz8wwtbA>

Post-it Love: <http://www.youtube.com/watch?v=TsKghhQ41FM>

Hidden: <http://www.bbc.co.uk/filmmnetwork/films/p004tdkt>

Altri corti sono reperibili a:

- > Virginmedia shorts
- > BBC film network
- > YouTube channel “futureshorts”



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

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Bilingual Template

HOW TO ANALYSE A SCENE

- TIME / *TEMPO*
 - How long is it? / Quanto dura?
 - Is it chronological? / La scena segue un ordine cronologico?
 - Is it shot in real time or are there ellipses? / La scena è girata in tempo reale o ci sono delle ellissi?
 - Does it alternate two (or more) simultaneous actions? / Si alternano due (o più) azioni contemporaneamente?

- GENRE/ *GENERE*
 - Which conventions can you identify? /Quali convenzioni del genere puoi identificare?
 - Does the scene subvert genre conventions? / La scena sovverte le convenzioni del genere?
 - Does it renew or adapt genre conventions? / La scena rinnova o adatta del convenzioni del genere?

- PLACE / *LUOGO*
 - Is it outdoor or indoor? / La scena si svolge in un ambiente chiuso o all’aperto?
 - Is it shot by night or during the day? / La scena è stata girata di notte o di giorno?
 - Is it in one location or several? / La scena si svolge in uno o più luoghi?
 - Is the location easily identifiable? /Il luogo è facilmente identificabile?

- TECHNICAL/STYLE /*STILE*
 - What is the angle of the camera? What effect is produced? / Qual è l’angolazione della macchina da presa e quale effetto produce?
 - Is it fixed/ moving? / La macchina da presa rimane fissa o si muove?
 - What distance is the camera? Why? / Qual è la distanza della macchina da presa? Perché?
 - How is the character shot? / Come viene inquadrato il personaggio?
 - What can be said about the use of light colour, special effects? / Cosa si può dire sull’uso della luce, del colore e degli effetti speciali?

- PLOT / *TRAMA*
 - How important is the scene to the plot? Is it a key scene? Why?/ Quanto è importante la scena ai fini della trama? Si tratta di una scena chiave? Perché?
 - Is there any dialogue? / Ci sono dei dialoghi?
 - What do the characters do?/ Cosa fanno i personaggi?
 - Is it an intimate scene? A group scene? / Si tratta di una scena individuale o corale?

- EFFECT ON SPECTATOR / *EFFETTO SULLO SPETTATORE*
 - What is the point of view of the scene? / Qual è il punto di vista della scena? (es. lo spettatore vede ciò che vede il personaggio; lo spettatore sente i pensieri del personaggio; lo spettatore conosce cose che il personaggio ignora)
 - Objective or subjective? / Oggettivo o soggettivo?
 - Does it convey emotions? / Trasmette emozioni?
 - Does it facilitate identification? / Facilita l’identificazione?

Glossario

MISE EN SCENE messa in scena, f

Shot	inquadratura, f
Frame	fotogramma, m
Sequence/ Scene	sequenza/scena. f

EXAMPLES OF PLANES tipi di inquadratura

Sequence shot	piano sequenza, m
establishing shot	inquadratura di situazione/di apertura f.
panning shot	panoramica, m
aerial shot	ripresa aerea, f
(extreme) long shot	campo lungo/ lunghissimo, m
medium shot	piano medio, m
(extreme) close-up	primissimo piano/ dettaglio, m
tracking shot	carrellata, f
shot/reverse shot	campo/controcampo, m
Off-screen	fuori campo, m

CAMERA MOVEMENTS

movimenti della macchina da presa

fixed focus	piano fisso, m
panoramic movement	panoramica, f
crane movement	movimento a gru, m
hand-held camera	camera a mano, f
zoom	zoom, m

LIGHT (luce)

low key	penombra, f
use of color	uso del colore, m
filters	filtri, m

CAMERA ANGLES

angolazioni della macchina da presa

Depth of field	profondità del campo, f
bird's eye	angolazione dall'alto, f
eye level	angolazione frontale, f
reverse angle	angolazione inversa

