



## Module 2

### Unit 8

#### Tasks

---

Task 1: Multiple choice.....	2
Task 2 .....	4
Task 3 .....	6

## Module 2

### Unit 8: Film language

#### Task 1: Multiple choice<sup>1</sup>

##### Question 1

In film the setting, costumes and makeup as well as staging are examples of:

- a) mise-en-scène.
- b) cinematography.
- c) editing.
- d) all of the above.

##### Question 2

Framing and shot duration are examples of:

- a) editing.
- b) photographic qualities.
- c) cinematography.
- d) camera angles.

2



Funded by the  
Erasmus+ Programme  
of the European Union

---

<sup>1</sup> The responses are based on the ADLAB PRO core videos. Only one answer is correct.

### Question 3

In AD short and simple sentences can be used to reflect:

- a) long takes.
- b) long shots.
- c) fast cuts.
- d) close-ups.

### Question 4

A close-up of someone's eyes could be described as: "Fear is reflected in her eyes". It is a way of:

- a) naming the technique and describing its function.
- b) describing the meaning of the technique.
- c) naming the technique.
- d) none of the above.

### Question 5

Which sentence is not true?

- a) One can name a filmic technique.
- b) One can describe the function of a filmic technique.
- c) One can reflect filmic techniques using language structures.
- d) One cannot reflect filmic techniques using language structures.

## Module 2

### Unit 8: Film language

#### Task 2

##### Aim(s):

- Learners know the significance of film language.
- Learners can identify filmic techniques and explain their functions in film narrative.
- Learners can critically assess AD of film language.
- Learners can explain how film language can be reflected in AD.

**Grouping:** pairs.

**Approximate timing:** 90 minutes.

##### Material and preparation needed:

- A selection of AD clips with interesting film language, especially cinematography and editing (e.g. long shots, close-ups, fast cuts, etc.).

##### Development:

1. Clip assignment: Learners are divided into pairs and each pair is assigned an AD clip with an instance of interesting film language.
2. Analysis of film language: Based on the knowledge acquired in this Unit, the learners' task is to identify and name the filmic technique used in the clip and explain the function it serves in the film narrative.

3. AD analysis: Once the filmic technique has been identified, learners analyse whether and how the technique has been reflected in the AD. They should critically assess the ADs and possibly propose their own descriptions so that the narrative function of the technique is best reflected in the AD.
4. Presentation and discussion: The trainer plays the clips one by one and learners discuss the existing and proposed ADs and explain how the particular filmic techniques can be reflected in AD.

### **Additional comments:**

As a preparation for the task, the trainer can assign the following reading to the students: Perego. E. (2014). Film language and tools. In A. Maszerowska, A. Matamala & P. Orero (Eds.), *Audio description. New perspectives illustrated* (pp. 81-101). Amsterdam & Philadelphia: John Benjamins.

## Module 2

### Unit 8: Film language

#### Task 3

##### Aim(s):

- Learners can analyse film language.
- Learners can reflect film language in AD.
- Learners can discuss their AD choices and defend their point of view.

**Grouping:** groups.

**Approximate timing:** 120 minutes.

##### Material and preparation needed:

- A 3-4 minute clip with interesting camerawork relevant for the film narrative (see Additional comments).

##### Development:

1. Clip analysis: Learners watch the selected clip and analyse and discuss the film language, first in pairs, then as a whole group with the trainer.
2. AD drafting: Learners are divided into groups of 3-4 persons and prepare an AD for the clip.
3. Presentation: Each group presents their AD and discusses the problems and solutions, especially as regards the reflection of film language.

6



Funded by the  
Erasmus+ Programme  
of the European Union

4. Comparing and contrasting: The ADs are then compared and contrasted in terms of the different solutions applied and the best one(s) are selected. Learners get a chance to defend their particular AD choices.

**Additional comments:**

Interesting instances of film language can be found in, for example, *Titanic* (Cameron, 1997), *Inglourious Basterds* (Tarantino, 2009) or *A Clockwork Orange* (Kubrick, 1971).

Creation of these training materials was supported by  
ADLAB PRO (Audio Description: A Laboratory  
for the Development of a New Professional Profile),  
financed by the European Union under the Erasmus+ Programme,  
Key Action 2 – Strategic Partnerships,  
Project number: 2016-1-IT02-KA203-024311.

The information and views set out in these training materials  
are those of the authors and do not necessarily reflect  
the official opinion of the European Union.

Neither the European Union institutions and bodies nor any person  
acting on their behalf may be held responsible for the use  
which may be made of the information contained therein.

