

Enlaces y bibliografía

● Enlaces cine y lengua

Film in Language Teaching Association: FILTA www.filta.org.uk

<http://www.cineele.blogspot.co.uk/>

<http://www.uhu.es/cine.educacion/guiascine/Oguiacine1.htm>

<http://marcoele.com/actividades/peliculas/>

<http://concedecine.blogspot.co.uk/>

<http://www.todoele.net/index.html>

<http://www.ac-grenoble.fr/disciplines/espagnol/mobile/articles.php?lng=fr&pg=110>

● Análisis fílmico

Boggs, J. M. and D. Petrie W. *The Art of Watching Films*. Boston: McGraw-Hill, 2008.

Corrigan, T. and P. Barry. *The Film Experience: An Introduction*. Boston, MA: Bedford/St. Martins, 2012.

De Santiago, P. y Orte, J. *El cine en 7 películas. Guía básica de lenguaje cinematográfico*. Cie Dossat, 2002.

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

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

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

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

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Monaco, J. and D. Lindroth. *How to Read a Film*. New York : 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.

● Cine español contemporáneo

Jordan, Barry and Mark Allinson, *Spanish Cinema: A Student's Guide*. London: Hodder Arnold, 2005.

● Portales de corto

www.fotogramasencorto.com

www.solocortos.com

www.notodofilmfest.com

www.cinemad.org

www.cinecorto.com

www.minutoymedio.com

www.cortomania.com.ar

<http://www.rtve.es/television/cortos.shtml>

<http://www.rtve.es/television/somos-cortos/>



Foreign Languages INSET

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

EJEMPLO DE EJERCICIO 1: (inspirado por el modelo multimodal de Cope and Kalantzis)

CORTOMETRAJE / ESCENA	El componente oral /lingüístico (diálogos y registro) y auditivo	Contexto geográfico y espacial	Contexto social y relacional	Elementos proxémicos (interacción)	Elementos visuales

EJEMPLO DE EJERCICIO 2: (inspirado por lo que Byram identifica como una de las cuatro dimensiones en la competencia intercultural, lo que él llama “savoirs”, saberes, que tienen que ver con las capacidades personales de los aprendices)

Cortometraje o escena	Saber ser	Los saberes del conocimiento del mundo	Saber aprender	Saber hacer

Sesión 3

HOW TO DEVELOP VISUAL LITERACY IN THE LANGUAGE CLASSROOM

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

En esta última sesión, te proponemos que crees un ejercicio estimulante para tu clase o programa. En grupo utilizando uno de los cortos que te proponemos arriba o una escena o cortometraje de los que empleamos en la sesión 1 o 2. Tener que plantear vuestra propuesta pensando en un nivel específico (GCSE y A Level/ A1-B2).

FILM : EL BARCO PIRATA (2012)

Fernando Trullols firma este corto que consiguió el premio Goya 2012 en la categoría de mejor corto de ficción. *El barco pirata* está protagonizado por **Alberto San Juan, Antonio de la Torre y Raúl Arévalo**. *El barco pirata* narra la historia de un niño que sueña con su regalo en la noche de Reyes, pero su padre que está a punto de quedarse en paro les ha querido ayudar con los pocos ahorros que tiene. Lo malo es que los tres Reyes Magos no son lo que aparentan.



EJERCICIO

- Prepara un plan y formula preguntas
- Plantea objetivos específicos e instrucciones de trabajo
- Indica que otro tipo de habilidades y competencias específicas deseas desarrollar, por ejemplo la competencia intercultural o la multimodal, además de la competencia visual y crítica.

A continuación te ofrecemos algunas sugerencias que te pueden ayudar.



FILM : LA BODA (2013)

Finalista en la edición de los premios Goya del 2013 en la categoría a mejor cortometraje de ficción, *La boda*, de la argentina Marina Seresky, nos presenta una historia agri dulce de toques realistas. Con un gran trabajo actoral, este largometraje cuenta la historia de Mirta, que es cubana y vive en Madrid. Como muchas inmigrantes trabaja en la limpieza. Hoy a las seis de la tarde se casa su hija.

