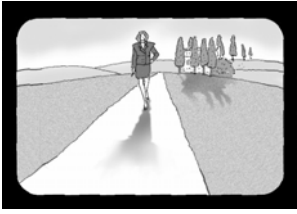
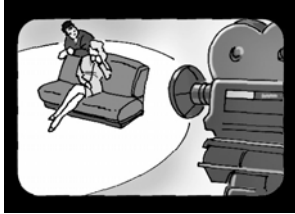

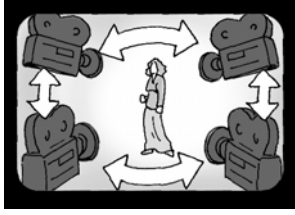

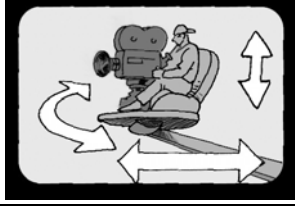






## 1 Audiovisual texts (pp.77–82)

### 1.1 Getting started: Camera operations (pp.77–78)

a) Match the definitions for field size or camera movements below with the correct picture.

Then learn the definitions, e.g. by using the common "cover up and memorize" technique.

<p><b>long shot:</b> people/objects shown from a distance</p> <p><b>extreme close-up:</b> e.g. face only, or a detailed shot of an object</p> <p><b>full shot:</b> shot of the whole body/object</p> <p><b>close-up:</b> e.g. head and shoulders</p> <p><b>medium shot:</b> upper body, part of an object</p>		<p><b>crane shot:</b> camera moves flexibly in all directions on a crane</p> <p><b>static shot:</b> camera does not move</p> <p><b>tracking shot:</b> camera is on a vehicle moving on the ground</p> <p><b>to pan left/right; to tilt up/down</b></p> <p><b>to zoom in on/out of sth</b> (e.g. a face)</p>	
Field size		Camera movements	
	long shot: people/objects shown from a distance		static shot: camera does not move
	full shot: shot of the whole body/object		to pan left/right; to tilt up/down
	medium shot: upper body, part of an object		crane shot: camera moves flexibly in all directions on a crane
	close-up: e.g. head and shoulders		to zoom in on/out of sth (e.g. a face)
	extreme close-up: e.g. face only, or a detailed shot of an object		tracking shot: camera is on a vehicle moving on the ground

b) In the following grid, the definitions at the top describe camera positions and angles. Match them with the correct picture. When you know the terms, move on to the next page to work on their functions.

**eye-level shot:** depending on the filmed person's eye-level

**establishing shot:** shows location at the start of a scene, e.g. by a long shot and a slow pan

**low-angle shot:** from below

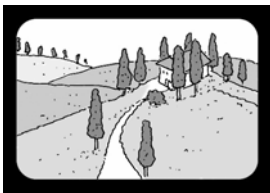
**overhead shot:** bird's eye view

**reverse-angle shot:** from the opposite side, usually shows a dialogue partner

**high-angle shot:** from above

**over-the-shoulder shot:** from behind

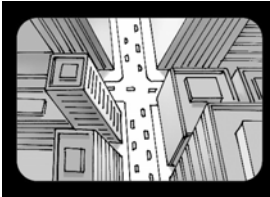
**Camera positions**



establishing shot: shows location at the start of a scene, e.g. by a long shot and a slow pan



over-the-shoulder shot: from behind



overhead shot: bird's eye view



reverse-angle shot: from the opposite side, usually shows a dialogue partner

**Camera angles**



high-angle shot: from above



eye-level shot: depending on the filmed person's eye-level



low-angle shot: from below

## 1.2 Camera operations: Function (p.79)

a) What functions can the different camera operations have? Complete the grids below with the phrases in the right-hand column. Feel free to add other possible functions you can think of.

