

# THIS IS ENGLAND

*Una película de Shane Meadows*



ASOMBROSA E INVOLVIDABLE. UNA OBRA DE ARTE

Elizabeth Weitzman - NEW YORK DAILY NEWS



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# MIS ANOTACIONES



# SHANE MEADOWS

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## Cine Social

**Shane Meadows** (1972), no fue un buen estudiante en su adolescencia, por lo que prefirió el trabajo a los libros. Así ejerció de ayudante de payaso y de montador de acero, antes de estudiar artes dramáticas y fotografía. Pero como el sistema educativo seguía sin motivarle, se ofreció como voluntario en un centro



de cinematografía en Nottingham, donde con la práctica aprendió el oficio. Los fines de semana pedía prestada una cámara con la que experimentaba la técnica necesaria para hacer cortos. Tras producir uno cada mes durante un año, le pidieron dirigir un documental para televisión en 1995, y en 1997 escribió y dirigió *Twenty Tour Seven*, con la que obtuvo el Premio **FIPRESCI** en el Festival de Venecia de 1998, además de otros muchos premios.

Rechazando ofertas de **Hollywood**, prefirió seguir su carrera como guionista y director en Inglaterra: *Once Upon a Time in the Midlands* (2002), *Dead Man's Shoes* (2004), ***This is England*** (2006), *Somers Town* (2008) y *Le Donk* (2009).

# FICHA TÉCNICO-ARTÍSTICA

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**Título original:** *This Is England*

**País:** Reino Unido.

**Año:** 2006.

**Duración:** 98 minutos.

**Género:** Drama.

**Director:** Shane Meadows.

**Guión:** Shane Meadows.

**Fotografía:** Danny Cohen.

**Montaje:** Chris Wyatt.

**Música:** Ludovico Einaudi.

**Producción:** UK Film Council / FilmFour / Big Arty Productions / Warp Films / Screen Yorkshire / Optimum Releasing / EM Media.

**Reparto:** *Combo* (Stephen Graham), *Sahun* (Thomas Turgoose), *Cynthia* (Jo Hartley), *Milky* (Andrew Shim), *Lol* (Vicky McClure), *Woody* (Joseph Gilgun), *Smell* (Rosamund Hanson), *Gadget* (Andrew Ellis).

**Sinopsis:** Inglaterra años 80. *Sahun*, un joven de 12 años que ha perdido a su padre en la **Guerra de Las Malvinas** no se adapta a su nueva ciudad, ya que siempre pelea con compañeros de clase que se meten con su aspecto y con su difunto padre. Un día, conoce a una banda de **skins** encabezada por *Woody*, que al verlo tan decaído se preocupa por él. Solo, angustiado, acabará refugiándose en el grupo donde se siente bien.

# HISTORICAL CONTEXT

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## Margaret Thatcher

**Thatcher** became Prime Minister on 4 May 1979, with a mandate to reverse the UK's economic decline and to reduce the role of the state in the economy. She wanted to lead the country to a higher level of influence and leadership in international affairs. She represented the newly energetic right wing of the Conservative Party and advocated greater independence of the individual from the state and less government intervention. She promised to end what she felt was excessive government interference in the economy, and did this through privatising nationally-owned enterprises (she privatised 21 companies between 1979 and 1990) and selling public housing to tenants. She introduced limits on public spending and reduced expenditures on social services as education and housing. In January 1982 the unemployment was higher than 3,000,000 people for the first time since the 1930s. The term "Thatcherism" came to refer to her policies as well as aspects of her ethical outlook and personal style, including moral absolutism, nationalism and interest in the individual among other things. One of the most famous of her policies was the will to reduce the power of the trade unions. Several unions launched strikes in response to legislation introduced to curb their power, but resistance eventually collapsed. The miners' strike was the climax of the confrontation between the unions and the Thatcher government. In March 1984 the NUM ordered a strike, without a national ballot in opposition to National Coal Board

proposal to cut 20,000 jobs out of 187,000. 2/3 of the country's miners downed tools. Thatcher refused to meet the union's demands. The strike resulted in at least three deaths. Some 20,000 people were injured in the course of the strike. 11,300 miners and their supporters were arrested and charged with criminal offences. In the end the strike did not achieve its goal.

