

# The Film Advertisement: A Source for Language Activities\*

*Anthony Mollica*

Since films continue to be a major vehicle for recreation and social ideology, film advertisements should constitute an effective tool for language learning. And yet, in spite of its immediate availability, the film advertisement is not being widely used as an aid for language activities. Although it appears sporadically in some basic language programs, its potential use in the classroom has neither been discussed nor fully exploited.<sup>1</sup> In a recently published article, Frederick J. Bosco suggests the movie ad as a source that can be used in designing tests which measure reading and other skills.<sup>2</sup> Restricted possibly by space, Bosco does not elaborate on the "other skills." The movie advertisement may be used for testing comprehension, as a means to expand students' basic vocabulary, as a basis for translation exercises and, on occasion, as a means of supplying insight into the "culture" of the target language. In addition, a host of activities can be created to reinforce the above as well as provide ample opportunities for language interaction.

Easily found in daily newspapers, the advertisement may be cut out and pasted on coloured construction paper so that it will stand out much better or be quickly transferred onto a transparency for use with an overhead projector. Whichever method the teacher opts for, the aim is to ensure that students will be able to see the visual material as clearly as possible. The teacher can then proceed with a varied series of activities depending on the linguistic ability of the students.

## *Comprehension*

The movie advertisement is well suited to test students' comprehension of the visual materials. Following are some questions which may accompany the advertisements:

1. Quel est le titre de ce film? (Figures 1, 2, 3, 4, 5, 6, 7, 8, 9).
2. À quel cinéma présente-t-on ce film? (Figures 1, 2, 3, 4, 5, 6, 7, 8, 9).
3. Depuis combien de temps est-ce qu'on le projette? (Figures 5, 8).
4. Quelles sont les vedettes? (Figures 1, 2, 3, 4, 5, 6, 7, 8).
5. À quelle heure commence la projection de ce film? (Figures 2, 4, 8).
6. À qui s'adresse ce film? (Figures 1, 2, 3, 4, 5, 6, 7, 8, 9).
7. Quel moyen de transport doit-on prendre pour s'y rendre? (Figure 5).
8. Qu'est-ce qui joue, aujourd'hui, au cinéma Villeray? (Figure 1).
9. Choisissez quatre expressions qui nous laissent croire que le film est une comédie. (Figure 1).

\* I should like to express my gratitude to *La Presse*, *Corriere della Sera*, *Il Giornale* and Universal Films for permission to reproduce the advertisements which appear in this article. I am also indebted to M. François Roy of *La Presse* and Dott.ssa Maria Macchi of *Corriere della Sera* for obtaining, on my behalf, permission to reproduce the advertisements which appeared in their dailies and to the various film companies for granting permission.

10. Qu'est-ce que la critique nous dit de ce film? (Figures 1, 4).
11. Où ces critiques ont-elles paru? (Figures 1, 4).
12. Quelle opinion les spectateurs expriment-ils à propos de ce film? (Figure 2).
13. Combien de prix de l'Académie ce film a-t-il gagnés? (Figure 5).

**DES DEMAIN**

Un film qui nous fait rire aux larmes.  
 Gilles Jacob *L'Express*  
 On peut hurler de rire en voyant "Frankenstein Junior"  
 Robert Benayoun *Le Point*  
 D'une irrésistible drôlerie.  
 Robert Chazal *France Soir*

14 ANS

Le chef-d'oeuvre  
 comique de  
**MEL BROOKS**

**FRANKENSTEIN  
 JUNIOR**

(YOUNG FRANKENSTEIN GENE WILDER · PETER BOYLE  
 MARTY FELDMAN · CLORIS LEACHMAN

Dernier jour  
 "MANDONGO"

**VILLERAY**  
 ST-DENIS JARRY 388-5577

Courtesy La Presse

Figure 1

À MINUIT, AU COURS DU RÉVEILLON DU NOUVEL AN, LE PAQUEBOT "POSEIDON" HEURTE UNE GIGANTESQUE LAME DE FOND ET SE RETOURNE COMPLÈTEMENT. ALORS COMMENCE POUR LES SURVIVANTS... UNE EXTRAORDINAIRE AVENTURE...

ARTHUR O'CONNELL

JACK ALBERTSON

SHELLEY WINTERS

CAROL LYNLEY

GENE HACKMAN

ERNEST BORGNINE

RODDY McDOWALL

14 ANS

LES HOMMES ET LES FEMMES QUI ONT VU CE FILM DECLARENT: "C'EST FANTASTIQUE"

# L'AVENTURE DU POSEIDON

EN COULEURS

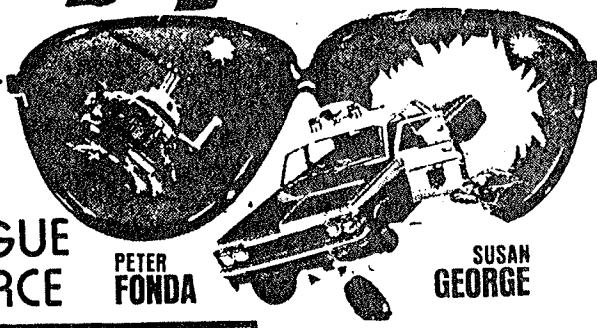
**2<sup>E</sup> FILM** Ils brûlent la vie par les deux bouts...

L'univers leur appartient.

LARRY LEDINGUE  
MARY LA GARCE

PETER FONDA

SUSAN GEORGE



**ST-DENIS**  
1594 rue St-Denis 849-4211

TOUS LES JOURS  
DÈS 12.25

Courtesy La Presse

Figure 2

**POUR TOUS**  
**L'HOMME AU PISTOLET D'OR** **2<sup>E</sup> FILM**  
**VIVRE ET LAISSER MOURIR**  
**DÈS AUJOURD'HUI !**

**ROGER MOORE**  
*dans le rôle de*  
**JAMES BOND 007**

**CHATEAU 1**  
 St. Denis & Belanger 271-1103

**5 cinémas**  
**LAVAL 1**  
 CENTRE LAVAL 688-7776

**GREENFIELD Pk. 2**  
 Pl. Greenfield Park 671-6129

Figure 3

Courtesy La Presse

**POUR TOUS**  
**"LE FILM LE PLUS ÉMOTIF ET LE PLUS VALABLE DEPUIS "LOVE STORY"**  
*Jean Morin - Bon Dimanche - C. in. 10*

**ANNIE GIRARDOT**  
 "Tous ceux qui aiment rire et pleurer au cinéma seront conquis par ce film."  
*M. van Poelst - Dimanche Matin*  
 "On pleure vigoureusement pendant ce film là! Annie Girardot est une grande comédienne, émouvante et convaincante."  
*Normande Juneau - Journal de Montréal*

**DOCTEUR FRANÇOISE GAILLAND**  
*Sûrement le film policier le plus violent* **R.T.**

**PLUS**  
**"SOCIÉTÉ ANONYME ANTI-CRIME..."**  
 Film de Stefano Vanzina

**Majestic**  
 3166 Henri-Bourassa E. 381 6116

Sem. dès 7h30  
 Sem. dès 5h15  
 Dim. dès 1h45

Courtesy La Presse

Figure 4

**CINÉ-PARC LAVAL 1** TEL: 622-5555  
 AUTOROUTE des LAURENTIDES SORTIE 90

*le plus gigantesque des spectacles!*

**20 SEMAINE**

**14 ans**

ILS VECURENT LES HEURES LES PLUS TROUBLANTES DE LEURS VIES.

