

ZBORNIK The Elephant SLON Anthology

VZGOJNO-IZOBRAŽEVALNI PROGRAM ANIMIRANEGA FILMA SLON

Educational Animation Film Programme the Elephant

ZBORNİK SLON

The Elephant Anthology

ZBORNİK O VZGOJI IN IZOBRAŽEVANJU NA PODROČJU ANIMIRANEGA FILMA

Anthology on Education in Animation Film

PEDAGOŠKO GRADIVO ZA UČITELJE IN STARŠE III

Pedagogical Materials for Teachers and Parents III

ZBORNİK SLON The Elephant Anthology

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A Word from the Editor

The Elephant Anthology on Education in Animation Film is a unique rarity in the global perspective. Its aim is the exchange of opinions, experiences and knowledge regarding the purpose, methods and forms of introducing and presenting animation film, intended for teachers or parents who wish to broaden the horizon of younger generations. The Anthology consists of approaches from various mentors as well as concrete starting points for discussions on selected animated films.

It is a novelty in the international cultural space, extending an invitation to participate to both local and international individuals, institutions, artists and other animation enthusiasts.

The purpose of our project is to stress the importance of creative, active and continuous education in animation film. Correct approaches can encourage already a young child to distinguish quality audiovisual forms from those of lesser quality. And if we consider the fact that animated film or cartoon is still often perceived as the “children’s film genre”, than fostering an intensive and deeper consideration of this subject is of the utmost importance. Viewing – guided observing – of selected animation films can further and facilitate the development of critical thinking in children, while the practical work and workshops stimulate their creativity, also in the use of the so called new media.

The Elephant Anthology continues the tradition of The Elephant Pedagogical Materials for Parents and Children II while introducing a novelty – an enhancement of Part One with the introduction of a broader, international discourse on education in animation film.

Hana Repše

Besede urednice

Zbornik Slon, zbornik o vzgoji in izobraževanju na področju animiranega filma je v svetovnem smislu edinstven. Usmerjen je k izmenjavi mnenj, znanj in izkušenj o pomenu, metodah in oblikah podajanja snovi animiranega filma, ki jih učitelji ali starši, lahko uporabijo za širjenje obzorja mlajšim generacijam. Zbornik sestavljajo prakse različnih mentorjev in konkretna izhodišča za pogovore ob izbranih animiranih filmih.

Za mednarodni kulturni prostor je novost, ki vabi k sodelovanju domače in tuje posameznike, institucije, ustvarjalce in druge ljubitelje animiranega filma.

Namen projekta je opozoriti na pomen kreativnega, aktivnega in kontinuiranega poučevanja o animiranem filmu. Pravi pristopi lahko že pri otroku spodbujajo prepoznavanje kvalitetnih in manj kvalitetnih avdiovizualnih oblik. Če pa izpostavimo, da animirani film oz. risanko še danes marsikdo dojema kot "zvrst za otroke", je skrb za intenzivno poglobljanje v to tematiko toliko bolj pomembna. Z gledanjem - usmerjenim opazovanjem - izbranih animiranih filmov lahko pripomoremo k otrokovemu razvijanju kritičnega mišljenja, s praktičnim delom pa spodbujamo njegovo ustvarjalnost, tudi pri uporabi t.i. novih medijev.

Zbornik Slon ni samo nadaljevanje Pedagoškega gradiva za starše in učitelje II, ampak predstavlja nadgradnjo prvega dela v smislu vzpostavitve mednarodnega diskurza o poučevanju o animiranem filmu.

Hana Repše

The Elephant Encourages Active Watching

The Elephant Educational Animation Film Programme presents a rarity in Slovenia. It introduces children and youth to a plethora of carefully selected animation films by domestic and foreign authors, made in various animation techniques and expressing different personal poetics through interesting, humorous and sometimes deeply moving stories. Selected films are thoughtfully arranged with regard to audience age, while viewings are accompanied by discussions with pupils and students before and after the screening. By providing these talks we wish to offer the audience an active viewing experience, and encourage them toward focusing their attention, fostering a sensitivity for form and content, and developing their personal thought, the ability to recognize patterns of behaviour, communication and reflection, to evaluate and reference back to their own personal experiences. This active viewing of films presents the best and most effective starting-point for children and youth to develop their own creative expressions. The Elephant also provides for the teachers – by preparing pedagogical materials to accompany the screenings we wish to excite them for the endless possibilities the animation film holds for educational use and their professional work with children.

Martina Peštaj

Media Psychologist

Slon spodbuja aktivno gledanje

Vzgojno-izobraževalni program animiranega filma Slon je v našem prostoru izjemen. Otrokom in mladim predstavlja skrbno izbrane animirane filme domačih in tujih avtorjev, najrazličnejših animacijskih tehnik in poetik, z zanimivimi, zabavnimi, včasih tudi presunljivimi zgodbami. Filmi so premišljeno razporejeni glede na starost gledalcev, program pa je pospremljen s pogovori z učenci pred in po ogledu filma v kinodvorani. S tem jim želimo omogočiti izkušnjo aktivnega gledanja ter jih spodbuditi k usmerjanju pozornosti in občutljivosti za obliko in vsebino filma, pa tudi k razvijanju lastne refleksije: prepoznavanju vzorcev razmišljanja, sporazumevanja in vedenja, vrednotenju in povezovanju z lastnimi izkušnjami. Aktivno spremljanje filma je najboljšo izhodišče za poznejše lastno ustvarjalno izražanje otrok in mladih. Slon skrbi tudi za učitelje – s pedagoškimi gradivi, ki jih ob filmih pripravimo, jih skušamo navdušiti nad neskončnimi možnostmi uporabe animiranega filma pri njihovem delu z otroki.

