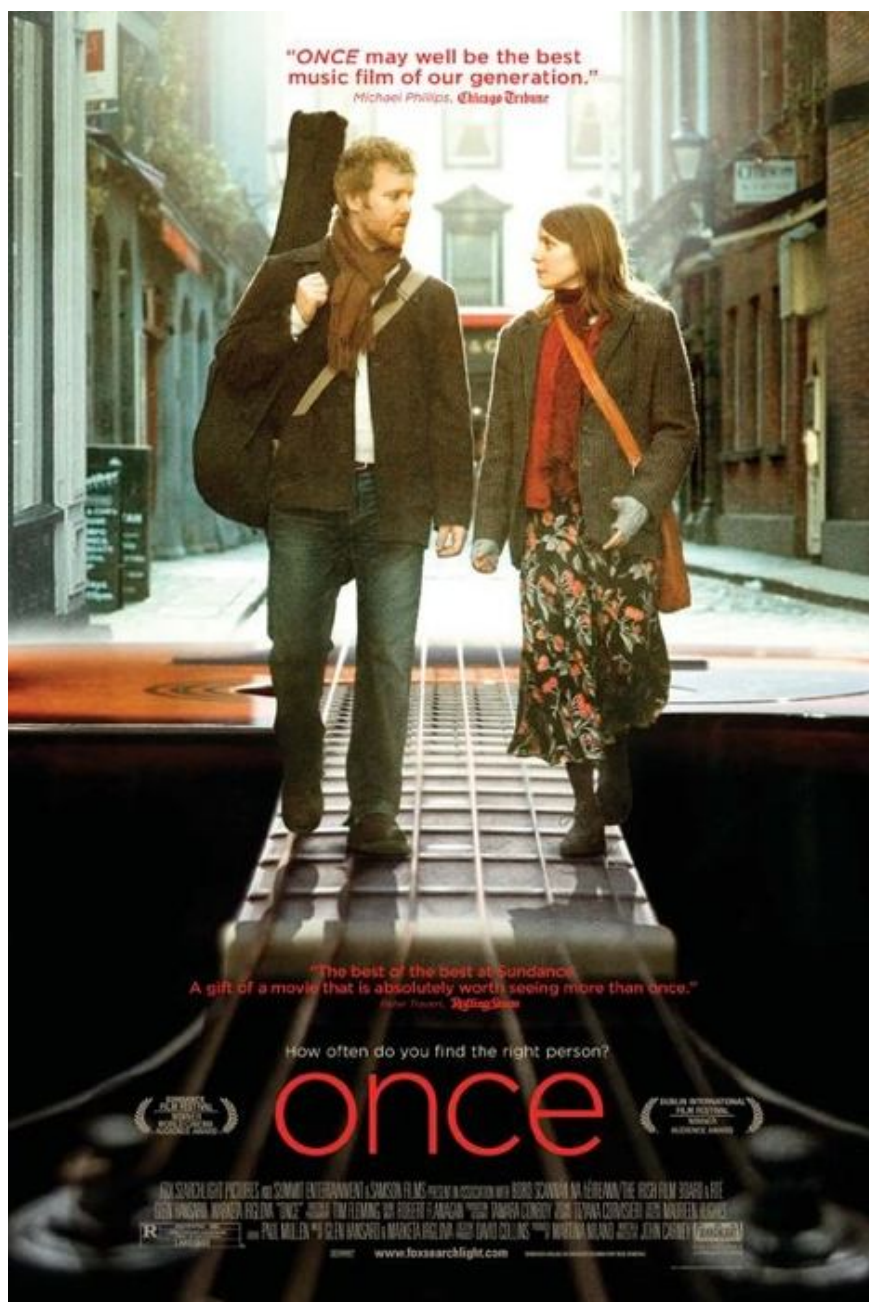


CINEMA^{per a} estudiants

CURS 2008 – 2009



Pel·lícula recomanada per a:
ESO. Batxillerats. Cicles Formatius i Formació d'Adults

Àrees i Temes:

Llengua anglesa / Educació Musical / Immigració

ONCE



FITXA TÈCNICA I ARTÍSTICA

Direcció i guió: John Carney.

Interpretació: Glen Hansard (noi), Markéta Irglová (noia), Hugh Walsh (Timmy), Gerry Hendrick (guitarrista), Alastair Foley (baixista), Geoff Minogue (Eamon), Bill Hodnett (pare del noi), Danuse Ktrestova (mare de la noia), Mal Whyte (Bill), Niall Cleary (Bob).

Producció: Martina Niland.

