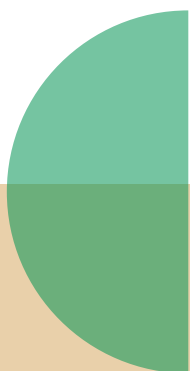
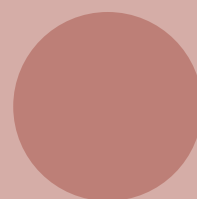
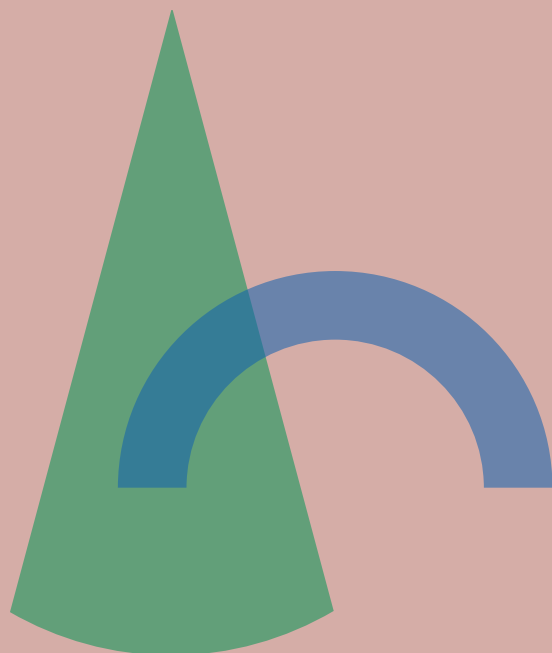
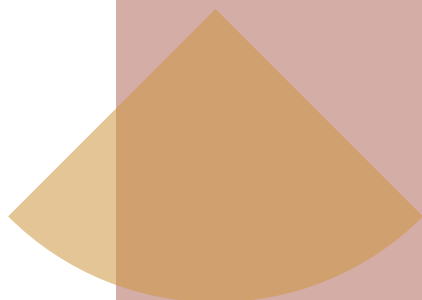




cinemini
europe



How to create a meaningful
film experience with

POSJET IZ SVEMIRA



A project on film education for 3-6 year old's

From a very young age, children are open to many different forms of art. Film, as an audiovisual medium, is particularly attractive and accessible for almost all children. Children not only enjoy moving image and easily engage with narrative films and documentaries, but also actively respond to abstract and experimental films, which give them a lot of room for imagination.

Children see movies on a daily basis. How can we make film watching a meaningful experience? How and what can we teach children in a very early age about film and media, since the early years are the most formative? We try to answer these questions on a practical way in Cinemini Europe, a film education project with films, activities and teaching materials for children between 3-6 years old.

With Cinemini Europe we want to give children and care takers the opportunity to discover the diverse world of moving image in a meaningful and fun way. We believe it is not primarily about understanding film, but rather experiencing it. By watching, playing and reflecting on moving image, we want to stimulate the development of creativity and critical thinking and spark a love for film.

Cinemini Europe is an European project by Das Österreichische Filmmuseum, Deutsches Filminstitut & Filmmuseum, Eye Filmmuseum, Kinodvor Cinema Ljubljana, Taartrovers and is supported by Creative Europe.

This material is created to support the creation of meaningful film educational activities.

POSJET IZ SVEMIRA

Director	Zlatko Grgić
Country	Yugoslavia
Year	1964
Prod. by	Zagreb Film
Length	12 minutes
Image	colour
Sound	sound



Synopsis

A young girl plays in the garden in front of her family's house. She wants to pick the apples from the tree and thus makes use of a kite which allows her to fly up to the branches and pick all the apples. Just as she is about to descend back to the ground an UFO appears. Two aliens exit and after one has left out of fear the other one gets to know the girl and slowly begins to trust her. As she is called for supper by her parents the alien remembers his mother who is waiting on the distant planet he has come from. With the help of the girl's kite the alien manages to return home, leaving a trace of gnawed apples between himself and the girl from another planet that he just met.

