



SHORT FILM PROGRAMME

The Red Balloon, Jemima & Johnny, Palle Alone In The World

Years 1 – 5
Ages 6-10

FILM – A LANGUAGE WITHOUT BORDERS

A project of

VISION KINO
Netzwerk für Film und
Medienkompetenz

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THE PROGRAMME

»FILM – A LANGUAGE WITHOUT BORDERS«

Film is a language without borders connecting people regardless of their origin, age, gender and life experience.

Modern societies are shaped by political and social processes such as industrialisation, colonisation, mediatisation and globalisation, and we believe film can help us understand how.

Based on this understanding, German non-profit organisation **VISION KINO**, together with the **BRITISH FILM INSTITUTE** and the **DANISH FILM INSTITUTE**, have developed this programme, consisting of eight European feature films for children and young adults, as well as three classic shorts.

The selection of films is supplemented by educational materials which provide students and teachers with opportunities to discuss emotions, identity and the common exploration of European film.

In Denmark, England and Germany researchers will examine the way in which the selected films might offer children and young adults a collective movie experience as well as an opportunity for intercultural learning. Joint results from the three countries will form the starting point for the dissemination of the programme in other European countries.

About us

“Film – A Language Without Borders” is a project of the British Film Institute, the Danish Film Institute and Vision Kino gGmbH and was developed by Mark Reid (BFI), Charlotte Giese (DFI) and Sarah Duve (Vision Kino gGmbH)



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INTRODUCTION TO THE STUDY GUIDE

These educational materials refer to the SHORT FILM PROGRAMME OF EUROPEAN SHORT FILM CLASSICS from the programme “FILM - A LANGUAGE WITHOUT BORDERS”. They are based on the publication “Materials for Film Education in Migration Societies” that contains information on the educational approach underlying the programme, as well as general teaching ideas and reflection offerings.

This particular study guide also provides suggestions for the reflection of your lessons. For your personal notes, boxes can be found at the end of each chapter.

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COMPREHENSIVE TEACHING IDEAS

Should you wish to work with all of the short films then a comprehensive film review is recommended. You could either do this before or after having worked through the films.

General Topic: The Big City

All films share the same overarching theme, with variations within the individual films: A child or several children move through the big city. The following questions could serve to discuss the topic of The Big City beyond the cinematic approach:

- What do all three short films have in common?
- What does a big city feel like when portrayed in black and white and what changes when it is depicted in colour?
- What does a big city feel like without anyone in it and what is the effect when it is filled with people?
- In which of the short films did you find the music particularly memorable?
- What does a big city feel like when someone is out and about on their own? What situations are more likely to happen when you are alone?
- What does a big city feel like when someone carries a red balloon with them? What situations are more likely to happen when you carry a red balloon in your hand?
- What does a big city feel like when you show someone around?
- What would you show other people who have never been to the place where you live?

Reading a City Map

The children form small groups of four. A city map is given to each of the groups. The children look for places on the map. Each child draws his or her way to school with a coloured pencil. Who has the longest route?

- Look up the following locations: the school, the local supermarket, the sports club, the home of your best friend

Afterwards, the task is evaluated by the whole group in a discussion:

- What does our city/town look like? Which characteristics describe our city/town?

Black and White Film

- Why do you think two films from the short film programme are in black and white?
- After the films: Did you miss colour in the film? Which scenes would you rather have watched in colour? Why?
- What is interesting about a black and white film?
- Have you ever seen another black and white film? Which film was that?

In small groups of 3-4 students, the children take photos of themselves: one in colour and one in black and white. What's the difference in impact of the two photographs?

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THE RED BALLOON

FRANCE 1956

34 MINS

DIRECTOR: ALBERT LAMORISSE

Original Title	Le Ballon Rouge
Film Themes	City, Strolling, Friendship, Curiosity, Solidarity
Teaching Subjects	Cross-Curricular Teaching, English, Arts, Religion, Ethics
Grade Levels	Years 1-5
Age Recommendation	6-to-10-year-olds
Cast	Pascal Lamorisse
Production Company	Film Montsouris
Distributor	Bundesverband Jugend und Film e.V. (BJF)