Martina Peštaj
medijska psihologinja

Animated Film – Lessons in Autonomous Thinking

Children love animated film. Their love is successfully provided for by producers of a varied artistic and commercial provenance. Thus the offered production of animated films for children is especially abundant and versatile. We can hardly determine the number of children's animated films, made by authors belonging to different creative perspectives since the cinematographic beginnings. The entire period has been marked by constant explorations into the limits and possibilities of film animation. Yet the greatest accomplishment of contemporary animation authors is that animated film has without hesitation and to the farthest extent opened its doors to imagination. By doing so the authors not only offer the children an opportunity to discover and adopt the unbridled language of animation, but to accustom themselves to different approaches to content and technique, to develop their ability to familiarize themselves and comprehend the projected unknown, and to accept and incorporate new contents and forms without hesitation, in a way only children can.

Because a child's perception of the world is not yet limited by prejudice, he is much more open to new contents and forms, than the adult. The artist's imagination entertains the child, simultaneously offering a path into the hidden, submersed world of the child's own imagination. The door to the mysterious and precious world of creativity lays wide open. At the same time, this is a preparation for a creative, inventive attitude towards life itself, and toward fulfilling the individual's personal and professional dreams.

Through experimenting with technique the authors explore the expressive possibilities of animated film and create entirely new worlds. The variety of styles manifested in cartoons, puppet and other animation films, unhindered in their use of the most diverse materials, testifies to the fact that animation artists have en masse and already by mid-20th century surpassed the limits of the Disneyan reign. In addition, this has drawn the attention of parents, teachers, distributors and movie theatre managers to the fact that the animation

Animirani film - šola samostojnega mišljenja

Otroci ljubijo animirani film. Tej ljubezni uspešno strežejo producenti različne umetniške in komercialne naravnosti. Tako je ponudba animiranega filma za otroke izredno številčna in vsestranska. Težko je določiti količino animiranih filmov za otroke, ki so jih, odkar film obstaja, posneli avtorji različnih ustvarjalnih konceptov. Obdobje zaznamuje nenehno raziskovanje možnosti filmske animacije. Največja zasluga sodobnih avtorjev animiranega filma pa je v tem, da je animirani film na široko, brez omejevanj, odprl vrata domišljiji. Avtorji so tako otrokom ponudili priložnost, da se poleg tega, da usvajajo nebrzdano govorico animiranega filma, navajajo na različne vsebinske in likovne prijeme, razvijajo sposobnost življenja v ponujeno neznano ter brez zavor, tako kot to zmore le otrok, sprejemajo nove vsebine in nove oblike.

Ker otrokovo sprejemanje sveta še ni omejeno s predsodki, veliko lažje kot odrasli prisluhne novim vsebinam in oblikam. Avtorjeva domišljija ga zaba-



Otroška delavnica na Animateki 2007 /
Children workshop on Animateka 2007

va, hkrati pa mu tudi odpira pot v prikriti svet lastnih domišljijskih predstav. Odpirajo se mu vrata v skrivnostni in dragoceni svet ustvarjalnosti. Hkrati je to priprava na ustvarjalni odnos do življenja nasploh ter do uresničevanja človekovih osebnih in poklicnih sanj.

Avtorji s pomočjo tehnike raziskujejo izrazne možnosti animiranega filma ter ustvarjajo nove svetove. Stilna pestrost risanih in lutkovnih oziroma predmetnih filmov, ki brez zadržkov uporabljajo različne materiale, priča, da so ustvarjalci množično, že sredi prejšnjega stoletja, prestopili prag "disneyevske" vladavine.

film production consists of a variety of approaches and it is, therefore, necessary not to dismiss this rich diversity in content and art form.

Thus a production varied in style and propelled by the swift advancement of television came to the fore almost unnoticed during the mid-20th century. The strength of prevailing stereotypes, guiding the young and old audiences in their media preferences, began to crumble. Offering the audience a concept, which employs fictive images to mimic human behaviour with the aim of conveying a particular moral, had until that time become so strongly rooted, that in the opinion of parents, teachers and theatre managers, these were the films most understandable, if not even most appropriate for children. The artists – explorers of film animation possibilities – did not share these views. They broadened the scope of animation film with a variety of subjects and styles, renouncing the literate mimicking of humans and animals.

In this period television became the number one broadcaster of children's animated films. The demand for more and more animated films required faster and cheaper methods of production. It mediated the development of animati-

on filmmaking which employed new artistic approaches and opened the doors of animation to imagination and inventiveness. This applied to children's films just as well. Previously, these films more or less imaginatively reproduced subjects already known to the child. It was therefore easy for young viewers to follow the action, to identify with and accept its proposed moral. They effortlessly accepted the offered images, reverberated time after time, in one variation or another. Strictly speaking, watching films meant little more than entertainment, not demanding a greater emotional response or an effort of thought.

The second half of the century brought about significant changes in understanding the role of film within youth education. It became clear that animation, which was and remains extremely popular among younger generations, can serve as an excellent springboard for systematic instruction and education of the youngest film audiences. The subject matter and style variety expressed by animation film authors was a good starting-point for the implementation of educational principles, dedicated to fostering a tolerant attitude towards the new and less known. Film education aims at encouraging the viewers to free themselves of acquired clichés and

Opozorila pa je tudi starše, učitelje, distributerje in upravnike kinematografov, da v ponudbi animiranega filma za otroke obstajajo različni koncepti ter da je nujno prisluhnuti tej bogati, vsebinski in likovni različnosti.

Tako se je v drugi polovici prejšnjega stoletja neopazno uveljavila stilno pestra ponudba, ki jo je pospeševal hitri razvoj televizije. Skrhalo se je trdnost dotakratnih prevladujočih stereotipov, ki so močno zaznamovali okus mladih in odraslih gledalcev. Ponujanje koncepta, ki z izmišljenimi podobami, oponaša vedenje človeka in gledalcu ponuja moralni nauk, se je uveljavilo do te mere, da so starši, učitelji in upravniki kinematografov menili, da je takšen film otroku najlažje razumljiv, če ne celo zanj najbolj primeren. Ustvarjalci - raziskovalci možnosti filmske animacije, so tej miselnosti nasprotovali. V animirani film so vnesli raznolikost vsebin in stilov ter se odrekli dobesednemu oponašanju človeka in živali.