GAGNANT DE 3 PRIX DE L'ACADEMIE

Le chef des pompiers

L'architecte

**LA TOUR INFERNALE**

STEVE McQUEEN PAUL NEWMAN WILLIAM HOLDEN **PLUS** LARRY LE DINGUE MARY LA GARCE

Figure 5

Courtesy La Presse

**PETER SELLERS**

**POUR TOUS**

LES MOINS DE 14 ANS \$1.25

**LE RETOUR DE LA PANTHERE ROSE**

2e FILM "LES CENTAURES"

**BERRI**

ST-DENIS, STE-CATHERINE 288-2115

Courtesy La Presse

Figure 6

Figure 7


**LES CINÉMAS FRANCE FILM**

POUR LES NOUVEAUX SALLES SONT CALIBRÉES

**l'important c'est d'aimer**

ROMY SCHNEIDER  
FABIO TESTI JACQUES DUTRONC

9e SEM. 18 ANS Adultes



un film de ANDRZEJ ZULAWSKI

1 30 3 30 5 35 7 35 9 40

**LE MA COMPLEXE DES JARDINS**  
TEL. 288-3141

Figure 8

Courtesy La Presse

L'ARME LA PLUS RAPIDE DE L'OUEST ET LES MAINS LES PLUS MEURTRIÈRES DE L'EST  
DOS A DOS

LEE VAN CLEEF 14 ANS

LO LIEH  
VEDETTE DE CING DOIGTS DE LA MORT

**LA BRUTE LE COLT ET LE KARATE**

2e film **PEUR SUR LA VILLE**

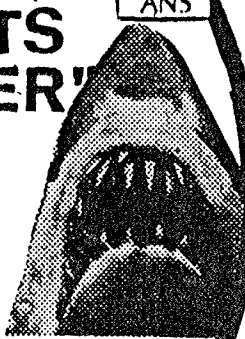
CINÉ-PARC ST-EUSTACHE 625-1432	CINÉ-PARC CHATEAUGUAY 691-1310	CINÉ-PARC REPERTIGNY AUTOROUTE 40 SORTIE 7
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Courtesy La Presse

**JAWS**

VERSION FRANÇAISE 14 ANS

**"LES DENTS DE LA MER"**



<b>CHAMPLAIN</b> STE-CATHERINE PAPINEAU 524-1685	<b>VERDUN</b> 3841 WELLINGTON 768-2092
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REX ▲ St-Jérôme	CAPITOL ▲ St-Jean	DRUMMOND ▲ Drummondville
LES GALERIES GRANBY ▲ Granby	MASKA ▲ St-Hyacinthe	

Figure 9

Courtesy Universal Films

In addition to some of the above questions, the advertisement may lead into a discussion of recent events (Figure 10):

**ALL' APOLLO TRIONFALE SUCCESSO!**  
Corso Vittorio Emanuele Tel. 780.390

Il 'giallo' piu' sconvolgente  
del nostro secolo

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**ROBERT REDFORD / DUSTIN HOFFMAN**

**TUTTI GLI UOMINI  
DEL PRESIDENTE**

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ROBERT REDFORD / DUSTIN HOFFMAN  
"TUTTI GLI UOMINI DEL PRESIDENTE" regia di Buzzati  
con JACK WARDEN • MARTIN BALSAM • HAL HOLBROOK  
JASON ROBARDS • DAVID SHIRE  
CARL BERNSTEIN • BOB WOODWARD  
WILLIAM GOLDMAN  
WALTER COBLENTZ • ALAN J. PAKULA • WILLOWOOD ENTERPRISES  
ROBERT REDFORD • ALAN J. PAKULA • TECHNICOLOR



**SI CONSIGLIA DI VEDERE IL FILM DALL'INIZIO**  
INIZIO FILM: 14.30 - 17.15 - 19.50 - 22.30 **IL FILM E' PER TUTTI**

Figure 10

Courtesy Corriere della Sera

1. In quale paese hanno luogo gli avvenimenti di questo film?
2. Di quale presidente si tratta?
3. Chi sono gli uomini del presidente?
4. Perché viene considerato "sconvolgente" questo film?
5. Secondo te, perché si consiglia di vedere il film dall'inizio?

The advertisement may also be used as a starting point for familiarizing students with literary works which provided a source for movies (Figure 11).

1. Da quale romanzo è tratto questo film?

The answer is obvious, *but* it does elicit the reply: "È tratto dal film omonimo" thus providing the student possibly with a new vocabulary word (*omonimo*). The teacher may wish to ask students whether they are familiar with other novels or plays for which a movie has been made:

2. Quali altri romanzi hanno ispirato registi?

or to identify other works by the novelist in question:

3. Quali altre opere ha scritto il Buzzati?

The teacher may wish to identify the international cast and in so doing review adjectives of nationality:

4. Di che nazionalità è Vittorio Gassman?
5. Di che nazionalità è Francisco Rabal?

# ASTRA E METROPOL - UN TRIONFO!!!

C.so Vitt. Emanuele, 11 - Tel. 700.229

Viale Piove, 24 - Tel. 799.913

*Il più bel romanzo della letteratura italiana i 10 più grandi attori del cinema europeo in un film straordinario e indimenticabile*



ITALNOLEGGIO CINEMATOGRAFICO

VITTORIO GASSMAN  
GIULIANO GEMMA  
HELMUT GRIEM  
PHILIPPE NOIRET  
JACQUES PERRIN  
FRANCESCO RABAL  
FERNANDO REY  
LAURENT TERZIEFF  
JEAN LOUIS TRINTIGNANT  
E CON  
MAX VON SYDOW IN

# IL DESERTO DEI TARIARI

DAL ROMANZO DI DINO BUZZATI | SEI VOLUMI | RECIPROCO | VALERIO ZURLINI | ANDRE BRUNELIN, JEAN LOUIS BERTUCELLI  
MUSICA DI ENNIO MORRICONE | EDIZIONI MUSICALI APRIL MUSIC | UNA COPRODUZIONE ITALO-FRANCESE | FILM DE L'ASTROPOL / MUNICH-CORONA FILMPRODUKTION  
PRESENTATO DA JACQUES PERRIN • MICHELLE DE BROCA • BAHMAN FARMANARA • GIORGIO SILVAGNI

**INIZIO FILM: 14.15 - 17 - 19.45 - 22.30 - È PER TUTTI. Si raccomanda di vederlo dall'inizio**

Courtesy Corriere della Sera

Figure 11



6. Di che nazionalità è Laurent Terzieff?
7. Di che nazionalità è Fernando Rey?
8. Di che nazionalità è Helmut Griem?
9. Di che nazionalità è Max Von Sydow?

The answers (*È italiano; È spagnolo; È francese, etc.*) may also provide the teacher with the opportunity to review *in + the name of a country*. For example:

10. In quale paese abita Vittorio Gassman?
11. In quale paese abita Francisco Rabal?
12. In quale paese abita Laurent Terzieff? etc.

### Vocabulary

In spite of the fact that adjectives in the superlative degree are indispensable in this type of advertisement to attract the viewing public:

- Figure 4: le film *le plus émotif et le plus valable*
- Figure 4: le film policier *le plus vivant*
- Figure 5: les heures *les plus troublantes*
- Figure 5: *le plus gigantesque* des spectacles
- Figure 7: l'arme *la plus rapide*
- Figure 7: les mains *les plus meurtrières*
- Figure 10: *il "giallo" più sconvolgente*
- Figure 11: *il più bel romanzo*
- Figure 11: *i dieci più grandi attori*

adjectives in the positive degree are regularly used but are meant to convey a superlative idea:

- Figure 2: une *gigantesque* lame de fond
- Figure 2: une aventure *extraordinaire*
- Figure 2: c'est *fantastique*
- Figure 1: d'une *irrésistible* drôlerie
- Figure 10: *trionfale* successo
- Figure 11: un film *straordinario e indimenticabile*

The teacher may wish to contribute to students' expansion of vocabulary by listing words related to film and film making. Words may be listed under given headings. For example:

<i>Persons</i>	<i>Personnes</i>	<i>Persone</i>
actor	un acteur	un attore
actress	une actrice	una attrice
cinema expert	cinéaste	cinesta
director	le réalisateur	il regista
editor	le monteur	il montatore
film-extra	une comparse	una comparsa
film star	une vedette	un divo, una diva
operator	l'opérateur	l'operatore
producer	le producteur	il produttore
script-writer	le scénariste	il soggettista
stage-hand	le machiniste	il macchinista
stand-in, double	la doublure	la controfigura
etc.		