FILM DETAILS & SYNOPSIS

On the way to school Pascal discovers a red balloon tied to a street light. He climbs up the light, unties it and takes it with him. It's raining on the way back to school and Pascal and his balloon are hiding under the umbrellas of helpful people. Pascal's mother does not allow him to take the balloon into his room at home, so Pascal has to leave it outside. To his surprise, the red balloon does not fly away, but seems to be waiting outside his window. From now on, it follows him everywhere, he does not even have to hold on to it anymore. At school Pascal gets in trouble with the Headmaster because the balloon outside the window disrupts the class. Pascal is sent to a locked room. Now the balloon follows the director around until he is so annoyed that he sends Pascal home. Pascal also gets into trouble at church. When he buys something to eat in a bakery and the balloon is waiting at the door, other children become aware of it. They catch it and run away. Pascal searches for his balloon, which ends in a chase during which Pascal's balloon is hit by a stone. It slowly loses air and Pascal is very sad. But then colourful balloons all over the city tear themselves loose from the hands that hold them and fly towards Pascal, where they gather. Pascal now holds many colorful balloons in his hand that make him float up over the city.

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BEFORE THE FILM

PREPARING FOR THE EXPERIENCE

The Film Title

The children think of a story with the title “The Red Balloon.” Depending on their age they can do a drawing or write it down.

DISCUSSING THE EXPERIENCE

Non-verbal discussion

The children draw an emoticon to say how they liked the movie.

One by one, the following adjectives are read to the children: boring, beautiful, fast, slow, loud, quiet, funny, adventurous, scary, surprising. Where the adjective matches their movie experience, they stand up. Afterwards, they sit down again.

Then, in small groups of four, they recreate the scene that was the most memorable to them.

Film discussion

- What would you like to say about the film?
- Are there any scenes or themes in the movie that you would like to talk about?
- What questions remained unanswered in the film? Is there something you did not understand?

For our supplemental research on didactic cinema we would appreciate if you would **send us the anonymised results of the film discussion and/or drawings/stories of the film title** to:

BFI Education
 BFI Southbank
 Belvedere Road
 London SE1 8XT
 Email: mark.reid@bfi.org.uk

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THE CITY IN THE FILM

Pascal is strolling around the city with his balloon. He meets different people and comes into contact with them because of the balloon. The film is from 1956, so the city looks differently to how cities look today.



City Walk

During a walk the children photograph their city. Which sights are special? Are there places the students are particularly fond of? What is typical of the city or the place where the children live? Then a poster is made with the pictures.

Journey to the Past

How can the children tell that the film is over 60 years old?

- What is different about the city in the film? What is there that does not exist today?
- What is not there yet that can be found in cities today?

The public library or school archive may have old pictures of the area in which the students live and go to school in. Together, old images of the city can be viewed to get a feel for the changing times and the associated changes.

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The Balloon's Point of View

The children imagine they are the balloon and experience everything shown in the film with Pascal. They tell the story from the point of view of the balloon and begin with: "One day I was tied to a street light when a boy came and untied me...".

If the children know how to write, they should note down the story. Younger children can verbally tell each other the story.

Walk with a Balloon

The children each get their own balloon and walk through the schoolhouse and the playground.

What do they experience? How do the other people they meet react to the balloon?

FILM SCORE

THE RED BALLOON has almost no dialogue and no narrator, but the story is accompanied by a film score (film music).

- What did you notice about the film score?
- What did you notice about the exciting scenes?

Scoring a film yourself

In order to try out the effect of film music, the children can create a (new) film score and set it to a silent film. This could be an opportunity to offer a cross-disciplinary unit alongside musical education.

The silent film JOURNEY TO THE MOON (LE VOYAGE DANS LA LUNE / France 1902 / Georges Méliès), which is available royalty-free on video platform YouTube, could be used for this.

The film is considered the first science fiction film and tells the story of six scientists who travel with a rocket to the moon, landing in the right eye of the moon face. They meet moon dwellers and are captured by them. However, they succeed in fleeing and make their way back to earth. Their space capsule crashes into the sea, but is rescued by a steamboat and brought back to land. The scientists are welcomed back with admiration.

The film offers a classic story arc with a grand finale towards the end and a happy ending. The scientists experience different feelings during their journey, which can be expressed by self-produced sounds and music.

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SUGGESTED REFLECTIONS FOR TEACHERS

- What did the children find most interesting about THE RED BALLOON ?
- What did the children think of a film without dialogue?
- How did the children feel about the journey back in time? Are they familiar with pictures from the past or not?
- What do children think about the city or the place where they live? Is it a place full of opportunity for discoveries?