## The Falkland War

On 2 April 1982, a ruling military junta in Argentina invaded



the **Falkland Islands** and South Georgia, a British overseas territory that Argentina had claimed since a 1810s dispute on the British settlement. The following day, Thatcher sent a naval task force to recapture the islands and eject the invaders. The conflict escalated from there, evolving into an amphibious and ground combat operation, although war was not officially

declared by any country. Argentina surrendered on 14 June and the operation was hailed a great success notwithstanding the deaths of 255 British servicemen and three Falkland Islanders. 649 Argentinians also died, half of them after the cruiser *ARA General Belgrano* was torpedoed by *HMS Conqueror*.

# ANTES DE VER *THIS IS ENGLAND*

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## Cómo se hizo

- Hay un incidente en la vida del director que le sirvió de referente. Cuando tenía 12 años y era *skin* pensaba que lo más emocionante en la vida era ese tipo de masculinidad dura en los hombres. Quería ver a hombres peleando, y una vez casi provoqué un acto de violencia, y eso se convirtió en algo con lo que me empezó a resultar difícil vivir.



- El **casting** es importante en los filmes de **Shane Meadows** que suele trabajar con actores no profesionales, y que permite que la historia coja forma gracias a la interpretación. Al buscar a los actores se dio cuenta de que necesitaba *un niño de la calle de verdad*, y encontró al protagonista en un programa para niños socialmente marginados. Thomas Turgoose (*Shaun*) *proviene de un barrio duro*,

*de padres divorciados, y cobraba por cada prueba que hacía, mostrando sabiduría callejera, pero también tenía una mirada inocente. Yo pretendía hacer una película, que en el fondo era sobre mí mismo, y mira por dónde, ¡terminé dando con un actor niño que era yo!* –dice el director.

## Observa lo que se cuenta

- Un retrato histórico, social y personal.
- La historia de un adolescente huérfano y solitario, durante el verano en que entra en contacto con la cultura skin. Una historia marcada por una vivencia personal (la muerte de su padre) y social (su entorno de relaciones y el ambiente deprimido de la ciudad), que le llevan a vivir experiencias que le superan.
- Todo ello en la Inglaterra de principios de los años 80, la de Margaret Thatcher y la crisis de Las Malvinas.
- Una época de paro e inmigración, con surgimiento de grupos neonazis, utilizados por políticos extremistas y nacionalistas (Frente Nacional), que propician el odio contra las minorías raciales.

## Observa cómo se cuenta

- Con imágenes documentales de informativos de la época en el prólogo y en el epílogo, como contrapunto de la historia principal, que es la personal de *Shaun*.
- Fotografiada con una cámara de 16 mm., por lo que al pasarla al formato profesional habitual de 35 mm. pierde definición y aparece más grano, lo que hace más homogéneo lo rodado en

relación con las imágenes de TV que anteceden y concluyen el relato personal.



- Con una cámara nerviosa y planificación descuidada, lo que acrecienta el tono documental.
- Con una excelente ambientación que recrea otra época.
- Fantástica interpretación en miradas y gestos del protagonista.
- Con diálogos pobres llenos de expresiones soeces que se repiten.
- Con una **banda sonora** estupenda, un acierto, donde predominan las canciones del grupo jamaicano Toots & The Maytals ([www.tootsandthemaytals.com/](http://www.tootsandthemaytals.com/)) y de los ingleses **The Specials** y Uk Subs, además de las notas de un piano que suenan melodiosas en fuerte contraste con las imágenes.
- Con la **voz en off** de la radio dando noticias de la guerra.
- Con una tensión latente que va *in crescendo* hasta el desenlace.
- Con un principio y un final iguales formalmente: imágenes de TV/retrato del padre/ camino de la escuela.

