

Teaching resource

le festival **film**
européen du
d'éducation
présente



My Sense of Modesty?

A publication by

CENEA
L'ELAN FORMATION

My Sense of Modesty?

Teaching resource



Table of contents

Presentation of the film	page 3
Study and analysis of the film	page 7
<ul style="list-style-type: none">• Analysis of sequences• About the headscarf	
Openness towards social issues and citizens	page 12
Additional resources	page 13
Audience support	page 17
About cinéma	page 19
<ul style="list-style-type: none">• Documentary cinema• Fictional cinema• Animated film• The Film Festivals• A few basic notions about film image	

Special Mention from the Young Jury at the 10th European Educational Film Festival 2014

Presentation of the film

Fact sheet

Short film
Genre: Fiction
Production language: French
Nationality: 100 % French (France)
Year of production: 2013
Length: 20 min 30 sec
Visa number: 136.225
Date visa issued: 10/10/2013
Production format: HD
Projection format: DCP - Blu-Ray
Type of colour(s): Colour
Frame: 1.77
Sound format: Dolby 5.1



Credits

Associate producers: Sébastien de Fonséca, Ludovic Henry
Production assistant: Nicolas Saubost
Executive producer: Sébastien de Fonséca
Screenwriter: Sébastien Bailly
Chief cameraman: Sylvain Verdet
Sound engineer: Marie-Clotilde Chéry
Assistant cameraman: Nicolas Eveilleau
Production managers: Sébastien de Fonséca, Florie Carbonne
Film editor: Cécile Frey
Sound editor: Alexandre Hecker
Script: Soizic Poënces
Designer: Marine Fronty
Soundtrack composer: Laurent Levesque
Mixer: Christophe Leroy

Executive production: La Mer à Boire Productions
Export/ International sales: Agence du court métrage

Actors:
Hafsia Herzi, Bastien Bouillon, Marie Rivière, Abdallah Moundy, Donia Eden...

Synopsis

History of art student Hafsia is obliged to remove her hijab for an oral exam. She visits the Louvre Museum to observe the artwork that she has to discuss.

Festival Selections

French Film Festival, Czech Republic - 2014
Mediterranean Short Film Festival, Tangier - 2014
International Documentary and Short Film Festival in Prizren (Dokufest) - 2014
International Festival Parisian Seasons in St. Petersburg - 2014
French Cinema Today in Kazakhstan - 2014
Sundance Film Festival - 2014
French Cinema Today Festival in Russia - 2013
Valladolid International Film Festival (Seminci) - 2013
BFI London Film Festival - 2013
São Paulo International Short Film Festival - 2013

Film director

Biography

Sébastien Bailly, born in 1976.

Film director; actor; screenwriter; festival director.

He created the Rencontres Européennes du moyen métrage de Brive with Katell Quillévère in 2004 and directed it until 2014.

Filmography

Douce (2011)

Actors: Lise Bellynck, Sabrina Seyvecou, Antoine Régent, Bruno Clairefond

Executive production: Red Star Cinéma

Genre: Fiction

Synopsis: Douce is an auxiliary nurse in a unit that takes care of patients in deep comas. She gets acquainted with her new colleagues and the patients on a day-to-day basis. There is a book on a patient's bedside table ...

Villa Corpus (2005)

Actors: Mélanie Leray, Pierre-Loup Rajot, Nicole Max

Executive production: Ostinato Production

Genre: Fiction

Synopsis: Architect Karl Otteneimer and his wife live as recluses. One night, a journalist enters their house.

La Fille du hasard (The Girl of Fate) (2000)

Actors: Célia Charpentier, Jean-Michel Flagathier

Genre: Fiction

Synopsis: It is summer and twenty-year-old Alice is asleep in a cornfield. She is woken by François who is twice her age and has lost his way. She shows him the right direction and offers him a red apple. He takes it.



About the film

Interview with the film director

1. Where did your film begin? Did the project change during production?

As a citizen, I contemplated these women that I encountered every day in the street and in the underground, but really knew nothing about. I listened to the controversy regularly recurring about the veil in our society and I was simply interested in the meaning of this veil.

Collecting testimonies and documentation I realised that the veil, the hijab, was also of a cultural nature. These women wear it for cultural or religious reasons but the thing in common is modesty. However through a lack of knowledge, the veil is often regarded by a certain number of citizens, and by the media, as an ostentatious, or even provocative show of religion.

This veil is indeed imposed culturally by parents, at puberty. Later, once they are young women, they are suddenly confronted with a choice. So often when they have lived for many years with this hijab it becomes difficult for them to take the step to uncover themselves that is to say literally expose themselves in public. This is the moment that interested me, this fragile moment that they experience emotionally.



2. Do you view your film as a political stance regarding wearing a veil?

Do you think that cinema can play a role and influence debates about secularism and more generally social issues?

I am neither for nor against hijabs. In principal I respect everyone's life choices, whether religious, sexual, political or any others. And even more importantly in this specific case and in others, where covering hair with fabric does not seem to bother anyone, other than those who are intolerant. Indeed the hijab does not prevent communication with these young women. Their faces are visible, we can talk to them and they also participate in city life studying and working.

I simply wanted to show that they live the same life as us and to think beyond prejudices about the hijab as a symbol of masculine domination. As evidence proves, there are free women who have chosen to wear it without it being imposed by a husband, a father or a brother.

3. How did you choose the actress Hafsia who plays the main role? Can you tell us about how you directed her?

I thought about Hafsia Herzi when I was writing the film, without knowing if she would accept the role. Luckily she had seen my previous short film and really liked it. The film script moved her and our meeting was very straightforward.

The work was done confidently, with great simplicity. Hafsia is very instinctive. She senses things very quickly. It is a great pleasure to work with her.

The character had to have strength, but an inner, reserved strength. She had not necessarily explored this type of acting previously and I think that she enjoyed it.

4. You film feelings of love between two adolescents with great restraint and modesty. Is that a fundamental cinematic choice for you?

Yes, it works with the character's restraint and modesty. The staging needed to accompany it, to be coherent with the character. The boy is more communicative and juxtaposes the rhythm. He brings new energy to this young woman's life. They are discovering one another and it's consistent that she is modest about unveiling herself literally and figuratively.

It was important to describe what I had been told by these young women who also experience romance and hence break with the marriage tradition, quite simply because they are of course French and they live in our society, admittedly between two cultures.

5. An important sequence is the analysis of the painting *La Grande Odalisque* by Ingres. Why did you choose this painting? Is it an aesthetical choice for you?

How did you envisage filming this sequence?

It took me a while to find the right painting to accompany the character, to give her the strength to face this exam and to get the message across.

The hair in the painting is symbolic: it is sensual and carnal. And that is entirely in line with this modesty. Was a painting showing hair required or on the contrary, should this part of the body be hidden? I chose a painting known as Orientalist, the fantasy depiction of an Eastern woman by a Westerner very simply because Ingres paints a cliché but as we know there is always some truth, though sometimes partial, in the cliché. This painting that is unrealistic anatomically in terms of its composition, is also hiding something which we do not wish to see: a fantasized body and hidden hair whereas most only see a nude female, offering herself up. However, as the character explains, this woman does not offer herself up completely and hides what in her culture is the most modest part of her body.

The painting is familiar. It enters the imagination of each and every one of us and an inevitably rapid view of it in the film is appropriate since we already know it. Without knowing its mystery.

6. You founded and directed the *Rencontres du moyen métrage de Brive* for about ten years. Do short (or medium) length films have a specific appeal, beyond its length of course? How do you see its future?

Medium-length films, from 30 to 60 minutes, allow filmmakers more freedom to express themselves. Indeed, characters can be developed and the staging can be more in-depth with over thirty minutes. Also these films are not subject to market forces as they rarely reach cinemas and do not have the economic constraints that would restrict them if they were commercial products whilst also having to cope with the status of being works of art.

Its future is, in my opinion, as promising as its past as this format has been chosen by many major filmmakers. Future talent has sufficient scope for creativity. Their only thing lacking is the distribution and that's why I created this festival in 2004. Medium-length films are regularly released in cinemas, come out on DVD, and are successful with the public and the press.

What makes this format distinct is its freedom.

7. What are you working on at the moment? What projects do you have on the go?

I have just finished a medium-length film as it happens! It completes and rounds off a sort of triptych of portraits of young women, which includes *My Sense of Modesty*? In addition we are considering proposing the three films in a single cinema programme.

At the same time I am writing and developing a feature-length film project. Like an artist, I want larger canvases! This does not prevent me reverting to the short or medium-length film if a story requires this length.

