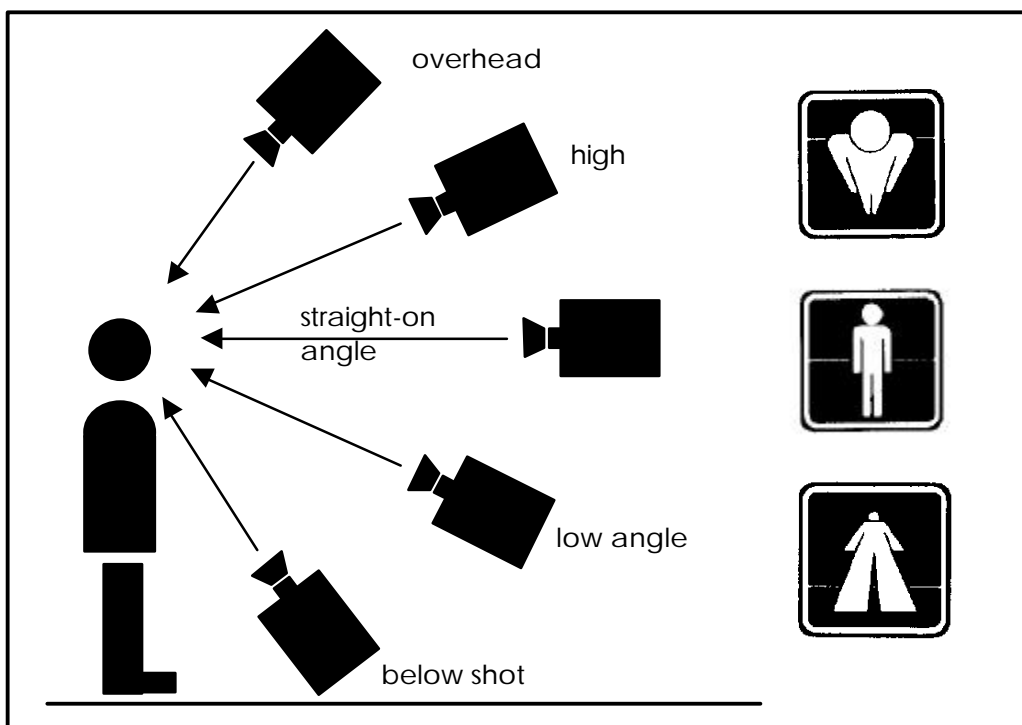


## 9 The Language of Film

Fachausdrücke, Interpretationsfragen und Redemittellisten für die Arbeit mit Filmen im Englischunterricht



Das vorliegende Kapitel bietet sprachliche Hilfsmittel für die unterrichtliche Arbeit mit dem Film *Of Mice and Men* und darüber hinaus für die Arbeit mit Filmen im Englischunterricht ganz allgemein.

**Teil I** enthält eine Auswahl von Fachausdrücken der Filmsprache, die einsprachig erklärt und, wo erforderlich, übersetzt werden. Diese Liste sollte kopiert und den Schülerinnen und Schülern gegeben werden. Für schulische Zwecke dürfte das Fachvokabular ausreichend sein. Beigefügt ist Teil I ein vereinfachtes Flussdiagramm *Making a film*.

**Teil II** besteht aus einer Auflistung von Fragen, die man teils vor der Vorführung,

zum Sensibilisieren für das Medium Film, teils nach dem Einsatz, zur

Filmanalyse und - gegebenenfalls - zum Vergleichen mit einer Textvorlage einsetzen kann. Die Fragen überschneiden sich zum Teil und sollten selbstverständlich nur in Auswahl herangezogen werden.

**Teil III** ist eine einfach gehaltene Redemittel-Liste, die Schüler/innen helfen soll, sich über einen Film zu äußern. Diese Liste kann schon ab 2. oder 3. Jahr Englischunterricht eingesetzt werden, etwa in Zusammenhang mit Schulfernsehsendungen.

**Teil IV** bietet eine umfangreiche und anspruchsvolle Redemittelliste, die Schüler/innen in die Lage versetzt, eine Filmkritik zu schreiben, insbesondere zu *Of Mice and Men*, darüber hinaus aber auch zu anderen Filmen.

## I The Language of Film (Selected Terms for Film Analysis)

### Field Sizes (Einstellungsgröße/Bildausschnitt)

#### long shot (*Totale*)



- ? The camera is at a great distance from the subject being filmed and presents the entire setting.