# THE DIRECTOR SPEAKS...

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Before I saw it, I was expecting a Romper Stomper-style Neo Nazi film...

*(...)The violence in the film isn't down to them being skinheads. The violence at the end is about personal torture. Ultimately, the skinhead side of the film is what I wanted it to be, which is to show skinheads as they really were and as I saw it from the inside. Basically as a Ska-Trojan-Reggae embracing culture that through the course of the 1980s moved from Oi! music to bands like Screwdriver, that took on that white power mantle. (...) It was always a working class thing. There were no middle class skinheads where I came from. Everyone thought the working classes were fucked, but we were really proud of being working class and were going to wear the equivalent of work-boots, jeans, a white shirt and some braces, which we can all afford, and are going to create an image of something so powerful. (...)*

The National Front scene feels very authentic. Did you ever witness something like that?

*Yes, I did witness something like that. I actually went to a meeting, in a house. (...) I was like Shaun – I got it but at the same time I was thinking, 'Why haven't I got a comfortable chair? My back's hurting!' (...) But the thing that stayed with me was that it wasn't just skinheads. It was local farmers who came. (...) They think the National Front was just skinheads, but it wasn't. It was much more widespread than that. I tried to relate that on the screen.*

# CAST & CREW AND SYNOPSIS

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**Original title:** *This Is England*

**Country:** United Kingdom.

**Year:** 2006.

**Length:** 98 minutes.

**Genre:** Drama.

**Director:** Shane Meadows.

**Script:** Shane Meadows.

**Director of Photography:** Danny Cohen.

**Editing:** Chris Wyatt.

**OST:** Ludovico Einaudi.

**Production:** UK Film Council / FilmFour / Big Arty Productions / Warp Films / Screen Yorkshire / Optimum Releasing / EM Media.

**Cast:** *Combo* (Stephen Graham), *Shaun* (Thomas Turgoose), *Cynthia* (Jo Hartley), *Milky* (Andrew Shim), *Lol* (Vicky McClure), *Woody* (Joseph Gilgun), *Smell* (Rosamund Hanson), *Gadget* (Andrew Ellis).

**Synopsis:** England in the 80s. *Shaun*, a 12-year-old teenager who lost his father in the **Falkland War** does not get adapted to his new place; he fights his classmates because they are always **picking on** him due to his appearance and the fact that he lost his father. One day he meets a **skin** gang lead by *Woody*, who cares about him, as he sees *Shaun* so upset. Alone and anguished *Shaun* will take refuge in the people that make him feel ok.

# BEFORE WATCHING THE FILM...

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## Notice how they speak...

First you should know that not everybody in **Britain** has the same accent. The same happens in Spain. The most widely known accent is the one spoken by actors and actresses and also the one spoken on BBC TV and Radio channels. However common people do not speak this kind of English. The accent in the North of **England** is not the same as the South and it is different from the one spoken in London, which was considered the “cool” accent a few years ago.

This film is situated and was **shot** in Nottingham and Grimsby, in the middle part of England, which is called “the Midlands”. This was the industrial area of Britain. The words *Shaun*, *Woody*, *Combo* use are the same any young person can use in any part of Britain. But then you may realize that, in the film, you understand better the way people speak on the radio and the character of *Lenny* during his nationalistic speech than the rest of the characters. That is because their language adjusts more to the standard and avoids localisms, and it is easier to understand to foreigners.

## Notice what is told...

This is the story of an almost-teenager, whose father died in the **Falkland War**, and who lives in an industrial city in the middle part of England in a time when economic depression was at its highest point. Under these circumstances a lot of urban tribes are born; skins are one of them. In the absence of a guiding masculine figure,

*Shaun* meets Woody and his gang, who act as a big brother for him till *Combo* appears.



Woody and *Combo* belong to a skin gang but they are different from one another and take different sides inside the gang. This will force *Shaun* to choose between *Woody* and *Combo* and will take him into very harsh experiences.