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Thinking Film, Thinking Languages

Thinking Film, Thinking Languages

CARMEN HERRERO and
ISABELLE VANDERSCHULDEN
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 Sciences
Schools Outreach Programme



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



Sesión 2

HOW TO DEVELOP VISUAL LITERACY IN THE LANGUAGE CLASSROOM

CREATIVE LANGUAGE EXERCISES WITH SHORT FILMS

FILM : ANA Y MANUEL (2004)

FICHA TÉCNICA

Título Original: ANA Y MANUEL

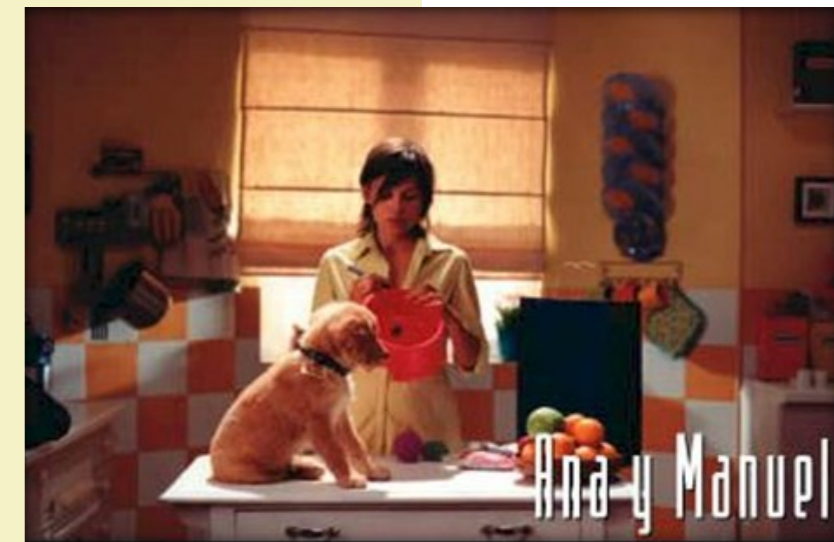
Dirección y guión : MANUEL CALVO.

Productor/Producer: ROBERTO BUTRAGUEÑO.

Intérpretes/Cast: ELENA ANAYA, DIEGO MARTÍN.

SINOPSIS

Cuando Ana es abandonada por Manuel, a ella no se le ocurre nada mejor que sustituirle por... un gran perro... con mucho pelo... y una boca enorme...



EJERCICIO:

Piensa en cómo se puede usar este cortometraje para hablar de puesta en escena con los estudiantes (emplea las tablas que hemos utilizado antes). Comenta qué nociones deseas resaltar y a qué nivel.

En primer lugar ...

1. Tipo de cortometraje/ género.
2. Comenta la puesta en escena : escenarios y objetos; como es el vestuario y el maquillaje; la iluminación.
3. El reparto (actores).
4. ¿La cámara es objetiva o subjetiva? Explica ...
5. ¿Cuál es el efecto de los primeros planos?
6. ¿Te has fijado en la utilización de diferentes ángulos de cámara?
7. ¿Qué piensas de la utilización de la música
8. ¿Es importante el color y la luz?
9. ¿Ha notado los efectos de la edición?
10. ¿Qué otros elementos del lenguaje visual te han llamado la atención?

EJEMPLO DE TABLA PARA UNA APROXIMACIÓN MULTIMODAL AL ESTUDIO DE LOS PERSONAJES

	EL	ELLA	BUENOS AIRES
AUDITIVO			
GESTUAL			
LINGÜÍSTICO			
ESPACIAL			
VISUAL			

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

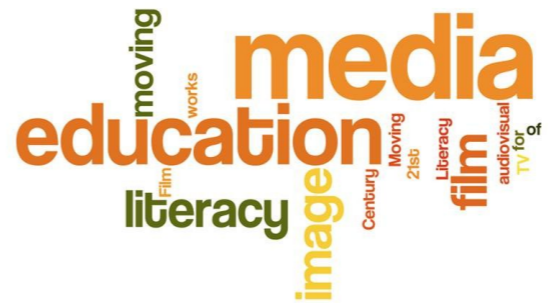


Using Film to Teach Languages

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 Chan and Gill Cornerhouse

Logos for Manchester Metropolitan University, routes into LANGUAGES, and CORNERHOUSE.