#### medium long shot (*Halbtotale*)

- ? The subject of the shot, e.g. a couple, is shown together with its surroundings.

#### full shot (*Halbnaheinstellung*)

- ? a shot of a subject that includes the entire body and not much else

#### medium shot (*Naheinstellung*)

- ? The camera is not quite as near to its object as in a close-up; with human subjects the person is shown down to the waist or hips.

#### normal shot (*Normale*)

- ? comprehensive term for all field sizes between long shot and close-up



#### close-up (*Großaufnahme*)



- ? The camera is very close to the object; with human subjects, the face and its expressions are shown. The slightest nuance of expression in an actor's face is shown and can become significant.

#### extreme close-up/detail shot (*Detailaufnahme*)

- ? a shot of a hand, eye, mouth or object in detail

### Point of view (Darstellungsperspektive)

The position from which the camera is filming, e.g.

- establishing shot** ? generally a long shot that shows the general location of the scene
- point-of-view shot (POV)** ? shows the scene from the point of view of a character
- over-the-shoulder shot** ? The partner in a dialogue is seen from the perspective of a person standing just behind and a little to one side of the other partner so that parts of both are in the frame.
- reverse-angle shot** ? a shot from the opposite side

### Camera Angles (Kameraperspektive)

**high angle/overhead**  
(*Obersicht/Vogelperspektive*)



- ? In a high-angle shot, the camera is placed at an angle above the scene of action, thus objects and people appear smaller and less important. In an extreme form, it becomes a bird's eye view.

**low angle/below shot**(*Untersicht / Froschperspektive*)



- ? Objects and people are filmed from below, the importance of what is shown tends to be enlarged thereby. In an extreme form, it becomes a worm's eye view. "The camera shoots from a low angle."

**eye-level/straight-on angle**  
(*Augenhöhe*)

- ? the fairly conventional angle at which the camera is pointed at the subject; it is often used to convey the idea of realism, authenticity and objectivity

### Camera movement (Kamerabewegung)

Movement of the camera during the shot

**pan(ning)** (*horizontaler Schwenk*)



- ? This is a movement from left to right or vice versa around the vertical axis. The panning movement can lead smoothly from one image to the next, or from one character to another. "The camera pans across the picture."

**tilt** (*vertikaler Schwenk*)



? movement of the camera upwards (**tilt up**) or downwards (**tilt down**) around the horizontal axis

**tracking (trucking) shot**  
(*Kamerafahrt*)

? These expressions are derived from the early film practise of putting the camera on a truck or on a small waggon running on a metal track.

**zoom**

? Technically this is not a moving shot because the camera itself does not move; the zoom is produced by a system of lenses whose focal length is adjusted during the shot; **zoom-in**: the subject appears to come closer; **zoom-out**: the subject appears to move farther away.

"The camera zooms in on Mr. W.'s face."

## Montage / Editing

The arrangements of the shots in a structured sequence. The segments in a film and the individual shots are never filmed in the same order as one watches them. They are always edited after filming. Montage is the use of editing to create a meaningful relationship between the individual shots. For example, by means of montage a director can show what is going on in a person's mind. Frequent forms of montage are:

**parallel action/cross-cutting**

? intermingling the shots of two or more scenes

**flashback** (*Rückblende*)

? scene or sequence that is inserted into the "present time" and deals with the past

**flash-forward** (*Vorausschau*)

? scenes or shots referring to future time

**match cut**

? The two shots or scenes are linked by visual, aural or metaphorical parallelism.

## Punctuation

Refers to the way in which shots are linked. The most common are:

**cut** (*Schnitt*)

? a simple switch from one image to the next

**fade-in** (*Aufblendung*)

? the screen is black at the beginning, gradually the image appears brightening to full strength.

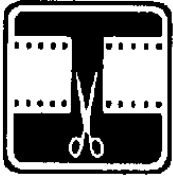
**fade-out** (*Abblendung*)