Interview conducted by Jean Pierre Carrier

Study and analysis of the film

Film review



Conclusions of the Young Jury of the European Educational Film Festival in Évreux in December 2014:

*We decided to award a special mention to the film *My Sense of Modesty?* The parallel made between *La Grande Odalisque* and the main character Hafsia is very interesting. It forms the common thread throughout the film, intensified by the grace, presence and awakening of Hafsia's desire.*

This film also addresses an important theme: the wearing of the hijab in the Western world and above all our view about wearing a veil. This film was very thought provoking regarding our ethnocentrism and our lack of knowledge of Eastern culture. What some see as the confinement of women is in fact a real choice, a respect for traditions that are unfortunately too overlooked.

Modest political film

Short format <http://www.formatcourt.com/2014/09/ou-je-mets-ma-pudeur-de-sebastien-bailly/>

*'Selected in many international festivals including Sundance and more recently Grenoble, *My Sense of Modesty?* (2014) is Sébastien Bailly's fourth short film. Following *Douce* (2011), the film director pursues an analysis of female intimacy in a normative context: an auxiliary nurse in a hospital unit in the first, a young veiled woman in the Parisian academic world in the most recent. In this new opus, with a very serene directorial style, we follow a significant chapter in student life: the preparation and taking place of oral exams. The young girl, who constantly wears a veil in public, studies the history of art and has to comment upon *La Grande Odalisque* by Ingres. The problem: she is obliged to remove the hijab during the exam. This short-film draws an intermediate line between the desire to wear a veil and being obliged to remove it, an intimate posture and a cultural code, between a romantic tradition and a political film, with the aim of expressing how difficult it is to be intimate in public.*

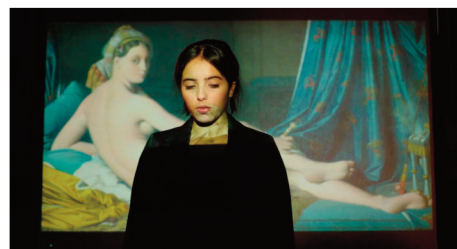
More than a simple student tale, the filmmaker seems to err on the side of allegory: he gently captures the conflict between an individual and cultural codes to help address broader questions around the position of a woman caught between two worlds—her religion and her student life. Art and paintings appear to bridge two different realms, a way of shifting the political issue towards an existential issue. The montage isn't based on rupture; on the contrary, there is communication between intimacy and exposure, between the immobility of the canvas by Ingres

and the perception. The film engulfs

the protagonist, who is beguiled with a preoccupied objectivity and is moved, but retains a form of rationality. It quickly becomes clear that it is less a case of knowing why the protagonist removes her veil at one point, than understanding why she is determined to put it on.

*At the same time, the film cannot be regarded as a pretext for a debate about secularity; it consists primarily of desire and assertion. Like Luis Buñuel and Maurice Pialat, filmmakers who attach great importance to revealing the non-normativity of desire, we are left to examine the movements of the body. Sébastien Bailly's short film provides an exploration of sensuality with its own agenda: sweat, modesty and innocence. Refusing to find refuge in a directly polemical form, based on a radical choice: to interpret reality only from the young woman's perspective, so as to never lose sight of the heroine's sensitivity. The effects develop as the story of initiation progresses: from the anonymous and concealed individual who runs to Buttes-Chaumont, to the exposed and scrutinized body at the Sorbonne, from the familial context to the academic context, through the act of amorous union in the intimacy of a room with the desired man. The down to the wire performance by the actors—Hafsia Herzi, Bastien Bouillon and Marie Rivière—dwells on this important evolution that leads to the affirmation of an internalised modesty as well as to a fascination for nude art. *My Sense of Modesty?* enables a debate that runs through the history of art to be raised with a flourish: does showing mean discovering?*

*The unobtrusive directing of *My Sense of Modesty?* is not immediately apparent; from every angle it takes refuge in its heroine, allowing expectations to unfold—an opportunity to link signs of life and religious symbols, an opportunity for the protagonist to accept social conventions or not, an opportunity for the audience to see non-conformity between a subject and prejudged behavioural expectations. Fundamentally, the film is always aware of the contradiction of any image of the body; just when we think we have captured it, caught it in an image, it is already no longer what it was, or it is no more than an image. Strangely, the body, inhabited by humans and made available for others, is perhaps what belongs to us the least and that, in the very fact that it escapes us, is the most precious sign of our presence. It is cinema's finest mission to show that, at the risk of breaking legs, arms and teeth.'*



Mathieu Lericq

Analysis of sequences

Hafsia's encounter with the painting by Ingres

The film includes two moments where the main character, Hafsia, encounters *La Grande Odalisque* by Ingres. Two sequences which as well as differing in many ways, also correspond with each other, forming a cinematic relationship with painting.

In terms of the obvious issue in the film, that of wearing a veil, the two successive sequences mark the resolution of the initial narrative challenge raised beforehand. In the museum, Hafsia wears the veil, like she wears it in the park whilst jogging. At university, she no longer wears it, as was asked of her, a condition to enable her to take an oral exam, a requirement that is not explained, that is asked without any explanation, without reference to a law or a rule, that is therefore taken for granted and is not discussed or called into question.

The two sequences are also in formal opposition in terms of the relationship with the painting. Hafsia is silent before the museum painting. At university her speech lends the narrative its dynamic quality. Thus, contemplation is opposed to explanation and analysis. Non-expressed feelings are followed by theoretical discourse. Interiority embraces exteriority. Very personal contemplation is put into perspective with an act of communication, an act that will be evaluated since it concerns an exam and which must therefore follow strict standards. But doesn't this first step make the second possible? For the oral test to take place, the young girl certainly must accept not wearing her veil whilst it takes place. But for the exam to be successful it is also necessary that she knows the painting, that she is capable of putting it into the context of the author's work and the history of painting, that she could have ascertained from books, but also that she must be capable of translating the aesthetical experience that she gained from seeing the canvas itself into coherent discourse, and not only through a reproduction. What we are informed about in this passage from the museum to the university is of course that social conventions inevitably take priority over personal experience. But more deeply, it questions the aesthetical experience that a young girl may have today compared to an 18th century painting, a young girl presented in the film as a history of art student and of Muslim religion.



The camera briefly follows Hafsia in the museum (the Louvre). It does not focus on the exhibited paintings at all, like the young girl who proceeds directly to the painting that she has come to see. Hafsia is therefore filmed from behind in front of *La Grande Odalisque* that is thus partly hidden. Everything is momentarily still. Nothing moves. There is no sound. The audience is kept waiting. This waiting would be oppressive if it continued. We fail to see the young girl's face to be able to imagine what she is feeling. However, we are able to contemplate the painting as it is inserted full screen, but we have no control whatsoever over the

framing or the length of the shot. So, the second part of the sequence must execute a radical change of perspective. It no longer concerns filming Hafsia in front of the painting by Ingres, but filming the relationship with the canvas through the eyes of the young girl. This relationship takes the shape of a series of shots/counter shots, showing Hafsia face on, a close-up of her face (she is 'seen' by the *Odalisque*) and examining, by a succession of close-ups, the details of the painting on which her viewpoint is fixed, namely a foot first of all, then the curvaceous back, the head and the neck, then the top part of the face almost isolating the eyes. These five shots of the painting are matched with four shots of Hafsia (the shot of the back is cut with the shot of the breast, without the reverse shot intervening). These shots, contrary to those showing the whole painting or its details, are not really fixed. Slight camera movement is perceptible which gradually intensifies the young girl's view in a slight low-angle shot. Furthermore in the initial shot (Hafsia from behind in front of the painting) the painting overlooked the young girl. In addition, she is not really immobile. Small head movements reflect her moving gaze. Moreover, the museum continues to exist behind Hafsia, since other visitors can be made out in the room, even if this background is completely out of focus, the background atmosphere of the museum virtually imperceptible. Hafsia isolates herself opposite the

painting. She looks at the woman on the canvas who looks back at her. The scene is filmed as though it were a real meeting, intimate contact, or even dialogue with each other. The contrast between the two protagonists is extremely strong however. One is naked; the other doesn't reveal her body at all. Not even her hair. Nothing is revealed except her eyes. It is of course a specular experience.

Hafsia relinquishes her scarf to be able to take her exam. Her entry into the room and settling down before the jury is relatively long. The start of the sequence is more detailed than during the visit to the Louvre. After putting down her bag and her coat, the jury, comprising four people, is filmed from behind, facing the reproduction of the *Grande Odalisque* projected onto a screen. Hafsia enters the shot from the right. The image of the canvas is also projected onto her face. A member of the jury indicates the start of the test. The student is framed in front of the screen, slightly offset to the left, her black clothing and hair, strongly contrasting with the whiteness of the *Odalisque's* body behind her. After her introduction, she shifts to the right, almost next to the reproduction of the painting. She is seen in profile and her speech about the different parts of the painting is punctuated with gestures. Like with the museum visit, the sequence is formed of two parts. Hafsia's discourse starts off being continuous, specific and concrete, since she continually focuses on views of the painting. Then a reverse shot reveals the jury, a silent jury of course and filmed with a tracking shot from left to right, which enables us to focus in turn on each of its members, close up.

