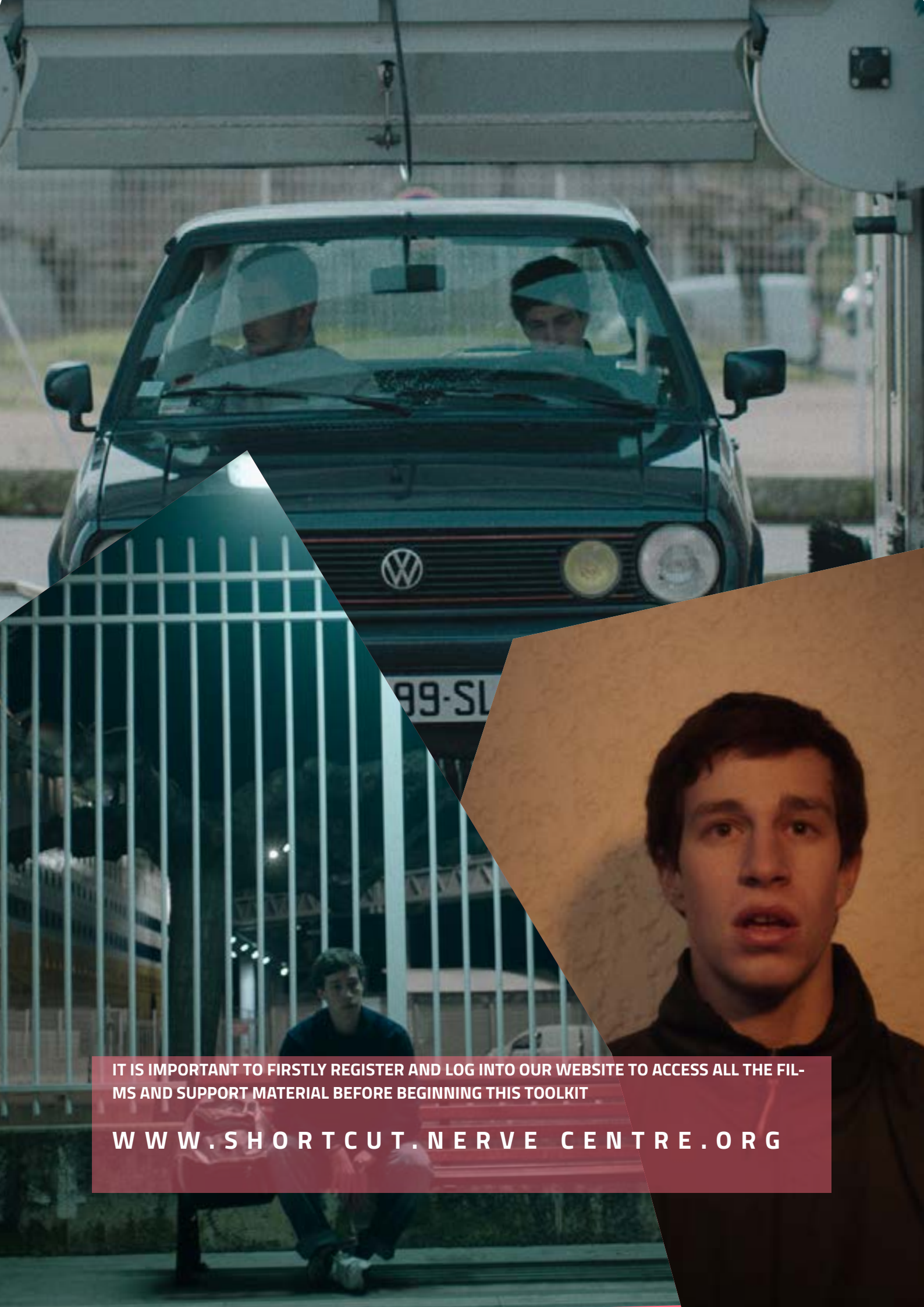


# SUMMER AND ALL THE REST

SVEN BRESSER (2018)





IT IS IMPORTANT TO FIRSTLY REGISTER AND LOG INTO OUR WEBSITE TO ACCESS ALL THE FILMS AND SUPPORT MATERIAL BEFORE BEGINNING THIS TOOLKIT

[WWW.SHORTCUT.NERVECENTRE.ORG](http://WWW.SHORTCUT.NERVECENTRE.ORG)

## TITLE

---

Summer and All The Rest (2018), Dir. Sven Bresser

## TOPIC

---

## COMMUNITY

## THEMES

---

Diversity, different lifestyles, small community vs. big world, joys of everyday life, "benefits from boredom"

## MAIN OBJECTIVES

---

**Social education** planned for the activities will encourage students to reflect on the issue of social diversity and strengthen their competences to communicate and understand different perspectives.