Música: Glen Hansard.

Fotografia: Tim Fleming.

Muntatge: Paul Mullen.

Disseny de producció: Tamara Conboy.

Vestuari: Tiziana Corvisieri.

País: Irlanda. **Any:** 2006. **Durada:** 85 min. **Gènere:** Drama, musical.

SINOPSI

Un jove cantant i compositor (Glen Hansard) interpreta les seves cançons pels carrers de Dublín. Durant el dia, per guanyar alguns diners extres, interpreta coneguts temes per als transeünts, però per les nits toca els seus propis temes. El seu talent no passa desapercbut per a una jove immigrant txeca (Markéta Irglová) que ven flors al carrer per mantenir la seva filla i la seva mare (Danuse Ktrestova). Ambdós acaben fent un duet en una botiga de música i serà llavors quan descobreixin que alguna cosa els uneix.

ACTIVITY 1 - VOCABULARY: "WORKING IN THE STREETS"

Look up the following words in a dictionary and then match the words to the corresponding definitions in English:

a- busker; b- beggar; c- juggler; d- road sweeper; e- traffic warden;
f- street vendor; g- pickpocket; h- mugger; l- homeless

1) A person whose job is to check if cars are parked in the wrong place.

2) A person who has no home.

3) A person who asks for food or money because she or he is very poor.

4) A person who steals from people's pockets.

5) A person who plays music in the street or a public place so that people give him or her money.

6) A person who attacks and robs people in the street.

7) A person who throws and catches more than two objects at one time, for example balls.

8) A person who sells things in the street, for example flowers.

9) A person whose job is to clean roads.



ACTIVITY 2 - SYNOPSIS

Read the film synopsis and fill the blanks with the suitable word: stops, broken, share, father, songs, piano, home, together, money, left, dream, recording, wonderful, impressed.

A guy is singing his heart out on the streets of Dublin for tip (1) One day a Czech girl (2) to listen to the guy playing his music. She is very (3) by his songs and she asks if he wrote his own music. The guy says that he writes and loves playing his own (4) to himself even if the street crowd wants to hear other music. It is nice to earn tips, but that is not what his music is all about.



The guy lives at (5) and helps his (6) to repair vacuum cleaners, but he has a dream of becoming a recording star. His girlfriend of many years has just (7) him and is now living in London. You can tell what this has done to his emotions, because it is being

reflected in his new songs.

The girl who happens to have a (8) vacuum cleaner also has a musical background of playing the (9) and writing songs. Their music brings them (10) and the girl begins to help the guy realize his (11) They begin to (12) their music and their feeling for each other. They put together a band with other street players and rent a (13) studio for the weekend to record two demos. This could be the start of a new and (14) life.



ACTIVITY 3 - BUSKING

Read this text (pages 5 & 6) about busking and some tips to do it well. Then say if the sentences below are true, false or not mentioned in the text.

	TRUE	FALSE	NOT IN THE TEXT
1. According to the text, busking is a form of Street Entertainment			
2. Human statues are considered busking.			
3. You don't need anything to start busking.			
4. It is a good idea to ask the police if you need permission for busking.			
5. It is totally legal to busk in Kuwait.			
6. It is not necessary to dress well in order to busk			
7. Old songs can be a good way to attract people.			
8. It is good to have friends in the audience who attract other people			
9. If you practice a lot, it will help you.			
10. Men are less paid than ladies when busking.			
11. You can sit on the ground while busking if you're tired.			
12. It is not a good idea to busk in Venice.			
13. Busking outside a church with a wedding will get you a lot of money.			

Busking (the playing of musical instruments and/or singing in public places in the hope that the passing hordes will show their monetary appreciation) is perhaps the best-known form of street theatre. It really is "street entertainment" so anything goes: singing, comedy, magic, juggling skills, fire-eating, and even sword-swallowing.

Busking is something you can do to earn a few quid if you're down on your luck, homeless, hitchhiking around the world on a shoestring budget, or just feel like sharing your talent with the world. All you need is a musical instrument and a container such as an upturned hat to collect the coins donated

by passers-by. An ability to sing would help, although some buskers just play well-known tunes. You can busk alone, with a friend or in a group, like Welsh group *Manic Street Preachers* who started out this way.

Some places require you to have a permit to busk, but in others this could be illegal and get you arrested. Therefore, you would be well-advised to check with the local police if you're travelling and reach an area where you don't know the local by-laws and customs. For example, in Calgary, Canada, you would need to pay the necessary fee for a busking permit, but in Kuwait, where begging is illegal, they could lock you up and throw away the key.