SOUND (suono)

diegetic/non diegetic sound	suono diegetico/ extradiegetico, m
voice over	voce fuori campo, f

EDITING (montaggio)

Continuity editing	continuità narrativa f
fade-in fade-out	dissolvenza in apertura, dissolvenza in chiusura, f
dissolve	dissolvenza f.
jump-cut	stacco, m
Ellipsis	ellissi, f

SPECIAL EFFECTS (effetti speciali, m)

Digital effect	effetti digitali, m
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Un'analisi più precisa della clip.

- Quante scene ci sono (se ce ne sono più di una)?
- Come variano le inquadrature?
- Come si presentano i personaggi? Sotto quali aspetti?
- Fai una lista:
 - delle diverse inquadrature utilizzate
 - delle angolazioni e degli effetti prodotti
 - dei movimenti della macchina da presa
 - delle angolazioni utilizzate e i diversi effetti

Thinking Film, Thinking Languages

Thinking Film,
Thinking Languages

CARMEN HERRERO and
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Manchester Metropolitan University and FILTA
(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 the Manchester Metropolitan University, offer a range of outreach activities for schools and community groups. We provide a range of activities, as well as on-site 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






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

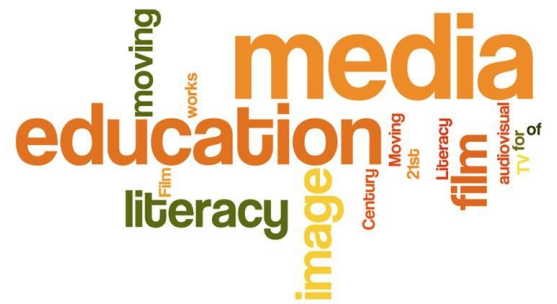
- Using Film in the Language Classroom
- Film Pedagogy



A teachers' toolkit for educators wanting to teach languages using film in the classroom, with a particular focus on Arabic, Mandarin, Italian and Urdu.

Teacher Toolkit written by Deborah Char and Di Cornerhouse



Attività suggerite

PRIMA DELLA VISIONE

1. Cosa suggerisce il titolo
2. Quali attività quotidiane si possono prevedere?
3. Descrivere la propria routine quotidiana / feriale e festiva – routine della famiglia.
 - a. In che modo variano le attività a seconda dell'età e dei ruoli (bambini/adolescenti/ adulti/anziani)

LA VISIONE

1. Dare una lista di attività che svolge il protagonista in ordine sparso – gli studenti le riordinano in ordine cronologico.
2. Seleziona da una lista gli oggetti che appaiono nel filmato
3. (classi avanzate) lavorando in coppia: uno guarda e uno no. Quello che guarda descrive ciò che vede / l'altro riporta ciò che ha capito

DOPO LA VISIONE:

1. Fai una lista delle azioni fatte dal protagonista maschile e da quello femminile
2. immagina possibili dialoghi tra tutti i protagonisti
3. intervista ad un personaggio famoso sulle sue attività quotidiane
4. immagina il contesto da cui diparte questa sequenza (chi è lui e cosa fa/ chi è lei/ relazione tra i due / In che periodo dell'anno siamo?/ che giornata è – feriale o festiva/ etc)
5. Chi gira il corto?
6. Descrivi lei
7. Immagina come potrebbe essere lui
8. in coppia – riempire una tabella con giorni della settimana e ore con le attività del compagno.

ESERCIZI PER CASA

1. esercizi di grammatica sul presente indicativo
2. breve composizione sulla giornata di un personaggio famoso
3. esercizi da Hot Potatoes (se possibile)
4. Se possibile: girare un corto che riprende un'attività a scelta.