**Creative education** provides the opportunity for research and investigation for finding stories in empty places using cinematic techniques inspired by the films' themes and visual elements.

## SPECIFIC OBJECTIVES

---

- Students will learn how the director has efficiently made specific creative decisions on musical choices to enhance the storytelling narrative and provide something emblematic of his character's persona and identity.
- Students will discuss and reference research on the topic and some prominent theories about "us/them" divisions.
- Students will cinematically investigate the abandoned places in their communities and discover their stories and histories.

## METHODS

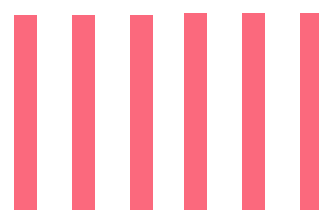
---

- Film Screening and Film Analysis
- Discussion
- Analysis of source texts and archival materials devoted to the local community
- Creative Exercises - Photography & Filmmaking

## MATERIALS

---

- Camera/phone
- Computer/internet
- Overhead projector
- Worksheet for "My Home" exercise



## CLASS TIME

---

2 x 45 minutes plus time to discuss homework

## LESSON STRUCTURE

---

The following lesson plan is based on an experiential learning scheme known as the Kolb's cycle. Particular stages of the scheme lead students from film experience to accumulation of knowledge and training of competences.

## LESSON PLAN

---

### INTRODUCTION STAGE

### OPENING ACTIVITY

An Introduction to Film Language - Making predictions, examining the film still to make predictions and set the scene.

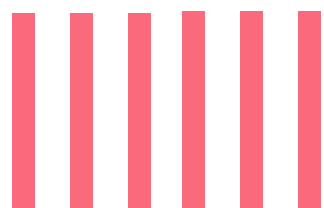
### STEP BY STEP INSTRUCTIONS

---

This opening sequence analysis can be used to make predictions about the film setting and story.

1. Before students view the film, display the three photos below (see **Worksheet1** and/or ppt presentation)





2. As a class discussion ask the following introductory questions

- What do you associate these photos with?
- What kind of climate do you think they are supposed to create?
- What mood are they supposed to evoke in viewers?
- What feelings and emotions they evoke in you?
- Are the emotions and feelings pleasant or rather unpleasant?
- Have you been to a similar place? (conversation about memories)
- What feelings and emotions do you feel about living in a seaside resort?

### SUMMARY

The purpose of the conversation about the photos is to draw students' attention to the diversity of attitudes, experiences and experiences within one group as well as to let them appreciate the visual means used to evoke certain feelings. If the above goal has been reached and various attitudes manifest during the conversation, move on the screening. If it turns out that there is a relative agreement in the group as to the emotional perception of the photos, ask about the opposite approach, e.g. about people who may prefer seaside towns after the season, or vice versa about people who feel sad in such places.

## EXPERIENCE STAGE

### 1. FILM SCREENING - Watch the film as a class

Following the screening, initiate a general discussion about the film allowing students the chance to vent emotions, strengthen their understanding of the plot and exchange interpretations of the message. What are the students' first impressions of the film? Continue this discussion by beginning the Reflection Stage.

## REFLECTION STAGE

Begin a discussion about the film following on from the opening activity response where the students had the chance to vent emotions to strengthen their understanding of the plot and exchange interpretations of the message. The final questions of the discussion should lead to the issues presented in the attached powerpoint presentation. It offers a chance to develop some threads present in the film and continue discussion but this time with reference to some research on the topic and some prominent theories about "us/them" divisions.

### Discussion questions:

- What is the film about?
- What could you say about the heroes of the film?