<i>Production</i>	<i>Production</i>	<i>Produzione</i>
to make a film	cinémato-graphier	cinematografare
to film, shoot	tourner un film	girare un film
dubbing	le doublage	il doppiaggio
short film, short	un (film de) court métrage	un film a cortometraggio
full-length film, feature	un (film de) long métrage	un film a lungometraggio
talkie	le film parlant	il film parlato
shot	le cadrage, la prise de vue	l'inquadratura
sequence	la séquence	la sequenza
clapper board	la claquette	il ciac, il ciak
cartoons	les dessins animés	i cartoni animati
newsreel	les actualités	il cinegiornale
documentary film	un documentaire	un documentario
to dub	doubler	doppiare
original sound-track	film en version originale	film in versione originale
library of films	une filmothèque	una filмотeca
film	un film, une pellicule	una pellicola
screen-test	un bout d'essai	un provino
camera	une caméra	una cinepresa
to adapt (for the movies)	adapter pour le cinéma	sceneggiare
sound film	le cinéma sonore	il cinema sonoro
dubbed film	un film doublé	un film doppiato
silent movie	le cinéma muet	il cinema muto
sound track	la bande sonore	la colonna sonora
editing	le montage	il montaggio

and the list could continue.<sup>3</sup>

The teacher may also wish to bring to students' attention some linguistic curiosities. For example,

- *ciac* or *ciak* (*clapper board*) is an onomatopoeic word and gets its name from the sound itself.
- *regista* is a derivation of *regia*, a word coined by Bruno Migliorini in 1932 to replace the French *régisseur*.<sup>4</sup>
- *giallo* (literally, *yellow*) means *detective* or *police* (story) and by extension, *mystery*. The adjective received this meaning from the fact that Mondadori, a well-known Italian publisher, used yellow covers to mark books dealing with detective or police stories. Hence, *un giallo Mondadori* = *a mystery novel published by Mondadori*; *un film giallo* = *un film poliziesco*. The adjective also has a pejorative meaning associated with *stampa* (*press*). *Stampa gialla* means *sensational journalism; scandal sheet*.<sup>5</sup>
- *film* being a loan word is invariable in Italian; both singular and plural forms are the same; e.g., *il film*, *i film*.

At an introductory level, a drawing showing the interior of a movie theatre might be suitable to teach vocabulary (Figure 12). So, too, cartoons focussing on idioms or expressions which could be related to the film theme should be posted on the bulletin board on a spot already allotted to *Rions ensemble/Ridiamo insieme* (Figure 13).

And if thematic cartoons are not readily available, the teacher might consider anecdotes.

Dal medico.

Una famosa attrice cinematografica si reca dal medico per una visita:

— Dottore, mi devo spogliare?  
 — Non è necessario. Ho visto il suo ultimo film!

Chez le docteur.

Une célèbre actrice de cinéma va chez le docteur pour une visite.

— Docteur, est-ce que je dois me déshabiller?  
 — Ce n'est pas nécessaire. Je viens de voir votre dernier film!



Figure 12

Courtesy Flavio Botari

la scène: la scena  
 l'écran: lo schermo  
 le haut-parleur:  
     l'altoparlante  
 le rideau: il sipario  
 la sortie: l'uscita  
 la galerie: la galleria  
 l'orchestre: la platea  
 l'ouvreuse: la maschera  
 la lampe de poche: la  
     lampadina a pila  
 le spectateur: lo spettatore  
 le billet: il biglietto  
 etc.

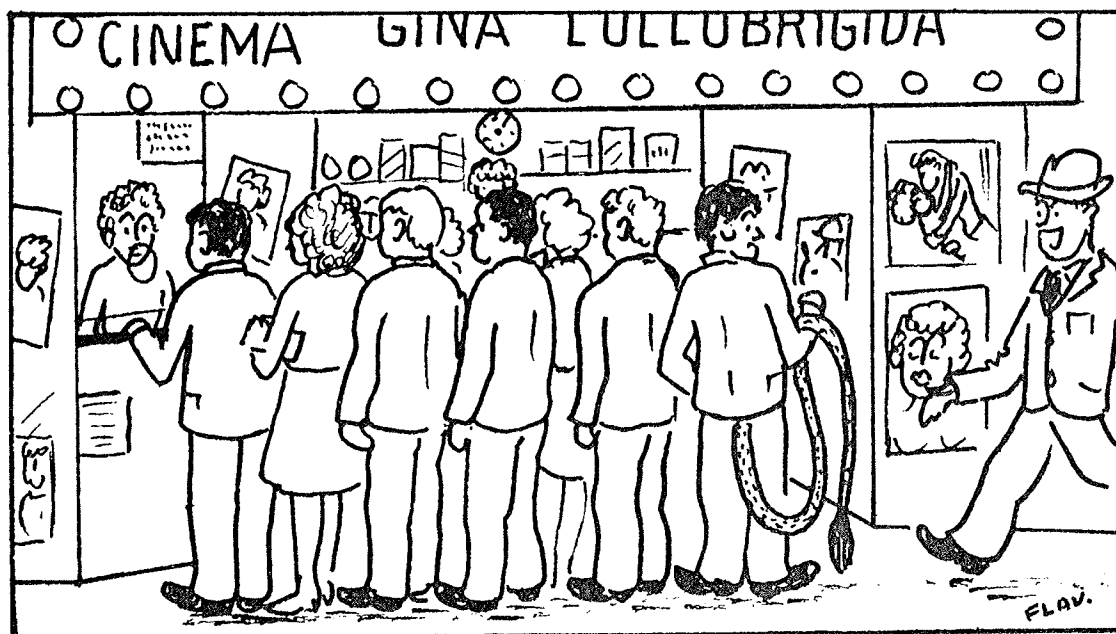


Figure 13

Courtesy Flavio Botari

— Ciao. È da molto che fai la coda?  
 — Est-ce que tu fais la queue depuis longtemps?

A crossword puzzle may be used to summarize vocabulary and to recall names of actors and actresses. If the ads were from movies produced in France or Québec, the student would become familiar with French and *québécois* actors and actresses. The definitions will also be a good test for students' reading comprehension. The answers are all to be found in the advertisements themselves. Finally, the completed crossword (Figure 14) will give the student a sense of achievement.

#### Horizontalement

1. grand navire de commerce principalement affecté au transport des passagers
7. vedette dont le prénom est Paul
9. adjectif qui exprime l'opinion des spectateurs de *L'Aventure du Poséidon*
10. ce bâtiment est... infernal!
11. cinéma qui se trouve sur la rue Henri-Bourassa
12. exercice et sport de combat, fondé sur l'éducation de la volonté et la maîtrise physique, en usage au Japon
13. mot français pour *drive-in theatre*
15. heure à laquelle le *Poséidon* heurte une gigantesque lame de fond
16. le prénom de Sellers
19. le prénom de la comédienne George
21. dieu grec de la Mer; nom d'un paquebot
24. cet animal est rose dans la comédie de Blake Edwards
25. selon Robert Chazal, ce film est d'une irrésistible \_\_\_\_\_

#### Verticalement

1. arme à feu courte et portative
2. agent secret britannique; héros de Ian Fleming
3. ils \_\_\_\_\_ la vie par les deux bouts
4. profession de Paul Newman dans un film
5. les mains les plus \_\_\_\_\_ de l'est
6. Annie, vedette française
8. Roger \_\_\_\_\_, interprète de l'agent secret britannique
9. nom d'un monstre
14. le prénom de Mlle Lynley
16. métier de Steve McQueen dans un film
17. le prénom de la vedette Hackman
18. le nom (de famille) de Peter, vedette
20. avec les deux zéros qui le précèdent, ce chiffre forme le "nom" d'un agent secret
22. métal précieux jaune brillant
23. très vaste étendue d'eau salée

#### Translation

The film advertisement may also be used to provide translation practice and to teach vocabulary. Students may be given the following exercise and be required to find answers in the various movie ads posted on the bulletin board.