Moreover, the economic and social environment that provoked the birth of the skins among other groups was used by radicals and extremist politicians to turn people against minorities due to their race or ethnic group.

**Un libro: *Skins*, Gavin Watson. Una colección de fotografías en blanco y negro tomadas en los años 80.  
Una película: *Antes de los skins fueron los mods y los rockers*. Su historia en *Quadrophenia*, de Franc Roddam, 1979.**

## Notice how it is told...

The film is a mixture of the historical context in which it is situated, as you can see in the news extracts of the initial credits, and the personal story of Shaun, the protagonist.

The film is shot with a 16 mm camera. However it loses quality when it is transformed to the usual format in movies (35 mm) and it is more likely to the initial and final news extracts. The shooting is restless and the planning is careless so it makes the movie similar to a documentary film. The **mise-en-scene** is very nicely built and the protagonist's interpretation, overall his gazes, expression and moods are quite good in every scene. The dialogues are rather poor in their vocabulary with a lot of repetitive crude, obscene expressions.

The **OST** is made up mainly of songs by Toots & The Maytals (from Jamaica), **The Specials**, Soft Cell and UK Subs (from United Kingdom), while the piano songs, composed by Ludovico Einaudi, contrast vividly with the pictures. It is important also the **voice over** giving news about the war.

There is also a lot of tension from the beginning of the film that grows over and over again till it ends up in the violent explosion which hits *Milky*.

The movie has a circular structure which begins and ends in the same way: archive material from TV news > Shaun looking at his father's portrait > Shaun going back to school.

Para saber más: [www.thisisenglandmovie.co.uk](http://www.thisisenglandmovie.co.uk)

# NARRATIVE REPORT

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1. Archive material edited with a song.
2. July 1983. Last day of term.
3. *Shaun* wakes up and looks at the picture of a soldier.
4. *Shaun* fights with some classmates because they pick on him and laugh at his father.
5. *Shaun* meets the skins. Woody wants to help him (9').
6. *Shaun* plays alone. Conventional music.
7. *So, I am in the gang now?*
8. They go out "hunting": they smash a deserted house (16'05').
9. *Thanks for the best day of my life* (27'25').
10. *Shaun* arrives at home wearing 'skin clothes'.
11. *Cynthia*, *Shaun's* mother, has a talk with *Shaun's* new friends.



12. Party at night. *Smell* kisses *Shaun* (34'24').
13. A racist remark by *Combo* arises some tension.

14. Combo gives an ultranationalist racist speech (42'47'').
15. The gang splits. *Gadget* and *Shaun* stay at *Combo's* side.
16. *I know what it is like, people just walk out on you-* says *Combo*.
17. Political meeting of the National Front. *Our country has been stolen from under our noses* (52'50'').
18. They write racist graffiti on a wall.
19. They raid a store in the quarter, owned by a Pakistani.
20. *Combo's* group turn up at *Smell's* birthday party, *Woody* and his gang leave.
21. *Would you be my girlfriend?* - asks *Shaun* to *Smell* (68'13'').
22. *Combo* declares his love for *Lol*. *There won't be anything between us, nothing.* – says *Lol* sharply.
23. *Combo* drives *Milky* home. *There is no problem* (77'57'').
24. *Combo* declares himself as a skin of the year 69, when whites and blacks walked together.
25. They keep smoking and *Milky* tells about his family, he is a happy fellow.
26. Piano music. *What is it that turns a father into a bastard?* (84'21'').
27. *Combo* gets angry and comes to blows with *Milky*.
28. *Stop crying! Men don't cry!*
29. Archive material from TV: UK wins the Falkland War. *Shaun* looks at his father's picture as his mom talks to him (90'46'').
30. *Milky is gonna be OK.*
31. *Shaun* throws angrily England's flag away to the sea.
32. Final credits.

# ANALIZAMOS *THIS IS ENGLAND*

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## ¿Es *This is England* una película violenta?

No es violenta, pero sí es dura por la falta de cariño, la soledad y la huida de sí mismos que viven sus personajes. Y ese mundo interior lo sabe transmitir con sensibilidad el director.