- What do you think about the place/the village?
- Would you like to stay there with them?
- Why is one of them leaving? How do you understand his decision?
- Why is one of them staying? How do you understand his decision?
- Would you say that the two boys have much in common or that they are different?
- Do you think it is their final goodbye or will they see each other again?
- How do you understand the notion “people are similar but also different and those differences matter”?
- How can we differ?
- What makes it possible to communicate despite differences?
- Do we know how to communicate with each other once we realise we differ?

## FILM ANALYSIS ACTIVITY

---

### AN INTRODUCTION TO FILM LANGUAGE

### COMPARING SEQUENCES

The students will analytically compare and contrast the two selected sequences from the film to enhance their understanding of the applied cinematic film techniques and musical score. This is necessary for understanding how director Sven Bresser employs film language to narrate the visual and audio storytelling to reveal the inner thoughts and purpose of the main characters.

The student’s responses should provide analysis on the choice of the musical scores in understanding how they create mood, meaning and atmosphere.

### STEP BY STEP INSTRUCTIONS

---

1. Watch each of the these sequences

#### Sequence 1 (timecode - 01.38 - 02.49)

Micka and Marc Antoine listen and dance to new music (i.e. on phone - new technology).

The camera is at a low angle, the boys sit on a stack of sunbeds slightly to the centre right of the frame.

#### Sequence 2 (timecode - 04.23 - 05.00)

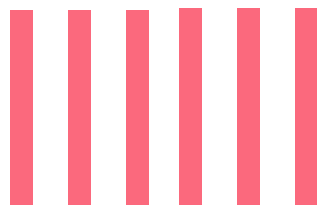
Marc Antoine alone in his bedroom watching an old musical film clip (i.e. on DVD - analogue TV - old technology). Framed through a doorway looking in at him in his bedroom.



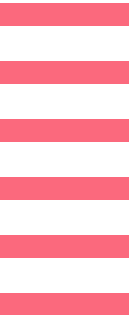
Sequence 1



Sequence 2







**2. Discuss as a class** the following questions for each sequence:

**Character**

- Who do you see in the frame?
- What are they doing?
- Does this tell you something about them?

**Setting**

- Describe the setting?
- Where are they?
- What does it tell?

**Sound**

- What do you hear?
- How does it make you feel?
- Describe the types of music?
- What might this choice of music suggest?

**3.** After discussing each sequence can you compare and contrast:

- What are the main differences between each sequence?
- How does the choice of music in each sequence tell you more about the characters?
- Do you think this deepens the meaning and your understanding of the characters?
- Why?

**SUMMARY**

The director has efficiently made specific creative decisions in this short film on the choice of music. The musical score choices are an intrinsically built in storytelling device, to provide something emblematic of the character's persona and identity. With key focus on Marc Antoine, music captures the essence of the characters' decisions in these moments, to enhance and bring to the forefront the two boys and their different perspectives of their world.

## THEORY AND APPLICATION STAGES

### SOCIAL CONTEXT

### COMMUNITY

Discuss social issues with the students using the ppt presentation. Check understanding via a social education exercise - slides 7-9

## PRACTICAL STAGE 1

### CREATIVE EXERCISE ONE

### FINDING STORIES IN EMPTY PLACES I

#### HOMEWORK ACTIVITY

#### FILM PORTRAIT

In *Summer and all the Rest*, the film begins by establishing a sense of place and story, it is explored with a sequence of long shots portraying the world of the boys Micka and Marc Antoine in the film.

**Long Shot definition** - generally used as an establishing shot at the beginning of a film or a sequence. The framing of a long shot will include the surrounding environment, emphasising the place and surroundings.

These long shots tell the audience more about this community/place; the time of year, a suggested stillness, memories of past times, those most recent and distant, symbols of a dormant seasonal nature and economy of this world.

#### STEP BY STEP INSTRUCTIONS

1. The students will create a Film Portrait of an abandoned, empty or rundown building or place in the community/city using a similar aspect ratio as in *Summer and All the Rest*. This short film is shot 1.5:1, the aspect ratio for 35 mm film, the same as used for stills photography.

**Aspect Ratio definition** - Every compositional decision is defined by the dimensions of the film frame. The aspect ratio is the ratio between the width and height of the frame.

The aspect ratio is an important element of a film. It is a distinctive element of *Summer and All The Rest*, this aspect ratio composition is reminiscent of summer holiday picture postcards. This careful consideration communicates and contributes to a feeling of nostalgia, of times past times.