Comment dit-on en français...?

1. ...drive-in theatre? (Figures 5, 7)
2. ...the masterpiece? (Figure 1)
3. ...the fastest gun in the West? (Figure 7)
4. ...the deadliest hands in the East? (Figure 7)
5. ...back to back? (Figure 7)
6. ...to burn the candle at both ends? (Figure 2)
7. ...irresistibly funny? (Figure 1)
8. ...the world belongs to them? (Figure 2)
9. ...Laurentian Highway? (Figure 5)
10. ...the man with the golden gun? (Figure 3)

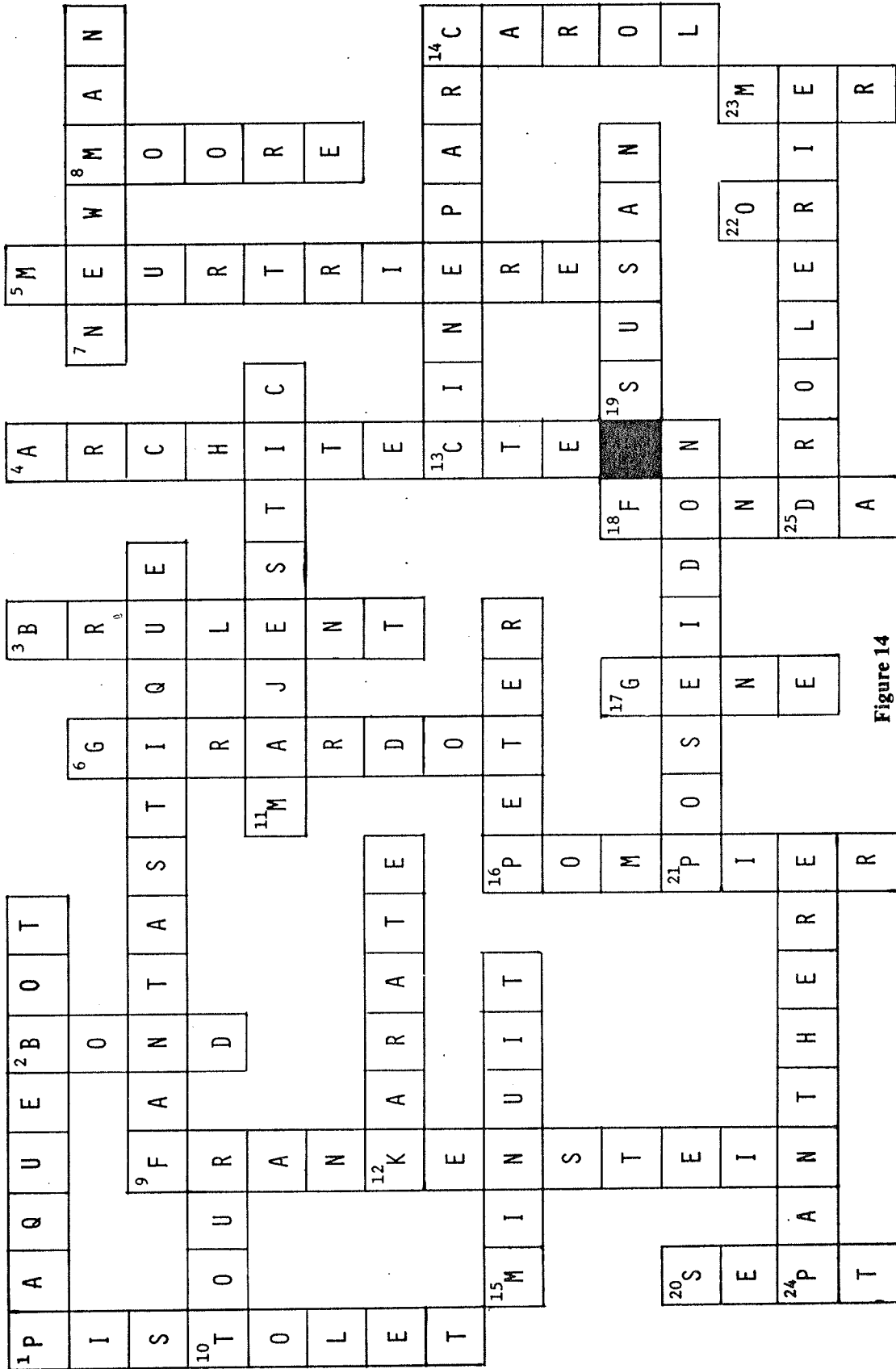


Figure 14

But the most fascinating exercise is the matching of French and English movie titles since exact translations are often impossible. The following might be a suitable exercise. Some answers are immediately evident, others require a bit of thought, while still others...

Trouvez dans la colonne A le titre du film mentionné dans la colonne B.

## Colonne A

1. *Wuthering Heights*
2. *Where Eagles Dare*
3. *The Song of Bernadette*
4. *Texas Across the River*
5. *The Warriors*
6. *Whatever Happened to Aunt Alice?*
7. *East of Eden*
8. *Taggart*
9. *The Flame and the Arrow*
10. *King Rat*
11. *Juliet of the Spirits*
12. *Blue Angel*
13. *The High Bright Sun*
14. *What Did You Do During The War, Daddy?*
15. *The Man from Rio*
16. *The Best of Everything*
17. *Caught*
18. *Anzio*
19. *Gypsy Moths*
20. *The Godfather*
21. *Jaws*
22. *Poseidon Adventure*
23. *The Return of the Pink Panther*
24. *Towering Inferno*
25. *The Man with the Golden Gun*
26. *In Cold Blood*

## Colonne B

- a. *À l'Est d'Eden*
- b. *L'Ange Bleu*
- c. *Qu'as-tu fait à la guerre, papa?*
- d. *Dernière mission à Nicosie*
- e. *La Bataille pour Anzio*
- f. *Les Hauts de Hurlevent*
- g. *Les Dents de la mer*
- h. *L'Homme de Rio*
- i. *De sang froid*
- j. *Rien n'est trop beau*
- k. *L'Homme au pistolet d'or*
- l. *Prise au piège*
- m. *Le Parrain*
- n. *Les Parachutistes arrivent*
- o. *Texas, nous voilà*
- p. *Quand les aigles attaquent*
- q. *L'Aventure du Poséidon*
- r. *De l'or pour les braves*
- s. *La Flèche et le flambeau*
- t. *Le Retour de la panthère rose*
- u. *Le Chant de Bernadette*
- v. *La Tour infernale*
- w. *Qu'est-il arrivé à tante Alice?*
- x. *5.000 dollars mort ou vif*
- y. *Un Caïd*
- z. *Juliette des esprits*

Réponses: 1. f; 2. p; 3. u; 4. o; 5. r; 6. w; 7. a; 8. x; 9. s; 10. y; 11. z; 12. b; 13. d; 14. c; 15. h; 16. j; 17. l; 18. e; 19. n; 20. m; 21. g; 22. q; 23. g; 24. v; 25. k; 26. i.

It is obvious that a literal translation is often impossible and that, to overcome this problem, the plot of the movie frequently plays a major rôle in determining the translation of the title. *True Grit* became *Cento dollari per lo sceriffo* in Italian since one hundred dollars was offered to Rooster Cogburn (played by John Wayne) by Mattie Ross (Kim Darby) to track down her father's killers. Pietro Germi's *Signore e Signori* (literally, *Ladies and Gentlemen*), a hilarious satire dealing with the Italians' sexual mores, became *The Birds, the Bees and the Italians*. Universal Films's *Jaws* became *Les Dents de la mer* (Figure 9). Both *Jaws* and *Les Dents de la mer* convey a similar idea, but the French is more colourful and the imagery is accentuated rather than lost in the translation. The English title, emphasized by a picture of a shark, jaws open wide, ready to tear and gnaw human beings, suggests a gory image. *Les Dents de la mer*, on the other hand, conjures up an image of vastness (*la mer*) ready to engulf. It's not as gory an image as *Jaws* but nevertheless a cruel and a frightful one. And the monosyllabic words which make up the title give a chewing effect (/les/dents/de/

*la/mer/*). The corresponding French word for a literal translation, *mâchoire*, would have been meaningless and quite ineffective as a movie title.