Word cloud terms: media, education, literacy, image, moving works, film, liberacy, audiovisual, TV, for, of, century, 21st.

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)

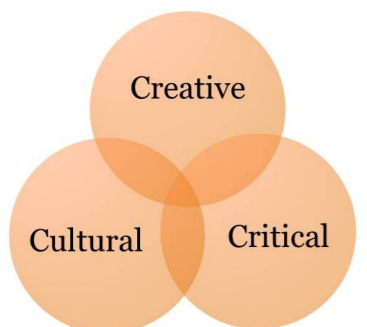
MEDIA LITERACY

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



Bilingual Template

HOW TO ANALYSE A SCENE

● TIME / TIEMPO

- How long is it? *¿Cuánto dura?*
- Is it chronological? *¿Está en orden cronológico?*
- Is it shot in real time or are there ellipses? *¿Está rodada en tiempo real, o hay elipsis?*
- Does it alternate two (or more) simultaneous actions? *¿Se alternan dos (o más) acciones al mismo tiempo?*

● PLACE / LOCALIZACIÓN

- Is it outdoor or indoor? *¿Es la acción interior o exterior?*
- Is it shot by night or during the day? *¿Está rodada de noche o durante el día?*
- Is it in one location or several? *¿Hay una o varias localizaciones?*
- Is the location easily identifiable? *¿Se puede identificar la localización fácilmente?*

● PLOT / ARGUMENTO

- How important is the scene to the plot? Is it a key scene? Why? *¿Cuál es la importancia de esta escena es el argumento? ¿Es una escena clave?*
- Is there any dialogue? *¿Hay dialogo?*
- What do the characters do? *¿Qué hacen los personajes*
- Is it an intimate scene? A group scene? *¿Es una escena íntima? ¿Es una escena coral?*

● GENRE

- Which conventions can you identify? / *Identifica las convenciones de género.*
- Does the scene subvert genre conventions? / *¿Esta escena suierte las convecciones genéricas?*
- Does it renew or adapt genre conventions? / *¿Renueva o adapta las convecciones genéricas?*

● TECHNICAL/SYLE /ESTILO

- What is the angle of the camera? What effect is produced? *¿Cuál es el ángulo de la cámara? ¿Qué efecto produce?*
- Is it fixed/ moving? / *¿Está fija o se mueve?*
- What distance is the camera? Why? / *¿Cuál es la distancia de la camara?*
- How is the character shot? / *¿Cómo se fotografía al personaje?*
- What can be said about the use of light colour, special effects? *¿Qué puedes decir del uso de la luz, el color, los efectos especiales?*

● EFFECT ON SPECTATOR / EFECTO EN EL ESPECTADOR

- What is the point of view of the scene? *¿Cuál es el punto de vista de esta escena?*

Examples:

Spectator sees what character sees
el espectador ve lo que ven los personajes

Spectator hears thoughts of character
el espectador oye los pensamientos del personaje

Spectator knows things unknown to character
el espectador sabe cosas que el personaje desconoce.

- Objective or subjective? *¿Objetivo o subjetivo?*
- Does it convey emotions? *¿Produce ciertas emociones?*
- Does it facilitate identification? *¿Facilia la identificación?*