Suddenly, Hafsia pauses. She lowers her head, striving to adhere to the plot of her presentation. The filmmaker then proposes an insert of the painting by Ingres, not filmed full frame, but as seen by Hafsia when she arrived at the Louvre, that is in context, including the wall where it is hanging and part of the museum space behind it. The shot is silent at the beginning but non-diegetic music, building in crescendo, slowly becomes audible. Then there are two close-ups of detail in the painting, the face of the *Odalisque* as we saw it in the museum sequence and, this face seen in the beginning on the left of the screen, fading out as though offset from itself as Hafsia's discourse is interrupted.

The reverse shot of the jury that follows in fact isolates only one of its members, its only female member. When Hafsia resumes her speech, it is her furthermore who is filmed again with a reverse shot, twice, as if Hafsia was addressing her more in particular. The interruption, the student's hesitation in her presentation, highlights the



importance of the last part of her analysis and her personal involvement in her subject. The hair is discussed in this conclusion (the *Odalisque* is nude but her hair is hidden by a turban), its place in Oriental culture and its erotic meaning. The conclusion suggests the notion of modesty, associated with the hair, this 'the most precious part of the female, is only offered in the strictest intimacy.' An intimacy successfully created by the silent shot/reverse shot of Hafsia and of the female member of the jury. The latter is further characterised by abundant and curly hair. Hafsia, puts her veil back on in the anteroom of the exam room. In the film, she will take it off again, in her own bedroom, in the presence of her boyfriend. The gesture is her initiative this time. It is full of meaning.

About the headscarf

The well-documented and recently updated article *Petite histoire du voile* (A Short History of the Veil) sheds light upon the subject.

<http://compilhistoire.pagesperso-orange.fr/voile.htm>

The wearing of the veil is documented in particular since well before Antiquity; it is linked to the status of women (prostitutes, slaves do not wear veils – Assyria ≈ 1000 BC) it existed in the Greco-Roman world, among Jews, in Christianity, among Arabs, well before Islam; it is often, but not always, the sign of control over women by men under the pretext of moral protection.

Some of the different types of veil worn by Muslims:

- The **Hijab**: (referred to in the film): scarf covering the hair, the neck, the nape and the shoulders, leaving the face **visible** (in Arabia, in Maghreb countries).
- The **Chador**: large fabric covering the majority of the body (but not always the bottom of women's trousers), leaving the **oval of the face visible** (in Iran, India, Afghanistan...).
- The **Niqab**: large, usually black sheet, covering the body entirely, leaving only a slit **for the eyes**, often worn with gloves to hide the hands (in Saudi Arabia...)
- The **Burqa**: blue or brown fabric, covering the body and head completely, with a woven **scrim at eye level** (in Iran, Afghanistan... called **parandja** in Central Asia).

The different types of Muslim veil

Le Monde.fr | 24.06.2009 à 16h38 • Mis à jour le 11.04.2011 à 13h47

Photos : AFP



Hijab



Niqab



Burqa



Chador

Approaches and scenarios

Portrait of the main character, Hafsia

What do we know about her? Describe her physique, her state of mind, her key characteristics that emerge from the film. Imagine her history, her past, the links with her family (elements that the film does not take into account). In the same way her professional, as well as personal future can be imagined.

The construction of the film

How do the different actions link together? Is there any suspense? Is the outcome in continuum or detached from the rest of the film?

These questions could serve as starting points in a writing workshop that could lead to writing a film review.

Debate on external evidence of religious allegiance

Should they be forbidden? In public places, schools, companies...? What is the law on this? Why is this question so heated?

***The Grande Odalisque* by Ingres**

- Why did the filmmaker choose this painting? What are the strengths of the analysis suggested by Hafsia? What does this painting evoke for each of us?

- From the Louvre sequence, where Hafsia faces the painting, the focus will be to imagine yourself as her and to imagine what she is feeling, by following the different close-ups detailing the artwork.

- If a reproduction of the painting can be projected, a session to express personal feelings when viewing it could be organised:

'I like / I don't like.'

'This painting reminds me of...'



Openness towards social issues and citizens

Adolescence and the transition to adult status

The role of sexuality and amorous feelings
The role of religious and/or political commitment
The place of higher education
The place of art and culture

Secularism

Wearing a veil at school, at university and in public

Love and sexuality

The place of modesty. Does this notion have the same meaning today as one or two generations ago?



Additional resources

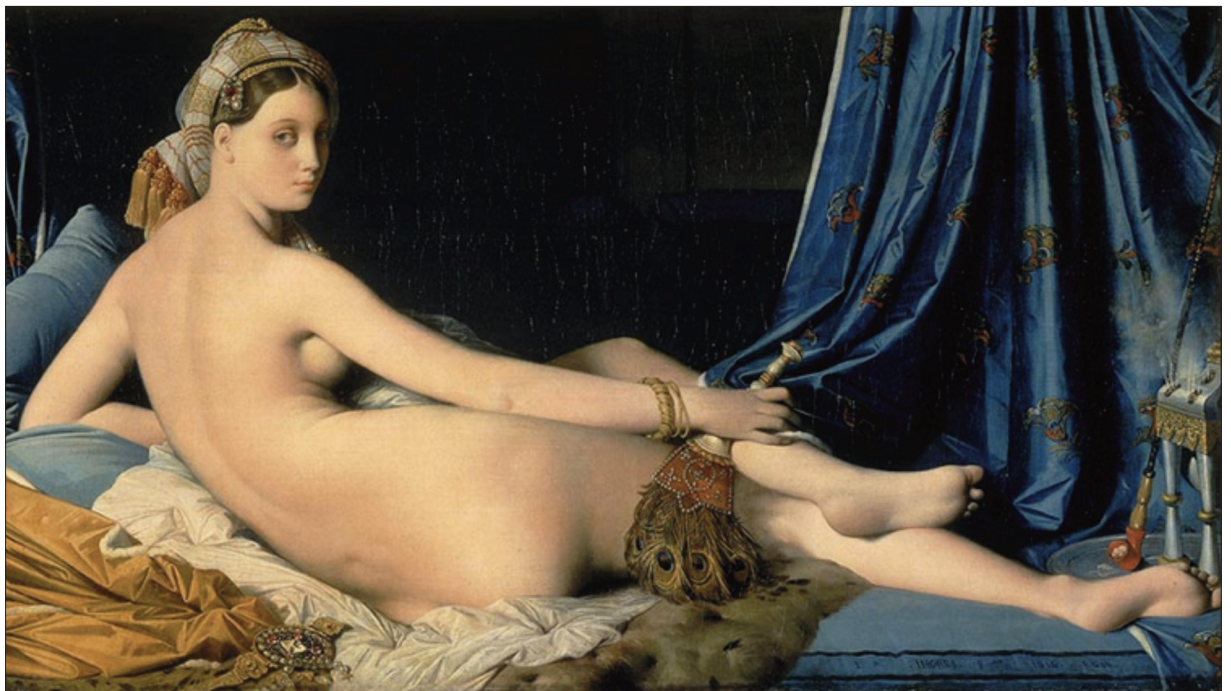
Description of the painting by Ingres: *The Grande Odalisque*

The word Odalisque, from the Turkish *odalık*, refers to a woman from a harem: therefore various objects and elements are present evoking this oriental dimension, like a fan, jewellery or a turban. In this respect this work may be related to the Orientalist trend, but the orientalism of Ingres is a dreamlike and idealised orientalism (unlike Delacroix) who layers a European, imaginary Eastern vision on the painting. Ingres paints a nude woman seen from the back a typical example of the period, that is in the form of a nude woman offered up to view lounging in a lascivious way; a model that dates back to Vélasquez and his *Venus at her mirror*.

At first glance the particularly long back is apparent (three additional vertebrae are present!) and the unnatural angle formed by the left leg. Ingres who voluntarily prefers to sacrifice realism for the sake of beauty desires these deformations. The perfectly proportioned sketches of this painting confirm this: the deformation only appeared in the final work. Ingres therefore does not attempt to depict the anatomical reality of the nude but presents his model in his unique way; like he did for *The Bather* (1808, conserved at the Louvre Museum). In this respect, Ingres was, when he started, misunderstood but considered innovative. *The Grande Odalisque* was in addition badly received.