## Distance between the camera and the object

Field size	Function
long shot	presents a larger picture for orientation
full shot	gives us a complete picture of sb or sth
medium shot	brings viewers closer to a person/an action
close-up	draws viewers' attention to sb or sth special, e.g. reveals sb's feelings by showing his/her facial expression
extreme close-up	gives particular attention to a detail from a very short distance to show its importance in a scene

- presents a larger picture for orientation
- draws viewers' attention to sb or sth special, e.g. reveals sb's feelings by showing his/her facial expression
- gives particular attention to a detail from a very short distance to show its importance in a scene
- gives us a complete picture of sb or sth
- brings viewers closer to a person/an action

## Position and angle of the camera

Type of shot	Function
establishing shot	gives an overview of the location in preparation for the following action
overhead shot	gives an impression of the action/setting below from an unusual perspective
over-the-shoulder shot	viewers feel involved in the dialogue
reverse-angle shot	used after the over-the-shoulder shot to give viewers the perspective of the other dialogue partner
high-angle shot	an unusual perspective from a higher position, which makes a character seem small and weak
eye-level shot	the usual horizontal perspective, often unnoticed by the viewer; no special function
low-angle shot	an unusual perspective from a lower position: enlarges sth and stresses its importance/power

- high-angle shot
- eye-level shot
- overhead shot
- low-angle shot
- establishing shot
- over-the-shoulder shot
- reverse-angle shot

## Camera movement

Camera movement	Function
static shot	can give an impression of calmness
to pan left/right	gives a wider impression of a location; may follow an action or show different characters
to tilt up/down	shows an object or person in full length
to zoom in on/out of sth	concentrates attention on or moves attention away from sb or sth
crane shot	a very flexible shot from different positions with smooth transitions
tracking shot	allows viewers to follow an action closely at eye-level; may add speed to a scene
hand-held camera	the abrupt, unsteady movements create an impression of reality/authenticity

- allows viewers to follow an action closely at eye-level; may add speed to a scene
- shows an object or person in full length
- the abrupt, unsteady movements create an impression of reality/authenticity
- can give an impression of calmness
- concentrates attention on or moves attention away from sb or sth
- gives a wider impression of a location; may follow an action or show different characters
- a very flexible shot from different positions with smooth transitions

### 1.3 Interpreting body language (p.80)

a) A film offers the chance to characterise someone indirectly through his/her body language. What emotions, attitudes or messages does the following body language usually show? Sometimes more than one solution is possible, depending on the situation. Add the adjectives, too. Feel free to use a dictionary if necessary.

Body language	POSSIBLE INTERPRETATIONS	
	nouns	adjectives
tapping or drumming your fingers	nervousness impatience	nervous impatient
biting your nails	stress	stressed
having your head tilted	interest attention	interested attentive
stroking your chin	indecision insecurity	undecided insecure
looking down, your face turned away from your partner	frustration disappointment	frustrated disappointed
patting your hair	vanity disinterest	vain disinterested
smiling brightly	happiness	happy

**Choice of nouns:**

- interest
- disappointment
- vanity
- indecision
- frustration
- happiness
- impatience
- attention
- insecurity
- nervousness
- disinterest
- stress

b) Now work the other way round: Think of situations in which body language expresses the corresponding emotions in the left-hand column and fill them in.

Emotions (noun/adjective)	Body language
attention/attentive interest/interested understanding/understanding	keeping eye contact and nodding when listening in a dialogue
anger/angry	standing with your hands on your hips
boredom/bored	sitting with your legs crossed, with your foot kicking
authority/authoritative confidence/confident	walking with upright posture, seeking eye-contact
depression/depressed	walking with your hands in your pockets, your shoulders hunched, looking down
scepticism/sceptical doubt/doubtful	frowning at sb
tiredness/tired	rubbing your eyes
disbelief/disbelieving expectation/expectant	staring at sb with wide open eyes
aggression/aggressive	clenching your fists
delight/delighted	rubbing your hands together
relaxation/relaxed	sitting with your hands clasped behind your head, with your legs crossed
defensiveness/defensive rejection/rejecting	showing your open palms

## 1.4 The four steps of film scene analysis (p.81)

a) Look at the first few minutes of a film on DVD or video tape – for example your favourite one. Go through the four steps described above and find out as much as possible. The note-taking sheet on the next page might help you.