? the opposite of fade-in

**dissolve** (*Überblendung*)

? the old image disappears, fades away and the new image gradually appears

## Miscellaneous

- shot** (*Filmeinstellung, Aufnahme*) ? a single piece of film without cuts exposed continuously
- scene** (*Szene*)
- sequence** (*Sequenz*)
- segment** (*Segment*) ? larger unit in a film composed of a number of shots; usually unifying elements are place, time, theme, etc.
- film transcript** ? transcript of the final film according to the individual shots giving field size, camera angle, camera movement, action, dialogue etc.
- screenplay** (*Drehbuch*) ? the script of a film containing a rough description of the location, the dialogue and some of the camera movements
- storyboard** (*Aufnahmeplan*) ? sketch of what is going to be filmed
- editor** ? the person in charge of splicing the shots of the film together
- A black and white icon showing a film strip with a pair of scissors cutting through it. The film strip is represented by a thick vertical bar with horizontal perforations on both sides. The scissors are positioned at the bottom of the strip, with their blades meeting at the center.
- director** (*Regisseur*) ? supervises the production of a film and is responsible for action, lighting, camera behaviour, music and for giving substance to the intention of the author
- producer** (*Produzent*) ? responsible for the financing and marketing of a film
- casting** (*Besetzung*) ? choosing actors to impersonate the characters
- credits** (*Vorspann/Nachspann*) ? list of people who were involved in the making of the film
- mis-en-scene** ? direction of actors, placement of cameras, lighting, arrangement of the shot
- subtitle** (*Untertitel*)
- inserted caption** (*Zwischentitel*)
- voice over** ? the voice of the narrator speaking while other sounds including voices of the characters continue