V tem obdobju je postala televizija največji predvajalec animiranega filma za otroke. Potreba po večjem številu animiranih filmov je zahtevala hitrejši in cenejši postopek. Posredno je ta zahte-

va vzpodbudila snemanje animiranih filmov drugačnih likovnih konceptov ter na široko odprla vrata domišljiji. Tudi v tistih filmih, ki so bili namenjeni otrokom. Pred tem so filmi največkrat z več ali manj domišljije le obnavljali otrokom že znane vsebine. Mladi gledalci so zaradi tega zlahka sledili dogajanju v filmu, se identificirali z junaki in sprejemali moralo filma. Brez napora so sprejemali ponujeno, saj je bilo že šestokrat povedano, čeprav na različne načine. Največkrat je bilo gledanje filma zanje pravzaprav le zabava, ki od gledalca ni zahtevala večjega čustvenega odziva in miselnega napora.

V drugi polovici prejšnjega stoletja je prišlo do vidnih sprememb v pojmovanju vloge filma v vzgoji mladih. Izkazalo se je, da je animirani film, ki je bil in je še vedno pri mladih prav posebno priljubljen, dobra odskočnica za sistematično osveščanje najmlajših filmskih gledalcev. Vsebinska in oblikovna pestrost v ustvarjalnosti avtorjev animiranega filma je bila dobro izhodišče za uresničitev vzgojnih načel, ki naj bi navajala na strpen odnos do novega, manj znanega. S filmsko vzgojo naj bi dosegli, da bi se gledalci osvobodili priučenih klišejev in stereotipov ter da bi samostojno, s po-

stereotypes, and to form a personal attitude toward any individual film autonomously – based on their own experience and knowledge.

Animated film, in particular short animation, presented itself as the fastest way toward realizing the goals of film education. The authors of children's animation films succeeded in penetrating the closed circle of depicting variations on the elementary themes, which fostered the mimicking of existing life forms. The makers increasingly abandoned the established thematic and formative stereotypes. The spectator, accustomed to this monotony, suddenly found himself faced with a film that demanded a different approach and subsequently a more active engagement. He was forced to rely on his imaginative powers, and children proved to be more successful in doing so than adults. They responded to the unknown and the different with ease, while most adults (parents, teachers, theatre managers) had difficulty coping with the diversity, which suddenly made all things possible. Confronting the unknown required an instant and simultaneous evaluation of the observed matter. There was a need to establish a relation toward the portrayed, the unknown – the silent, motionless, imageless stories, not resembling reality. The young vi-

ewer was thus forced to create his or her own value system, which could later be confirmed, adjusted or dismissed. And these are the very beginnings of a critical perception of the films, animated or other, that are screened in theatres.

Owing to these facts, it is the nature of the film production on offer which matters most to film education. A meaningful array of different styles teaches the acceptance of difference in art, as in life, it fosters a tolerant relationship toward approaches varying in content and form, and unburdens the viewer of acquired stereotypes. It enables the individual to submerge into the portrayed. It demands sensory, emotional and intellectual activity. In essence, it is a process which strives at bringing up viewers who are critical in their acceptance of the mediated ideas and models, who do not easily succumb to manipulation, and who rationally manage the established and imposed prejudices. Animation offered these possibilities. The experience gained in animation film education can then become reinforced when watching and discussing short, full-length, documentary or live action films.

If live action and documentary filmmaking directly records the action in front of the camera, the animated film

močjo svojih izkušenj in znanj, oblikovali lasten odnos do katerega koli ponujenega filma.

Animirani film, posebno kratki, je bil najkrajša pot do uresničitve tega smotra filmske vzgoje.

V animiranih filmih, ki so bili namenjeni otrokom, je avtorjem uspelo prebiti zaprti krog prikazovanja variacij zasnove, ki je negovala oponašanje obstoječega živega sveta. Ustvarjalci so vse bolj opuščali uveljavljene tematske in oblikovne stereotipe. Gledalec, navajen na enoličnost, se je tako znašel pred filmom, ki je zahteval drugačen pristop in zato tudi večjo aktivnost. Prisiljen je bil priklicati na pomoč domišljijo. Otrokom je to bolj uspelo kot odraslim. Neobremenjeno so se odzvali neznanemu in drugačnemu, medtem ko je večina odraslih (starši, učitelji, upravniki kinematografov) težko sprejemala različnost, v kateri je postalo mogoče prav vse. Soočenje z neznanim je zahtevalo sprotno opredeljevanje do gledanega. Potrebno je bilo vzpostaviti odnos do prikazanega, neznanega - do zgodb brez besed, podob in gibanja, oziroma do zgodb, ki niso posnemale resničnosti. Mladi gledalec je bil tako prisiljen začeti ustvarjati svoj vrednostni sistem,

ki ga je potem lahko potrdil, spremenil ali odklonil. To so pravzaprav zametki kritičnega sprejemanja ponujenega filma, ne samo animiranega.

Za filmsko vzgojo je prav zaradi tega najbolj pomembna ponudba filmov. Smotrna odmera različnih stilov navaja na sprejemanje različnosti v umetnosti in posredno tudi v življenju, neguje strpen odnos do različnih vsebinskih in oblikovnih avtorskih konceptov ter razbremenjuje gledalca privzgojenih stereotipov. Omogoča individualno vživetje v ponujeno. Zahteva čutno, čustveno in miselno aktivnost. V bistvu je ta postopek prizadevanje za gledalca, ki naj bi bil pri sprejemanju posredovanih idej in modelov kritično naravnani, ki naj ne bi nasedal manipulacijam in ki naj bi razumsko obvladoval vsajene, uveljavljene predsodke. Te možnosti je ponujal animirani film. Izkušnja filmske vzgoje, pridobljena ob animiranem filmu, se potem uveljavlja pri sprejemanju in obravnavi kratkih ali celovečernih dokumentarnih in igranih filmov.