Parte Seconda

HOW TO DEVELOP VISUAL LITERACY IN THE LANGUAGE CLASSROOM

CREATIVE LANGUAGE EXERCISES WITH SHORT FILMS

FILM : *Punto di vista - Point of View* - senza sonoro

(<http://www.youtube.com/watch?v=dYZm7jB9YA4>)
durata: 3'18''

Temi: routine quotidiana (attività, ore del giorno, giorni della settimana)

Grammatica: presente indicativo, verbi regolari e irregolari, riflessivi; modulazione dei tempi, espressioni idiomatiche. Forme interrogative.

Lessico: oggetti di uso quotidiano, casa. Estensione lessicale: abbigliamento, aspetto fisico, emozioni

TIPI DI ATTIVITA'

prima della visione	
Durante la visione	
Dopo la visione	
Esercizi per casa	



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

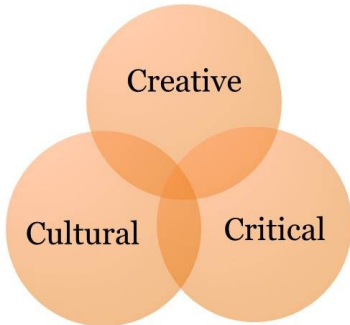
- Broaden their experience of different kinds of moving image media forms and content;
- Develop critical skills in analysing and assessing moving image media;
- Develop creative skills in using moving image media for expression and communication, and participation in public debate.

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





'3Cs' of media literacy








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.

(21st Century Literacy (2012). *Making the Case for Film Education. Advocatory Report*)

- Gives students access to films in languages that are rarely seen in mainstream film distribution and from countries that may not be widely



Lavorare sull’immagine

Il Trailer (disponibile su http://www.youtube.com/watch?v=-oixGjN_7Rw)

Il genere di film (comico, drammatico, sentimentale etc)

La musica

I primi piani

La macchina da presa

La suspense

Analisi degli elementi culturali

Guarda tutto il film e considera i punti seguenti:

- Quali sono le differenze tra il nord e il sud Italia di cui hai sentito parlare?
- Ci sono differenze di questo tipo anche in Inghilterra?
- In che modo il film *Benvenuti al Sud* affronta queste differenze? Le conferma? Le mette in discussione? Come?
- Quali sono i problemi che Alberto si aspetta di incontrare nel sud Italia?
 - Le sue aspettative sono soddisfatte?
- Pensi che i pregiudizi verso l’altro siano reciproci?
 - In che modo viene rappresentato nel film l’incontro tra i rappresentanti delle due culture?
- Quali sono le caratteristiche tipiche del nord e della gente del nord che vediamo messe in evidenza nel film? E le caratteristiche del sud e della gente del sud?

Guarda questa scena

‘o postamat (<http://www.youtube.com/watch?v=w6XIHU2VCYg>)

A che punto del film siamo? Riassumi cosa succede nella scena.

Qual’e’ il significato di questa scena nel contesto del film?

In che modo questo significato viene supportato dall’immagine, dai suoni, dai dialoghi?

Lavorare sull'immagine

- Guarda la locandina del film ed elenca gli elementi che vedi in ognuno.
- Descrivi i due personaggi.
- Quali elementi sono solo presenti al Nord? Quali sono solo presenti al Sud? Come interpreti queste differenze?
- Sulla base di queste due immagini, come pensi che siano il Nord ed il Sud Italia?
- Dalla lista di parole qui sotto, scegli quelle che secondo te sono più rappresentative del Nord o del Sud



Possibili esercizi:

Grammatical: singolare/plural;
maschile/femminile

Esercizi ulteriori:

Quali di questi elementi
appartengono sia al nord che al
sud?

