

# *L'intervallo*

by Leonardo Di Costanzo



Italy - 2012 - 90 min

STUDENT  
SHEET



> *L'intervallo (The interval)* is part of a collection of European films: the CinEd collection, a film education programme for young people.

> This student sheet allows me to rediscover the film, to go through it in words and images, to know more about where the characters live and their time, to create and invent, to go further by discovering other works: films, books, music, photographs, paintings...

***By participating in CinEd, I share the discovery of films with young people from other countries, all over Europe!***

- A** The film
- B** In Europe and elsewhere
- C** The film and me
- D** To go further

A

# The film

1

Seen in the film

L'intervallo

CinEd — Student sheet



(1)

First scene. The plot develops through one day, from sunrise until night. A voice over this scene recites a poetic metaphor introducing the film.

(2)

Veronica, a girl, imprisoned by the neighbourhood's boss into a big courtyard.

(3)

Salvatore, a boy the same age of Veronica, is brought in the same place to be her guard.

(4)

Salvatore tries to get in contact with Veronica, but she ignores and provokes him.

(5)

Salvatore and Veronica share a sandwich and get to know each other.

(6)

Veronica escaped and Salvatore is looking for her. When he finally finds her, they start exploring the place in which they are imprisoned.

(7)

Veronica and Salvatore play on a boat in the flooded basement. They realize they are adolescents and look for a moment of escapism.

(8)

The two sit down and watch what is going on in the local streets. Veronica asks Salvatore who he would like to save from an earthquake.

(9)

Bernardino, the boss, arrives and, after arguing with Veronica, goes away with her. Salvatore is payed for his job.

(10)

The final scene. As in the first scene, this image is a portrait of Naples, this time at night, when everything is over without any change.

To understand and examine *L'Intervallo*, analyse the voice-over at the beginning of the film that represents a poetic metaphor that lets you dive in deeply into the atmosphere of the story.

*It happens that birds living in a cage, even if the door is open they do not run away.*

*Cardigans, at times, hurt themselves in anger against the bars.*

*But even if the grill is open they do not run away.*

*They stay there, in a corner, watching.*

*Maybe they are tempted to fly away, but they do not find the courage.*

*My father explained me that among the small birds the robin is the most courageous one,*

*He's not afraid of anything.*

*Sometimes you can hear him sing at night, challenging the darkness.*

*Even the nightingale sings at night, but only when he is in love.*

*Then it may also happen that an experienced ear mistakes a challenge song for a love song ...*

Veronica:

**You could shoot from here, without no one noticing.  
Pum! Pum! Who do you want to shoot?**

Salvatore:

**Nobody I'd prefer an earthquake, an epidemy...  
So it's no one's fault.**

Veronica:

**Better an earthquake... and who would you save?**

Salvatore:

**Grandma and dad. You?**

Veronica:

**Maria, my neighbour... Her husband left her.  
But her husband should die... him and the new girl he took.**

[...]

Veronica:

**And me? Do you think I deserve to die?**

Salvatore:

**No! You don't!**

Veronica:

**But... I don't know if I can survive.  
Maybe I'll die in that earthquake.**

A

## The film

3

Said about the film



Leonardo Di Costanzo and Luca Bigazzi

"*L'intervallo* is my first fiction film, I only made documentaries until now, but also in this work I was very curious about reality as an unlimited inspirational source, I had faith in its endless narrative possibilities. Also in this movie I started by observing and listening a lot. With Maurizio Braucci and Mariangela Barbanente, the screen writers, we met a lot of adolescents, by entering their daily life, talking and listening to them. When we started writing it was clear that we had to leave space for actors to enrich the characters and stories with their past experiences."

Leonardo Di Costanzo, director of *L'intervallo*.  
*Agiscuola - Schede Film*, September 2012.

B

## In Europe and elsewhere

1

A film, several titles

*L'intervallo* - a unique title and only one poster for the whole Europe

*L'intervallo* was much acclaimed by the critics and won many prizes. Although being distributed in many foreign countries he has maintained his title and poster of his native country, Italy.

I give my own opinion, explaining the reasons.



# In Europe and elsewhere

## The film and its era

### Context:

*Within Europe, Naples appears in all its "exceptionalness". The city's thousands of years of history and its rich folk traditions mean that over time the Neapolitans have developed a strong sense of identity and a real feeling of belonging to their city.*

*The context of the relationships rooted in the narrow streets, neighborhoods and outlying quarters of Naples and its urban sprawl, has shaped a social identity almost parallel to the institutional identity, influenced by a cultural code and a vast social consensus. The difficulties this city and its residents face range from environmental to social problems, and include the obvious shortcomings of the Italian State; this has allowed the spread of alternatives to the official legal and institutional systems.*

*It's in this lack of values that a phenomenon called Camorra grows and develops. The Camorra, a Neapolitan criminal association, uses its own laws, obligations and duties, conventional language and its own courts, which had its greatest development ever since the 16th century.*

*This movie was born from the encounter between a reflection about the cinema and a political-civil intention. The first version of the screenplay was contemporary of Gomorra by Roberto Saviano: the book recounts the power of the Camorra, its economic and financial affirmation, its military power and its metamorphosis in a business committee. A narrative-reportage revealing the mysteries of the "System" of a little-known organization, believed to be defeated, and that in silence*