Če igrani in dokumentarni film neposredno snemata dogajanje pred kamero, animirani film oživlja s pomočjo filmske tehnike risbo, lutko in vse mogoče pred-

employs cinematic technique to animate drawings, puppets and all sorts of objects. Thus in animation everything is fictional – not only the story, but the characters, space and movement as well. With the help of technique, an entirely new world, a new artistic reality is being created. It is independent, rich in style and varied in content. The sphere of imagination - be it that of the author or the viewer - is limitless, the impossible becomes possible. In this lies the magic and attraction of animated films. In this lies their educational significance.

The nature of the cinematic experience itself depends on the openness for the authors' different personal approaches. This is why in the educational process we foster first and foremost a sensitivity in the reception of an art work, and develop – not dictate – an

ability to evaluate, indirectly influencing and developing the young persons' attitude toward life. The animated film voluntarily embraces this educational imperative. The viewers, especially young viewers, use their imagination to follow the on-screen action of a film in which everything is made up. They perceive it in their own ways and rank it according to their individual value systems. Whatever the case may be.

The ability to evaluate is, however, not an inherent quality. A child's upbringing and education are what enables him to consciously evaluate, observe and incorporate a film. And in this educational process no one holds the right to impose their own interpretations of film and by extension their own outlooks on life itself.

MIRJANA BORČIČ,

born in Ljubljana in 1925, attended her primary and secondary education in Ljubljana. She graduated from Slavonic Studies at the Zagreb Faculty of Arts. She has dedicated her professional life to film education, as editor of film publications at Prosvetni servis Ljubljana, head of the film education department at Pionirski dom in Ljubljana (the development and research into the forms and methods of film education, the education and training of film education workers), and as editor of film related publications at The Workers' Correspondence University of Ljubljana (DDU / Dopisna delavska univerza v Ljubljani). In addition to numerous texts on specific approaches and methods in film education, Mirjana Borčič is also the author of the book *Film Education in Slovenia, recollections and testimonies 1955 - 1980* (Filmska vzgoja na Slovenskem, spominjanja in pričevanja 1955-1980), published in 2007 as part of the *Premiera* collection.

mete. V animiranem filmu je tako vse izmišljeno – poleg zgodbe tudi figure, prostor, način gibanja. Po zaslugi tehnik nastaja nov svet, nova umetniška resničnost. Je neodvisen, stilno bogat in vsebinsko razgiban. Polje domišljije, bodisi ustvarjalca bodisi gledalca, je neomejeno, nemogoče postane mogoče. V tem sta njegov čar in privlačnost. V tem je tudi njegov vzgojni pomen.

Od sproščenega odnosa do različnih avtorskih konceptov je odvisno tudi filmsko doživetje. Zato v vzgojnem procesu negujemo predvsem občutljivost za sprejemanje umetniškega dela ter razvijamo - ne narekujemo - sposobnost vrednotenja, posredno tudi odnos mladih do življenja. Animirani film na široko odpira vrata temu vzgoj-

nemu imperativu. Gledalec, posebno mlad, s pomočjo svoje domišljije spremlja dogajanje v filmu, v katerem je vse izmišljeno. Dojame ga na svoj način in ga uvrsti v svoj vrednostni sistem, kakršen koli že je.

Sposobnost vrednotenja otroku ni dana sama od sebe. Vzgoja je tista, ki posamezniku odpira vrata v zavestno sprejemanje filma. V vzgojnem procesu pa nima nihče pravice vsiljevati svojega tolmačenja filma, posredno tudi svojih življenjskih resnic.

MIRJANA BORČIČ,

rojena 1925 v Ljubljani, je osnovno in srednjo šolo obiskovala v Ljubljani. Diplomirala je na slavistiki na Filozofski fakulteti v Zagrebu. Profesionalno je svoje življenje posvetila filmski vzgoji, in sicer kot urednica filmskih publikacij pri Prosvetnem servisu v Ljubljani, kot vodja oddelka za filmsko vzgojo Pionirskega doma v Ljubljani (razvijanje in proučevanje oblik in metod filmske vzgoje, izobraževanje filmsko-vzgojnih delavcev) in kot urednica za film pri založbi DDU / Dopisne delavske univerze v Ljubljani. Poleg številnih tekstov o konkretnih pristopih in metodah v filmski vzgoji je Mirjana Borčič tudi avtorica učbenika za srednje šole *Osnove filmske umetnosti* (Mladinska knjiga, 1981 in ponatisi) ter knjige *Filmska vzgoja na Slovenskem, spominjanja in pričevanja 1955–1980* (zbirka *Premiera*, 2007).

The Advent of Animation

The purpose of this text is not to provide a description of the development of animation, but to shed light on the activities taking place in the field of animation in relation to numerous other spheres, especially the Internet. The omnipresence of the Internet as an expanded communicational and social environment strongly impacts not only the modification of our general phenomenology, but also our perception of the moving image. The latter increasingly pervades our contemporaneity: animated websites, hypertextuality, animated smiley faces, animated avatars, TV commercials, mobile phone animation, web banners... And by contemporaneity we also mean reality “in the modus of mediatization, that is, in the way it is influenced by the (new) media. This has fundamentally determined our comprehension and understanding of time, space, matter, objects and the individual. However, it has also brought forth a development of an increased and accelerated perception, made possible by mediations, which has become a necessity in light of this expanded rea-

lity. The latter consist of objects and beings, belonging to our known reality, as well as new generations of objects and beings, such as clones, avatars, cyborgs and virtual agents, software entities, belonging to the world of the bio-artificial as that which is in a sense anti-natural and unnatural.” [1]