La spiaggia	la mozzarella	la nebbia
il gorgonzola	d'inverno fa freddo	
parmigiana di melanzane	il sole	
la moda	la pizza	le Alpi
d'estate fa caldissimo	la mafia	il panettone
i cannoli siciliani	i limoni	
il risotto allo zafferano		

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)

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)


Manchester
Metropolitan
University


FILTA
Film In Language Teaching Association

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RESOURCES

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

COMPRENSIONE ALLA LETTURA

a. Leggi la trama di *Benvenuti al Sud* e indica se queste affermazioni sono vere o false

- | | | | |
|------|---|---|---|
| i) | Alberto è un avvocato. | V | F |
| ii) | Sua moglie non vuole andare a vivere a Milano. | V | F |
| iii) | Alberto fa finta di essere disabile per ottenere un trasferimento a Milano. | V | F |
| iv) | Per punizione, è mandato in Puglia. | V | F |
| v) | All’inizio Alberto ha un’opinione molto negativa del Sud. | V | F |
| vi) | Alberto litiga spesso con il suo collega, Mattia. | V | F |

b. Leggi la trama e identifica nel testo le parole che significano

To work
Transfer
Disabled
Trick
Prejudice (sing.)
Work shy
In love with

FILM : *Benvenuti al Sud* (Luca Miniero, 2007)

La locandina: cosa vedi nell'immagine, e che tipo di film ti aspetti ?

Il titolo : cosa vuol dire e cosa suggerisce?

I personaggi: chi sono?

LA TRAMA

“Alberto (Claudio Bisio), lavora in un ufficio postale in Lombardia. Sotto pressione della moglie Silvia (Angela Finocchiaro), cerca di ottenere il trasferimento a Milano. Fa finta di essere invalido per salire in graduatoria. Ma il trucchetto non funziona e per punizione è trasferito in un paesino della Campania.

Alberto è pieno di pregiudizi sul Sud Italia e pensa che la Campania sia la terra della camorra, dei rifiuti per le strade e dei “terroni” scansafatiche. Invece, scopre un luogo bellissimo, dei colleghi simpatici, una popolazione ospitale e un nuovo e grande amico, il postino Mattia (Alessandro Siani), che è innamorato di Maria (Valentina Lodovini).

Il problema ora però è un altro: come dirlo a Silvia e ai vecchi amici del nord?”

(Adattato da: <http://www.medusa.it/film/8/benvenuti-al-sud.shtml>)



ESERCIZI PROPOSTI:

Comprensione alla lettura, analisi di elementi linguistici, identificazione di espressioni idiomatiche.

Visual Literacy

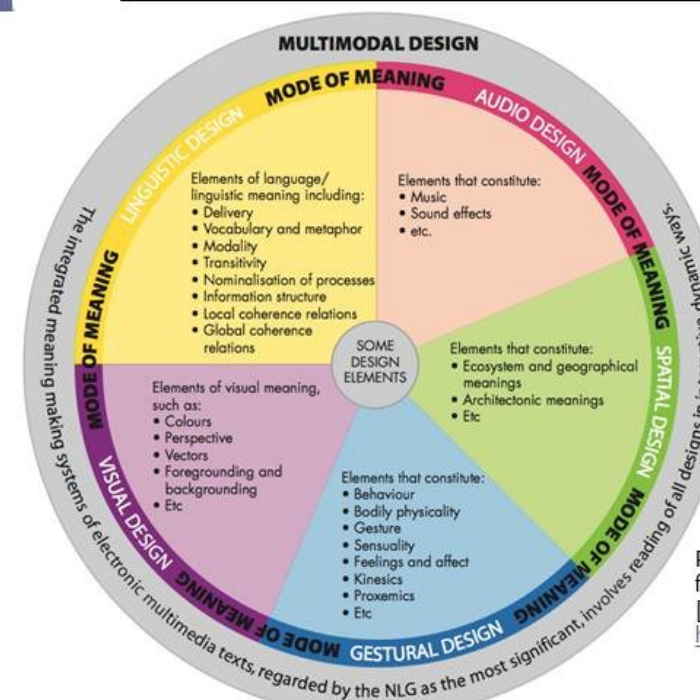
Visual literacy

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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

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

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 important and basic as reading and writing text.

Visual rhetoric is how /why visual images communicate meaning.