2. Each student will find a place in their city/area which has been abandoned, shut down or left derelict.

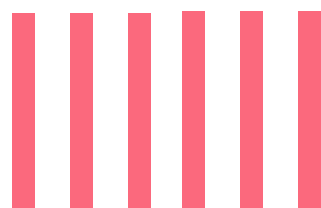
The students will create a **one minute Film Portrait** of their chosen place using a similar aspect ratio to Summer and All the Rest .


This **Film Portrait** can be:

**A. One long shot** of an **empty/abandoned place**. (seeing and hearing all for the one minute recording)  
As well as the aspect ratio, the students should carefully consider the positioning of the camera and how they wish to frame the place/building. Also consider the time of day, light and the general public.

**or**

**B. A sequence of three shots of three empty/abandoned places** (seeing and hearing all for the one minute recording)





### 3. VIEW ALL FILMS IN YOUR CLASS, SHARE ON OUR GOOGLE CLASSROOM OR OUR SHORTCUT SOCIAL MEDIA

#### 4. Research of the Film Portrait

Following on from the Film Portrait creative exercise, ask the student to conduct research to investigate and find out more about each of their places and its history.

Using online research, find any evidence/material about the students' Film Portrait chosen place.

- What was interesting about it?
- What was it previously?
- Who used it?
- Are there any images or films of it from the past?

This research should be prepared and brought to the planned Social Workshop. If possible the students could share with the local expert prior to the delivery of the Social Workshop. This would allow the expert to prepare and answer the appropriate material.

#### „How to shoot my film” tips:

- If you shoot with a phone, hold it horizontally. Go to the video settings of your phone and choose 16:9 format (or 4:3). See the difference between 16:9 and 4:3 and choose which one would suit your style and storytelling best. You can Google examples of films shot in different formats.
- If you are using natural light for your film you can take advantage of the so-called golden hour, which happens about an hour before sunset and sunrise. Google the exact time of sunset or sunrise and schedule your shoot accordingly. The worst time to shoot is on a sunny day at noon as the light is coming directly onto your subject. Cloudy days are also good for filmmaking because of the soft light created by the sunlight coming through the clouds.
- Take advantage of the „contre-jour” effect. Here the light is coming behind your subject thus what we see is a silhouette.
- How to avoid shaking? You can use a tripod, place your phone on a surface while holding it, or holding your elbows close to your body while shooting in order to create a more stable grip.
- Hold each shot for at least 30 seconds - better to have more than less !

This first activity is a research based creative exercise to prepare for the **Social Workshop**.

This workshop will be arranged with each of the local contexts dependent on the access to available historical and archive resources/experts.

### Further research

#### Where and how to find out more information:

Using local community resources:

- An Archive
- A Library
- A Historical Society
- Newspapers
- Community groups
- Family
- Local people

#### The material can be:

- Old film clips
- Photographs
- Postcards
- Audio recordings - stories/local voices

The students should prepare and save all this material as gathered research, for possible ideas development and stories in preparation for their final film.

This research will form part of the steps of the creative filmmaking process. Exploring places and traces of stories are important aspects of forming an idea for a film. They establish an authentic and solid methodology which translates into a well crafted film.

The goal of the workshop will be to inspire young participants to reflect on their community, this time focusing on the material culture in which they are immersed in - local architecture, vestiges of the past in the form of street or village names, artefacts documenting the daily life of residents from decades ago. Common work conducted at this stage will strengthen students' ability to "read" their surroundings and create meaning from what they see plus it will increase their sensitivity to visual heritage.

The best idea is to start from the place that the youth managed to portray in the creative task described above. Find out about the past of the building or site. Take advantage of available repositories (digital archives, library, local history enthusiasts circle, local newspaper records) and the resources they hide. Refer to the knowledge of local residents - interview them asking about the place. Try to „revive“ your portrait and look at the place you found in a different way, recalling its glory days.

It may so happen that - for various reasons - it is hardly possible to find information about a particular place. Alternative idea for a community workshop after the film „Summer and all the rest.“ would be to redirect the youth's attention to other places in the neighbourhood. You can organise another walk in the neighbourhood, this time with someone knowledgeable about the history of local buildings and streets. Visit a local museum or someone's private archive and pick up an object associated with the local community (a tool from an important factory that functioned here years ago, a painting showing some important local event, a popular item sold in the local market, etc.). Let those objects lead you - discover stories from the past, add colour to facts that you can gather elsewhere.