At an advanced level, students may be given a list of well-known movies with not-so-readily-translatable titles and then be asked to provide a suitable title based on the plot. The activity could yield some imaginative results.<sup>6</sup>

### “Culture”

A comparison of the Entertainment section of Montréal’s *La Presse* with Milan’s *Corriere della Sera* or *Il Giornale* will show the type of information which is emphasized in the two “cultures.” We must keep in mind, however, that most French advertisements reproduced in this article are translations of English ads and hence what we are comparing are, in effect, not French but Canadian (or, North American) and Italian “cultures.” (Figures 15, 16, 17).

The following are some similarities and contrasts based on the advertisements themselves.

<i>English (French) Advertisement</i>	<i>Italian Advertisement</i>
1. Name of theatre	1. Name of theatre
2. Address	2. Address
3. Telephone number (seven digits)	3. Telephone number (six digits)
4. Hyphen to separate the seven digits (Figure 1) 388-5577	4. Period to separate the six digits (Figure 10) 780.390
5. Times of performance given in regular time (Figure 4): 7h30; 5h15; 1h45. We assume these are afternoon and evening hours. But the twenty-four hour clock is used in the <i>Horaires</i> section (Figure 15)	5. Times of performance given in twenty-four hour clock (Figure 11): 14:15; 17; 19:45 22:30; both on the illustrated advertisements and in the listings of the <i>Orari</i>
6. Emphasis is on actors; directors are rarely mentioned except in Figure 1	6. Emphasis on actors and directors (Figure 11) with the latter often receiving greater or similar emphasis (Director Zurlini’s name is in the same type as the actors’ names)
7. Critical judgments often expressed	7. Critical judgments often expressed
8. Type of audience allowed to see the film is clearly indicated: <i>14 ans</i> (Figures 1, 2, 5, 7, 9), <i>pour tous</i> (Figures 3, 4, 6), <i>18 ans adultes</i> (Figure 8)	8. Type of audience allowed to see the film is clearly indicated: <i>il film è per tutti</i> (Figure 10)
9. Accents are often omitted	9. Accents are never omitted

# horaires

## cinéma

- ARLEQUIN:** "La Brute, le Colt et le Karaté": 14:40, 18:00, 21:20. "La route de la violence": 13:05, 16:25, 19:45.
- ATWATER (1):** "Midway": 12:10, 14:30, 16:50, 19:20, 21:40.
- ATWATER (2):** "Bingo Long", sam. et dim.: 13:20, 15:20, 17:20, 19:20, 21:20, sem.: 19:20, 21:20.
- AVENUE:** "Ode to Billy Joe": 12:45, 14:50, 16:55, 19:00, 21:05.
- BEAVER:** "Sensually Liberated Females": 12:30, 15:25, 18:15, 21:10. "Casting Call": 13:25, 16:20, 19:10, 22:05. Court métrage: 12:00, 14:50, 17:45, 20:35.
- BERRI:** "La montagne ensorcelée": 12:20, 16:00, 19:40. "Le Fantôme de Barbe Noire": 14:05, 17:45, 21:25.
- BIJOU:** "La Sexualité chez les adolescentes": 12:30, 15:40, 18:50, 22:05. "Sexe à la barre": 14:15, 17:25, 20:40.
- BONAVENTURE (2):** "The French Way", "Wendy's Pleasure Palace", des 13:00.
- CHAMPAIN (1):** "L'île sur le toit du Monde": 14:05, 17:45, 21:25. "L'Honorable Griffin": 12:10, 15:45, 19:30.
- CHAMPLAIN (2):** "L'Aventure du Lucky Lady": 14:15, 18:05, 21:50. "Un Homme voit rouge": 12:45, 16:25, 20:10.
- CHATEAU (1):** "L'Homme au pistolet d'or": 12:30, 16:40, 21:00. "Vivre et laisser mourir": 14:35, 18:50.
- CHATEAU (2):** "Poupée à la Rolls Royce": 12:45, 15:40, 18:35, 21:30. "Jeux Pervers du Lit": 14:20, 17:15, 20:10.
- CHEVALIER:** "La situation est grave mais pas désespérée": 13:25, 15:25, 17:25, 19:30, 21:30.
- CINEMA CARRE ST-LOUIS:** "Emmanuelle l'antivierge": 12:30, 15:35, 18:40, 21:45. "Démousselles à péage": 14:05, 17:10, 20:15.
- CINE-CENTRE (1):** "Family Jewels": 12:00, 15:10, 18:25, 21:35. "Can you keep it for a week": 13:35, 16:45, 20:00.
- CINE-CENTRE (2):** "Rider on the Rain": 12:10, 17:50, 21:25. "Return of the Dragon": 14:10, 17:50, 21:25.
- CINEMA ST-DENIS:** "L'Aventure du Poséidon": 13:55, 17:45, 21:35. "Larry le dingue, Mary la garce": 12:25, 16:10, 20:00.
- CINEMA 7e ART:** "American Graf-fiti", sam.: 19:30, dim.: 15:00, 19:30, sem.: 19:30. "L'Odyssée du Hindenburg": sam.: 17:10, 21:35. Dim.: 12:50, 17:10, 21:35, sem.: 21:35.
- CINEMA CING:** 18:45: "Shampoo", 19:15: "Emmanuelle", 21:15: "The Godfather", 21:45: "Gone with the Wind". Minuit 15: "Pink Flamingos, Female Trouble".
- CLAREMONT:** "Gone With the Wind" 12:15, 16:05, 20:00.
- COMMODORE:** "Chaleurs danoises", "Fin de semaine érotique", "Tamarà".
- COMPLEXE DESJARDINS (salle 1):** "Voyage en Grande Tartarie": 13:05, 15:10, 17:20, 19:25, 21:30. (salle 2): "Attention aux yeux": 13:40, 15:40, 17:25, 19:25, 21:20. (salle 3): "Charlotte et ses deux nénettes": 12:35, 14:30, 16:25, 18:15, 20:10, 22:05. (salle 4): "L'important c'est d'aimer": 13:30, 15:30, 17:35, 19:35, 21:40.
- CONSERVATOIRE D'ART CINEMATOGRAFIQUE (Université Concordia):** 14:00 et 18:00: "Winning", 16:00 et 20:00: "The Games".
- COTE-DES-NEIGES (1):** "Murder by Death": 13:00, 15:00, 17:00, 19:00, 21:00.
- COTE-DES-NEIGES (2):** "The Stranger and the Gunfighter": 13:00, 15:00, 17:00, 19:00, 21:00.
- COTE ST-LUC:** "A touch of Glas", "Carnal Knowledge", sam. et dim.: 13:00, 14:50, 16:30, 18:30, 20:15, 22:00. Sem.: 18:30, 20:15, 22:00.
- CREMAZIE:** "L'île sur le toit du Monde": 14:30, 18:15, 21:50. "L'Honorable Griffin": 12:10, 15:45, 19:30.
- DAUPHIN (salle McLaren):** "Parfum de Femme", sam., dim.: 13:30, 15:30, 17:30, 19:30, 21:30. Sem.: 19:30, 21:30.
- DAUPHIN (salle Renoir):** "Nuage en fire les Devils", sam., dim.: 13:30, 15:30, 17:30, 19:30, 21:30. Sem.: 19:30, 21:30.
- ELECTRA:** "L'Empreinte de Dracula": 12:30, 15:30, 18:30, 21:35. "La Vengeance du Zombie": 14:00, 17:05, 20:05.
- ELYSEE:** 14:00 et 18:00: "Between Friends", 16:00 et 20:00: "Bulldozer".
- EROS:** "Barmaid": 10:15, 12:35, 15:00, 17:20, 19:45, 21:55. "Last of Lust": 11:15, 13:40, 16:00, 18:25, 20:45. Dim. des 13:00.
- EVE:** "Never Enough": 10:00, 12:35, 15:15, 17:50, 20:25. "Keyhole": 11:05, 13:40, 16:20, 18:55, 21:35.
- GREENFIELD:** "L'Homme au pistolet d'or", sam. et dim.: 12:45, 16:55, 21:05. "Vivre et laisser mourir": 14:50, 19:00, sem. des 19:00.
- GUY:** "The Sexualist": midi, 14:50, 17:30, 20:30. "The Wife": 13:30, 16:20, 19:10, 23:00. Court métrage: 14:40, 17:30, 20:20.
- KENT:** "Bary Lindon": 13:00, 16:10, 19:20.
- LA SCALA:** "La tour infernale": 15:15, 20:10. "Larry le dingue, Mary la garce": 13:30, 18:30.
- LAVAL (1):** "L'Homme au pistolet d'or", sam. et dim.: 12:15, 16:35, 14:25, 18:45. Sem. des 18:45.
- LAVAL (2):** "L'Esclave du Plaisir": 15:10, 18:25, 21:35. "Flesh Gordon": 13:30, 16:45, 20:00. Sem. des 18:25.
- LAVAL (3):** "Jackson Country Jail", Sam. et dim.: 13:00, 14:40, 16:20, 18:05, 19:45, 21:25. Sem. des 18:05.
- LAVAL (4):** "Folle nuit de Noces", sam. et dim.: 14:50, 18:10, 21:30.
- LAVAL (5):** "St-Ives": sam. et dim.: 13:30, 15:25, 17:25, 19:20, 21:15. Sem. des 19:20.
- LONGUEUIL:** "La brute, le colt et le karaté": 18:15, 21:50. "Las Hommes": 20:00.
- MAJESTIC:** "Société Anonyme Anti-Crime": sam. et sam.: 19:30. Dim.: 15:45, 19:30. "Docteur Françoise Gailland": sam. 17:30, 21:30. Dim.: 13:45, 17:30, 21:15. Sem.: 21:15.
- MERCIER:** "La Montagne Ensorcelée": 12:30, 16:10, 19:50. "Le Fantôme de Barbe Noire": 14:15, 17:55, 21:35.
- MIDI-MINUIT:** "Les folles nuits de noces": sam.: 14:15, 17:15, 20:15, 23:10. Sem.: 12:40, 15:40, 18:40, 21:40. "Les Dépravées du Plaisir": Sam.: 12:40, 15:40, 18:40, 21:40. Sem.: 14:05, 17:05, 20:05.