Film aesthetic

The film tells its story by introducing us to some elements – characters & objects – which will later reappear in the course of the film. Thus, it does not only tell us this story but actually also shows us how a story is made up of singular elements and that the act of storytelling is an act to draw connections between elements.

Once the actual story starts the film still emphasizes the elements by introducing each of them into the story the way we first saw it – as an object printed on a playing card. Once the card disappears the element becomes part of the story. The film itself tells its story in a very abstract manner – while the girl and the alien but also elements such as the flying saucer or the tree are drawn with minimal detail the backgrounds mostly consist of a singular colour, from time to time a few white lines which sketch a mountain, a cloud, a planet can be seen. Mostly told without dialogue, the story is laid out primarily through the movement of the character's bodies and faces and a music which accompanies the single

elements and movements, emphasizing their importance but also adding a sense of artificiality to them.

Filmmaker(s)

Zlatko Grgić was born in 1931 in Zagreb. After quitting his studies of journalism and law he started drawing cartoons for newspapers and journals until he started working as an animation film maker. He created a number of renowned television animation series such as *Profesor Baltazar* or *Maxi Cat* for Zagreb Film, a film production studio that specialized in animation film. He won the Palme d'or at Cannes Film Festival in 1966. He also worked for the National Film Board of Canada and was nominated for an Oscar in 1980 for his film *Dream Doll*. He died 1988 in Toronto, Canada.

Creating a meaningful film experience

General suggestions on how to work with this film:

- 1 Prepare a meaningful screening for the children, in cinema, at school or kindergarten (ideal setting: large screen, a bit of darkness, clear but not too loud sound, space for playing – potentially with an installation or else with a simple set up like table and drawing paper or light and shadow).
- 2 Have an introductory dialogue with the children on film in general and the project: ask about their personal experiences with film, ask if they've seen a film in a cinema before, tell them about the project and the visit, and discuss the rules.
- 3 Introduce the film(s) and watch the film.
- 4 Allow the children to bodily articulate reactions and to share emotions, thoughts and notifications about their experience.
- 5 Create a safe surrounding for a discussion and encourage a dialogue. Try to let the kids talk and collect what they have to say, draw connections between what they have seen, articulate similarities and follow up on differences (why have different kids seen things differently although they have seen the same film?).
- 6 Let the children process the films by playing freely (with one of the installations or a simple alternative).
- 7 Hand out the activity cards, and let the children play in groups or individually.
- 8 Repeated viewing: watch films again (and again, and again: children love repetition and learn from it).

Talking & Activity suggestions

- 1 Before the film: Prepare a still of the beginning of the film where all the elements of the story can be seen next to each other. Ask the children to come up with stories based on these elements.
- 2 After the film: Present the same still again and ask the children how the film connected all of these elements. Make sure to leave room for interpretation and discuss elements that might not have been clear.

- 3 Talk about the music that was used in the film and especially how it accompanies specific movements of the girl's/alien's body. Ask them to come up with other sounds, show them the film without sound and ask them to perform their own soundtrack live.

The activity cards

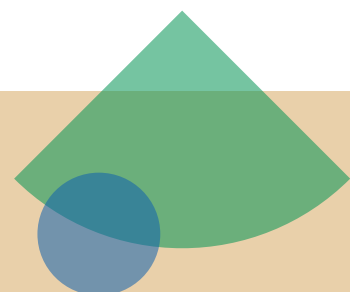
For each film of the Cinemini Europe project two or more activity cards have been created. The activity cards are nice treasures for the children, a remembrance of what they've seen. The assignment on each card invites to reflect and elaborate a bit more on the film. With simple and playful activities like drawing, dancing, acting or imagining children can work on the development of various skills, such as fine motor skills, speaking and listening skills and social and emotional skills. The activity cards can be done in groups, individually, in class or at home.

Further watching or viewing

The following films from the cinemini Europe project might be a good addition to *Posjet iz svemira*:

Rybka – This is a film that tells a somewhat similar story and which also consists of a number of elements and characters. After showing *Posjet iz svemira* you could also prepare a still with all the elements of this film.

Surprise Boogie – This might be a good film to follow up on how movements we see in a film and the sounds we hear are brought together, watching – in this case – a more abstract example.



Colophon

Cinemini Europe is a project by



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