



CIFF

FILMSLAM 2019

**43RD CLEVELAND INTERNATIONAL FILM FESTIVAL
STUDY GUIDE**

FilmSlam

FILMSLAM IS PRESENTED BY

Bruening Foundation
The Char and Chuck Fowler Family Foundation
Cuyahoga Community College
Kiwanis Foundation of Cleveland
Louise H. and David S. Ingalls Foundation
Martha Holden Jennings Foundation
Ohio Arts Council
Rakuten OverDrive
Tom Piraino and Barbara McWilliams
Third Federal Foundation

WORLD LANGUAGE SHORTS PROGRAM

BUMPER

France, 2018, 18 minutes
Ralantoaritsimba Nirina

STARDUST

Mexico, 2018, 14 minutes
Aldo Sotelo Laro

ALL MY GUARDIAN ANGELS

Spain, 2018, 15 minutes
Bernabé Rico

CURRICULUM LINKS

Modern Languages, Social Studies, Global Studies, English Language Arts, Art, Media Studies

CURRICULUM GOALS

- Improve media literacy
- Develop critical thinking skills
- Engage in interdisciplinary learning
- Hone oral and written communication skills
- Foster global awareness and social justice

FILMSLAM VIEWING GUIDE

The Art of Filmmaking

Filmmakers of both narrative and documentary films (of either short or feature length) make numerous artistic decisions throughout the filmmaking process, beginning with the conception of the film, through filming, and finally during distribution and marketing. Understanding film terms and the production process helps viewers to identify and interpret these artistic choices.

Crew: The people who are involved with the production of a film and who do not appear in the film. The following are a few of the numerous people that make up a film crew:

- **Producer:** The person who oversees the entire filmmaking process. The producer finds the script, hires a director, finds financing to make and distribute the film, and markets the film.
- **Director:** The person who supervises the creative aspects of a film and instructs the actors and crew.
- **Screenwriter:** The person who creates the story, action, and dialogue.
- **Cinematographer:** The person who is responsible for the camerawork and lighting.
- **Editor:** The person who selects what he/she considers are the best shots and pieces them together to produce scenes, then larger sequences, and ultimately the film.

Development/Pre-Production: The process of preparing the film concept, assembling the crew, and determining a budget and shooting schedule. The following are terms often associated with this phase of the filmmaking process:

- **Synopsis:** A short description of the film.
- **Screenplay:** A detailed written account of the dialogue and action of a film, often including basic camera directions.
- **Literary Elements:** Films share numerous elements with literature, including plot, characters, setting, point of view, mood, and theme.
- **Genre:** A type or classification of films with identifiable similarities. Comedies, westerns, musicals, horror films, and science fiction films are popular genres.
- **Storyboard:** A series of drawings showing the scenes, shot by shot, and transitions for a film. The storyboard gives a director a clear idea of how the film will look.

Photography: The process of capturing visual images with a camera. The director and cinematographer make artistic choices about the following aspects:

- **Frame:** A single photograph of the larger film strip.
- **Shot:** A unit of film or series of frames over which the camera does not stop filming.
- **Take:** The length (in terms of time) of a single shot.
- **Focus:** The variable degree (from **hard** to **soft**) to which the image is clear and sharp.
- **Camera Angle:** The placement of the camera relative to the subject. When a camera is placed above (looking down upon) the subject, the camera is at a **high angle**. When the camera is placed below (looking upwards at) the subject, the camera is at a **low angle**.
- **Range:** The apparent distance between the camera and the subject, differentiated as **close-up shots** (framing the head from the neck up), **medium shots** (framing the body from the waist up), and **long shots** (framing the entire body).
- **Composition:** The organization of subjects or objects within the frame of the film.
- **Lighting:** The use of natural or artificial illumination and shadows for the purpose of visual clarity and/or mood.
- **Camera Movement:** There are number of common types of camera movements, including **panning** (in which the camera pivots from right to left, or vice versa), **tilting** (in which the

camera pivots upwards or downwards), and **tracking** (in which the entire camera moves forwards, backwards, or sideways).

Sound Design: The process, completed during or after filming, of capturing, creating, and interweaving dialogue, sound effects, and music. The following are terms associated with this process:

- **Soundtrack:** The recorded sound of a film, including dialogue, sound effects, and music.
- **Voiceover:** A voice of a narrator, generally not seen but heard on the soundtrack of a film.