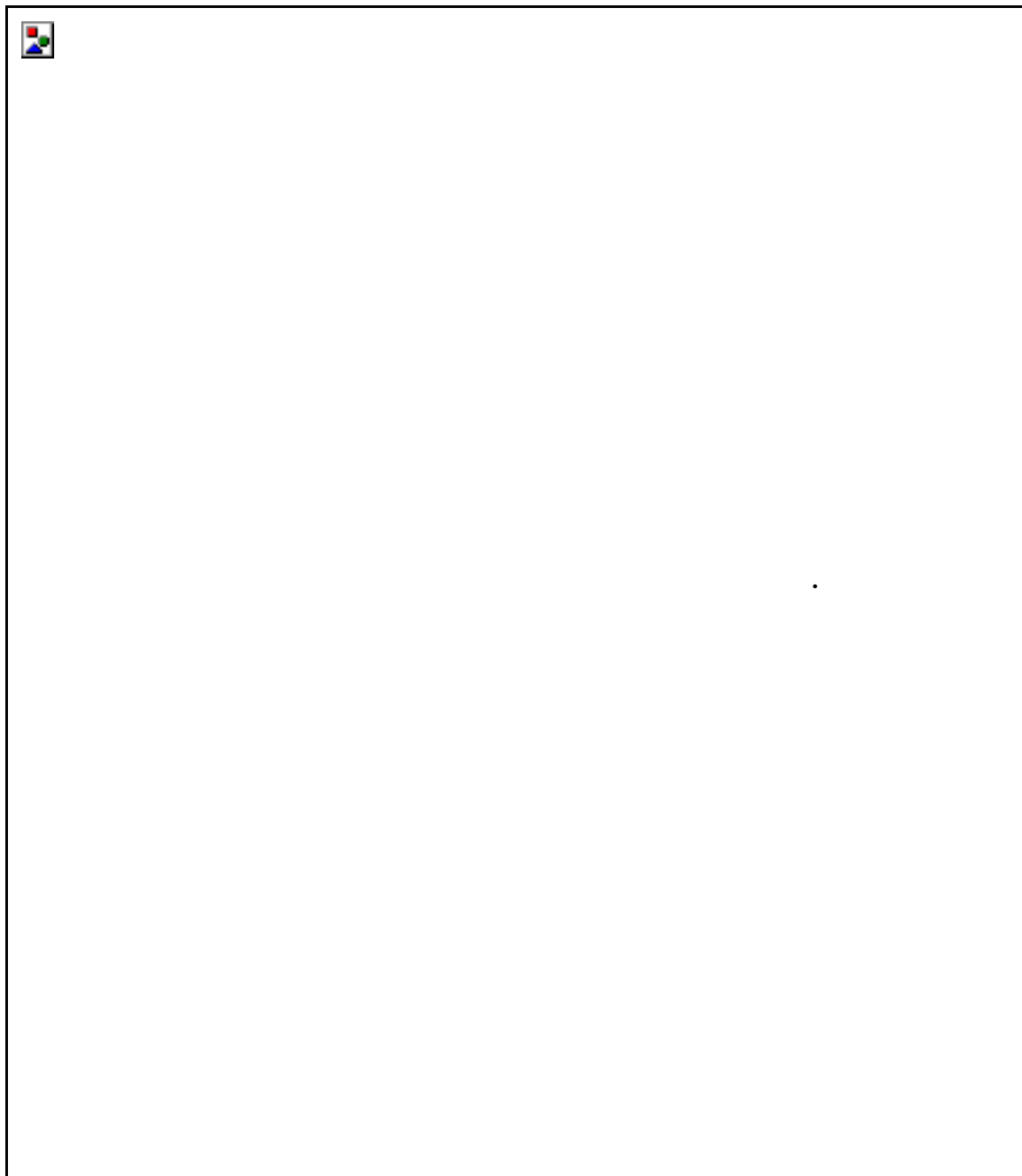
**(voice) on**

? The speaker (narrator/character) is shown in the picture.

**(voice) off**

? The speaker (narrator/character) is not shown in the picture.

### Making a film: A simplified flow chart



Quelle: E. Platz-Waury/U. Rösner/M. Seletzky: „Hemingway/Young: Soldier's Home“, Langenscheidt-Longmann, München 1986, S. 22

## II Questions for Film Analysis

(Questions to be asked before and/or after the presentation of the film)

### ? **Setting**

- If you were the director of the film what kind of setting would you choose for ... ?
- Did the director choose the appropriate setting for the film?

### ? **Casting**

- What kind of actor/actress would you choose for NN? (Try to find photos or magazine pictures which show your actor/actress.)
- What patterns of behaviour should they show?
- What clothes should they wear?
- Did the director choose the appropriate actor(s)/ actress(es)?
- Were new characters introduced? Why?

### ? **Sound track**

- Would you use background music?
- When? Why? What kind of?
- Would you use voice-over/dialogue?
- Would you use any sound effects?
- How does the music in segment/scene ... reflect the relationship between A and B/the two main characters?
- Is the use of image and sound synchronic/ asynchronic?

### ? **Field sizes**

- Which field sizes would you use in scene/segment... ? Why?
- Identify the field sizes used in scene/segment ... and comment on their significance.

### ? **Camera angle**

- Which camera angle would you/did the director use to show
  - humiliation
  - idolization
  - power
  - threatening
  - superiority
  - inferiority
  - oppression
  - helplessness
  - dominance
  - pleading?

- In which scene would you use high angle/low angle/straight-on angle? Why?

- What does the director achieve by using this camera angle?
- Describe the functions of the camera angles in scene/segment ... .
- Study the high angle and low angle shots in scene/segment ... and try to explain their significance (i.e. why was this particular angle chosen for that situation?).


### ? **Camera movements**

- Study scene/segment ... with respect to camera movement and try to identify examples of pan, tilt, tracking shot and zoom.
- What might have induced the filmmaker to choose these camera movements for the situations in which they occur?

### ? **Comparison of a piece of literature (short story/ novel/play) with a film**

- How does the film (the text) begin?
- How does the film (the text) end?
- From whose point of view is the film (the text) told?
- In which way are the thoughts of individual characters expressed in the film (the story)?

- Comparing the film and the short story (novel/play) that it is based on did/could you notice any


 expansions  
 omissions  
 deletions  
 simplifications  
 shifts of emphasis?

- Why was the scene
  - added?
  - expanded?
  - omitted?
  - simplified?

- Does the film make any quantitative and/or qualitative changes?
- Are passages of dialogue added? Why?

- Is this film a faithful transposition of the short story (novel/play)?
- What is a faithful transposition?

- Which do you like better, the film or the text that it is based on? Why?

### III Opinion: What I think about the film

What I think about the film						
I think In my opinion	it's that was	a(n)	good	(feature) film videofilm documen- tary series	becaus e	there is so much / no action.
To my mind As I see it From my point of view			nice			there is so much / too much information.
			beautiful			it's so close to reality.
			fantastic			the theme is far fetched.
			super interesting			the characters are so / not at all convincing.
	entertainin g		I (dis)like the actor / actress who plays...			
	amusing		I could understand most of it.			
	funny		I could hardly understand anything.			
	exciting		the actors speak clearly / talk too fast.			
	thrilling		the language is very easy / too difficult.			
	well acted		the pictures help me understand the story-line.			
	silly		it shows people and places I didn't know.			
	boring		it was shot on location.			
	lousy		the scenery is so beautiful.			
	stupid		I can(not) identify with one of the characters.			
	unrealistic		it shows my own situation.			
	badly acted		it makes me forget reality for some time.			
	overacted		it makes me laugh / weep / sad / happy.			
I (dis)like I don't like I hate			the this			

