

ANGLAIS IECA SEMESTRE 6



THIS IS ENGLAND

STUDY GUIDE

CLASSES

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Class 5: Nationalism in 80s England/ group work and analysis extract 2: *at the grocer's* / Pitching a film

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LEXIQUE TERMES CINEMATOGRAPHIQUES

French	English
Echelle des plans	Scale of camera shots
Un plan	A shot
Plan de grand ensemble	Extreme long shot
Plan d'ensemble	Long shot
Plan moyen	Medium shot
Plan américain	Medium close shot
Plan rapproché	Close shot
Gros plan	Close up
Très gros plan	Extreme close up (ECU)
Mouvement de caméra	Camera movements
Plan fixe	Static shot / stop action shot
Prise de vue sur grue	Crane shot
Un travelling	Tracking shot /dolly shot (sur chariot mobile)
Panoramique horizontal droit/gauche	Pan shot to the right/ to the left
Panoramique vertical vers le haut/bas	Tilt up / down
Zoom avant / arrière	Zoom forward/ backward
Travelling avant / arrière	Tracking in / out
Plongée	High-angle shot
Contre-plongée	Low-angle shot
Procédés	Technics
Cut	cut
Fondu	Fade in / fade out
Fondu enchaîné	dissolve
Sortir du champs	Go out of shot
Champ / contre champ	Shot / reverse shot
Ralenti	A slow motion
Montage	editing
Voix off	Voice over
accéléré	Accelerated motion
Arrêt sur image	A freeze frame
Autres	Other words
Bande son	soundtrack
Bande annonce	trailer
Cadrage	framing
Doublage	dubbing
documentaire	documentary
Ecran	Screen
Effets spéciaux	Special effects
Générique	Credits/ opening-closing titles
scénario	screenplay

Class 1. Historical context: Thatcher's Years

A. Sequence analysis: The title sequence. Look at the title sequence from *This is England* and note down the elements you can see or hear in the grid below

<i>Political figures/ aspects</i>	<i>Entertainment</i>	<i>Social aspects</i>	<i>A perfect Britain</i>

What is the point of this long title sequence?

B. Let's focus on some important elements for the film: Margaret Thatcher

- Fill in the blanks

Margaret THATCHER was the “_____ of the United Kingdom”.

She was a “_____”.

- Her biography

1. Find all the dates in this extract
2. Match with the dates with the following elements:

*Elected Prime Minister/ Graduation/ marriage/ resignation/ Elected Member of Parliament/
first attempt for parliament/ Children' birth/birthdate/ head of conservative party/Famous
nickname/ her life into a film*

3. Then find more details by answering the questions

DATE	WHAT THEY CORRESPOND TO	DETAILS
		Full name: Place: Family background:
		Place: Type of studies: First job: "Hobby":
		Result of the election
		With
		Details:
		Her vision of Britain:
		Before that she :
		What is it:

		<u>Her policy:</u> - - - <u>The war:</u> Where: Issue of that war:
		Reasons: During her ☐ 1 st / ☐ 2 nd / ☐ 3 rd term of office
		Details:

- Her record: _____

- Her legacy: _____

C. Read this text to have some details about the Falkland War

On 2nd April 1982, Argentina invaded the Falkland Islands, a remote UK colony in the South Atlantic. The move led to a brief, but bitter war. Argentina's military junta hoped to restore its support at a time of economic crisis, by reclaiming sovereignty of the islands. It said it had inherited them from Spain in the 1800s and they were close to South America. The UK, which had ruled the islands for 150 years, quickly chose to fight. Prime Minister Margaret Thatcher said the 1,800 Falklanders were "of British tradition and stock". A task force was sent to reclaim the islands, 8,000 miles away. In the fighting that followed, 655 Argentine and 255 British servicemen lost their lives, as did three Falkland Islanders.

- Answer the questions below

What were the 2 countries at war/ What was the reason of that war/ What was the outcome of the war?