All the artist's characteristics are found in this painting: formal perfection; extreme attention to detail; great sensuality; anatomical deformations; taste for geometrical shapes, etc.

Wikipedia



Presentation of the work on the Louvre website

Ingres has incorporated the theme of the mythological nude into an imaginary Orient, whose long tradition dates back to the Renaissance. The most famous of the master's nudes is a commission by Caroline Murat, the sister of Napoleon Ist and Queen of Naples. Here Ingres has painted a nude with elongated and sinuous lines regardless of anatomical reality, but the details and texture of the fabrics are depicted with great precision. This work was fiercely criticised during its exhibition at the 1819 Salon.



Offered and discrete

This woman lying on a divan is offered through her nudity and her face turned towards us. The title of the work, meaning 'harem woman,' as well as the oriental accessories surrounding her suggests the sensual Orient. But this woman is also discrete because she only shows her back and part of a breast. The theme of nude that is important in the Western world has above all been linked to mythology since the Renaissance, but Ingres enshrines it here into a geographical otherworldliness. The subject of the odalisque previously attracted Boucher in the 18th century, later to be resumed by Théodore Chassériau (1819-1856), a pupil of Ingres. Many works by the master pertained to orientalism, throughout his career, notably *The Turkish Bath* (Louvre Museum) painted at the end of his life. The female nude was the favourite theme of Ingres with historical painting and portrait.

A nude for a queen

Napoleon's sister, Caroline Murat (1782-1839), Queen of Naples, commissioned this painting in 1813. It was to be the counterpart of another nude, called *The Sleeping Woman of Naples*, that was destroyed in 1815. *The Grande Odalisque* was painted in Rome where Ingres arrived in 1806 as a resident of the French Academy. He was going to stay in Italy until 1824, as his art was disliked in Paris.

His works from the 1806 Salon (*Caroline Rivière* and *Madame Rivière*, Louvre Museum), then his consignments from Rome (*The Bather* known as *The Valpinçon Bather* and *Oedipus explaining the enigma of the sphinx*, Louvre Museum) were not in fact appreciated. The exhibition of *The Grande Odalisque* at the 1819 Salon confirmed the incomprehension of critics regarding his style. His contempt for anatomical truth that distinguished him from his master Jacques Louis David (1748-1825) was in particular vehemently rebuked.

Abstraction and objectivity

Indeed in his work Ingres puts drawing first. To create beauty and sensuality, he emphasises elongated and sinuous lines, for example in the woman's back. The volumes of the nude, bathed in an equal light, are reduced to a space with a lack of depth. Ingres was in this respect influenced by his taste for Mannerist painting and perhaps Persian illuminations. In contrast with this abstraction of the lines, the depiction of the details, of the fabrics for example, is deceptive. This same paradoxical mix is found in the art of the great sculptor Antonio Canova (*Psyche Revived by Cupid's Kiss*, Louvre Museum). The work stands out in its restricted use of colours. This sensuous motif is treated in a cold harmony set off by the blue drapery. The gold of the other drapes make this odalisque a mysterious, captivating figure.

François de Vergnette

<http://www.louvre.fr/oeuvre-notices/une-odalisque>

Please note: The television series *Palettes* by Alain Jaubert devoted an episode to the painting by Ingres, *The Turkish Bath*.

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About secularity

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Kintzler Catherine, *Penser la laïcité*.

Pena Ruiz Henri, *Qu'est-ce que la laïcité; Histoire de la laïcité, genèse d'un idéal; La laïcité pour l'égalité*.

Roy Olivier, *La laïcité face à l'islam*.

The web site *La laïcité à l'usage des éducateurs* (Ceméa, Ligue de l'enseignement and Francas),

<http://www.laicite-educateurs.org/>

An interview with Pierre Tournemire about *Secularity and the Republic*.

<http://tv.cemea.asso.fr/2014/10/vers-le-congres-des-cemea-grenoble-2015-contribution-de-pierre-tournemire/>

About wearing a veil

Clarence Rodriguez, *Révolution sous le voile*. First éditions, 2014.

Bruno-Nassim Abouddrar, *Comment le voile est devenu musulman: histoire d'un malentendu*. Flammarion, 2014.

Nahida Nakad, *Derrière le voile: laïcité et foulard islamique: deux valeurs incompatibles?* Don Qui-chotte édition, 2013.

Leïla Babès, *Le voile démystifié*. Bayard, 2004.

Laure Adler, Isabelle Eshraghi, *Femmes hors du voile*. Chêne, 2008.

Hélé Béji, *Islam Pride: derrière le voile*. Gallimard, 2011.

Maryam Borghée, *Le voile intégral en France: sociologie d'un paradoxe*. Michalon, 2012.



Filmography (selections)

Adolescents and romantic relationships in film

• Films presented at the FFE

18 ans, (18 Years) by Frédérique Pollet Rouyer.

Belle vie (La) (The Good Life) by Jean Denizot.

Jours d'avant (Les) (The Days Before), by Karim Moussaoui.

Nos fiançailles, by Lila Pinell & Chloé Mahieu.

Nous Princesses de Clèves, (Children of the Princess Of Cleves) by Régis Sauder.

Roses noires (Les) (The Black Roses), by Hélène Milano.

Trains étroitement surveillés, (Closely Watched Trains) by Jiri Menzel.

Tu seras sumo (A Normal Life. Chronicle of a Sumo Wrestler), by Jill Coulon.

- **Other films**

17 ans (17 Years), by Didier Nion.

800 kilomètres de différence (It Burns/800km Difference), by Claire Simon.

A Cappella, (Han Gong-ju) by Lee Sujin.

Amour de jeunesse (Un) (Goodbye First Love), by Mia Hansen-Løve.

Bandes de filles (Girlhood), by Céline Sciamma.

Belle jeunesse (La) (Beautiful Youth), by Jaime Rosales.

Belle personne (La) (Beautiful Person), by Christophe Honoré.

Bling Ring (The), by Sofia Coppola.

Boyhood, by Richard Linklater.

Chante ton bac d'abord (We Did It on a Song), by David André.

Chemin de croix (Stations of the Cross), by Dietrich Brüggemann.

Cœur battant (Le) (The Pounding Heart), by Roberto Minervini.

Été à Quchi (Un) (A Time in Quchi), by Tso Chi Chang.

Fiebres (Fevers), by Hicham Ayouch.

Grands comme le monde (As Large as the World), by Denis Gheerbrant.

J'ai tué ma mère (I Killed My Mother), by Xavier Dolan.

Mercuriales, by Virgil Vernier.

Mommy, by Xavier Dolan.

Naissance des pieuvres (Water Lilies), by Céline Sciamma.

Palo Alto, by Gia Coppola.

Poison violent (Un) (Love Like Poison), by Katell Quillévéré.

Respire, by Mélanie Laurent.

Still the Water, by Naomie Wakase.

Vie d'Adèle (La) (Blue is the Warmest Colour), by Abdellatif Kechiche.

Virgin Suicides, by Sofia Coppola.

White Bird, by Gregg Araki.

Films about wearing a veil

À propos des garçons, des filles et du voile (On Boys, Girls and the Veil), by Nasrallah Yousry.

Ce que le voile dévoile (What the Veil Unveils), by Zoka Négar.

Femmes d'Islam (Women of Islam), by Benguigui Yamina.

Films about painting

Année des lucioles (L') (The Year of the Fireflies), by Chantal Briet.

Edvard Munch, la danse de la vie (Edvard Munch, the Dance of Life), by Peter Watkins.

Fantômes de Goya (Les) (Goya's Ghosts), by Milos Forman.

Klimt, by Raul Ruiz.

Modigliani, by Mike Davis.

Montparnasse 19, by Jacques Becker.

Mr Turner. By Mike Leigh.

Mystère Picasso (Le) (The Mystery of Picasso). By H.G. Clouzot.

National Gallery, by Frederick Wiseman.

Ronde de nuit (La) (Nightwatching), by Peter Greenaway.

Van Gogh, by Maurice Pialat.

Ville Louvre (La) (The Louvre City), by Nicolas Philibert.



Audience support

Educational support for cultural practices

What better way, for a progressive education movement that identifies with the values of public education, than to combine education and culture?

- Culture is an attitude and a profession throughout life that gradually brings out each person's potential, abilities and helps them find a place in their social environment.
- Culture is not confined to the relationships that each of us can have with art forms, it also encompasses social practices.
- Cultural appropriation usually requires 'support' which associates by way of complement three types of situation: sensitive experimentation, via practices adapted and resulting in productions; the reception of works or artistic and cultural productions; reflection and discussion with others - spectators, professionals, artists.