### Film scene analysis: Forrest Gump (00:00 – 04:30)

#### Step 1: First viewing – focus on action

→ Try to understand the gist of the action, including key phrases of the dialogue.	
Focus on action	Example: Forrest Gump (00:00 – 04:30)
<b>setting</b> What is the time and place of the action? What kind of atmosphere is created?	<u>time</u> : a sunny summer day in the year 1981 (see bus) → <i>relaxed, cheerful atmosphere</i> ; <u>place</u> : a bus stop with a bench close to a city park → <i>waiting for a bus to visit sb or travel somewhere</i>
<b>plot</b> What happens and why?	a feather flies downward and lands next to the hero's shoes; he picks up the feather and places it in a suitcase, then chats with a woman; her shoes bring back memories ... → <i>slow exposition/introduction</i>
<b>suspense</b> Which questions remain unanswered? Why do you want to keep on viewing?	Who is the hero? Why is he at the bus stop? What is he waiting for? → <i>mysterious but likeable character (arouses interest in the hero's past, present and future)</i>

#### Step 2: Second viewing – focus on characters

→ Describe first, and then comment on the impressions conveyed by the character(s).	
Focus on characters	Example: Forrest Gump (00:00 – 04:30)
<b>appearance</b> hair cleanliness clothes	white jacket, long trousers, clean, chequered shirt buttoned to the top; neatly though not fashionably dressed except for the worn-out sports shoes, short haircut → <i>orderly, tidy, neat</i>
<b>body language</b> face gestures posture movements	unsteady glance; upright, stiff posture twitching eyes; funny movements of the mouth → <i>nervous, insecure, or not "normal"?</i> frowning with closed eyes at the end → <i>concentrating to remember a childhood scene</i>
<b>language/communication</b> choice of words sentences tone interaction	funny intonation; monologue focusing on "Mom" and "shoes"; does not listen to/tries to chat with the woman sitting beside him (only short reply); speaks with his mouth full → <i>lost in thoughts, strange behaviour, impression of being mentally retarded?</i>

#### Step 3: What is the main function of this scene in the film?

Place the scene into the context of the film. Does it move the action forward, build suspense, present a surprising turning-point in the action, reveal a new trait in the protagonist's character, introduce a new character or define a relationship?

*Solution:* The first scene introduces the protagonist of the film and tries to get the viewer interested in him.

## Step 4: Third viewing – focus on cinematic devices

→ How do cinematic devices serve the main function of the scene?	
Cinematic devices → possible functions	Example: Forrest Gump (00:00 – 04:30)
<b>Camera operations</b>	two long shots with one cut in between before the bus arrives; camera follows the flight of the feather ( <i>slow-paced beginning</i> ), then focuses on the shoes in a close-up, tilts upward to show the hero who has picked up the feather; zooms out into a long static shot of the hero in his immediate surroundings → <i>links the feather and the shoes with the protagonist (cf. visual symbols)</i>
<b>Visual symbols</b> (an object stands for sth else) → <i>to visualise an idea or message</i> universally understood symbols (the American flag, the cross) symbols which take on a meaning in the context of the film, e.g. through repetition or special emphasis (close-ups)	feather in the wind → <i>sudden changes in the hero's life, driven by other forces?</i> worn-out shoes → <i>hard life?</i> contents of suitcase: picture book, tennis bat, baseball cap → <i>phases in his life?</i> box of chocolates → <i>link with his mother (close relationship: "Mom always said life is like a ...")</i>
<b>Film music/sound</b> → to show a mood or a character's emotions → to evoke nostalgic feelings for a past era → to foreshadow an event → to build suspense → to provide transitions between scenes, etc.	piano solo, then strings; slow, melodious, sad melody; at times the noise of the wind → <i>bitter-sweet memories; nostalgic/sad mood</i>
<b>Other effects</b> , e.g. Computer-generated imaging → <i>to create realistic images, to turn artificial figures into convincing characters, to improve images, to create locations</i> Slow motion → <i>to intensify the moment, to underline effort or frustration</i> Fast motion → <i>to suggest superhuman speed/power</i> voice-over narration (voice speaking off-screen) → <i>to give background information, to fill in gaps in the story, to reveal a character's thoughts, to convey the impression of a first-person or impersonal narrator, etc.</i>	computer-generated flight of the feather → <i>no special effect (technically necessary for realistic impression)</i> symmetrical picture → <i>presents contrast woman – protagonist in terms of sex, skin colour, shoes, communicativeness</i> blurred screen at the end of the scene → <i>prepares flashback (evoked by the shoes) = childhood memory</i>

## 1.5 Note-Taking sheet: Film scene analysis (p.82) –