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JEMIMA & JOHNNY

UNITED KINGDOM 1966

29 MINS

DIRECTOR: LIONEL NGAKANE

FILM DETAILS & SYNOPSIS

Film Themes	Friendship, Big City, Stereotype and Prejudice, Racism
Teaching Subjects	Cross-Curricular Teaching, English, Arts, Religion,
Grade Level	Years 1 - 5
Age Recommendation	6-to-10-year-olds
Cast	Nicolette Robinson, Patrick Hatfield a.o.
Production Company	Knight Films
Distributor	British Film Institute (BFI)

Jemima has just moved from Jamaica to London. As her parents celebrate a welcome party with friends and relatives, Jemima becomes bored among the exuberant adults. She walks into the street and meets Johnny, who knows his way around the town and takes her by the hand. They roam the city and experience many little adventures. In the meantime, Jemima's parents have noticed that their daughter has disappeared and are looking for her. Their search leads them to Johnny's father, who has been busy all day distributing leaflets protesting the alienation of the United Kingdom by black people. When the children reappear, the father has to deal with the fact that a person's origin and skin colour does not matter if you get along well.

Directed by South African-born actor and anti-apartheid activist Lionel Ngakane, JEMIMA & JOHNNY offers a refreshingly upbeat look at 1960s London, where society is marked by racial tensions. Younger children may not notice the anti-racist message of the film as much, however, the film is still no less interesting to them. It pays tribute to strolling through the city and a friendship born of shared experiences.

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BEFORE THE FILM

PREPARING FOR THE EXPERIENCE

Topic Friendship

In the film we will meet Johnny and Jemima who become friends.

- How did you meet your friend?
- What is great about having friends?

The children draw a picture about friendship.

AFTER THE FILM

DISCUSSING THE EXPERIENCE

Non-Verbal Discussion

One by one, the following adjectives are read to the children: boring, beautiful, fast, slow, loud, quiet, funny, adventurous, scary, surprising. Where the adjective matches their movie experience, they stand up. Afterwards, they sit down again.

Film Discussion

- What would you like to say/ask about the film?
- What feelings did you experience during the screening?
- What was your favourite scene?

Black-and-White Film

- Why do you think the film is black and white?
- Did you miss colours in the film? Which scenes would you have preferred to watch in colour? Why?
- What is interesting about a black-and-white film?
- Have you watched a black-and-white film before? Which film was that?

FILM WITHOUT LANGUAGE

Visual Language

JEMIMA & JOHNNY is a film that does not require spoken language. Through the use of visual language, we know how Jemima feels in each moment and what she wants. Using the below scene stills, there can be a discussion on what is being told through visual language and what Jemima would think and say.

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In the first picture Jemima looks in a certain direction. In the second picture she can be seen from behind and we take her perspective. This way, we can relate to her better. Together, we will discuss what can be seen in the first and second picture.



- Where does Jemima look in the first picture?
- Where does the camera film from in the second picture?

Then each child considers for itself what Jemima might be thinking and feeling in the first picture and writes it down. Children who can't write can say it out loud.



The children imagine Jemima would say something in this scene. What could that be? Together, the children re-enact the farewell scene including their words.

Camera Angles

The camera angle is the angle from which the camera films. Depending on the height from which people and objects are filmed, the image's effect can be changed. The most extreme camera perspectives are the frog perspective (filmed from below) and the bird's-eye view (filmed from above).

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- Which picture was filmed from the frog perspective? Which picture was filmed from a bird's eye view?
- What does Jemima look like in the first picture?
- What do the women in the second picture look like?
- Why did the filmmakers choose these angles?

With a camera, the children take pictures from the frog and bird's eye view of different objects in order to try out how the effect can be changed through camera perspectives.

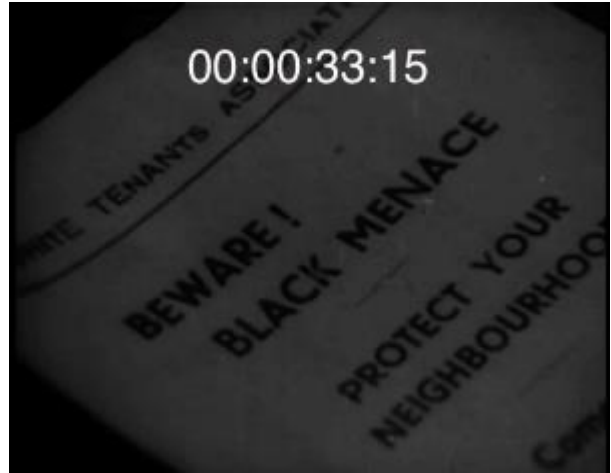
BACKGROUND RACISM

For older students

Johnny's father is a member of a racist group that distributes flyers against the migration to Britain of black people and organises a protest. Racists divide people into groups. Johnny's father and the others in his group put black people into a particular group because of their skin colour and because they are not born in the UK. However, racism does not always have something to do with the colour of the skin; people may also be assigned to a group on the basis of religion or origin. Racists assert that the group of people to which they count themselves is better, smarter, or more capable than other groups.