### **'This is England** refleja:

1. Los comportamientos racistas y xenófobos en la sociedad.
2. La importancia de buscar modelos que ayuden al desarrollo personal en la adolescencia. El protagonista encuentra a una pandilla de *skinheads* que le adopta. Entra a formar parte de un grupo de amigos que serán sus referentes, modelos masculinos a seguir tras la muerte de su padre, pero ¿y la figura de la madre, no podría haber tenido más presencia y peso?

### **La cultura skin.**

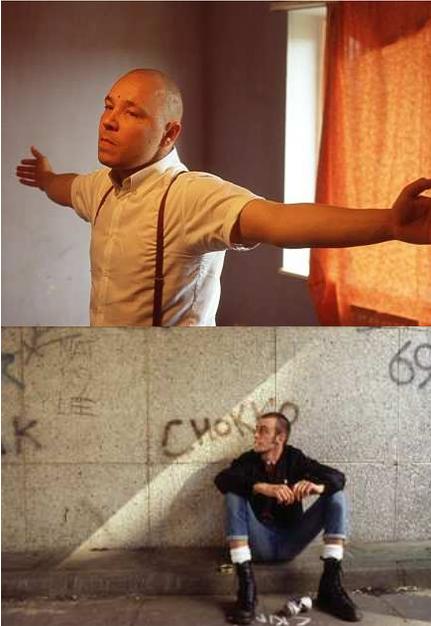
El hecho de que lo acoja una pandilla skin permite contar la intrahistoria de un colectivo de gente sin maldad, que quiere pasarlo bien, interesada en la música, con un punto de rebeldía exterior canalizada en su forma de vestir y actuar. **Meadows** no disculpa la filosofía de esta tribu urbana, pero se esmera por marcar distancias con las facciones de ideología violenta manipuladas por los políticos del Frente Nacional, como se ve con la llegada de *Combo* y la escisión del grupo.

### **Los personajes.**

**Shaun**, el protagonista, un adolescente que necesita pertenecer a un grupo. La película es un relato de iniciación: asistimos, a través

de los ojos de un niño de doce años, al paso a la madurez. En la primera escena se despierta y mira una foto de su padre vestido de militar. ¿Recuerdas la imagen anterior? De un informativo de TV, dos soldados llevan en una camilla el cadáver de un compañero. Es evidente cómo esta pérdida le ha marcado; vemos cómo salta en el colegio y frente a *Combo* y cómo enarbola la bandera de San Jorge y la causa nacionalista, hábilmente manipulado por *Combo*... Y al final le vemos tirar esa bandera con rabia, para terminar en un plano detalle de su mirada hacia el futuro.

**Combo**, el personaje que da un giro dramático a la historia en cuanto aparece. Y del que poco a poco conocemos su pasado: tres años y medio en la cárcel y una infancia desgraciada donde su padre debió maltratarle; demasiadas carencias afectivas, tanto en su infancia como después —*Lol*, a la que quería como novia le rechaza—, han hecho de él un individuo desorientado y complejo, con un comportamiento muy violento. ¿Fue el *Combo*



adolescente un niño como “*Shaun*”?

**Woody**, el líder y primer “padre” para *Shaun*, con el que se muestra solidario. Tal vez se eche de menos su presencia en el tramo final de

la película, pero el director no quiere contar una historia de skins buenos y skins malos (Woody/Combo).

*Milky* y *Lol*, **personajes secundarios**, pero que tiene gran importancia en la trama de la película, lo que prueba lo bien que ésta está escrita. **Milky** es el único personaje negro y desmantela las actitudes racistas; *Milky* encarna el espíritu original del movimiento skin de finales de los 60: su look, el gusto por la música negra y su filosofía antirracista, virtudes que el propio *Combo* le reconoce, pero, paradójicamente, *Milky* será el sujeto del odio racial de la atormentada personalidad de *Combo*.