*has become very powerful by overcoming Cosa Nostra (Sicilian mafia), by number of affiliates and business circles.*

*Leonardo Di Costanzo wanted to tell about this terrible moment the city was going through and he chose fiction style, by showing the effects that mob has on Naples citizens instead of recalling clamorous historical accounts.*

*As in real life, also in this film more and more boys are ready to join the ranks of the organized crime. This phenomenon is fueled by socio-cultural degradation, low schooling, indigence, lack of outlets, consumer-led advertising, prospect of easy gains, culture of illegality, lack of sense of the institutions, membership to family groups affiliated with mafias.*

# The film and me

## I learn and I imagine

- ▶ If I could give *L'intervallo* another title, it would be...
- ▶ If I could change the ending of this film, it would be...
- ▶ Which aspect of Napoli in Italy would I like to know more about after watching the film? What surprised me the most?
- ▶ In this film we often see airplanes passing by. What do they represent to me?
- ▶ I write a letter to the actors Francesca Riso and Alessio Gallo, interpreting Veronica and Salvatore, telling them what you think about the movie and their characters. Did I identify with Salvatore or Veronica? Are there any differences between me and the characters? What did and didn't I understand of their lives?

**I write a letter to the director, Leonardo Di Costanzo to tell him:**

- ▶ what I think of his movie.
- ▶ What was the most exciting thing? What did I dislike?
- ▶ What didn't I understand of his directing choices?

C

# The film and me

2

## Choosing and creating images

► I try to shoot some photos of abandoned buildings in my city and I compare them with the film's location.

### ► Connecting images:

Do these images remind me of some other images?

I find some images that recall those movie shots. They can come from different sources (paintings, comics, photography, videoclips, advertising, news, other movies...)



► I create my own poster of the film.

### ► I choose images from the film :

In *L'intervallo*, Leonardo Di Costanzo inserts images of animals. I find them and explain their meaning.

In the Young Spectator Space, I choose my top ten favourite images, the one that struck, moved, shocked me the most... I put them in order and associate them with words forming a poem.

► In the Young Spectator Space, I choose some images of Veronica and Salvatore and create a visual composition trying to describe the evolution of the relationship between the two characters.

I can also add my own captures, photos or drawings.



Young Spectator Space  
[cined.eu/en/youngsters-space](http://cined.eu/en/youngsters-space)

D

## To go further

Some extracts of *L'intervallo* are available in the educational films: "Distance", "Conflict".

If I liked this film, I might also like:

### ► *Shelter* (2010, Bulgaria) by Dragomir Sholev

(FILM IN THE CINED COLLECTION)

Rado, 12 year old, is the son of a waterpolo coach, Emil Stoychev. He suddenly turned into a punk. Mr. Stoychev thinks he is a good father and doesn't understand why his son wants to run away from home with some junkies he has just met.



► ***En construcción* (2001, Spain )**  
by José Luis Guerin

(FILM IN THE CINEd COLLECTION)

In a working class area of Barcelona a residential building is being refurbished. The city's architecture is changing, together with his citizens. By portraying the people of the neighbourhood, José Luis Guerin, reflects on the time passing by.



◀ ***Uma pedra no bolso* (1987, Portugal)**  
by Joaquim Pinto

(FILM IN THE CINEd COLLECTION)

The 12-year-old Miguel was punished because he didn't do his homework: he has to stay at his aunt's hotel for the holidays. At first he is bored, then he becomes friend with the hosts. He gets to know well the waitress Luisa and the fisherman João. But when Doctor Fernando arrives the quiet life of the hotel suddenly changes... together with Miguel's state of mind.

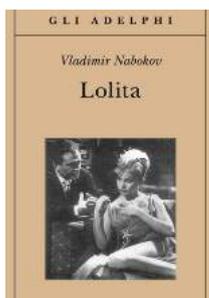
**This character:**

► **Sue Lyon in *Lolita* (1962) by S. Kubrick**

Although different from the movie, the character of Lolita reminds us of the adult and unbiased behaviour of Veronica, a girl who wants to grow up quickly, that can easily sell herself.



**These books:**



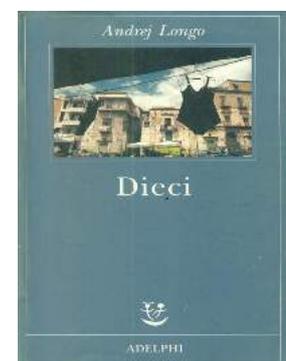
◀ ***Lolita*, a book by Vladimir Vladimirovič Nabokov, published in Paris in 1955**

This novel is about a middle-aged literature professor who becomes obsessed by a 12-year-old. They start a sexual relationship after he becomes her stepfather. He gives the girl the nickname "Lolita" when they are alone. The word "Lolita", mostly thanks to the film has become a part of the mass culture and everyday language, indicating a young girl sexually precocious and very attractive.

► ***Dieci* (2007) by Andrej Longo**

Longo's book recounts ten episodes of life in Naples: hard and realistic stories portraying the cruelty of everyday life, the strength and the hopes of today's Naples.

Like a kind of Dekalog à la Kieślowski, and with the same secular intentions, every chapter is associated with one of the Ten Catholic Commandments, which reveals itself during the story in all its hypocrisy and impossibility. The city is portrayed without any filters and its special presence leaves an impression on the lives of the characters.



The author of this student sheet is Get Cooperativa.