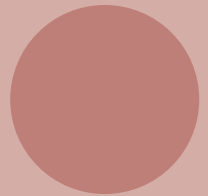
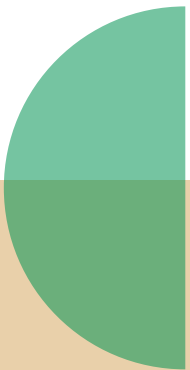
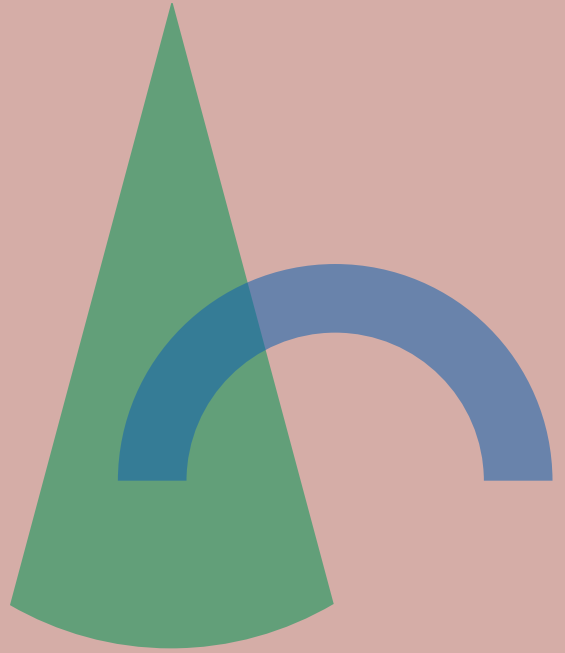
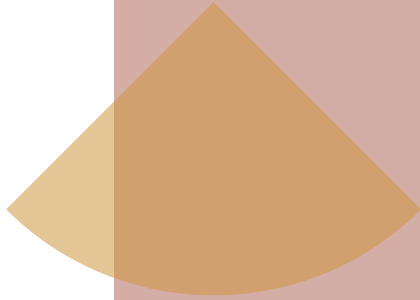




cinemini
europe



How to create a meaningful
film experience with
UN GIORNO IN BARBAGIA



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.

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

UN GIORNO IN BARBAGIA

Director Vittorio de Seta
Country Italy
Year 1958
Prod. by Le Pleiadi
Length 10 minutes
Image colour
Sound sound



Synopsis

A day in the life of a village in Barbagia, in Sardinia: While the men are either out taking care of the sheep or hanging around in the streets, the women stay in the village and go about their daily routines: Taking care of the children is really only one of them, being performed almost in passing, while they trim trees, do the washing, prepare dough, make bread and - at the end of the day - serve supper to their returning men. Vittorio de Seta looks at the way these people go about their lives without feeling the need to introduce any drama. Everything goes its way, day after day, one task leads to the next and the camera is curious yet careful in trying to give us a glimpse of this life.

Film aesthetic

Un giorno in Barbagia is a documentary film which aims not so much for the transmission of knowledge through facts about the area he portrays but rather for a cinematic insight into the rhythm and atmosphere of a certain life. Thus, the only concrete information the film gives us is the text insert at the beginning of the film which lets us know that Barbagia is a region of shepherds, resulting in a village life that is entrusted to the women.

From here on out the film resigns from using a voice-over to explain to us what we see and instead relies on the images and sounds it weaves together. Looking more closely at the montage one can discover how de Seta creates a form of community where all tasks are performed by all the women. He does not focus on a protagonist or follow one activity from start to finish but rather lays them all out to us side by side. The film's structure follows these activities which are connected to the different times of day, beginning with the dawn and

ending at dusk. Besides the focus on the women the film also gives us an idea of the landscape and the atmosphere it radiates through the beautiful colours of the analogue film material and the way the sounds of work and nature are foregrounded in the absence of dialogues.

Filmmaker(s)

Vittorio de Seta was born in Palermo, Sicily in 1923, studied architecture in Rome and only then became a film director. Directing ten documentary films in the 1950's, often focussing on the rural aspects of life from the area he grew up in he later started directing feature films. In the 1960's and 70's he was part of a movement which included filmmakers like Antonio Pietrangeli or Michelangelo Antonioni who sought out new narrative forms capable of portraying the realities around them. He died on October 28, 2011.

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 As this is a rather long film for the age group, simply ask the children what they have seen and let them speculate where this is and when it took place. While you can tell them more about the actual context at the end, try to motivate them to base their conclusions on what they have seen. Ask them to name an image or a sound or a small moment that stuck with them.

- 2 The film shows mainly women working. Men barley appear in the film. Ask the children about how it is in their home? Who does what? Who is more at home? Who works more?
- 3 Ask the children to think about which aspects of the Kindergarten they would portray in a film about the work that is being done there. Make them aware that these aspects should speak for themselves without relying on words or a voice explaining any of it.

The activity cards

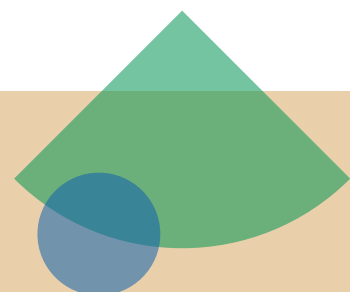
For each film of the Cinemini Europe project two or more activity cards have been created. The activity cards are nice treasures for the children, a remembrance of what they've seen. The assignment on each card invites to reflect and elaborate a bit more on the film. With simple and playful activities 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 *Un giorno in Barbagia*:

When Cities Fly – this film would allow you to follow up on the notion that cinema can document something without using any words.

Tér – by adding yet another documentary you could discuss how the reality of a film is always linked to a certain time: What would life in a village look like now, which activities would we see performed in a park in the present?



Colophon

Cinemini Europe is a project by



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