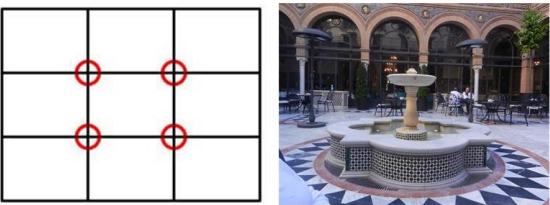
Media/Visual/Film literacy includes the ability to both read (comprehend) and write (create, design, produce). It moves from merely recognizing and comprehending information to the critical thinking skills implicit in questioning, analyzing and evaluating that information.

<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

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

Carmen Herrero, Manchester Metropolitan University

Parte Prima

HOW TO MAKE A VISUAL ANALYSIS

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

Vocabolario utile per parlare di un film

Il film	La troupe	I personaggi	Il tema
La trama	Il regista	Il protagonista	L'argomento principale
L'azione	L'attore	L'eroe	I temi del film
La struttura narrativa del film	Il tecnico	L'evoluzione del personaggio	Il film parla di...
L'inizio del film / la fine del film	Il direttore della fotografia	I personaggi secondari	

Le scene	Cinematografia	La ripresa	L'ambiente
Il dialogo / le battute	Il colore / la luce	Fuori campo	L'azione si svolge in...
La sceneggiatura	La macchina da presa	Il primo piano	Città/campagna/Italia All'estero
La sequenza	L'angolo di ripresa	Il piano Americano ¹	
Il montaggio	Il movimento della macchina da presa	Campo lungo	

¹Inquadratura a tre quarti, dalla coscia in su.

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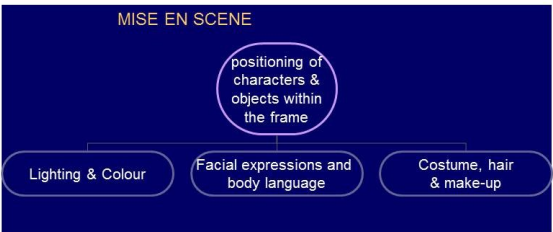
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Colour and mood

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.

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

Settings



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

Carmen Herrero, Manchester Metropolitan University

Props



Le Samourai (Jean-Pierre Melville, 1967) [France& Italy]

Women on the verge of a nervous breakdown (P Almodóvar, 1988) [Spain]

Carmen Herrero, Manchester Metropolitan University

Sets



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

Carmen Herrero, Manchester Metropolitan University

Lighting and colour

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



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

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Natural Lighting



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

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Colour



Blancanieves (Pablo
Berger 2012) [Spain]

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La Haine (Mathieu Kassovitz,
1995) [France]

Baghban (Ravi Chopra, 2003) [India]



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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]

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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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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.

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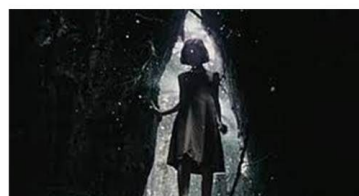
Lighting and effects

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



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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.

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Camera angle



Volver (P. Almodóvar, 2006) [Spain]

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Volver



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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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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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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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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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Performance: voice and bodily movements



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

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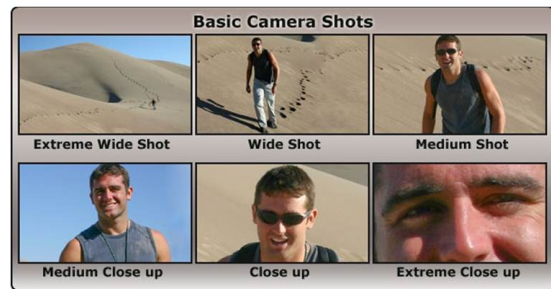
CINEMATOGRAPHY

- 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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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

No habrá paz para los malvados (Enrique Urbizu, 2011) [Spain]

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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/>

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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.

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

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

La plaza (Adriano Morán, 2012) [Spain]

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Full shot
Showing most of the subject and the surroundings

Il postino (Michael Radford, 1994) [Italy, France & Belgium]

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Extreme close-up
Reveals a body part (an eye, a finger, etc.)

Blue (Krzysztof Kieslowski, 1993) [France, Poland & Switzerland]

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Camera angle



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

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