Post-Production/Editing: The process, typically after filming has concluded, of combining shots, scenes, and sequences with the soundtrack. The following are terms associated with this phase:

- **Cut:** The distinct, abrupt transition from one frame to another.
- **Fade Out/Fade In:** A technique in which a shot gradually darkens until a new one emerges from the darkness.
- **Dissolve:** A technique in which one image gradually transitions into another image in such a way that the viewer can temporarily see both images at the same time.
- **Flashback:** A sequence of a film that shows events that happened prior to those already shown.
- **Title Sequence:** Written material at the beginning of a film, usually including the names of the people involved in the production of the film (the director, producer, screenwriter, cinematographer, featured actors, etc.) and sometimes called the opening credits or titles.
- **Intertitles:** Text displayed on the screen in between photographed shots or superimposed over a photographed image.

Distribution/Marketing: The process of selling and supplying films to exhibitors, including mainstream theaters, art house theaters, film festivals, television networks, and websites.

A Short History of Filmmaking: Short Films

The earliest films, usually consisting of a single shot, were undoubtedly short, rarely lasting more than a minute. While films gradually increased in length at the turn of the twentieth century, only “prestige” films—including biblical epics and films showcasing boxing matches—exceeded an hour. In the 1910s, the feature-length film grew in popularity, but short films of multiple genres (comedy, melodrama, educational, animation, etc.) remained part of mainstream exhibition programs for several decades. Screened before feature films, short films offered major Hollywood producers an arena to evaluate new talent, try out new technologies, and attract diverse audiences. During the 1950s, the screening of short films in mainstream theaters rapidly declined, but the concurrent rise of international film festivals and the popularization of television provided new exhibition venues. According to the Academy of Motion Picture Arts and Sciences®—who annually recognize the Best Documentary Short, Best Live Action Short, and Best Animated Short—a short film does not exceed 40 minutes. Today, the Internet has facilitated the resurgence of short films, and young and established filmmakers continue to refine their craft through abbreviated fare.

Sources and Suggestions for Further Reading: Kristin Thompson and David Bordwell, *Film History: An Introduction*, 3rd ed. (New York: McGraw Hill, 2010); David Bordwell and Kristin Thompson, *Film Art: An Introduction*, 9th ed. (New York: McGraw Hill, 2010); Donald Crafton, *The Talkies: American Cinema’s Transition to Sound, 1926-1931* (Berkeley: University of California Press, 1997); Harper Cossar, “Bobby Jones, Warner Bros., and the Short Instructional Film,” in *Convergence Media History*, edited by Janet Staiger and Sabine Hake (New York: Routledge, 2009); Peter Lev, *The Fifties: Transforming the Screen, 1950-1959* (Berkeley: University of California Press, 2006); Barbara Klinger, *Beyond the Multiplex: Cinema, New Technologies, and the Home* (Berkeley: University of California Press, 2006).

PRE-SCREENING ACTIVITY

Assess the students' experiences viewing short films. Which short films, if any, have the students seen? Discuss, for example, SNL Digital Shorts, Comedy Central Short Form, or other shorts they may have watched on YouTube, Vimeo, or Facebook. Watch one short film as a class. Identify the various artistic choices the filmmaker made. Encourage students to consider how these choices affect their interpretation of the film and its message.

MAKING THE MOST OF POST-SCREENING Q&As

FilmSlam offers a unique opportunity for teachers and students to interact with filmmakers and/or local experts on the subject of the films screened. While teachers and students should feel comfortable asking any question inspired by their viewing of the films, the following questions (and many others) may help viewers understand the production process, how the subject of the film is important to their local community, and/or how they can get involved in local organizations.

What inspired the filmmaker to make a film on this subject?

What does the filmmaker hope audiences will take away from the film? (After the Q&A, consider if the filmmaker's answer aligns with or differs from your reaction to the film.)

How did the filmmaker get funding for the film?

How did the filmmaker assemble the production team? How big was the production team?

How long did the film take to produce?

Where else has or will this film be screened?

How or why is the subject of this film important to the students' local community? How can students get involved?

POST-SCREENING ACTIVITIES/PROMPTS FOR CLASS DISCUSSION*

Bumper (Ralantoaritsimba Nirina, 2018)

Think about the excitement associated with getting one's driver's license. What freedoms does a driver's license promise? What responsibilities does it demand? Write a journal entry reflecting on these questions.