D. Life under Thatcher: Listen and take notes

- Before Thatcher
- Thatcherism

Class 2. Shane Meadows and *This is England*

A. Who is Shane Meadows? Read and answer the following questions

Shane Meadows (born 26th December 1972) is an English film director, screenwriter, occasional actor and BAFTA winner. Meadows grew up in the Westlands Road area of Uttoxeter, Staffordshire. His father was a long distance lorry driver and his mother worked in a fish and chip shop. His father discovered the body of child murder victim Susan Maxwell and was initially a suspect in the murder case, which led to Meadows being bullied and shunned by other children. At weekends, he sold fruit and veg on a market stall in Uttoxeter market. His love of cinema was fostered by regular trips to the Elite Cinema. Meadows left school shortly before reaching his GCSEs, and soon turned to petty crime. He moved to Nottingham when he was 20. While living in the Sneinton area of Nottingham, he made roughly 30 short films with the friends he met there. He could not show these films to anyone because there were no film festivals in his area. His friends started one in the local cinema which became popular within the city. Meadows enrolled on a Performing Arts course at Burton College, where he first met friend and future collaborator Paddy Considine. Amongst other things, they formed the band *She Talks To Angels* (inspired by a Black Crowes song of the same name), with Meadows as vocalist and Considine as drummer. Lead guitarist in *She Talks To Angels* was Nick Hemming, who was also a member of *The Telescopes* and now fronts *The Leisure Society*. The majority of Meadows' films have been set in the Midlands area. They recall the kitchen sink realism of filmmakers such as Ken Loach and Mike Leigh. Much of the content of his films is semi-autobiographical and based on his experiences in Uttoxeter. *Twenty Four Seven* was inspired by his youth, both at a boxing club, and also playing in a local football club. Despite some huge losses, the club's coach never lost faith in them. *A Room for Romeo Brass* was also inspired by his youth. After Paul Fraser — his best friend, neighbour and future writing partner — had a bad accident and was bound to his bed for two years, Meadows instead hung around with some of the town's more undesirable characters. *Dead Man's Shoes* is based on the more unpleasant side of his youth in Uttoxeter. It was inspired by a close friend who had been bullied, developed a drug problem and then committed suicide. He said "I couldn't believe that, going back ten years later, he had been totally forgotten in the town — it was as if he had never existed. I was filled with anger against the people who had bullied and pushed the drugs on him, and with despair at what drugs had done to that small community".

1. How would you qualify Shane Meadows' youth? Explain why.
2. At the age of 20, how did he start his career?
3. What can you say about Meadows's films (location, influences....)
4. Explain what the expression "Kitchen sink realism" means?
5. Give the title of famous films directed by Shane Meadows? What are the themes of his films?
6. Watch some extracts and from these extracts, what are the characteristics of Meadows' style?
7. Find the following English words: *académie britannique des arts de la télévision et du cinéma* / *être persécuté* / *être fui-évité* / *être nourri par* / *la petite délinquance* / *un court métrage* / *s'inscrire*

2. Shane Meadows on *The Culture Show*

Take notes about:

- the debuts of Shane Meadows.
- *This is England*
- the Skinhead
- the plot of the film
- what Meadow is saying
- the main actor (Thomas Turgoose)
- the problem / intrusion

One major theme:

3. Let's learn a bit more about the original Skinhead movement. Listen and take notes about the origins of the Skins

4. From everything you know, be ready to introduce the film *This is England*

Class 3. Introducing Shaun

A. Watch the different scenes and answer the questions

- First scene: (title?) _____

What is the first image/ explain/ Theme?

The radio: who is talking/ what about the speech?

Relation between radio/ photo?

Look at the bedroom, describe it:

What can we say about the main character?

- Second scene: (title?) _____

Describe what you see, what you hear in details? What does it remind you of?

Why a ball and a bike?

Walking the in the street is filmed 2 different ways. How and why?

- Third scene: (title?) _____

What can we see in the numerous shots?

What can we say about Shaun?

Speech: what is the point of the “dialogue”?

- The Harvey scene

Find in this passage the following expressions:

Ca va mec/ Je veux juste allumer ma clope/ tout le monde est sur mon dos/ Tout le monde se moque de moi/

Try to catch the names of all of them?

What about the environment and the composition of the bridge?

How is Shaun filmed? Why?

What is the role of Gadget in this passage?

- Last scene: Shaun's mother

From this passage what do we learn about Shaun's mother and their relationship

B. In pair, write a conclusion about Shaun's life

Class 4. Mirror scene in *This is England* and first analysis

A) The mirror scenes in *This is England*

B) First extract: *at the grocer's (1)*

- General understanding of the situation

What are the two boys outside the shop laughing at? What is Shaun doing in the shop? What is the problem for the shopkeeper? What does Shaun want then? How does the shopkeeper resolve the problem?

- Vocabulary: try to make a list of all slang words/ expressions

- Complete with the missing words

Come on. Bring it over. Just give _____. I'll just check... It's not a library, you know. I was _____ reading _____. You what? I said, I was _____ reading it. Just go. What? Just go.