Principles

Seeing a film collectively can be an opportunity to experience a genuinely educational process aimed at training the audience. To do so, we propose five steps:

- Preparing to watch
- Watching together
- Sensitive feedback
- New keys to understanding
- Cultural openness

Supporting the audience is: getting the person to diversify their usual cultural practices, to enable them to compare their understanding of a film with that of others to meet and get to know each other.

It begins with choosing a work that we will discover together (or rediscover). This choice can be made by the facilitator or by the group.



Preparing to watch

To enable everyone in the group to express what they know or believe they know about the chosen film. The facilitator can enhance this information with elements that in his view are indispensable to understanding the work.

To enable and facilitate expression of the imagination and what can be expected from the film that will be seen.

Several tools can be used at this stage:

- Formal film industry tools (poster, trailer, press pack, making-of...).
- Tools for criticism (press articles, promotional programmes...).
- Cultural (context- filmmaker's biography and filmography, approach to genre or cinematic movement, literary references, interview, soundtrack...)

Watching together

There are several possible screening options although nothing can replace the particular charm of a dark auditorium.

- At the cinema: from little 'arthouse' cinemas in the original language to multiplexes.
- On site with a television or a video projector.

Sensitive feedback

- *I remember*

To express what caught our attention, marked us...in the film. Which images, which scene in particular, which colour, which character?

- *I liked, I didn't like...*

To enable everyone to share their 'tastes' with the group, their feelings about the film... and to try to explain why.

- ***During this step several methods can facilitate expression:*** writing workshops; visual arts activities; games with images; voicing; drama activities...

The key point here is to encourage sharing and discussion, so that everyone can listen to other, different interpretations of the work to enhance their own understanding.

New keys to understanding

The facilitator can propose avenues for extending knowledge based on a particular aspect of cinematic culture, to enhance the understanding and perception of the work. This phase enables a broadening of the audience's knowledge regarding cinema.

- History of cinema, genres and movements (watching extracts from other films, reading press articles, searching for references on the Internet...).
- Film analysis: the construction of narrative; analysis of sequences; interpretation of shots; study of the relationship between image and sound.
- Interpretation of still images.

It is interesting here to use emblematic sources from various origins with a view to constructing film literacy.

Cultural openness

It's time to take a step back from the film itself. What did I get out of it? How did it change my vision of the world?

- Debates on issues raised by the film.
- Links with other cultural works.



About cinema

Documentary cinema

According to the time available and the level of the participants, several activities can enable a more in-depth approach to documentary cinema.

Expressing personal practices

The following questions can be used to begin with:

What is the last documentary film that you saw?

Where did you see it? Cinema, television, DVD, online?

Which documentary films do you think have marked the history of cinema? Can you specify how?

Essay on the definition of documentary cinema

In general, the theoretical aim of this film category is to produce a representation of reality, without intervening in its progress, a reality that is therefore *a priori* independent. It therefore opposes fiction, which makes use of creating the very reality that it generally portrays, the most often, by a narrative acting to produce an illusion of it. To produce this effect of reality fiction relies, amongst other things, on a story or a scenario and a setting. By analogy with literature, documentary would be to fiction what the essay is to the novel. A documentary can corroborate some features of fiction. Likewise, the filming of a documentary influences the reality that it films and sometimes guides it, therefore making the theoretical distance between the reality filmed and documentary maker illusory. Documentary is also distinct from reportage. Documentary nevertheless has the author's intentions, the synopsis, the framing choices, the sophistication of the editing, the sound and musical design, the techniques used, the language, the handling of time, the use of actors, the reconstructions, the settings, the originality, or how unusual it is.

Identification of different documentary 'genres'

- Didactic Holocaust documentaries (Claude Lanzmann), *Le chagrin et la pitié* (The Sorrow and the Pity) (Marcel Ophüls), *Être et Avoir* (To Be and To Have) (Nicolas Philibert). *L'École nomade* (Nomadic School) (Michel Debats).
- Militant documentaries: *The Medvedkine groups*, *Fahrenheit 9/11* (Michaël Moore).
- Autobiographical documentaries: *Rue Santa Fe* (Carmen Castillo), *Les plages d'Agnès* (The Beaches of Agnès) (Agnès Varda), *Une ombre au tableau* (Fleeting Memory) (Amaury Brumaud).
- Documentary essay: *Nuit et brouillard* (Night and Fog) (Alain Resnais), *Sans Soleil* (Chris Marker).
- Documentary portrait: *Mimi* (Claire Simon), *Ecchymoses* (Fleur Albert), *18 ans* (18 Years) (Frédérique Pollet Rouyer).

Insight into the history of documentary cinema

Different moments in this history enable works to be situated and cultural and artistic issues to be identified:

Conventional divides in the origins of documentary cinema

Nanouk l'esquimau (Nanook of the North) by Robert Flaherty, United States, 1922

L'homme à la caméra (Man with a Movie Camera) by Dziga Vertov, USSR, 1928

Vertov's cinema forms a systematic opposition to the narrative cinema that became dominant in the Western world: first of all, he refuses title cards (captions) that are too explanatory, and that break the rhythm of the images. Next, he says it is important to renounce characters, and above all the hero (cf. Nanouk). Or rather the only characters possible, are the revolutionary people, each member of which is just as important as anyone famous embodied by actors. As a result, there is no need for a scenario, insofar as it is no longer a matter of telling a story or constructing a narrative, with the dramatic effects, that is to say artificial, that this involves.

Classic French documentary

À propos de Nice, Jean Vigo, 1930

Farrebique, Georges Rouquier, 1946

Several key moments in the history of documentary

Cinema vérité:

Chronique d'un été (Chronicle of a Summer) by Jean Rouch and Edgar Morin, 1960

Primary, Robert Drew with Richard Leacock, D.A. Pannebacker, Albert Maysles, 1960

Direct cinema:

La trilogie de l'île aux Coudres by Pierre Perrault 1963

Numéros zéro by Raymond Depardon, 1977

Committed cinema:

Comment Kungfu déplaça les montagnes (How Yukong Moved the Mountains) by Joris Ivens, 1976

Le fond de l'air est rouge (Grin Without a Cat) by Chris Marker, 1977

The main festivals devoted to documentary

- Cinéma du réel. Centre Pompidou Paris
- États généraux du film documentaire - Lussas
- Marseille International Documentary Film Festival
- Montreal International Documentary Film Festival
- Visions du Réel - Nyon - Switzerland
- Pessac International History Film Festival
- Les Écrans Documentaires - Arcueil
- Les Rencontres du cinéma documentaire - Bobigny
- Sunny Side of the Doc, La Rochelle

Note also, the Mois du film documentaire. Every November, for 10 years, libraries, cinemas and associations have shown rarely screened documentary films.

Websites devoted to documentary

<http://www.film-documentaire.fr> Documentary film portal

<http://addoc.net/> Documentary filmmaker associations

<http://www.doc-grandecran.fr/> Documentaries on the big screen

<http://docdif.online.fr/index.htm> Doc distribution in France

New: web-documentaries

A certain number of websites (of newspapers or television channels in particular) have recently been offering the free streaming of documentary films. VOD (Video on demand) platforms also place an emphasis on independent cinema. There is a fee to watch documentaries, but it is often low.

At the same time, there are now new ways of presenting documentary content. They systematically use hypertextuality and multimedia resources. Web documentary, and also web reportage use text, sound, fixed, as well as animated images, and formulate their content by organising them following a particular logic. But the most novel thing is the interaction that they offer. The audience can thus lead the investigation themselves, choose their itinerary, question different protagonists, etc. In short, they become the hero of the story themselves and no discussion of the work is alike. This puts an end to the passivity induced by restrictive and necessarily linear television schedules. Web documentary is available on the Internet and aims to involve the user in its offering and genuinely participate in discussion.

Where can I find webdocumentaries?