Aus: Wolf Liebelt, Anregungen für den Umgang mit Video im Fremdsprachenunterricht  
In: PRAXIS des neusprachlichen Unterrichts Heft 3/1989, S. 261

#### IV Redemittelliste für das Schreiben einer Filmkritik zu *Of Mice and Men* und zu anderen Filmen

Word Material for Writing a Film review on <i>Of Mice and Men</i>		
<p>In each category the word material at the beginning was taken from a large number of <i>film reviews</i> of Steinbeck's <i>Of Mice and Men</i> (Sinise, 1992); additional word material was then added. Students are encouraged to</p>		
<b>1. Kind of film</b>	<ul style="list-style-type: none"> <li>/// a film based on a novel</li> <li>/// action film</li> <li>/// science fiction film</li> <li>/// historical film</li> <li>/// love story</li> <li>/// romance</li> <li>/// children's film</li> </ul>	<ul style="list-style-type: none"> <li>/// (animated) cartoon</li> <li>/// war film</li> <li>/// comedy</li> <li>/// documentary film</li> <li>/// political thriller</li> </ul>
<b>2. producer</b>	<ul style="list-style-type: none"> <li>/// Gary Sinise who also directed and produced this film, plays George Small</li> </ul>	
<b>3. director</b>	<ul style="list-style-type: none"> <li>/// the director uses an adaptation of a novel</li> <li>/// <i>Of Mice and Men</i> is a film directed by Gary Sinise, from a screenplay by Gordon Foote, based on the novel by Steinbeck</li> <li>/// Gary Sinise tinkers little with Steinbeck's essential narrative</li> <li>/// to develop a story patiently</li> <li>/// to bring a [...] pace/tone to a film</li> <li>/// to draw attention to</li> <li>/// to place emphasis on</li> <li>/// to highlight certain scenes</li> <li>/// to create a certain atmosphere/mood</li> </ul>	
<b>4. actors</b>	<ul style="list-style-type: none"> <li>/// Malkovich's portrayal of big, simple, naive Lennie attracts the most attention</li> <li>/// Sinise, in the quieter, caretaking role, achieves at least as much</li> <li>/// Sinise does a very good job as George</li> <li>/// Malkovich gives the part much personality</li> <li>/// a film starring Gary Sinise and John Malkovich</li> <li>/// as George, the smaller, smarter migrant worker who has fallen reluctantly into the role of Lennie's protector, Sinise is especially sympathetic</li> <li>/// Malkovich is a star, not a character actor</li> <li>/// Ray Walston as Candy registers a heartbreaking performance as the old man who says, "I wish someone would shoot me when I'm of no use anymore."</li> <li>/// Walston plays the old man on the farm and I feel that he adds a lot to the film</li> <li>/// among the other noteworthy performances are those of Casey Siemaszko as the brutish Curly, Sherilyn Fenn, his unnamed wife, and Joe Morton, the broken stable hand.</li> <li>/// the film is sensitive to its source and the debut of a great new movie talent</li> <li>/// the movie highlights the talents of Gary Sinise and John Malkovich</li> <li>/// there isn't a hint of overacting in Sinise's performance</li> <li>/// what is most remarkable about Gary Sinise's performance is that he does not allow his character to be overshadowed by Malkovich's Lennie</li> <li>/// John Malkovich, better known for his villain roles in movies like <i>Dangerous Liaisons</i>, and <i>In the Line of Fire</i>, is absolutely remarkable as the mentally retarded Lennie</li> <li>/// what Malkovich never does is fall into parody.</li> <li>/// John Malkovich's character is very realistic and you never get the</li> </ul>	