- from words, particularly when capitalized: DES DEMAIN (Figure 1), or no consistency is shown: À MINUIT, AU COURS DU RÉVEILLON... and LES HOMMES ... DECLARENT (Figure 2)
10. Often errors occur on the advertisement itself; e.g., *brulent* instead of *brûlent* (Figure 2)
10. Misprints or errors on the advertisement rarely occur since such omission would indicate a different word; e.g., *E'* (an apostrophe is often used in Italian, instead of the acute or grave accent to indicate stress) must be accented; without the accent, it would be the conjunction *and* (Figure 10)

The listings, however, in the Italian (Figures 16, 17) provide greater insights. The *Horaires* of *La Presse* (Figure 15) list the name of the theatres (in alphabetical order), the title of the movies and the time of each viewing. The Italian, on the other hand, provides the following information (Figures 16, 17):

1. General divisions, types of film
  - a. *Prime visioni*: a list of films which are shown for the first time in that city;
  - b. *Cinema d'essai* (sic) (Italians adopt a French term but do not use an accent!): "qui projette des films hors du réseau commercial (avant la distribution commerciale);<sup>7</sup>
  - c. *Film d'arte e cultura*: art and culture films
  - d. *Cine e varietà*: film and live entertainment
2. The various city districts where movies are shown; e.g., Zona Centro, Zona Vittoria-Monforte, Zona Romana, Zona Volta-Garibaldi, etc.
3. As in *La Presse*, names of theatres are arranged in alphabetical order.
4. Unlike *La Presse*, addresses of theatres are given.
5. As in *La Presse*; viewing times are expressed using the twenty-four hour system.
6. In addition, the Italian film announcement provides the reader with the following information:
  - a. Names of actors
  - b. Name of director
  - c. Price of admission ticket
  - d. Type of audience that can view it. *V.M.14 = (ingresso) vietato ai minori di quattordici (anni)*; *V.M.18 = (ingresso) vietato ai minori di diciotto (anni)*. Italian states admission in a negative way (*admission forbidden to persons under fourteen years of age*) unlike the French which implies that anyone who is fourteen or older may view the film.
7. The announcement tells the reader whether the film is in color (*col.*).
8. Type of film. The reader is told whether the film is a *film di guerra, di avventure, di orrore, di spionaggio, di fantascienza*. The film may also be a *thriller, a suspense, a commedia, a commedia musicale, a commedia erotica, a commedia drammatica, a dramma, a fantasia*. Not to mention that the film may also be *musicale, poliziesco, drammatico, erotico, grottesco, western, comico, simbolico, satirico, giallo, lirico*.



# il Giornale degli spettacoli

## Cinema

CRITICA \*\*\*\* ottimo \*\*\*\* buono \*\* discreto \* modesto  
PUBBLICO oooo grande successo ooo successo oo discreto o scarso interesse

**Prime visioni**

**ADRIA RUGABELLA** - Zona Centro (15, 17.30, 20, 22.30; telefono 86.90.878 - L. 2500)  
« Il Flauto Magico » (col. lirica) - J. Köstlinger, I. Urrilla - Reg. I. Bergman (\*\*\*\*OOO)

**ALCIONE** - Zona Centro (15, 16.50, 18.40, 20.30, 22.30; tel. 83.77.013 - L. 2500)  
« L'uomo che fuggì dal futuro » (col. fantasc.) - R. Duval, D. Pleasence - Reg. G. Lucas (\*\*OOO)

**AMBASCIATORI** - Zona Centro (14.40, 16.30, 18.30, 20.30, 22.30; telefono 709.306 - L. 2500)  
« Il presagio » (col. dramm.) - G. Peck, Remick - Reg. R. Donner (\*\*\*OOO) v.m. 18

**ANGELICUM** - Zona Venezia (15, 17.30, 21.15; tel. 661.712 - Lire 1500 1000)  
« Hearts of the West » (Questo pazzo pazzo West) - J. Bridges, A. Arkin - Reg. H. Zieff - Edizione originale

**APOLLO** - Zona Centro (14.30, 17.15, 19.50, 22.30; telefono 780.390 - L. 2500)  
« Tutti gli uomini del presidente » (col. dramm.) - R. Redford, D. Hoffman - Reg. A.J. Pakula (\*\*\*OOO)

**ARCADIA** - Zona Romana (19.50, 20.40, 22.30; L. 1500)  
« Dillie » - A. M. nice

**ARLECCO** - Zona Centro (16.45, 18.30, 20.15, 22.00; tel. 707.214 - L. 2500)  
« Novescento - Atto I » (col. dramm.) - R. De Niro, G. Depardieu - Reg. B. Bertolucci (\*\*OOO) v.m. 14

**ASTOR** - Zona Venezia (15.40, 18, 20.20, 22.30; tel. 270.670 - L. 2500)  
« Dimmi che sai tutto per me » (col. comm.) - J. Dorelli, P. Villorosi - Reg. P. Festa Campanile (\*\*\*OOO)

**ASTRA** - Zona Centro (14.15, 17, 19.45, 22.30; tel. 700.229 - L. 2500)  
« Il deserto dei Tartari » (col. dramm.) - J. Perrin, V. Gassman - Reg. V. Zurlini (\*\*\*OOO)

**CAPITOL** - Zona Centro (15.40, 18, 20.15, 22.30; tel. 637.067 - L.

**Segnalazioni critiche**  
Tiffany, Cineteca, Nobel.  
**Film per ragazzi**  
Capitol, Durini, Puccini, Ritz  
Cineteca, Nobel, Abadan, Adua,  
Eliseo, Gnomi, Marconi, Paris,  
XXII Marzo, Zodiaco.  
**Riduzioni Agis**  
Arcadia.