*Lol* es la líder de las chicas, y además de la *piba* de *Woody* es la única que trabaja. Sin duda la más madura del grupo, como se comprueba siempre que habla, por lo que dice y cómo.

Del resto se destacan **Gadget** y **Smell**. El primero, además de raparse la cabeza parece que se ha rapado el cerebro, lo que le hace fácilmente manipulable, y como *Sahun* también necesita ser aceptado por la pandilla; ella, la novia de *Sahun*, igualmente parece poco madura.

**Los adultos**, ¿dónde están? *Cynthia*, la madre, apenas es un complemento; de las familias del resto, nada, salvo de la de *Milky* que sabemos por él. Un tendero pakistaní y dos profesores duros que no saben resolver un conflicto, completan la nómina.

### **El contexto político y social.**

Está presente en el arranque de la película y en su cierre, también de fondo en la radio, en los paisajes de extrarradio urbano y en el **discurso populista** del mitin, pero sin él, el público más joven o menos informado, también puede acercarse a la película.

### **La estructura y el ritmo narrativo**

Con una estructura clásica de planteamiento, nudo y desenlace recurre a un ritmo vigoroso, acorde con lo que cuenta.

Mantiene el equilibrio entre el protagonista y el resto de personajes, alternando las situaciones distendidas y felices, casi siempre asociados a momentos musicales, con los de máxima tensión con una frecuencia medida, evitando que decaiga el interés.

El intercalado de imágenes de la época más el tratamiento fotográfico con un grano grueso remiten al documental, lo que le da más verosimilitud a la historia.

# ACTIVITIES

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1. Re-title the film

2. Seeing a film like this is useful because...

It whiles away the time  It makes you think about the importance of having a positive family environment  I learn more about something I have heard of  It is good for nothing  I can learn more about the skin movement and England of the 80s  You might forget your fear to films in the original language

3. The film in Spain is rated for older than 13, while in UK it is rated for older than 18 because of its coarse language and racist violence. However, some cities decided not to observe this order; they said the film should reach the white teenager audience in order to change their perception. Do you think this is a good decision? Why?

4. Relate the following comment by **Shane Meadows**, about the racism he found among the skins, with Shaun's evolution along the film: *When one is 12 years old, and you see nobody in your town can get a job, and someone says to you "it is that people's fault", it is quite easy to believe them. I believed that for 3 weeks, but there are people who still think like that when they are adults, and that is frightening.*

5. The director said after the casting: *I could see myself in that boy. I remember in my school there were teachers who said to me that I would end up in jail, that I was to expect just bad things in life. But people believed in me, and I had done something with my life.* The director of ***This is England*** imprints a strong autobiographical sense to the film, for example the name of the protagonist is quite similar to the name of ... can you see other parallelisms?

6. We are talking about...

... changeable character and violent behaviour,

... innocent, naïve, lonely and insecure,

... immature and easily influenced, sweet-toothed,

... sensible and rational,

... warm, a bit bighead/lout, but trustworthy,

7. What does *Shaun* need and how does he show that need in the film?

8. The last day of term we can see some guys picking on him about his dead father, and they end up in fight while other children exhort them shouting *fight! fight!* What would you do if you were in that schoolyard?

I would tell *Shaun* not to mind what they say  I would tell the other guy he had gone too far  I would help *Shaun* in the fight because he is right  Nothing, that is none of my business  I would call the teachers

By the way, do you think teachers settle the question in the right way?

**9.** Are you not surprised that *Cynthia*, *Shaun's* mother, passes her duties as a mother to a skin gang who are way older than her own child? Why do you think she is doing this?

**10.** Do you think that skins nowadays, who are xenophobic and racist, also suffered affective abandonment within their family and so now they are violent and exclusive as it happens with *Combo*, or are there other reasons? Which ones?

**11.** If you analyze the relationships among the members of the gang you can see they are rather shallow, based mainly in that they share the same dress code and language... than in emotional or rational processes. Could you give some examples?

