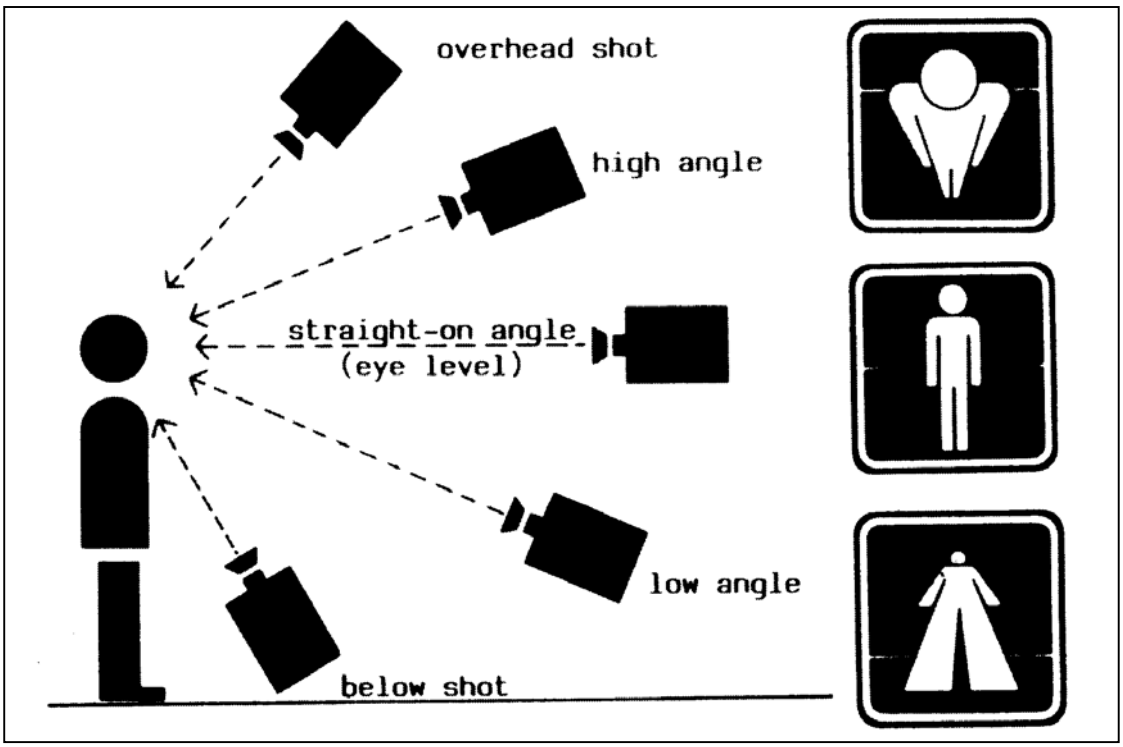
Niedersächsisches Landesamt
für Lehrerbildung und Schulentwicklung (NiLS)



Wolf Liebelt

The Language of Film

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

Niedersachsen

The Language of Film
Fachausdrücke, Interpretationsfragen und Redemittellisten für die Arbeit mit Filmen im Englischunterricht

Die vorliegenden "Tipps für die Medienpraxis" wollen dem Lehrer, der mit Filmen/Videos im Englischunterricht arbeitet, ein paar einfache sprachliche Hilfsmittel an die Hand geben.

Teil I enthält eine Auswahl von Fachausdrücken der Filmsprache, die einsprachig erklärt und, wo erforderlich, übersetzt werden. Diese Liste sollte kopiert und den SchülerInnen gegeben werden. Einsetzbar wird sie vor allem wohl in der Sekundarstufe II sein, etwa wenn verfilmte Kurzgeschichten oder Romane in die Arbeit einbezogen 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. Eher als nach dem Lesen von Texten erfolgen nach Filmvorführungen des öfteren spontane Schüleräußerungen. Dabei besteht die Gefahr, daß die Fremdsprache sehr schnell durch die Muttersprache verdrängt wird. Um dem vorzubeugen, sollte man den SchülerInnen vor dem Reden über den Film eine solche Liste, die natürlich von Fall zu Fall ergänzt werden kann, zur Verfügung stellen. Die abgedruckte Liste kann sicherlich schon ab 2. Jahr Englischunterricht eingesetzt werden.