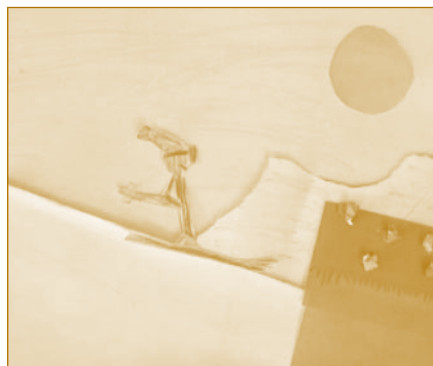
The fact that easy to use open-source animation tools, ranging from 3D to stop motion, are so readily accessible brought about a massive interest in animation, especially among the younger generations. But even before them, it was the marketing strategists of giant corporations which grabbed up the animation media, daily bombarding our environments with moving image making. The Internet environment will absorb any code, no matter how horrifying, shocking, deceitful or detrimental information it contains. And the same goes for television. Shocking moving images, reflected from all sorts of screens, play the part of media fascination, the spectacle. “Where the real world changes into simple images, the

Razmah animacije

Namen sestavka ni opisovati razvoj animacije in animiranega filma, temveč opozoriti na aktivnosti, ki se dogajajo na področju animacije v relaciji z najrazličnejšimi področji, predvsem z medmrežjem. Vseprisotnost interneta kot razširjenega komunikacijskega in socialnega okolja namreč močno vpliva ne samo na modifikacijo fenomenologije nasploh, ampak tudi na percepcijo gibljive podobe. Ta je vse bolj prisotna v naši sedanjosti: animirani spletni teksti, hipertekstualnost, animirani smeški, animirani avatarji, televizijski oglasi, mobilna animacija, spletni bannerji ... s sedanjostjo mislimo tudi na resničnost "v modusu mediatizacije, torej prek vplivov (novih) medijev nanjo, kar je bistveno opredelilo naše pojmovanje časa, prostora, snovi, predmetov in posameznika, prav tako pa smo tudi priče oblikovanju povečane in pospešene zaznave, omogočene z vmesniki, ki jo zahteva povečana resničnost. V slednjo sodijo tako predmeti in bitja iz resničnosti, kot jo poznamo, kot tudi predmeti in bitja novih generacij, kot so kloni, avatarji, kiborgi in virtualni agenti kot programske entitete, značilne za svet

bio-umetnega kot v določenem smislu protinaravnega in nenaravnega." [1]

Preprosta odprtokodna orodja za izdelavo vseh vrst animacij, od 3D do stop-motion-a, so zlahka dostopna, kar je povzročilo vesplošno zanimanje za animacijo, predvsem med mladimi. Še pred mladimi pa je medij animacije zgrabila marketinška strategija velikih korporacij, ki dnevno bombardira naša okolja z gibljivim podobotvorjem. Spletno okolje vsakršno kodo, naj prikazuje še tako grozljive, šokantne, lažnive ali škodljive informacije, tega se poslužuje tudi televizijski ekran. Gibljive šokantne podobe, ki sijejo iz ekranov vseh vrst, igrajo vlogo medijske fascina-



Otroška animacija / Children's animation

simple images become real beings and effective motivations of hypnotic behavior. The spectacle, as a tendency to make one see the world by means of various specialized mediations (it can no longer be grasped directly), naturally finds vision to be the privileged human sense which the sense of touch was for other epochs.” [2]

This is the reason for alarm or rather the argument for a prompt introduction of media studies into educational institutions such as the primary school. Only through practical, experience-based learning and the use of media tools can young people discover the magical (in) accessibility of media-created images. Through this they may learn to recognize the manipulative and the creative possibilities of a particular medium, which they can then relate to the images of their idols.

The meaning and purpose of creating in the medium of animation

Animation is that particular field which encompasses all the fine arts stated in the Art Education Curriculum for primary schools in Slovenia: drawing, painting, graphic arts, sculpture and spatial design. The span of possible interconnections is limitless: music, technical education, mathematics, language, physics, biology, media studies... It is therefore a discipline, which is contemporary for its interdisciplinary character, connecting various fields and enabling an integral understanding and perception of the world.

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cije, spektakla. „Kjer se stvarni svet spremeni v preproste podobe, se preproste podobe spremenijo v stvarna bitja in s svojim hipnotičnim učinkom vplivajo na tiste, ki jih gledajo. Spektakel teži k temu, da nam pokaže svet, do katerega več nimamo neposrednega dostopa, skozi različne specializirane posrednike. Zato je razumljivo, da tip, ki so mu prejšnja obdobja dajala prednost pred vsemi drugimi čuti, izgubi privilegij in da vid s svojim načinom percepcije dobi v spektaklu izjemen pomen.” [2]

To je razlog za bojazen oz. argument za pospeševanje vključevanja medijske vzgoje v vzgojno-izobraževalne institucije, kot je osnovna šola. Mladim se šele skozi izkustveno učenje in delo z medijskimi orodji razkrije magična (ne) dostopnost medijske podobe. Tako spoznajo manipulativne in ustvarjalne možnosti medija, kar pa lahko povežejo tudi s podobo njihovih idolov.

Pomen in smisel ustvarjanja v mediju animacije

Animacija je tisto področje, ki pokriva in povezuje vsa likovna področja, opredeljena v Učnem načrtu za likovno vzgojo v osnovni šoli: risbo, slikarstvo, grafiko, kiparstvo, prostorsko oblikovanje. Širok je diapazon medpredmetnega povezovanja in sicer z glasbo, s tehniko, matematiko, slovenščino, fiziko, biologijo, medijsko vzgojo ... Gre torej za disciplino, ki je sodobna v tem smislu, da je interdisciplinarna, področja povezuje in omogoča celostno razumevanje in dojemanje sveta.