- What do the statements on the flyers mean?
- What do you think is the film's message?
- Why do you think this film is also about a person who is against black people?

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In the following picture we can see Johnny's parents after Johnny has handed Jemima her doll and Jemima gave him a kiss. The parents understand that both have become friends.

- What could Johnny's father be thinking?
- What could Johnny's mother be thinking?



For our supplemental research on didactic cinema we would appreciate if you would **send us the anonymised results of the discussion on racism** to:

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 BFI Southbank
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SUGGESTED REFLECTIONS FOR TEACHERS

- What did the children find especially interesting about JEMIMA AND JOHNNY?
- How did the children feel about a film without spoken language?
- How did the children feel about a film in black-and-white?
- Did the children understand the film’s anti-racist message or were they more focussed on Johnny and Jemima’s adventures?



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PALLE ALONE IN THE WORLD

DENMARK 1949, 29 MINS
 DIRECTOR: ASTRID HENNING-JENSEN

Original Title	Palle alene i verden
Film Themes	Dreams and Reality, Bans and Rules, Big City, Curiosity, Courage
Teaching Subjects	Cross-Curricular Teaching, English, Art, Religion
Grade Levels	Years 1 to 5
Age Recommendation	6-to-10-year-olds
Cast	Lars-Henning Jensen, Lily Broberg
Production Company	Nordisk Films Kompagni
Distribution	Det Danske Filminstitut (DFI)
Language	Danish, with English subtitles

FILM DETAILS & SYNOPSIS

Palle wakes up and finds himself alone in his apartment. He looks for his family in every room, but they are not there. He gets dressed and leaves the house but even out on the street, there seems to be no one but him. Where are all the people? Slowly, he begins to understand the benefits of no one watching, no one banning or locking up anything, and his curiosity takes him all over the city: Palle drives a tram, plunders a sweetshop and a bank, and almost flies by plane to the moon. With an umbrella, he glides back down to earth again. Suddenly he is back in his room. He calls out for his mother who comes immediately. She is a bit angry because of the broken umbrella but she wishes Palle a good night and closes the door.

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BEFORE THE FILM

PREPARING FOR THE EXPERIENCE

Expectations for the film based on a film still



The still from the film *PALLE ALONE IN THE WORLD* will be discussed using the following questions.

- What can you see in the picture?
- What is the boy doing?
- Where do you think the boy and his umbrella are?
- What might be the reason for the boy flying in the sky with his umbrella?

AFTER THE FILM

DISCUSSING THE EXPERIENCE

Non-verbal discussion

One by one, the following adjectives are read to the children: boring, beautiful, fast, slow, loud, quiet, funny, adventurous, scary, surprising. Where the adjective matches their movie experience, they stand up. Afterwards, they sit down again.

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Film discussion

- What would you like to say/ask about the film?
- What feelings did you have during the film?
- What was your favourite scene?

Worksheet Film Stills Film Storyline

Using the worksheet PALLE ALONE IN THE WORLD the children rearrange the film stills in the right order and revisit the film's storyline. The worksheet can be worked on in pairs or in small groups of three to four children. The pictures are cut out and arranged in the right order onto a larger sheet of paper. When all images are placed correctly, they are glued down.

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DREAM OR REALITY?

The Cinema in the Film

The children take another look at the scene stills from the task "Worksheet Scene Stills Film Storyline". Palle likes almost everything that he experiences. What does he not enjoy doing alone?

Rules and Bans

At the beginning of the film Palle dreams of adults who scold him or tell him not to do certain things.

- What rules and bans do you need to adhere to?
- Who makes these rules and bans?
- What rules and bans do you find annoying?
- Which rules and bans exist for your protection?

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Film Title

The film's title is *PALLE ALONE IN THE WORLD*. What would the children do if they were alone in the world? Based on this idea, a picture can be drawn, a collage crafted or a short story written.

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SUGGESTED REFLECTIONS FOR TEACHERS

- How did the children feel about the film being in black-and-white?
- How did the children work together in groups?
- How did the children feel about the rules and bans that they should adhere to?
- What aspirations and desires were reflected in the children's ideas of being alone in the world?



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WORKSHEET PALLE ALONE IN THE WORLD



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