What about my _____? You're not _____ any. Now, just go, all right? _____. I know who you are and I know your mum. Go. Now. _____. Are you _____ go or not? No. Right, OK, I'll call the police. Go on, then. I mean it, I'm _____. Go on, then. I mean it. Go on, then. We'll see. All right. I'm going. Oh, and _____. Oh and _____.

C) Make an analysis of this extract and be ready to present it before the class

! Remember it's social realism. In such types of film, directors want to deliver a message but their only possibility is the camera and the mise en scène.

Class 5. Nationalism and extract analysis

A) Nationalism in 80s Britain.

B) Second extract: *at the grocer's* (2)

- Remember what we said for the first extract.

- General understanding of the situation. Try to write the entire the dialogue.

C) Make an analysis of this passage by comparing it with the first extract.

D) Pitching

In your opinion, what is pitching?

Look at this letter from a screenwriter to a producer. The screenwriter pitches his film.

Dear M. Godfrey,

I have recently completed my second screenplay, entitled *On Stage*. Last year, I completed a one-year postgraduate course in screenwriting at London Metropolitan University, and I was one of the ten finalists in the Nicholl Fellowships in Screenwriting. I would like to ask you if you would consider reading my latest work.

On Stage is a touching musical comedy set in the North of England about a group of men who, on running 40, decide to reform their teenage band but find that teenage values and ideas aren't always the same across generations. There are a number of great rock scenes which are accompanied by a wonderful soundtrack of classic songs from the last three decades. *On Stage* is a feel-good film which combines tears and laughter. Think *Spinal* meets *The Breakfast Club*. I am confident it will generate lots of critical and box office success.

If you are interested in reading my screenplay, please feel free to contact me at the address at the top of the page.

Yours sincerely,

Jamie Louis

- What paragraph is the actual pitching of the film?

- These are the essential elements of an effective pitch: *the genre / the hooks/ the logline/ title/ heroes / the location*

The place of the film: _____

Is a comedy, a thriller or a drama, a teen movie....: _____

Something active and engaging that would make us want to see the film: _____

A one-sentence synopsis of the film: _____

Anything else that will get people's interest (target audience, location, music...): _____

The main character of the film: _____

- Underline in the letter above each of these items

- Write the pitch following these instructions of a film you recently watched.

Class 6. Clips in *This is England*

- A) These two extracts are almost the same. Watch them, take notes and then make a presentation to compare these two clips.

Class 7. Character of Combo

A) Try to analyze the different extracts with Combo to understand this complex character.

- For each extract, make sure you understand what is discussed between the characters and find the words/ expressions in each extract or answer the questions when required.

▪ Combo's arrival: _____

Il a passé 3 ans en prison pour moi

C'est ma moitié

Un noir (péjoratif)

Je ne les supporte pas

Une brute, un tyran

Ce mec me volait depuis 3 semaines

Je crevais la dalle

▪ Combo at the NF meeting: _____

What is the word Lenny is referring to?

What are the words/expressions/ adjectives related to it?

The word "Englishmen". What is Lenny saying about this word (expressions/ adjectives) and what is he saying about Englishmen?

What is his vision of foreign people?

What is the metaphor used at the end?

Find the following words : exhiber à la face du monde / cataloguer (des personnes) / étrange, bizarre, louche/ à bras ouverts/ il est temps d'avoir le courage de ses opinions.

▪ Combo and Shaun: _____

Find the following idiomatic expressions

T'en fais pas / j'en toucherais un mot à Woody / je vais régler ça/ il avait l'air dégouté / Regardons les choses en face/ me mettre un coup (frapper)/ je ne te tournerais jamais le dos.

Translate into French: I know what it is like to have people walk out on you and have people leave you.

▪ Combo and Lol: _____

What is the vision of Combo of their night together?

What is the vision of Lol of their night together?

Vocabulary: la boîte à gant / aller en prison (2 ways) / être bourré (saoul) / on a fini ?

Find sentences with Present Perfect. Explain the use of it.

▪ Combo and Milky: _____

Class 8. The mirror scenes of the sea

A) Fatherhood and journeys in *This is England*.

B) Watch the two extracts and make a comparison of the two scenes.

Class 9. Writing a film review

A) Let's talk.

Do you ever read film reviews before making your choice? Why/ why not?

Do you think that film critics influence or not on the success of a film?

Do you think that film reviews should be written by ordinary journalists or by people involved in the film industry?