**12.** Focus on *Woody* and *Combo*. What differences can you see between them?

*Woody*

*Combo*

**13.** Now have a look at *Shaun*, do you think you would do the things he does in the film if you were in his place?

**14.** Have a look at the National Front meeting scene, from the moment *Combo* and the gang take the car to get to the bar where the meeting has to take place: what do you think about the people gathered there? Are they the kind of people you imagined going to that meeting?

**15.** Can you imagine the future of these characters?

*Combo*

*Shaun*

*Woody*

*Lol*

**16.** What is the character you like the most apart from *Shaun*?

**17.** Have you ever needed to feel you belonged to a group? How did you solve it?

**18.** Looking at your clothes, at the music you hear... would you say you belong to some urban tribe? Which one?

**19.** Do you know the word that appears the most in the film?

**20.**The film was shot in...

6 weeks  9 weeks  2 weeks of intense work

**21.**You are one of the scriptwriters of the film and you have to write a different new end.

**22.**You still are the scriptwriter, but now you have to introduce a new character in the story ¿which character and for what purpose?

**23.**What parts of the film have affected or moved you the most and why?



**24.**Ask about Margaret Thatcher at home, they will probably remember her nickname...

**25.**Draw a double timeline. Put in those lines the Margaret Thatcher government and the Spanish government of the same époque. With the help of a history book compare

both politics.

**26.**Choose among the following adjectives what you think describes the film better:

Drama ☐ Amusing ☐ Predictable ☐ Advisable ☐ It has a moral message ☐ Surprising ☐ Social cinema ☐ Blunt ☐ Sad ☐ Too violent ☐ ...

27. Knowing that ***This is England*** had its premiere in Spain on 4th of January, 2008 you will find easily the critics made to it in paper and internet magazines. Later on you can compare them to your own critic.



Te recomendamos: *Somers Town* (2008) / Shane Meadows, 71 minutos. *Tommo* y *Marek* vivirán el mejor verano de sus vidas: colarse en los trenes, poner en marcha un negocio de hamacas para la playa, enamorarse de la misma chica, compartir la primera cerveza, callejear, fantasear con el futuro, tomar conciencia de las injusticias sociales...

# VOCABULARY

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**Banda sonora:** Banda sonora original (BSO), es la parte de sonido resultante de la edición de diferentes pistas, ya sean diálogos, sonidos y música. In English **OST (Original Sound Track)**

**Britain/England:** People in UK make a difference between Britain and England. Britain refers to the whole territory of the British islands, while England refers to the original territory of England, not including Wales, Scotland or Northern Ireland. But the difference is cultural also: people who call themselves 'English' want to differentiate themselves from people from anywhere else that is not England as such.

**Casting:** Proceso de selección de intérpretes.

**Cine social:** Cuenta las cosas que pasan. Con gran tradición en el Reino Unido. Recomendable: Ken Loach (En un mundo feliz, 2007).

**Discurso populista:** El que hacen algunos políticos defendiendo las reivindicaciones nacionalistas frente a presuntos enemigos externos, a los que se considera causantes de los problemas propios.

**Falkland War:** it took place in 1982. In Spanish is known as 'Guerra de las Malvinas' since that is the name Argentinians gave to these islands. The Falkland Islands were a British colony since 1892, although the dispute over the islands' belonging to one or the other country went on for long years before and after the war.

**FIPRESCI:** Fédération Internationale de la Presse Cinématographique, in English known as International Federation of Film Critics.

**Mise-en-scene:** In cinema it refers to everything that appears before the camera (sets, props, actors, their positioning and movements on the set, costumes and lightening) and to the camera's arrangement. It could be translated as "ambientación". *Set: plató; props: atrezzo; costumes: vestuario; lightening: iluminación.*

**Personajes secundarios:** Tienen una participación menor en la trama, apoyan a los principales y ayudan a definirlos; por ejemplo, *Shaun* y *Combo* son principales, *Woody*, *Milky* y *Lol* son secundarios.