- Arte <http://webdocs.arte.tv/>
- Le Monde <http://www.lemonde.fr/webdocumentaires>
- France5 <http://documentaires.france5.fr/taxonomy/term/0/webdocs>
- France 24 <http://www.france24.com/fr/webdocumentaires>
- Le web-tv festival La Rochelle <http://www.webtv-festival.tv/>
- Upian <http://www.upian.com/>

A selection of recent titles

Prison Valley (Arte) by David Dufresne

La vie à sac (Life in a Bag) (Médecins du monde) by Solveig Anspach

Voyage au bout du charbon (Journey to the End of Coal) by Samuel Bollendorf and Abel Ségretin

Les communes de Paris (The Paris Communes) (Fémis) by Simon Bouisson

New York 3.0 (Arte) by Yoann le Gruiec and Jean-Michel de Alberti

La zone (The Zone) (Le Monde.fr) by Guillaume Herbaut and Bruno Masi

Soul Patron (<http://www.soul-patron.com/>) by Frederick Rieckher

Argentine, le plus beau pays du monde (Argentina, the most beautiful country in the world) (Arte) by David Gomezano

Paroles de conflits by Raphaël Beaugrand

Palestiniennes, mères patrie by students from the Strasbourg School of Journalism

B4, fenêtres sur tour by Jean-Christophe Ribot

Ressources

- Webdocu.fr: <http://webdocu.fr/web-documentaire/>
- Zmala: http://www.zmala.net/a_l_affiche/le-webdocumentaire-une-nouvelle-ecriture/
- Ceméa web documentary dossier:
<http://www.cemea.asso.fr/multimedia/enfants-medias/spip.php?rubrique126>

Fictional cinema

Essay on the definition

Fictional film is distinct from documentary in that it does not try to capture reality as it is, it recreates it or invents something new by means of a scenario, actors, the setting, decor and costumes. Thus, films inspired by true facts, reenacting, interpreting and romanticising them are considered fictional films.

Is any fictional film an educational film? The question merits being asked, bearing in mind that the vast majority of fictional films of a narrative nature stage a character -or a group of characters- progressing from point A to point B. Which corresponds quite well with the definition of an educational film. In one sense then, a large majority of narrative fictional films are educational films.

On the contrary, the great diversity of documentary writing (poetic, lyrical, experimental) means that many of them cannot be considered educational films. The paradoxical character of this situation is quite ironic! If the vast majority of fictional films are educational films, how do we choose the best for the European Educational Film Festival? By choosing, preferably situations described by one of the following verbs: to improve, to convey, to (re)convert, to learn, etc. These fictional films are then educational films twofold!

Identification of different fictional genres

Western: *Rio Bravo* (Howard Hawks), *The Man Who Shot Liberty Valance* (John Ford).

Musical: *Singin' in the Rain* (Stanley Donen), *Les Demoiselles de Rochefort* (The Young Girls of Rochefort) (Jacques Demy).

Horror: *The Exorcist* (William Friedkin), *Halloween* (John Carpenter).

Science-Fiction: *Blade Runner* (Ridley Scott), *Metropolis* (Fritz Lang).

Comedy: *Some Like it Hot* (Billy Wilder).

Melodrama: *Imitation of Life* (Douglas Sirk), *Ali: Fear Eats the Soul* (R. W. Fassbinder).

Action: *Die Hard* (John McTiernan), *James Bond* series.

Biopic: *Walk the Line* (James Mangold), *Vatel* (Roland Joffé).

Insight into the history of fictional film

- The official date of the birth of cinema is 28th December 1895: the Lumière brothers organised the first public screening with charges from their Cinématographe. The very short films screened, (less than a minute), in black and white and silent are shots of everyday life: *Arrivée d'un train en gare de la Ciotat* (The Arrival of a Train at La Ciotat Station), *Sortie d'usine* (Employees Leaving the Factory) but also films that narrate short stories like *L'arroseur arrosé*. (Tables Turned on the Gardner). Fictional films had been created.
- George Méliès, an illusionist, rapidly discovered the boundless potential of cinema to tell stories and invent imaginary worlds. He developed the first special effects: disappearances; transformations; characters who fly... he shot the first science-fiction cinema film 1902, *A Trip to the Moon*.
- In 1927, the first film with dialogue in the history of cinema was released, *The Jazz Singer* by Al Jolson. The appearance of sound was an unprecedented revolution in the history of cinema. Silent films were entirely neglected to the benefit of the new films with dialogue.
- From the beginning of cinema some films were produced in colour by means of laborious processes: colourisation and tinting... From 1910, techniques were developed that would enable films to be shot directly in colour. Three-strip Technicolor was finalised in 1932 and enabled everything to be shot in colour. Subsequently other processes capturing less vibrant and therefore more realistic colours were developed. It was only from the middle of the 1950s that colour became mainstream on cinema screens.
- In the 2000s 3D digital screenings became widespread. This process giving an illusion of relief to the film screened is common today amongst animated or big-budget films.

Animated film

Since 2007 the European Educational Film Festival has succumbed to the charms of animated film. The first two animated films in the history of the programme appeared in the third edition: *Matopos* and *Le Loup Blanc* (The White Wolf).

To this day, no less than ten or so short and feature-length animations have been programmed, in competition or as part of its 'young public' sessions.









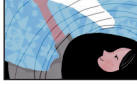




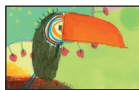




The European Educational Film Festival's interest in this cinema continues to increase and raises recognition of animated film as a fully-fledged creation, a real art of movement.

'Animation is not the art of drawings-that-move but the art of movements-that-are-drawn' as Norman McLaren, one of the greatest magicians, put it.

Reminder of the animated films scheduled at the European Educational Film Festival

	In competition	Screening for young people
2007 (3 rd edition)	 <i>Matopos</i> by Stéphanie Machuret  <i>Le Loup Blanc</i> by Pierre-Luc Granjon	
2008 (4 th edition)	 <i>Mon petit frère de la lune</i> by Frédéric Philibert	
2009 (5 th edition)	 <i>Les Escargots de Joseph</i> by Sophie Roze	
2011 (7 th edition)	 <i>pl.ink !</i> by Anne Kristin Berge  <i>À la recherche des sensations perdues</i> by Stephan Leuchtenberg and Martin Wallner  <i>Françoise</i> by Elsa Duhamel	 <i>L'histoire du petit Paolo</i> by Nicolas Liguori
2012 (8 th edition)		 <i>Hsu Jin, derrière l'écran</i> * by Thomas Rio  <i>Le vilain petit canard</i> by Garri Bardine

* *Hsu Jin, Behind the Screen* is a short 3D film that blends real-life footage and stop-motion animation sequences

	In competition	Screening for young people
2013 (9 th edition)	 Bad Toys II by Daniel Brunet et Nicolas Douste  Miniyamba by Luc Perez  Le Robot de Miriam / Miriami Köögikombain by Andres Tenusaar  Pieds Verts by Elsa Duhamel	 Whoops mistake! by Aneta Kýrová  Pinocchio by Enzo D'Alo  Swimming Pool by Alexandra Hetmerová
2014 (10 th edition)	 Bang Bang ! by Julien Bisaro  Beach Flags by Sarah Saidan  Le C.O.D. et le Coquelicot by Cécile Rousset et Jeanne Paturle  La Petite Casserole d'Anatole by Éric Montchaud  The Shirley Temple by Daniela Scherer	 Une histoire d'ours / Historia de un oso by Gabriel Osorio  Le Garçon et le Monde by Alê Abreu  Flocon de neige by Natalia Chernysheva  Nouvelle espèce / Novy Druh by Katerina Karhánková  Pierre et le Loup by Pierre-Emmanuel Lyet, Gordon and Corentin Leconte  Wind by Robert Loebel