Glossario

MISE EN SCENE *f (puesta en escena)*

SHOT *(plano m)*

FRAME *(encuadre f)*

SEQUENCE / SCENE *(secuencia f)*

EXAMPLES OF SHOTS *(tipos de planos)*

Sequence shot *(plano-secuencia m)*

establishing shot *(plano de ubicación m)*

panning shot *(panoramica m)*

aerial shot *(toma aérea m)*

(extreme) long shot *(toma de plano largo m)*

medium shot *(plano medio m)*

(extreme) close-up *(primer plano/ primerísimo plano / plano detalle m)*

tracking shot *(travelling / traveling m)*

shot/reverse shot *(plano / contraplano m)*

off-screen *(fuera de campo m)*

CAMERA MOVEMENTS

fixed focus *(plano fijo)*

panoramic movement *(panorámico)*

crane movement *(movimiento de grúa)*

hand-held camera *(cámara en mano)*

zoom *(zoom m)*

slow motion *(cámara lenta f)*

CAMERA ANGLES/ DEPTH OF FIELD *(profundidad de campo f)*

bird's eye *(a vista de pájaro f)*

eye level *(ángulo normal)*

reverse angle *(ángulo inverso f)*

LIGHT *(iluminación)*

low key *(iluminación principal baja f)*

use of colour *(uso del color)*

filters *(filtros m)*

SOUND *(sonido m)*

diegetic/non diegetic sound *(sonido diegético / extra diegético)*

voice over *(voz en off f)*

EDITING *(MONTAJE m)* [Tipos: narrativo y expresivo]

transition *(transición)*

continuity editing *(montaje en continuidad f)*

fade-in fade-out *(fundido m)*

dissolve *(encadenado m)*

jump-cut *(salto de imagen)*

ellipsis *(elipsis f)*

special effects *(efectos especiales m)*

digital effect *(efectos digitales m)*

VIDEO CON EJEMPLOS

<http://youtu.be/IEDNnVwvNqY>

<http://quizlet.com/19113124/terms-for-film-and-video-production-flash-cards/>

<http://quizlet.com/8659756/castellano-en-film-vocabulario-flash-cards/>

<http://quizlet.com/14337810/prueba-1-flash-cards/> [cine de autor]

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



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)

CARACTERÍSTICAS	TODO EL CORTOMETRAJE	ESCENA O SECUENCIA
Género		
Tipo de narración (Códigos y convenciones)		
Representaciones		
Público al que puede ir dirigido		
Localización		
Personaje/s		
Referencias intertextuales		

Tabla adaptada y traducida de Teaching short films by Symon Quay (British Film Institute 2007).

Sesión 1

HOW TO MAKE A VISUAL ANALYSIS

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

En esta sesión vamos a presentar algunos ejemplos de posibles discusiones centrándonos en el análisis fílmico de una película considerando la puesta en escena

FILM : **MEDIANERAS (GUSTAVO TARETTO) –MEDIOMETRAJE (2005) Y LARGOMETRAJE (2011)**

SINOPSIS

Medianeras es la historia de Mariana y Martín. Viven en la misma manzana, el uno frente al otro, pero no pueden encontrarse. Sus caminos se cruzan a diario sin saber el uno del otro. Ella sube una escalera y él la baja. Él sube a un autobús y ella baja. *Medianeras* es el relato de la ciudad que se interpone entre ambos, la que los une y a la vez los separa.

Otro cortometraje de Gustavo Taretto: *Hoy no estoy* (2007)



EJERCICIO: TRABAJANDO CON EL LENGUAJE VISUAL

Estas preguntas nos ayudarán a comprender algunos de los elementos del lenguaje visual de este extracto.

1. ¿Cuál es el punto de vista de la historia?
2. ¿Qué tipo de plano/s predomina/n ? ¿Cuál es el efecto de su uso en esta escena?
3. ¿La cámara es objetiva o subjetiva?
4. ¿Para que sirve la música?
5. Comenta sobre la función del sonido y/o la música
6. Analiza el uso del espacio en la escena.
7. ¿Qué piensas del uso de los colores?
8. En tu opinión, ¿la película se centra principalmente en los personajes, las situaciones, o el lenguaje ?