Why does the grandma aspire to renew her driver's license? Do you think the grandma should be permitted to drive? Why or why not?

How does Max try to convince his grandma that a driver's license isn't necessary?

Use specific examples to describe the grandma's personality. Why do you think she's so blunt? Does she remind you of any of your grandparents or elderly relatives or friends?

Why does Max decide to stay at his grandma's house?

Does Max seem prepared for his exam? Why or why not? Were you surprised when he wasn't admitted to the school?

What do Max and his grandma have in common?

Even though both Max and his grandma have failed their respective tests, do you think the ending of the film is a happy one? Why or why not?

Stardust (Aldo Sotelo Laro, 2018)

While Adan says very little in the film, his expressions and actions convey a lot. Write an internal monologue from his perspective. What motivates his actions? How does he respond to the actions of the other characters? How has he changed by the end of the film?

Use repurposed materials to create something that inspires you. Share your artwork with the class.

The school custodian, Don Emilio, says that Adan will be just like his father. Do you think Adan is like his father? Why or why not?

How does Adan find inspiration in other people's trash? What does the film suggest about the things we throw away?

Discuss the significance of the film's title.

How has the father changed by the end of the film?

Describe the world that Adan inhabits, considering the symbolic use of color and **lighting** in the film.

All My Guardian Angels (Bernabé Rico, 2018)

Consider how the baby's troubles are symbolic of the plight of the immigrants and poor people portrayed in the film. Write a newspaper story about the struggles faced by any one of the people who found the baby in the film. Use research to support the points of your article.

Why does the man in the car decide against leaving the baby at the hospital?

If you found a bag near a public telephone, would you look inside it? Why or why not?

Why do the men who first find the baby near the public telephone hesitate to bring the baby home? Why do they eventually leave the baby where they found it?

Where does the homeless man leave the baby? Who finds the baby next?

Compare and contrast the people who find the baby. Discuss the significance of the film's title.

What kind of treatment do you think the female detective is undergoing? Why is this detail significant?

Why do you think the filmmaker uses a point-of-view **shot** from the baby's perspective when the baby is found?

Analyze the portrayal of the media at the end of the film.

*Definitions for terms in **bold** can be found in the FilmSlam Viewing Guide.

WORLD LANGUAGE “LIGHT”

72 minutes

Miss Pepita, Do Not Steal

Directed by Vanessa del Campo

SPAIN, 18 min.

Pepita is 89 and lives on her own in her tiny flat in Barcelona. She woke up early today to cook some croquettes and buy gas: the cylinder is almost empty and it is bitterly cold. While she waits for the deliveryman, she gazes out of the window, watching.

In Spanish with English subtitles.

Slurp

Directed by Florent Hill

FRANCE , 4 min.

Slurp is a film about aging, about how we do our best to live in harmony with each other. It is about how we grow up, how we are faced with responsibilities and how to find solutions to deal with them. It tells a story about a grandson who tries to solve an annoying eating habit of his grandmother. It is about the responsibility of a child with a problem within his family and how he is dealing with it. *In French with English subtitles.*

Stardust

Directed by Aldo Sotelo Lara

MEXICO, 14 min.

Adan lives day-to-day helping his father, Hilario, to collect garbage. An unexpected visit to the school will reconfigure Adan's whole universe. *In Spanish with English subtitles.*

Bumper

Directed by Ralantoaritsimba Nirina

FRANCE , 18 min.

For many years, Max, a young man full of ambition, has been dreaming of being accepted in a prestigious school of political sciences. The day before the interview, he plans to spend the night at his grandmother's house which is near where the oral exam will be taking place the next morning, thus hoping to be in the best mindset to succeed. But once he gets there, Max finds out his Grandma has decided to take her driver's license again...

In French with English subtitles.

Day in the Park

Directed by Diego Porral Soldevilla,

SPAIN, 2 min.

The monologue of a grandfather.

In Spanish with English subtitles.

All my Guardian Angels

Directed by Bernabé Rico

SPAIN, 15 min.

Madrid, Christmas 2009: a newborn is abandoned in the middle of the street. With the only shelter of a sports bag, the baby undertakes a journey of survival at the hands of nocturnal beings who, although overtaken by events, will act as unplanned guardian angels.

Afrikaans, English, Italian, Romanian, Spanish with English subtitles.