**To shoot:** past tense = shot. As a verb it means "disparar" but also "rodar". As a noun 'shoot' is "rodaje cinematográfico". The word 'shot' is a noun meaning 'disparo' but also 'plano cinematográfico'.

**Trade Unions:** A **trade union** (or **labour union**) is an organization of workers who have banded together to achieve common goals in key areas, such as working conditions.

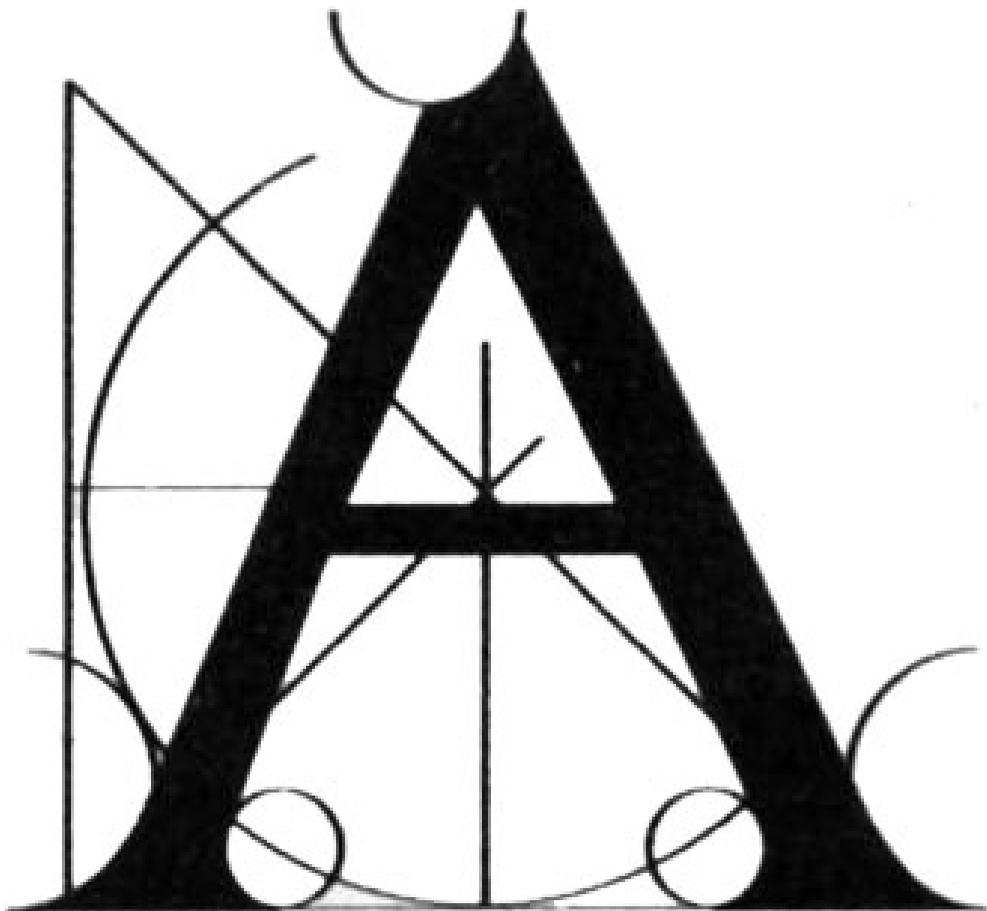
**The Specials:** Banda británica de Ska formada en 1977. Junto a Madness una de las más importantes que haya dado el género. Empezaron tocando ska, punk y pop, fusionando todos estos estilos en lo que se llamó 2 Tone. Sus temas más conocidos: *A Message To You Rudy* y *Ghost Town*. Pertenecientes a la cultura skinhead de finales de los 60 y a la música ska tenían una visión antirracista y de unificación por la libertad (<http://www.thespecials.com/>).

**Voz en off:** Se refiere a la no pronunciada visualmente delante de la cámara. En *This is England* la de la radio que se escucha mientras vemos diferentes fachadas de las casas del barrio. In English **voice over**.

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