## Gli Oscar della settimana

CRITICA	PUBBLICO	SECONDO NOI
1 Taxi driver	1 Tutti gli uomini del presidente	1 Barry Lyndon
2 Novescento - Atto I	2 Taxi driver	2 L'immagine allo specchio
3 Il Flauto Magico	3 Novescento - Atto I	3 Il Flauto Magico
4 Il deserto dei Tartari	4 Mary Poppins	4 Tutti gli uomini del presidente
5 Tutti gli uomini del presidente	5 Il presagio	5 Il deserto dei Tartari

**Domani** (15.10, 17.40, 20.05, 22.30): « I cattivi pensieri » - U. Tognazzi, E. Fenech - Reg. U. Tognazzi - Prima visione - v.m. 14

**NUOVO ARTI** - Zona Vittoria (15.10, 17, 18.50, 20.40, 22.30; telefono 790.048 - L. 2500)  
« Invito a cena con delitto » (col. giallo-com.) - A. Guinness, D. Niven - Reg. R. Moore (\*\*\*OOO)

**ODEON** - Zona Centro (15, 17.35, 19.55, 22.30; tel. 874.547 - L. 2500)  
« Signore e signori, buonanotte » (col. satirico) - V. Gassman, N. Manfredi - Reg. Comencini Loy, Magni, Monicelli, Scola (\*\*OOO)

**PASQUIROLO** - Zona Centro (15, 17.30, 20, 22.30; tel. 790.757 - L. 2500)  
« L'immagine allo specchio » (col. dramm.) - L. Ullmann, E. Josephson - Reg. I. Bergman (\*\*\*\*OOO) v.m. 14

**QLO EDEN** - Zona Centro (13.30, 15, 19.15, 22.15; tel. 802.408 - L. 2500)  
« Novescento - Atto I » (col. dram.) - R. De Niro, G. Depardieu - Reg. B. Bertolucci (\*\*\*OOO) v.m. 14

**PUCCINI** - Zona Venezia (14.35, 16.45, 18.40, 20.30, 22.30; telefono 276.793 - L. 2100)  
« Safari express » (col. avv.) - G. Gemma, U. Andress - Reg. D. Tessari (\*\*OOO)

**RITZ** - Zona Centro (15, 16.55, 18.50, 20.45, 22.30; tel. 890.771 - Lire 2500)  
« Piccoli gangsters » (Bugsy Malone) - (col. comm.-musicale) - S. Baio, J. Foster - Reg. A. Parker (\*\*\*OOO)

**RIVOLI** - Zona Centro (14, 16.40, 19.35, 22.30; tel. 793.379 - Lire 2500)  
« Novescento - Atto II » (col. drammatico) - R. De Niro, G. Depardieu - Reg. B. Bertolucci (\*\*OOO) v.m. 14

**ROUGE ET NOIR** - Zona Centro (15.05, 17.40, 20, 22.30; tele-

## Cinema d'essai

**ABANELLA** - Zona Volta-Garibaldi (tel. 683.920 - L. 1000)  
« L'avventura à l'avventura » (col. comm.) - L. Ventura, J. Brel - Reg. C. Lelouch (\*\*OOO)

**ANTEO** - Zona Volta-Garibaldi (telefono 637.732 - L. 1000)  
« Harold e Maude » (col. comm.) - R. Gordon, B. Cort - Reg. H. Ashby (\*\*OOO)

**ARGENTINA** - Zona Venezia (telefono 222.186 - L. 1000)  
Incontro col Nuovo Cinema americano: « I ragazzi irresistibili » - J. Lemmon, W. Matthau - Reg. H. Ross (1976)

**CENTRALE** - Zona Centro (telefono 874.826 - L. 1000)  
Filmstudio 1 (14.30, 16.30, 18.30, 20.30, 22.30): « Stop a Greenwich Village » (col. comm.) - L. Barker, S. Wynters - Reg. P. Mazurski (\*\*\*OOO) v.m. 14  
Filmstudio 2 (14.45, 16.30, 18.20, 20.20, 22.30): « The Rocky horror pictures show » (col. musicale) - T. Curry, S. Sarandon - Reg. J. Sherman (\*\*OO) v.m. 14 - Ed. orig.

**CINECLUB BRERA** - Zona Volta-Garibaldi: riposo

**CINETECA** - Zona Volta-Garibaldi (telefono 639.156-799.224 - Tess. L. 2000 - Ingresso L. 500)  
(Ore 14.30, 16.30): « La foresta che vive »; (ore 20, 22.15): « Lancillotto e Ginevra » - Reg. R. Bresson

**NOBEL** - Zona Genova-Ticinese (telefono 84.93.746 - L. 800)  
(Ore 15, 16.30): « Tom e Jerry nemici per la pelle »; (dalle ore 18): « La grande abbuffata » v.m. 18

**OBRAZ CINESTUDIO** - Zona Volta-Garibaldi (16.30, 18.30, 20.30, 22.30; tel. 638.080 - Tess. L. 2500 - Ingr. L. 500)  
« Oltre l'Eden » - Reg. A. Robbe-Grillet

**ORCHIDEA** - Zona Sempione-Magenta (tel. 875.389 - L. 1200)  
« Il giorno della focusta » (col. dramm.) - D. Sutherland, K. Black

Courtesy Il Giornale

Figure 17

9. *La Presse* shows 21:35 as the time to see the last complete feature (unless it's a pornographic movie!). Both *Corriere della Sera* and *Il Giornale* show 22.30 as the time for the last complete show. Students may wonder why Italians can see the last complete feature so late. The teacher should remind them that in Italy dinner is generally served between 8:00 and 9:00 in the evening (and thus bring out another "cultural" characteristic!) The starting time of the last complete show allows Italians to eat leisurely before going to the movies.
10. *Il Giornale* (Figure 17) lists the films (see box) according to Critics', Public Opinion's and the *Giornale's* choice. It also provides both public and reviewer's opinion for each movie (both degree marks and asterisks follow each title, in bracket). Since in some cases, public opinion differs from the critics' choice, this discrepancy might very well be a point of departure for conversation and discussion in the classroom.

Since a great deal of emphasis is placed on the identity of the director, the teacher may ask the students to provide a short biographical note on various Italian directors.<sup>8</sup> Two or more students might be encouraged to work together on finding information on one director and then be asked to give an oral presentation to the class. For example,

Identifica brevemente *uno* dei registi seguenti. Parla della sua vita e dei suoi film, menziona attori e attrici che ha diretto e altre sue attività da te considerate importanti.

1. Vittorio De Sica
2. Federico Fellini
3. Luchino Visconti
4. Michelangelo Antonioni
5. Pier Paolo Pasolini
6. Pietro Germi
7. Elio Petri
8. Mario Bolognini
9. Alberto Lattuada
10. Dino Risi
11. Alessandro Blasetti
12. Mario Monicelli
13. Roberto Rossellini

Since films directed by the various directors will be mentioned in the oral presentations, it should not be too difficult a task for students to match either the titles of the film with the name of the director or the name of the leading actor or actress with the title of the film.<sup>9</sup>

Trova nella colonna A il titolo del film diretto dal regista menzionato nella colonna B.