The students should prepare and save all this material as gathered research, for possible ideas development and stories in preparation for their final film. This research will form part of the steps of the creative filmmaking process. Exploring places and traces of stories are important aspects of forming an idea for a film. They establish an authentic and solid methodology which translates into a well crafted film.

The workshop plan should be based on/refer to the 1. creative exercise results and should lead to the 2. creative exercise. (see below)

## THE NERVE CENTRE

### Northern Ireland Digital Film Archive

The workshop was delivered by an expert from the Digital Film Archive. The students were shown how to use the archive as research material, what can be discovered, how to engage with uncovering stories and visually exploring place, architecture, the city landscapes and fashion in archive film. This visual moving image history provides great insight into the place and lives of those who lived in past times. It was both stimulating for ideas and opened up the possibility of how they may make use of archive material in their film practice as well as the creative use of the film archive.

The still images below are from several of the films from the archive. Each visually glimpse into past times, the clothes of the day, the city and urban landscape.



Belfast city. Circa 1898

Image courtesy of the British Film Institute, NI Screen Digital Film Archive



Ormeau Health Centre, Belfast. 1965



Ormeau Road, Belfast. 1963

Images courtesy of Broadcasting Authority of Ireland, Department for Communities, ITV, UTV Archive and the NI Screen Digital Film Archive.



## PRACTICAL STAGE 2

---

### CREATIVE EXERCISE TWO

Short film as a postcard - sending not only a photo of a place but also impressions, sounds, text. Transmitting a feeling of a particular place (as it is in Summer and all the rest) rather than explaining some facts about it.

Using Summer and All the Rest as inspiration the students will create a short Postcard Film (could this be an opportunity to share with the Shortcut students' peers in the other countries (Poland, Bulgaria and N.Ireland).

### STEP BY STEP INSTRUCTIONS

---

1. After the research / shots done in the previous two exercises, split the students into two groups
2. Each group needs to choose a location/s for which they will create a postcard film.
3. Students should imagine that they are sending this postcard to someone who lives in another town or country and (re)discovers this place - to remind them of the past, to tell them about the present. Are there any plans for his place for the future? Which side of their town would they like to film?
4. Each group has to look at all the materials again in detail and choose a concept for the short film, which should be from 3 up to 5 minutes. It is important that everyone give proposals for the concept.
5. The concept should represent the way the location "feels" and is not necessarily "representative" e.g. it's not a tourist postcard, instead students shall be challenged to portray something that no one else has: what makes their city different? Which places represent its 'soul' and 'true nature'? What makes the people in their town different from other people?

Tip: Students shall think how to visualise feelings. Are there many abandoned buildings in their town - does this evoke loneliness? How can we portray loneliness through our lens? Is their town full of happy people? How can we portray happiness, can we use light, colours, face expressions to portray this feeling? Is our town bursting with exceptional street art energy? How can we show that?

6. After deciding how it will be built, additional plans of the site are photographed, additional materials or narratives are sought. Students should film with an idea in mind if they are going to later add a short text and/or choose additional sound or music to be included in the editing.

Tip 1: Students can search for local music, poems, they can record sounds or their own voice.

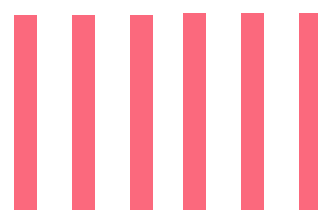
Tip 2: The materials used shall be metaphorical, not literal (in order to avoid the scientific documentary approach which tends to be rather factological and over explanatory).

7. The final editing should include:

- Shots made by the students and / or visual archive
- Text written for the short film by the students (could be voice over or appearing on the screen)

- If applicable: sounds / music / parts of interviews

The short film should be constructed in a way to create meaning and emotion, to show and to express the state of a place and / or people related to it. The goal is not to make 'tourist' videos, which show attractions and historical facts about the place, but rather explore students' personal relationship with it and through self-expression to show us their own point of view.



# WORKSHEETS

## OPENING ACTIVITY

## WORKSHEET ONE