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DOMEN RUPNIK,

je vizualni umetnik in grafični oblikovalec. Zanima ga konceptualna, prostorsko vpeta, z novimi mediji povezana umetnost in angažirane akcije. Deluje tudi na pedagoškem področju. Soorganizira festival sodobne umetnosti nanagiriti.si. Trenutno raziskuje razširjeno telesnost v vzporednih svetovih na podiplomskem študiju Video in novi mediji na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Živi in dela v Mariboru.

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Creative Animation Methodologies With Children: State of the Research.

The recent technological revolution has brought about changes in the economic model [1] necessitating the urgent training of creative professionals. Thus, the development of creativity should be included in the core curriculum of schools as recommended in the conclusions of the report prepared for the British government by a team led by Ken Robinson [2].

In addition, according to another document published recently by the European Commission [3], in practice and in the short term, both in our private lives and at work we will be called upon to

operate with languages and technologies that involve the integrated use of text, 2 and 3-dimensional images, audio and video, achieved with different forms of processing and formats, distributed and consumed interactively via a communication network composed of a multiplicity of convergent platforms. Although traditionally defined as the ability to read and write, literacy has to be understood as the ability to locate, evaluate and communicate using a spectrum of media including text, visual, audio and video resources.

As a result, there is an urgent need to introduce these languages and technologies into the classroom and to do so by means of practices that stimulate creativity and which are rooted in methodological, scientific and communicational rigour. It is necessary that children should learn to describe and structure what they observe using correct, efficient and motivating methods, and to use that knowledge as the foundation of their capacity to imagine and create.



TWA

Ustvarjalne animacijske metodologije za delo z otroki: raziskovalna faza

Nedavna tehnološka revolucija je v ekonomski model vnesla spremembe [1], ki zahtevajo takojšnje (pre)izobraževanje profesionalnih ustvarjalcev. Razvijanje ustvarjalnosti bi zato moralo postati del osnovnega učnega načrta šol, kot to predpostavljajo sklepi poročila, ki ga je za britansko vlado pripravila skupina pod vodstvom Kena Robinsona [2].

Poleg tega bomo po mnenju druge listine, ki jo je pred kratkim objavila Evropska komisija [3], v praksi in v kratkem, in sicer tako v zasebnem življenju kot na delovnem mestu, dolžni upravljati z jeziki in tehnologijami, ki se interaktivno poslužujejo besedila, dvo- in tridimenzionalnih podob, avdio in video zapisov, ustvarjenih s pomočjo različnih oblik obdelave in v različnih formatih, katerih distribucija in potrošnja potekata interaktivno prek komunikacijskega omrežja, ki ga tvori množstvo stekajočih se platform. Čeprav pismenost tradicionalno razlagamo kot znanje branja in pisanja, jo je potrebno razumeti kot sposobnost lociranja, vrednotenja in komuniciranja

s pomočjo medijskega spektra, ki vključuje tako tekst kot tudi vizualne, zvočne in video vire.

Posledica tega je pereča in takojšnja potreba po vpeljavi teh jezikov in tehnologij v šolske učilnice. Le-to je potrebno izpeljati s pomočjo vaj in postopkov, ki spodbujajo kreativnost, utemeljeni pa so na metodološki, znanstveni in komunikacijski eksaktnosti. Otroci se namreč morajo naučiti opisovati in strukturirati opazovano z uporabo pravilnih, učinkovitih in motivacijskih metod ter uporabljati to znanje kot temelj in podlago za razvijanje svoje predstavnosti, domišljije in ustvarjalnosti.

Prepričana sem, da izvajanje izobraževalnih projektov, ki se poslužujejo animacijskih tehnik, ustvarja temelje za razvoj ustvarjalnosti in pismenosti v pričakovanju in pripravi na bližajočo se skrajno medijskocentrično družbo ter v skladu s priporočili in cilji Evropske unije [4]. Ti projekti omogočajo in spodbujajo pedagoški proces, ki je hkra-

The author of this paper is convinced that the use of learning projects employing animation techniques lays the foundations for the development of creativity and literacy in anticipation of the approaching, highly media-centric society and in line with European Union recommendations and objectives [4]. It facilitates a pedagogical process that is simultaneously specific and inclusive, and founded in the digital universe.

Testing and repeating positive experiences obtained the best-known animation methodologies for co-ordinating experiences in the creation of animated images by children. Those who employ them are animators. They usually engage in this kind of activity along with the production of their own auteur short films. Their pedagogical activities have become known through the presentation of their results at international film festivals.

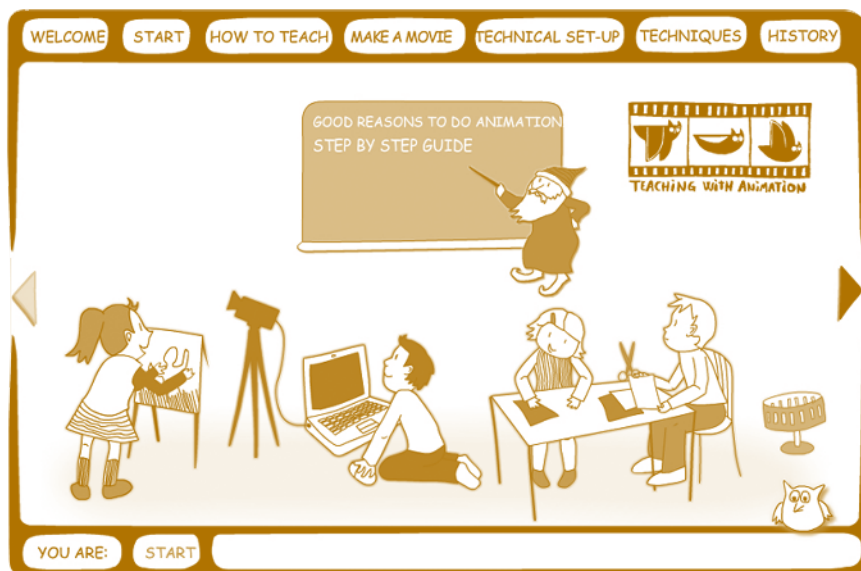
This is the case with certain remarkable Portuguese artists: Abi Feijó (both personally and as a member of ASIFA, International Animated Film Association), Fernando Saraiva (ANILUPA), Zepe (José Pedro Cavalheiro, CIEAM/FBAUL); or foreign artists: Wilson Lazzaretti in Brazil's favelas and Amazon forest and Jean-Luck Slock in

Europe, Asia and Africa (with whom the author has previously worked).