Colonna A

1. *La dolce vita*
2. *Il Gattopardo*
3. *Ieri, Oggi, Domani*
4. *L'Eclisse*
5. *Divorzio all'italiana*
6. *Il sorpasso*
7. *Il vangelo secondo Matteo*
8. *La decima vittima*
9. *Il bell'Antonio*
10. *Ladri di biciclette*
11. *Mafioso*

Colonna B

- a. Alessandro Blasetti
- b. Mario Bolognini
- c. Michelangelo Antonioni
- d. Federico Fellini
- e. Vittorio De Sica
- f. Luchino Visconti
- g. Pietro Germi
- h. Pier Paolo Pasolini
- i. Elio Petri
- j. Alberto Lattuada
- k. Dino Risi

- |                                     |                       |
|-------------------------------------|-----------------------|
| 12. <i>Il generale Della Rovere</i> | l. Roberto Rossellini |
| 13. <i>Prima comunione</i>          | m. Mario Monicelli    |
| 14. <i>La ciociara</i>              |                       |
| 15. <i>Rocco e i suoi fratelli</i>  |                       |
| 16. <i>Sedotta e abbandonata</i>    |                       |
| 17. <i>La strada</i>                |                       |
| 18. <i>Senso</i>                    |                       |
| 19. <i>L'avventura</i>              |                       |
| 20. <i>Casanova 70</i>              |                       |
| 21. <i>Deserto rosso</i>            |                       |
| 22. <i>Pane, amore e fantasia</i>   |                       |
| 23. <i>La terra trema</i>           |                       |
| 24. <i>I vitelloni</i>              |                       |
| 25. <i>Le notti di Cabiria</i>      |                       |

*Risposte:* 1. d; 2. f; 3. e; 4. c; 5. g; 6. k; 7. h; 8. i; 9. b; 10. e; 11. j; 12. l; 13. a; 14. e; 15. f; 16. g; 17. d; 18. f; 19. c; 20. m; 21. c; 22. e; 23. f; 24. d; 25. d.

Identifica l'attore o l'attrice nella colonna B che ha interpretato una parte nel film menzionato nella colonna A.

## Colonna A

1. *La dolce vita*
2. *Il Gattopardo*
3. *La ciociara*
4. *Pane, amore e fantasia*
5. *Il generale Della Rovere*
6. *Il sorpasso*
7. *La strada*
8. *L'avventura*
9. *Mafioso*
10. *Le notti di Cabiria*

## Colonna B

- a. Gina Lollobrigida, Vittorio De Sica
- b. Vittorio Gassman
- c. Vittorio De Sica
- d. Giulietta Masina
- e. Sophia Loren
- f. Marcello Mastroianni
- g. Burt Lancaster, Claudia Cardinale
- h. Alberto Sordi
- i. Anthony Quinn, Giulietta Masina
- j. Monica Vitti

*Risposte:* 1. f; 2. g; 3. e; 4. a; 5. c; 6. b; 7. i; 8. j; 9. h; 10. d.

*Projects, Activities*

There are a number of activities which can be created in order to promote discussion and conversation at different levels in the classroom.

1. Students may be asked to write a composition on "La violence dans les films contemporains." The content for this composition may come from movies students have seen or from readings they have done in French newspapers or magazines.

2. The same topic can be turned into a debate where two groups of students are asked to justify their opinions. Or, the format for this discussion might follow TV's *Crossfire*, *Under Attack* or *The Great Debate*.

3. Students may be asked to write a review of a movie recently seen.

4. A series of a "man-on-the-street" interviews about a given film may be carried out. This gives the student an opportunity to ask questions.

5. Situational dialogues of varied length might be created. For example, the teacher might consider the following:

Jacques' et Marc décident d'aller au cinéma ce soir. Jacques regarde la section "cinéma-spectacles" de *La Presse* afin de choisir le film qu'ils vont voir.

MARC: Quel genre de film aimerais-tu voir?

JACQUES: \_\_\_\_\_

MARC:	Quelles sont les vedettes?
JACQUES:	_____
MARC:	À quelle heure est-ce que le film commence?
JACQUES:	_____
MARC:	À quel cinéma est-ce qu'on projette ce film?
JACQUES:	_____
MARC:	Comment allons-nous nous y rendre?
JACQUES:	_____

6. Students may be asked to make a poster illustrating a film based on a short story just read; e.g., "La Parure," etc.

7. Students might be asked to discuss a dramatized version of a short story and comment critically on various technical, acting and production aspects. Three well-known short stories, "Mlle Perle," and "La Peur" by Guy de Maupassant and "Les deux nègres" from Gabrielle Roy's *Rue Deschambault* are readily available from the Ontario Educational Communications Authority (OECA). Although the teacher would be faced with a different medium (TV instead of film), the activity could still be carried out.<sup>10</sup>

8. Students may also be involved in general discussions/conversations about movie-going, types of films they like/dislike, favourite actors/actresses, etc. In all cases, students should be encouraged to justify their choices or explain their reasons.

9. Students may be asked to summarize a plot of a movie they have just seen.

### Conclusion

These are but a few ways to expand students' vocabulary, introduce them to "cultural" differences and involve them in language activities in the classroom. Any imaginative teacher can think of additional activities and present them in an interesting way in order to make language teaching and learning more fruitful and more enjoyable.

### MINISTRY OF EDUCATION, ONTARIO

1. Movie ads followed by reading comprehension or multiple-choice questions are found in Ned H. Seelye and J. Laurence Day, *The Newspaper. A Spanish Mini-culture Unit*. Duplicating masters (Skokie, Illinois: National Textbook Co., 1974); John Rallo, *The Newspaper. Italian Mini-culture Unit*. Duplicating masters (Skokie, Illinois: National Textbook Co., 1976); and Renate Schultz, *The Newspaper. French Mini-culture Unit*. Duplicating masters (Skokie, Illinois: National Textbook Co., 1976). Copp Clark, Toronto, is NTC's Canadian Distributor.
2. Frederick J. Bosco, "Preparation for Language Teaching," in Anthony Mollica, ed., *A Handbook for Teachers of Italian*. Preface by Bruno Arcudi. Published by the American Association of Teachers of Italian (Don Mills, Ontario: Livingstone Printing, 1976), pp. 61-62.
3. An excellent booklet which should prove invaluable in "teaching" vocabulary related to movie making is M. Paterthune, *Premiers regards sur...Le cinéma*. Ill. J. Caïn (Paris: Editions Fleurus, 1974). Written in "simple" French, the twenty-four page booklet describes *le cinéma* under various headings: *le point de départ; avant le premier tour de manivelle; le réalisateur de films; les termes du métier; la pellicule; le son; les acteurs; décors, costumes et accessoires; doublure et cascadeurs; les effets spéciaux; dans les salles de cinéma: les films les plus divers sont à l'affiche*. It is available from Editions Champlain, Toronto, Ontario.

4. The information is found in *Dizionario Garzanti della lingua italiana* (Milano: Garzanti editore, 1965), p. 1421.
5. Cf., Fernando Palazzi, *Novissimo dizionario della lingua italiana*, seconda edizione (Milano: Ceschina, 1967), p. 513.
6. For an interesting article on translations of commercial slogans, see H.S. Frank Collins, "Translation and the Teacher of French," *CMLR/RCLV*, 33, No. 4 (March 1977): 532-534.
7. The definition is from Paul Robert, *Dictionnaire alphabétique et analogique de la langue française* (Paris: Société du Nouveau Littre, 1973), p. 620.
8. There are several sources for this type of information. Cf., Leslie Hallivell, *The Filmgoer's Companion* (Frogmore, St Albans, Hertz: Paladin, 1972).
9. For a list of films available for distribution in the United States and Canada, see Anthony Mollica, "Audio and Visual Aids for Italian," *Italica*, 51, No. 3 (Autumn 1974): 353-359; and Peter E. Bondanella, "Teaching Italian Film," in *A Handbook for Teachers of Italian*, op. cit.
10. The three videotapes may be ordered directly from OECA. Address all inquiries and orders to Central Desk/OECA, P.O. Box 200, Station Q, Toronto, Ontario M4T 2T1. Telephone (416) 485-9451. Those outside Ontario should contact Marketing/OECA, same address and telephone number as above. "Mille Perle" (BPN 000930/30min./B & W); "La Peur" (BPN 000931/30min./B & W); "Les deux nègres" (BPN 000932/30min./B & W).