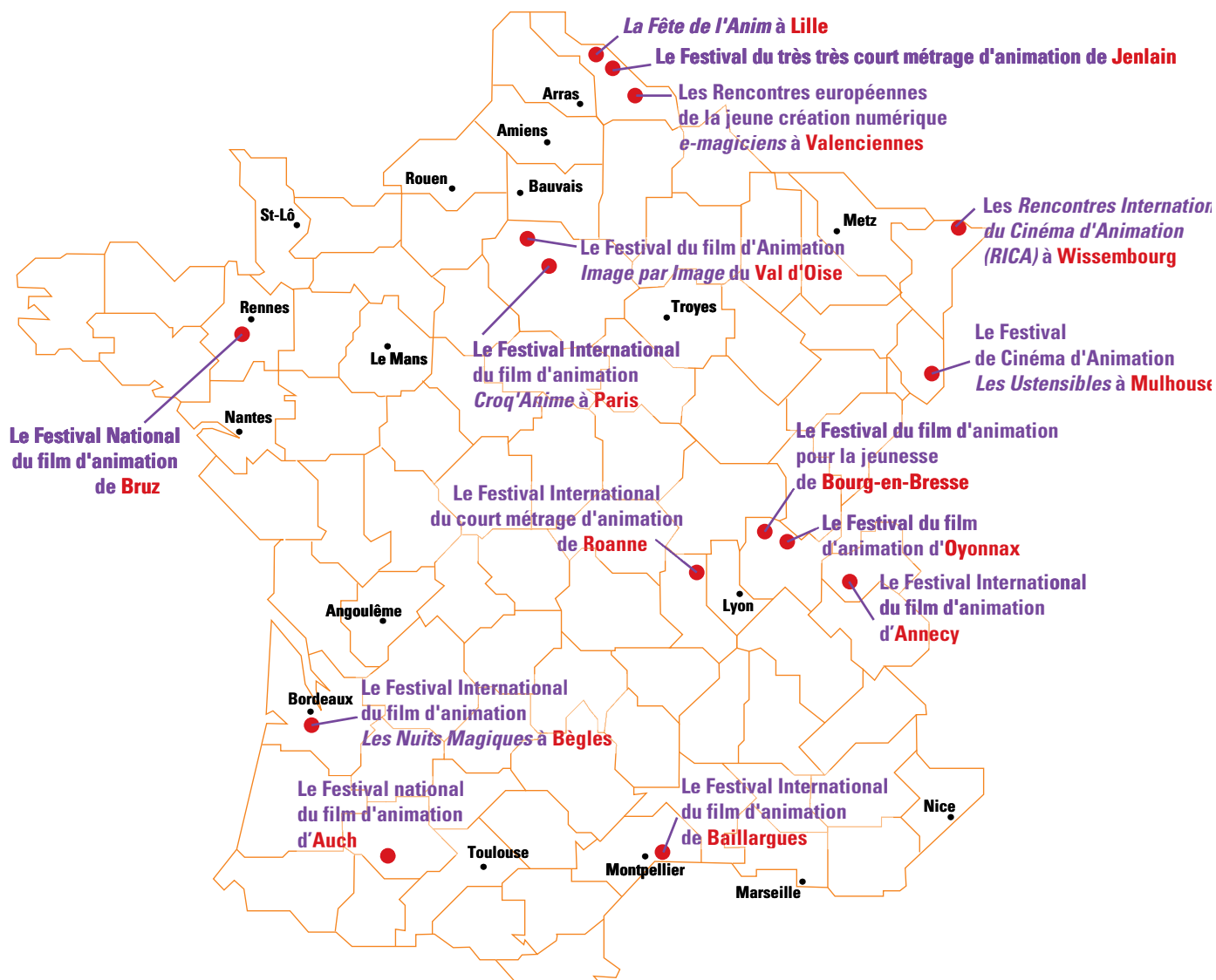
While the traditional filmmaker undoubtedly depends on reality the only limit to animation is imagination. As if by magic, it can turn our wildest dreams into images, turning them into reality.

The range of possibilities for 'animators' is expanding over time. The basic dimension of this cinema, laborious image by image craftsmanship that requires passion and fastidiousness, is not diminished by the advent of synthetic animation. A richness is procured through this myriad of techniques that conventional cinema could only hope for.

The acceptance of animated film by a certain Seventh Art intelligentsia is vouched for by marvelous animations receiving the most prestigious awards. Amongst them, the poetic *Spirited Away* by Hayao Miyazaki and its Golden Bear at the Berlin International Film Festival in 2002.

In France, the deeply moving *Waltz with Bachir* by Ari Folman that won the César Award for the best foreign film in 2009, two years after the Jury Prize at Cannes for *Persepolis* by Marjane Satrapi.

Additionally, France has the highest number of events worldwide that are entirely devoted to animation films. The Annecy Animated Film Festival (no less than the international reference in this field) is the jewel in the crown. It is the key rendez-vous for renowned 'animators' and those in the making; it has prospered for more than half a century. The Fête du cinéma d'animation, organised by the AFCA (French Association for Animated Film), is also an unmissable event. For ten days at the end of each year, it gives rise to hundreds of exhibitions, meetings, screenings and workshops across France.



This French buzz highlights the excellent reputation of their animators abroad. Thus, the masters Michel Ocelot (*Princes and Princesses*), René Laloux (*La Planète Sauvage* (Fantastic Planet)), Jean-François Laguionie (*Gwen, le livre des sables* (Gwen, or the Book of Sand)) as well as Paul Grimault (*Le Roi et l'Oiseau* (The King and the Mockingbird)) through their prowess became the worthy heirs of a pioneer of frame-by-frame animation: Émile Reynaud.

This forerunner who was the first to produce and screen cartoons (*Theatre Optics*) in 1892, three years before the (unjustly more famous) film showing by the Lumière brothers.

The next generation to these illustrious names is not far behind judging by the outstanding quality of the animation schools in the country educating the future talent: Les Gobelins in Paris; La Poudrière in Bourg-lès-Valence; and Supinfocom in Valenciennes are sought-after by French as well as foreign animation students and sustain this French know-how.

To go further

Inventor of the praxinoscope and theatre optics, he was the first to screen his self-produced cartoons (*Les Pantomimes joyeuses*) on 28th October 1892 at the Musée Grévin. Three years before the unjustly more famous film screening by the Lumière brothers. In tribute to him this date was adopted by ASIFA (International Animated Film Society) to commemorate the inauguration of World Day for Animation, the global equivalent of the Fête de l'Animation in France condensed into one day.

Nonetheless, in France like everywhere, animation still suffers amongst the general public from a stereotypical perception of a sugar-coated cinema aimed uniquely at children.

Through the European Educational Film Festival, the Ceméa are committed to encouraging viewers not to restrict their perception of animation to Disney-Pixar studios and Dreamworks productions. It is not exclusive to these American companies just like it is not only for children.

Animation is aimed at everyone, including adults. It can address complex, social or timeless subjects that instigate reflection and debate. Juggling between darkness and colour, shadow and light, it is a vector of transmission and dialogue between generations.

By endeavouring not to restrict these films to the constraints of uniquely young audience screenings and by appreciating them just like traditional films through competition selection, the European Educational Film Festival raises awareness creating interest in animation films.

It is thanks to them that the European Educational Film Festival has assembled the young and the old alike in front of the same screen and around strong themes like mourning (***A Lost and Found Box of Human Sensation***), autism (***Mon petit frère de la lune***), rape (***Françoise***) and clandestine child labour (***Hsu Jin, Behind the Screen***). Animation is emerging as a great tool to raise awareness and for education in image and an ideal medium for sequences of learning activities and meetings between generations.

Film Festivals

A film festival is an event that is limited in time during which a collection of films are presented. Most of the festivals take place annually. Some, like FESPACO, take place every two years.

A festival can be devoted to a specific cinematic genre (fiction, animation, documentary, experimental...), or to a particular length (short, medium-length, full-length), thematic (European Educational Film Festival!) or devoted to a culture or nationality. Some festivals broadcast films as a national, continental, international (first screening abroad) or world premiere.

The most well-known and prestigious film festival worldwide is probably the Cannes Film Festival. Other equivalent festivals compete with it. Of particular interest are the Berlin (Germany), Venice (Italy) and Toronto (Canada) festivals.

What is a film festival?

Film festivals provide the first opportunity for a work, its creators and its audience to cross paths. Sometimes, it will be the only one, if the encounter is not successful. It is therefore a key moment in the life of a film. This moment of exposure can be tough. For the director and the producer, the reaction, even of an informed public, to the presentation of the 'baby' can spark in-depth analysis... or accolades.

The role of film festivals is two-fold. They act as both discoverers of potential 'gold mines' and machines for communicating, to promote the chosen films. Thus, throughout the film industry, festivals take place before and/or after the film distribution link: downstream from the production of films (moment of creation) and upstream of film exhibition (moment of the screening in cinemas).

Most festivals take place annually or biannually. In addition to the practicalities of organisation, this rhythm enables the event to retain its exceptional nature.

Talent spotters

The most prestigious festivals, those proposing a first-class international competition act as talent-spotters. Talent-spotters at festivals are selectors. Their mission is to see hundreds, or even thousands of films and select several dozen at most. The selection criteria obviously depends on the subjectivity of each selector. But one can infer that the films selected for certain charm or their innovative character.

For several years (and since the widespread use of the Internet as a working tool), the major international film sellers question the role of festival talent-spotters. Vincent Maraval, from Wild Bunch therefore claims that festivals are more useful for promoting films.

Promoting films

The vast majority of festivals do not claim to only schedule premieres. On the contrary, one role is to promote films, offering some of them an alternative circulation to film distribution. Thus some short films can be selected in thirty or so festivals, and some feature-length films in twenty or so festivals.

Common characteristics of a large film festival

Film competition

A film competition is a selection of films put before a jury. After having seen the entire selection, the jury awards some of the selected films one or several prizes. When the jury is composed entirely of spectators, it is called the public prize.

Film market

In parallel to their screenings, some major festivals propose a 'market' where producers and owners of copyright seek to sell their films.

Assistance programmes for creation

Several festivals propose assistance for creation: grants, subsidies, reading of scenarios, project competitions, putting project bearers in contact with funders (producers, etc.).

Workshops, symposiums and video library

In parallel to the film screenings, some festivals offer their audiences additional services. Some examples: conferences and meetings, symposiums, a video library (a service to view selected films or those presented at the festival on individual screens. It allows some key spectators (journalists, film buyers, various accredited attendees) to see more films in less time.