Surprisingly, the number of scientific publications is insignificant.

In Portugal, research has been conducted into the teaching of Animation to children which resulted in Master's degree theses in Multimedia Communication and Education [5] [6]. These were proposed in the context of the integration of Information and Communication Technologies in the teaching of the construction of illusion of movement in line with the compulsory programme for the Visual and Technological Education discipline in the 2nd cycle of Basic Education (upper years of Primary Education).

Digital technologies enable each child to learn through self-directed involvement in the creative process i.e. the process of "producing work that is at the same time new (i.e. original, unpredictable) and appropriate (i.e. useful, adaptable in the context of the given limitations)" [7]. It is therefore not necessary to have computer applications designed specifically for addressing the content and areas of exploration defined in the curriculum programmes and which, accordingly, require constant updating.



TWA

ti specifičen in vseobsegajoč, korenini pa v digitalnem univerzumu.

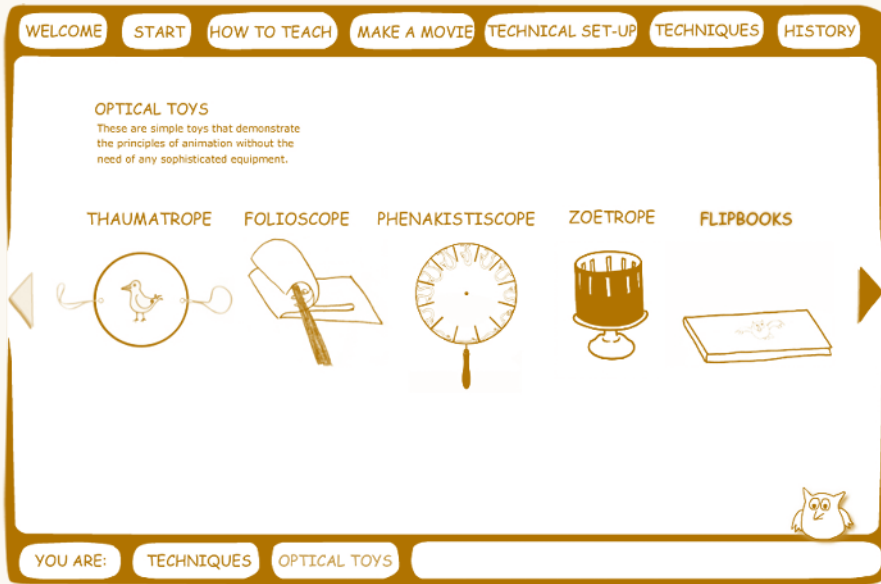
Testiranje in ponavljanje pozitivnih izkustev je porodilo najbolj znane animacijske tehnologije za koordinacijo izkustev otrok pri ustvarjanju animiranih podob. Te metodologije uporabljajo animatorji. Ponavadi se lotevajo te dejavnosti ob ustvarjanju svojih lastnih amaterskih kratkih filmov, svoje pedagoške dejavnosti pa širijo s pomočjo predstavitev rezultatov na mednarodnih filmskih festivalih.

To velja tudi za nekatere izjemne portugalske umetnike, kot so: Abi Feijó (osebno in kot član ASIFE, Mednaro-

dnega združenja animiranega filma), Fernando Saraiva (ANILUPA) in Zepe (José Pedro Cavalheiro, CIEAM/FBAUL), ter druge mednarodne umetnike, kot sta: Wilson Lazzareti v brazilskih favelah in amazonskih gozdovih ter Jean-Luck Slock, delujoč v Evropi, Aziji in Afriki (avtor, s katerim sem sodelovala v preteklosti).

Presenetljivo pa je, da znanstvene objave skoraj ne obstajajo.

O učnih programih animacije za otroke so bile na Portugalskem opravljene raziskave, ki so izšle v obliki magistrskih nalog na področju multimedijske komunikacije in izobraževanja [5] [6].



TWA

We are confident that it is more important for children to be encouraged to discover and learn to use the computer tools and equipment that they need to complete their projects.

It was with the objective of supporting teachers who stand for the child's autonomy in the learning process that the research project Teaching with Animation (TWA)[8] was conducted. The results of this research were published in September 2007 in the form of an interactive guide at www.animwork.dk/twa.

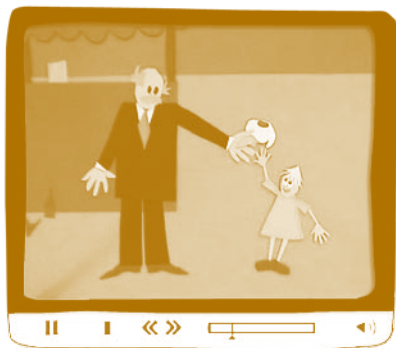
The model resulting from the TWA project is the sole know international at-

tempt to systematise the methodologies that inform experiences in the creation of animated images by children. It is based on a set of tried and tested strategies incorporated in an overall model of animated cinematic communication. This model corresponds to a mix derived, on the one hand, from the poetics of auteur animated shorts promoted at festivals such as Annecy (France) following the foundation in 1961 of the (ASIFA), and on the other hand, from the method of structuring cinematic production and film discourse known as the 'Hollywood Continuity Editing System.'