What questions do you ask yourself when deciding if a film is a good one or a bad one?

B) An example of a film review: *The Killing of John Lennon*.

This is a well-researched, fact-based drama about Mark Chapman, the man who, in December 1980, murdered Lennon. Since we know what happened, all that's left for the writer and director, Andrew Piddington, to explore, is the mysterious: Why? And this he does with great enthusiasm, going deep into Chapman's dark, mad mind.

The challenge for Piddington is to make the narcissistic nobody Chapman an interesting character, which is a result he definitely achieves. But the best thing about the film is that it successfully challenges the Chapman story as it is conventionally told. First of all, we see he was not your typical isolated and rootless young man. He was not abused as a child or tormented as an adult. Secondly, since killing Lennon he has come to symbolise the dark side of modern celebrity: the fan who becomes the fanatic, who will kill for his own 15 minutes of fame.

Yet, though Chapman came to enjoy his notoriety, that was not his prime motive; he killed Lennon because he thought he was a hypocrite. What's missing, however, is a sense of the private Chapman. Although we hear a voice-over of his actual words, you never really get a sense of him off camera, as it were. So, we never really get to understand him. The film ends with a curious irony. Chapman must remain in solitary imprisonment forever, to protect him from the peace-loving Lennon fans who want him dead.

▪ Vocabulary. Find the words corresponding to the definition

Based on authentic information: _____

Not being filmed: _____

Carefully investigated: _____

Comments of an unseen person: _____

A person in a film: _____

- Language devices. Find words to
 - to give contrasting information
 - to give additional information
 - to order points
 - to show cause an effect
- Can you find other words like these?

C) A second example of a film review

Emma Stone and Ryan Gosling sing and dance their way through a joyous modern-day musical about the ups and downs of love and life in Los Angeles. The young writer-director Damien Chazelle has followed his Oscar-winning drama 'Whiplash' with another entirely novel film steeped in the world of music. His soaring, romantic, extremely stylish and endlessly inventive 'La La Land' is that rare beast: a grown-up movie musical that's not kitschy, a joke or a Bollywood film. Instead, it's a swooning, beautifully crafted ode to the likes of Jacques Demy's 'The Umbrellas of Cherbourg' and Stanley Donen's 'Singin' in the Rain' that plays out in the semi-dream world of Los Angeles and manages to condense the ups and downs of romantic love into a very Tinseltown toe-tapping fable. 'La La Land' boasts stars to fall in love with: Ryan Gosling is Seb, a brooding pianist and jazz purist who dreams of running his own nightclub, while Emma Stone plays Mia, a more sunny studio-lot barista and aspiring actor who dreams of putting on her own plays. The film follows them from winter to fall and back to winter as they meet, argue, flirt, fall in love and face a growing conflict between their personal passions and romantic hopes. There are tender and imaginative moments to die for: Stone mouthing along to a cover version of 'I Ran' at a pool party; the pair watching their legs discover the power of tap while sitting on a bench; the two of them flying into the stars and waltzing while visiting Griffith Observatory - a moment inspired by a trip to see 'Rebel Without a Cause'. There are songs, there are dances (and Gosling and Stone prove easy naturals at both), but there are plenty of straightforward scenes too, especially as the mood sours. Some of those can drag, as if they've floated away from the film's core, but there's usually a showstopper nearby: one late solo number by Stone - an unadorned, conversational singer and a hugely endearing presence throughout - is heartbreaking. The look of Los Angeles in 'La La Land' could be called Demy meets Edward Hopper: all pastels, soft light, twilight and street lamps. It's set now, but only just, and the film somehow has a timeless 1950s vibe to it too, as if the golden age of musicals was playing out in our own time. The film's delirious, sideways, play-within-a-play view of Hollywood nods a little to the warped likes of David Lynch's 'Mulholland Dr' or Terrence Malick's 'Knight of Cups'. But this is a far sweeter, more generous film, offering up a place where artistic ambition and heady romance can co-exist, at least for a while, and breaking into song and dance can be both deadly serious and a whole lot of fun.

- Cut the text into different parts: *Director and his style/ Positive and negative elements/ Extreme summary of the film/ Influences but specificities/ Plot summary*
- Find the positive expressions used by the reviewer
- What sentences to express opinion do you know?
- Write your own personal review of *This is England*

Séances 10 et 11: Oraux

15 minutes par groupe de deux. Présentation d'un film et analyse de séquence d'un extrait de votre choix.