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)

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- 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://irc.cornell.edu/rs/roms/507sp/ExtraReadings/Section0/Uploads/File1235272745204/InterculturalDimensionByram.pdf>
- British Film Institute (2008). *Reframing Literacy. BFI. London, BFIChan, 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](#)



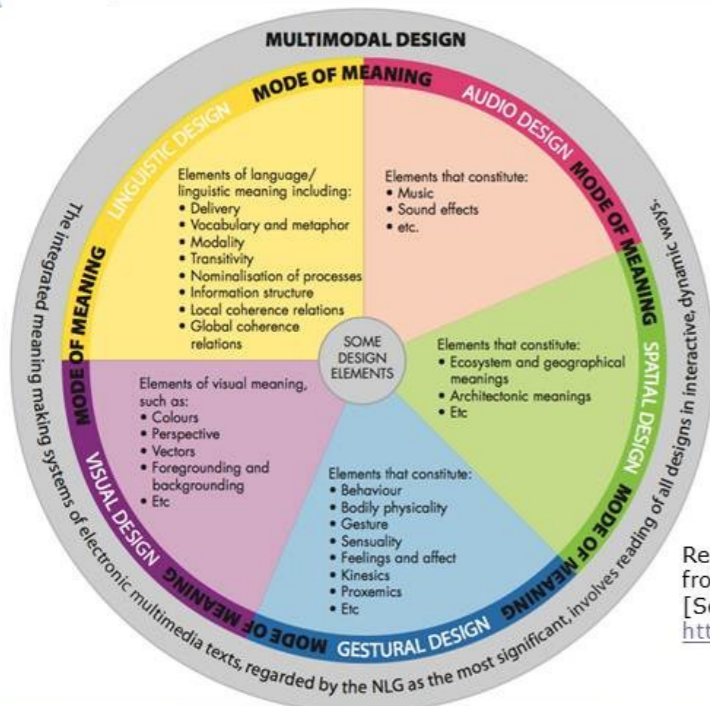
Visual Literacy

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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- o Phillips, P.. *Understanding Film Texts: Meaning and Experience*. London: British Film Institute, 2000.
- o 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]



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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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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...

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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.

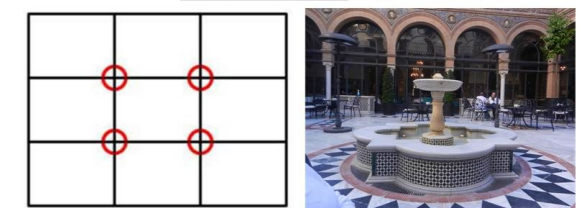
Media/Visual/Film literacy includes the ability to both read (comprehend) and write (create, design, produce). It moves from merely recognizing and comprehending information to the critical thinking skills implicit in questioning, analyzing and evaluating that information.

<http://uwp.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

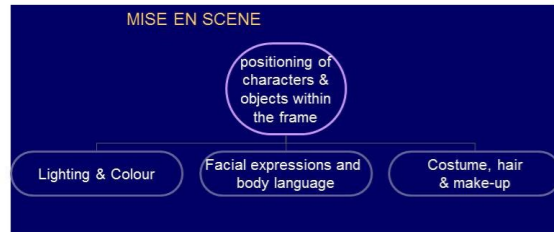
Film Style: different units

- 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>

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Settings and sets



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

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Camera angle



Volver (P. Almodóvar, 2006) [Spain]

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Volver



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Settings



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

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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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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/>

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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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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

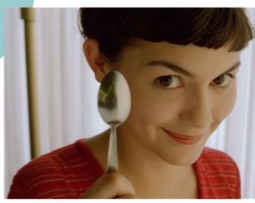


El orfanato (J.A. Bayona, 2007) [Spain]

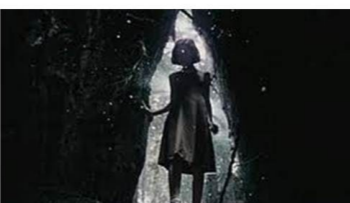
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Lighting and effects

High-key lighting



Low-key lighting



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

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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No habrá paz para los malvados (Enrique Urbizu, 2011) [Spain]
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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El orfanato (J.A. Bayona, 2007) [Spain]
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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La plaza (Adriano Morán, 2012) [Spain]
Establishing shot
A panoramic view of an exterior location, photographed from a great distance

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Il postino (Michael Radford, 1994) [Italy, France & Belgium]
Full shot
Showing most of the subject and the surroundings

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