★

Wenn Sie ganz allgemein Fragen zum Thema Medien im Fremdsprachenunterricht haben:
Schreiben Sie uns, oder rufen Sie uns einfach im
NLI Keßlerstr. 52, 31134 Hildesheim an:

Tel. 05 121 708-248 Ina Baumann
Tel. 05 121 1695-265 Dieter Prokisch

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 / Vogel-perspektive)*

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 / Frosch-perspektive)*

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

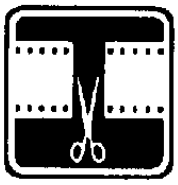
Refers to the way in which shots are linked. The most common are:

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

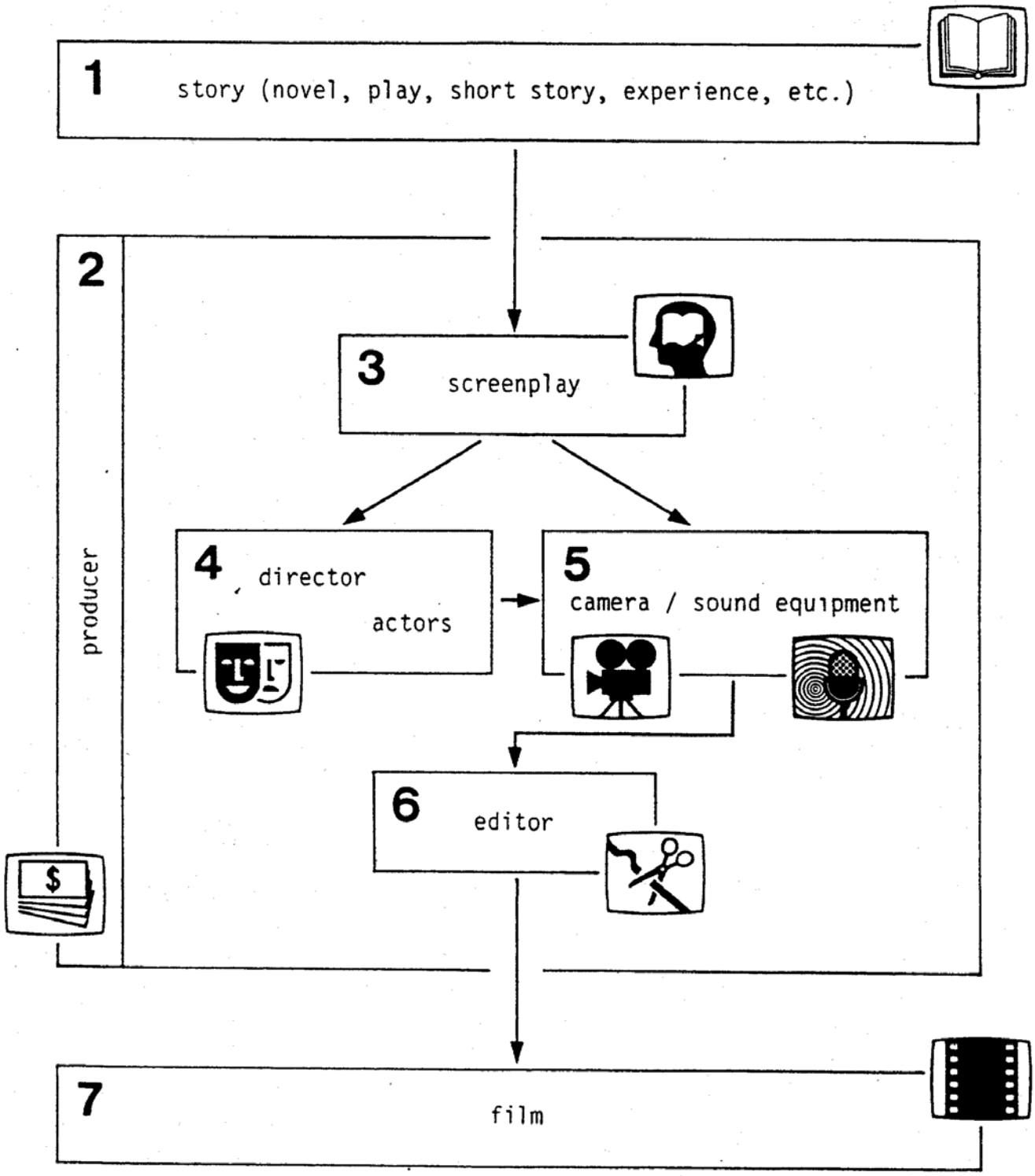
shot *(Filmeinstellung, Aufnahme)*	a single piece of film without cuts exposed continuously
scene *(Szene)*	
sequence *(Sequenz)*	
segment *(Segment)*	larger unit in a film composed of a number of shots; usually unifying elements are place, time, theme, etc.
film transcript	transcript of the final film 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



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

Quelle: PRAXIS des neusprachlichen Unterrichts Heft 3/1989, S.261

Medienkompetenz im Englischunterricht-Veröffentlichungen des NiLS

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