TIPS FOR SUCCESSFUL BUSKING

- Be well-dressed - make it obvious you are not begging.
- Smile. Put your heart and soul into your performance. People like to be entertained, and a sluggish attitude will get a dismal response. Try to look like you're enjoying yourself, even if you're freezing and gagging for a cup of tea.
- Try and be original and novel. You may not be the best singer in the world, or the most talented guitarist, but you can make up for lack of ability by being different. If you can grab attention, you will earn money.
- Perform older songs rather than new material. People will be more generous if your tune reminds them of when they were young, or it's 'their tune', or maybe their mother's favourite song. Be prepared, also, to take requests. Just one verse of *Unchained Melody* can send someone into raptures, and having one appreciative person obviously enjoying your music will pique the interest of others.
- Practise, practise, practise. People will pay more if what they are hearing is pleasing to their ears.
- Get a dog (if you can afford to look after him) or borrow a friend's pet, or combine dog-walking and busking and make double the money. Not only will he keep you company but he will also add to the sympathy factor and attract passing dog-lovers, thereby swelling your coffers. Make sure you have a bottle of water so you can give him a drink and poop-bags in case he makes a mess.
- Perform outside London. There is too much competition in the capital from Big Issue sellers, beggars, other buskers and the 'you don't exist' attitude of most Londoners. Pop star *Damon Gough* was secretly filmed busking for a pop video in London. He made £1.60 in the first 90 minutes, and £4.90 over the whole day.
- Be female. On average, a female busker earns over three times what a man would earn on the same pitch, playing the same instrument at the same time of day.
- *Don't* sit on the ground. You are too easily overlooked and anyway, the ground is filthy. Stand when you are performing, or sit on a chair, but do ask permission if the seat belongs to a nearby pub or café.



PLACES TO AVOID BUSKING

- Outside of a church when there's a funeral going on.
- You can be arrested in Venice, California, for juggling without a permit, so it's a fair bet that buskers would be invited to admire the paintwork of the local sheriff's cells.
- Theme Parks; Zoos, any place where people have paid to be entertained already. Unless there's a long queue outside, then you'll be quids in.
- You can't go busking if the street is too loud (like during a parade).
- War zones.



ACTIVITY 4 - LYRICS

Here you have the lyrics for the song "FALLING SLOWLY" which the protagonists of the film perform several times. This song won the *Oscar for Best Song* last year.

Listen to the song on the following internet link and then choose the correct alternative to complete the lyrics.

http://es.youtube.com/watch?v=CoSL_qayMCc

GLEN HANSARD - FALLING SLOWLY



I don't **know/call** you
 But I want you
 All the more for that
 Words fall **to/through** me
 And always fool me
 And I can't **relax/react**
 And **games/plays** that never amount
 To more than they're meant
 Will **rule/play** themselves out

Take this sinking **ship/boat** and point it home
 We've still got **time/power**
 Raise your **hopeful/wonderful** voice you have a choice
We/You 've made it now

Falling slowly, **eyes/friends** that know me
 And I can't go back
 Moods that **shake/take** me and erase me
 And I'm painted black
 You have **suffered/travelled** enough
 And warred with yourself
 It's time that you won



Take this sinking **ship/boat** and point it home
 We've still got **time/power**
 Raise your **hopeful/wonderful** voice you have a choice
We/You 've made it now

Take this sinking boat and point it home
We've still got time
Raise your hopeful voice you had a choice
You've made it now

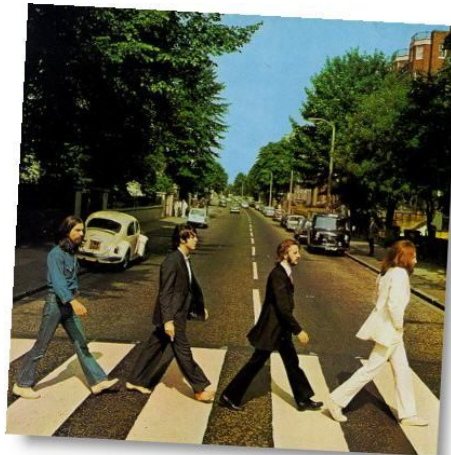
Falling slowly sing your **symphony/melody**
 I'll sing along

ACTIVIDAD 5 – EL PROCESO DE GRABACIÓN DE UN DISCO

Cuando el protagonista de Once considera que tiene un número de composiciones musicales suficientes para mostrar a las casas discográficas, decide realizar una grabación de sus canciones y, para ello, alquila un estudio de grabación. Lee el siguiente texto (páginas 8 y 9) que habla sobre los estudios de grabación y contesta estas preguntas

- ¿Qué es el *master* de una canción?
- ¿En qué consiste una grabación por pistas?
- ¿Qué tanto por ciento del éxito de un músico crees que corresponde al productor?