France, land of festivals?

A report published in 1997 by the European Audiovisual Observatory (OBS) (whose mission is to establish compared statistical data relative to audiovisual), shows that France itself organises many more film festivals than the other members of the European Union (166 festivals in France versus a maximum of 20 in the other countries in the Union.). A more detailed study suggests that this estimation is widely underestimated. The number of film festivals in France is probably more than 300.

Thus a film festival takes place each week somewhere in France. There is at least one film festival in each large French town. Although the local French authorities at the origin of the creation of the festivals, very rarely make a profit. They support an event by subsidizing it, expecting economic benefits for their citizens: promoting the image of their region, filling hotels and restaurants, etc. Support for festivals from public powers may be in line with French cultural policy, but above all it is a means of making the regions involved more attractive. Ultimately, it is a way of defending France's place as the world's top tourist destination.

The dynamic quality of the field of French festivals also reflects a long tradition of love for cinema, by the role played by film review magazines (Positif, Les Cahiers du cinéma...) and by the policies in support of film-related education (for example the film clubs encouraged by André Malraux).

If the links between festivals are more complementary than competitive, if their economy escapes to a large extent the logic of market sectors subject to the market, and if it is extremely delicate to rank festivals, France can take pride in organising the most important festivals for feature films (Cannes), short films (Clermont) and animation films (Annecy)... (From this grand slam only the most important documentary festival is missing, generally considered to be Amsterdam (IDFA).)

Sources : https://fr.wikipedia.org/wiki/Festival_de_films

A few basic notions about film image

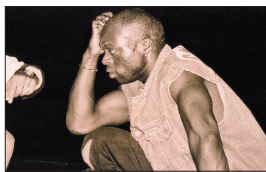
Interpretation of the image

Interpretation builds meaning. This operation takes two contrasting but complementary forms in terms of image: denotation and connotation.

Denotation is the literal interpretation. An objective description, that everyone agrees upon, from what I see.

Connotation is interpretative. From what I see, I express what I think, what I feel.

Building meaning involves codes. A code is a convention that must be common to an emitter and a receiver so that there is communication. Regarding image, non-specific **codes can be identified** that belong to any perceptual activity and specific **codes are** found in any fixed or animated image.



Framing

Specific codes arise from the fact that all images need to be framed, that is to say that it results from a delineation of a portion of space. To frame is to choose, to eliminate what will not be in the frame and therefore will not be seen. For the cinema, we refer to **field of vision** and off-screen and one of the fundamental dimensions of cinematic writing consists of studying the relationships between off-screen and what is present and therefore visible in the image.



Image parameters

They result from framing. They are found in any image, whether fixed or animated.

Shot scale

This is the 'size' of a shot, relative to the characters or to the decor:

Establishing shot

Overall shot

Medium shot

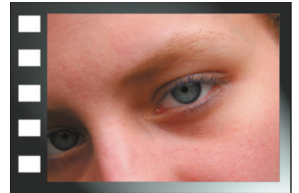
Three-quarter shot

Semi close-up

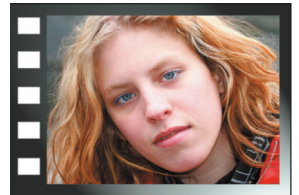
Close-up

Head shot

Insert



Head shot



Close-up



Semi-close-up



Three-quarter shot



Overall shot



Establishing shot

1	2	3
4	5	6
7	8	9

Rule of thirds

The rule of thirds is one of the main rules for composing an image in photography. It enables elements in the photo to be emphasised without centering in on them, thus avoiding cutting the image in two and giving it a fixed appearance.

It is very simple to apply. You just need to mentally divide the image into thirds with lines horizontally and vertically. The grid created is then composed of nine equal parts.

The aim is then to place the key components of the image along one of these lines, or even the intersections between them. These intersections are called image hot (or strong) spots. The eye is naturally drawn there. The composition becomes more dynamic and balanced.



High-angle shot



Vertical high-angle shot



Low-angle shot



Vertical low-angle shot

Shooting angle

By convention, a frontal view of a character, and by extension of the decorative elements, is equivalent to common perception. According to the position of the camera the high-angle shot (view from above) and the low-angle shot (view from below) can be identified.

Depth of field

Depth of field is the focal plane situated in front of and behind the precise point in space onto which the focus has been directed. The space represented thus gives the illusion of depth.

The rendering of the background (blurred or focused) defines the depth of field:

- a blurred background defines a shallow depth of field: the scene in focus is at the forefront against a vague decor, the illusion of a 'realistic' space, but into which the character does not enter.
- a background in focus defines a difference of range that the audience can scan. This great depth of field provides great scope for fiction.

Camera movements

What cinema adds to photography, is not only putting motion into the image, but also to set the image in motion.

The tracking shot: the camera moves in space, forward (tracking forward), backwards (tracking back), on a horizontal axis (lateral tracking), or following a character, a follow shot.

The panoramic: the camera is fixed and pivots horizontally or vertically on an axis.

These two basic movements can indeed be combined.

The use of a crane can in addition further complicate camera movements.

The zoom: the variable-focus lens performs optical tracking, without the camera moving.

Special effects (defamiliarization of perception)

These have become widespread and have increased since the introduction of digital, they have however been part of film language since the '20s. In general, it is any perceptual element that cannot exist in reality.

Speed changes.

Superimposing.

Image freeze.

Stop motion animation.

Screen partition.

The reversal of the sense of direction.

Etc.

Editing

This operation consists of organising and assembling the shots so as to give meaning and rhythm to the film. This task has been fundamentally transformed and made easier by the use of computers enabling great freedom in editing, without sacrificing the original quality. It also makes editing highly accessible at very low cost. This task constitutes a technical and aesthetical aspect at the service of presenting certain situations. For example:

Chronological editing: it follows the chronology of the story, that is the normal course of the story in time. (cf. documentary films, or some fiction).

Parallel editing: alternating series of images allowing different places to be shown simultaneously when there is a focus on two characters or two different subjects (for example in westerns, action films).

Editing by leitmotiv: sequences are organised around images or sounds that recur each time (haunting leitmotiv) and foreshadow images that will follow (commercials, horror films).

Editing by adding images: with the aim of associating ideas in order to interpret or to accentuate one emotion or another (propaganda films).

Transitions are used to link shots:

The editing 'cut' (the simplest link), juxtaposing shots in a narrative continuity.

Editing by crossfades (cross fading, fade to black), often used to indicate changes of time.

Finally, there is a multitude of technical solutions to go from one shot to another: wipes, barn door wipe, iris slow (many are used in the first 20 minutes of Star Wars by Georges Lucas, for example).

Sound

Sound in film completes the image. A film is edited structuring the image and the sound.

The soundtrack adds a new emotional dimension. It comprises three elements: noises/sound effects; voices; music.

Noises complement the atmosphere of the film. They are real, that is to say recorded from a sound source, or produced artificially post-production. Sound effects is a stage in film production. It takes place post-production and, in general, after the definitive image editing.

The voices, the words of the actors are recorded first-hand during filming or in the studio.

There are several forms: monologue, dialogue, voice-over.

The music, generally one of the essential components of the film soundtrack, supports the director's message and offers the spectator a medium for emotion.

Diegetic sound

Means a sound (voice, music, noise) that belongs to the action of a shot and is heard by the film character(s).

This sound may be **ON-SCREEN**, that is visible within the shot.

Example: a shot where we see a man leaning on a piece of furniture where a record player is playing. We hear the music coming from the record player.

Or **OFF-SCREEN**, that is off camera (out of frame).

Example: a shot where we see a man in his armchair, listening to music coming from his record player, located on the other side of the room, outside the shot. The music is however real.

In both cases, the sound is real and not added when editing. It can however be refined to improve its quality post-production.

Non-diegetic sound

Means a sound that does not belong to the action (voice of an external narrator, voice of a character's internal reflection, illustrative music), heard by the audience but not by the characters as it is not within the shot. This cinematic effect may act to convey the meaning of the film and for narration.

Sound professions

The sound engineer manages all the sound production stages for a film.

The sound technician carries out the sound recording during filming (dialogues, atmospheres...).

The mixing, the calibration take place post-production, it is the editing of image and sound.

The composer writes the original film score.

See the film music website: Cinezik <http://www.cinezik.org/>

The Education Film Festival is organised by



- CEMÉA, Association Nationale
24, rue Marc Seguin 75883 Paris cedex 18
t./f. : +33(0)1 53 26 24 14 / 19
- CEMÉA de Haute-Normandie
33, route de Darnétal BP 1243 - 76177 Rouen cedex 1
t./f. : +33(0)2 32 76 08 40 / 49

www.cemea.asso.fr

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