	<p>feeling that you are watching an actor playing Lennie. You are watching Lennie.</p> <ul style="list-style-type: none"> <li>☞ Sinise's mature and deeply affecting interpretation</li> <li>☞ John Malkovich completely succeeds at re-interpreting Lennie while not straying far from familiar ground</li> <li>☞ John Malkovich's Lennie is at turns genuinely heartbreaking, infuriating, and terrifying.</li> </ul> <p>☞ to play a role convincingly/passionately</p> <p>☞ an actor fits/does not fit into the role of</p>
<b>5. characters</b>	<ul style="list-style-type: none"> <li>☞ Lennie is played by John Malkovich</li> <li>☞ the relationship between characters</li> <li>☞ a character can be: honest/dishonest; ambitious; lazy; fascinating; cold-blooded; hard-hearted; full of understanding; generous; mean; likeable; big-hearted; hardened; sympathetic; evil</li> </ul>
<b>6. story/plot</b>	<ul style="list-style-type: none"> <li>☞ it is as fine a story as it is simple</li> <li>☞ the story of the film is as pure and lean as the original fable which formed in Steinbeck's mind</li> <li>☞ to be full of tension</li> <li>☞ to arouse curiosity; to be exciting/thrilling/boring/convincing/confusing/humorous/entertaining/amusing/melodramatic</li> <li>☞ to build up to/to reach a climax</li> <li>☞ to gain/to lose momentum</li> <li>☞ an improbable finale</li> <li>☞ to let tension unravel</li> <li>☞ to develop a story</li> </ul>
<b>7. filmscript/screenplay</b>	<ul style="list-style-type: none"> <li>☞ screenwriter Horton Foote</li> <li>☞ Horton Foote's screenplay leaves most of the book intact</li> <li>☞ the script was written by Horton Foote</li> <li>☞ he maintains the simplicity of the story without bogging it down with Hollywood hype</li> <li>☞ Horton Foote successfully adapted two of America's most classic novels (<i>To Kill a Mockingbird</i> and <i>Of Mice and Men</i>) to create two of America's most classic films</li> <li>☞ the screenplay adds sequences to the story</li> <li>☞ to contain convincing/realistic dialogues</li> <li>☞ to be plausible</li> <li>☞ to be witty</li> <li>☞ to give characters the opportunity to...</li> <li>☞ stilted dialogues</li> <li>☞ to foreshadow s. th.</li> </ul>
<b>8. adaptation (literature/film)</b>	<ul style="list-style-type: none"> <li>☞ a novel is made into a movie</li> <li>☞ to use an adaptation of a novel</li> <li>☞ adaptive problems</li> <li>☞ the film follows the novel very closely</li> <li>☞ by most measures this is a very good adaptation of a great book</li> <li>☞ the film is an adaptation of an often dramatized novel</li> <li>☞ the film follows the novel v ery closely.</li> </ul>
<b>9. music &amp; sound</b>	<ul style="list-style-type: none"> <li>☞ the actors speak clearly</li> <li>☞ they talk too fast</li> <li>☞ the music conveys a sad/happy/melancholy atmosphere</li> </ul>
<b>10. miscellaneous</b>	<ul style="list-style-type: none"> <li>☞ the film gets extremely dramatic in places</li> <li>☞ the film was stunningly photographed in California's Santa Ynez Valley, a rolling land of golden grass and live oaks</li> <li>☞ one of the most poignant scenes of the movie</li> <li>☞ the film gets extremely dramatic in places.</li> <li>☞ the budget</li> <li>☞ to shoot a film</li> </ul>

	<ul style="list-style-type: none"> <li>/// to release a film</li> <li>/// the audience</li> <li>/// a theme is far fetched</li> <li>/// a film is close to reality</li> <li>/// a film is shot on location.</li> </ul>
<p><b>11. evaluation &amp; recommendation(s)</b></p>	<ul style="list-style-type: none"> <li>/// an enduringly popular movie</li> <li>/// Horton Foote has been nominated for three screenplay Oscars winning two: one for 1983's <i>Tender Mercies</i> and the other for 1962's <i>To Kill a Mockingbird</i>.</li> <li>/// I definitely recommend this film to everybody</li> <li>/// on a scale from zero to five, I give <i>Of Mice and Men</i> a five</li> <li>/// a moving production</li> <li>/// the film literally brought tears to my eyes</li> <li>/// the film does succeed in capturing Steinbeck's special feeling for the land</li> <li>/// the film marks the introduction of director-star Gary Sinise as one of the future lights of Hollywood</li> <li>/// I recommend <i>Of Mice and Men</i> without reservation</li> <li>/// the film is visually beautiful</li> <li>/// The film is sensitive to it source and the debut of a great new movie talent</li> <li>/// the film is beautifully filmed showing the great American countryside.</li> <li>/// I highly recommend the film.</li> <li>/// a truly great piece of a film</li> <li>/// I definitely recommend this film to everybody.</li> <li>/// both, the setting and photography of this film are top notch.</li> </ul> <p>a film can be:                      beautiful/fantastic/super/entertaining/amusing/funny/exciting/silly/                      boring/lousy/stupid/unrealistic/badly acted/overacted</p>