En el estudio de grabación se realizan tres grandes actividades: **grabación, mezcla y masterización**. El proceso de grabación comienza en los micrófonos que recogen la señal y la envían a la mesa de mezclas, donde el sonido se puede manipular para conseguir que el resultado tenga el volumen, la profundidad, la expresión y el panorama (sensación estereofónica) adecuados. La grabación se hace en varias tomas, de las que se elige la mejor.



Hasta los años 80 del siglo XX, todos los sistemas de grabación y reproducción (discos y casetes) eran analógicos, es decir, que las ondas sonoras se transformaban en impulsos eléctricos. Actualmente, la grabación y la reproducción del sonido usan el sistema digital cuya característica esencial es que transforma el sonido en códigos numéricos, el lenguaje de los ordenadores. Este sistema permite la manipulación informática del sonido y

una reproducción mucho más pura de la señal original.

Al resultado final de la grabación se le llama copia maestra o *master*. El proceso de *masterización* de un CD requiere mucho cuidado, ya que de él dependerá la calidad de las copias comerciales que vemos en las tiendas de discos. Para obtener el *master* se controlan todos los niveles de ecualización, se corrigen defectos o se incorporen efectos sonoros, de manera que se obtenga una copia maestra óptima.

No todos los estudios de grabación, sin embargo, son iguales. Cada estudio tiene su sonido particular que es el resultado del espacio, de sus condiciones acústicas, del material de grabación, etc... . Hay estudios, como los de *Abbey Road* en Londres que, por su calidad, se han convertido en una referencia indiscutible para todos los músicos.



La grabación por pistas

En los años 60 del pasado siglo se introdujo en los estudios la técnica de grabación por pistas, que representó un avance espectacular. Hasta ese momento, los músicos hacían una actuación en directo en el estudio y se grababan todos los instrumentos al mismo tiempo. En la grabación por pistas los instrumentos se recogen separadamente. Por ejemplo, la batería graba su parte en la pista uno; después la guitarra graba su parte en la pista número dos, y así sucesivamente. Todos los músicos escuchan por medio de auriculares lo que los otros instrumentos han grabado previamente. El resultado final es la mezcla de las pistas, cada una de las cuales se puede manipular con independencia de las otras, de forma que se puede conseguir que cada instrumento tenga el volumen, la presencia y la profundidad que se quiera. Hoy en día se graba habitualmente en treinta y dos pistas, aunque se pueden conseguir más.



Las dos figuras más importantes son el ingeniero de sonido, que es el responsable del proceso técnico, y el productor, responsable de la organización y del resultado artístico. Cuando un cantante quiere grabar un disco, normalmente es el productor el que decide qué se interpretará y de qué

manera, y la persona que escoge el estudio. Además, el productor interviene en la mezcla final hasta que la grabación tiene el sonido que él quiere. En muchas ocasiones, el productor decide

incluso la imagen que el artista ha de ofrecer al público. Un buen productor tiene casi tanto peso en el resultado final como el propio músico. Hay productores que disfrutan de un gran prestigio y las grabaciones en que intervienen tienen su sello personal.



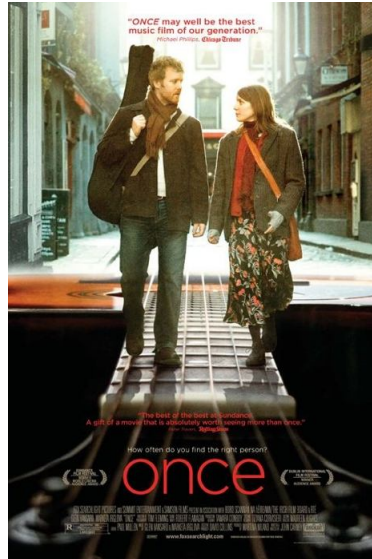
Hoy en día, el proceso de grabación está experimentando profundas transformaciones como consecuencia de la aparición de la tecnología digital y

la informática musical, que permiten a cualquier músico llevar a cabo una parte del trabajo en su propio ordenador, para después traspasar toda la información electrónica a los estudios profesionales, lo que representa un gran ahorro económico y de tiempo.

Los profesionales de la grabación

La grabación de un disco es un proceso complejo en el que intervienen diferentes profesionales especializados.

ONCE



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