Unfortunately, the methodology resul-

Teze so predlagali v kontekstu integracije informacijskih in komunikacijskih tehnologij znotraj poučevanja ustvarjanja iluzije gibanja v skladu z obveznim učnim načrtom predmeta Vizualna in tehnološka vzgoja, namenjenega drugemu ciklusu osnovne izobrazbe (višji razredi osnovne šole).

Digitalne tehnologije usposablajo otroka za učenje na osnovi samostojne udeležbe v ustvarjalnem procesu, to je procesu "ustvarjanja dela, ki je hkrati novo (t.j. izvirno, nenapovedano) in primerno (t.j. uporabno v kontekstu danih omejitev)" [7]. Računalniške aplikacije,



TWA

ki bi bile ustvarjene izrecno za potrebe raziskovalnih vsebin in področij, kot jih določajo učni načrti in bi potemtakem zahtevale nenehno posodabljanje, torej niso potrebne. Prepričani smo, da je veliko pomembneje spodbujati otroke k

odkrivanju in učenju uporabe računalniških orodij in opreme, ki jih potrebujejo pri izpeljavi svojih projektov.

Raziskovalni projekt Učenje z animacijo (Teaching with Animation, TWA) [8] je potekal s ciljem zagotoviti pomoč učiteljem, ki zagovarjajo in zastopajo otrokovo avtonomijo znotraj učnega procesa. Rezultati raziskave so bili objavljeni septembra 2007 v obliki interaktivnega vodiča na spletni strani www.animwork.dk/twa.

Model, ki se je izoblikoval na podlagi projekta TWA, predstavlja edini znani mednarodni poskus sistematizacije metodologij, ki raziskujejo in definirajo izkustva otrok ob ustvarjanju animiranih podob. Osnovan je na nizu preizkušenih strategij, vključenih v širši model animirane filmske komunikacije. Ta model ustreza mešanici, ki po eni strani izhaja iz poetike amaterskih animiranih kratkih filmov, kakršni se od ustanovitve ASIFE leta 1961 predstavljajo na festivalih, kot je Annecy (Francija), po drugi strani pa iz metode strukturiranja filmske produkcije in filmskega diskurza, znane pod imenom Hollywoodski kontinuitetni sistem montaže (Hollywood Continuity Editing System).

Na žalost pa sicer izjemna metodologi-

ting from the TWA project, although exceptional, was not completed for lack of time and resources. It was not possible to consider the set of principles proposed by Norman McLaren [9], the methods of discourse derived from Visual Communication and that composition methodology suggested by Music as a method of structuring duration. It would be legitimate to associate with these yet further hypotheses offered by the new production functionalities facilitated by digital technologies.

Given the opportunity presented by these animation methodologies in the context of the teaching/learning processes required in a society wishing to promote knowledge and creativity, it is becoming urgent to observe, classify and systematise the various experiences in terms of the construction of a fundamental methodology model (set of strategies and principles) that is sufficiently flexible to be capable of being adapted to the specific situation of the group of children with whom it is planned to work. There is, therefore, much scientific work still to be done.

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ja, ki jo je načrtoval projekt TWA, zaradi pomanjkanja časa in sredstev ni bila dokončana. V raziskavo ni bilo mogoče vključiti načel, ki jih je predlagal Norman McLaren [9], diskurzivnih metod, ki izhajajo iz področja vizualne komunikacije in kompozicijske metodologije, ki jo kot metodo strukturiranja trajanja predpostavlja glasba. Legitimno pa bi bilo z zgornjimi hipotezami povezati še nadaljnje hipoteze, ki jih ponujajo nove produkcijske funkcionalnosti, izhajajoče iz sodobnih digitalnih tehnologij.

Glede na priložnosti, ki jih ponujajo opisane animacijske metodologije v kontekstu izobraževalnega procesa, kakršen pritiče družbi, ki želi spodbujati znanje in ustvarjalnost, postajajo ključne naloge opazovanje, klasifikacija in sistematizacija raznolikih izkustev v smislu izdelave temeljnega metodološkega modela (niza strategij in načel), ki je dovolj fleksibilen, da ga lahko prilagajamo specifični situaciji v skupini otrok, s katero nameravamo delati. Čaka nas torej še veliko znanstvenega dela.

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Animation Film as Part of a Broader Film Education for Children with Special Needs

Professional work and personal curiosity have often brought me in contact with people who in one way or another depart from the average. These were either groups of individuals with above average intelligence, or groups of mentally disabled, those with behavioural difficulties, or those neglected. I will draw my conclusions from specific and actual experiences gathered in my many years of practice. I will focus my reflection mainly on my professional sphere of work in education for children with special needs.

What steered me toward introducing film into the educational process was my conviction that film is the only cultural form accessible to a child with special needs, that it is also the only cultural form which this child is bound to encounter also as an adult, and more, that it is that form of culture through which he will enrich his life, and which will become part of his everyday experience. Therefore, as a cultural form the film will have a great impact on the quality of his life.

So we set up a cinema at the school where

I worked. We created a genuine theatre, with 77 seats, a 2.5 by 6 metres screen, and blue carpeting for the sake of acoustics. A blue velvet curtain hung before the screen. The projectionist's booth was equipped with projectors supporting all formats (a unique case in Slovenia). The sound system enabled a simultaneous screening of films. In short, we had a theatre, which allowed for a genuine cinematic experience. Making the film selection was also not difficult. We had a wonderful cooperation with the Yugoslav Cinematheque, collaborated with the Škuc film programme, and even my personal film archive was not to be sneezed at. So, we had films which allowed for a quality film education.

The school cinema operated for 15 years. The attendance was excellent, often exceeding the number of seats. The children took the cinema as their own. The theatre saw a number of real cinematic events. The halls resounded with children whistling the tunes from Dušan Vukotić's *Surrogat* (Surogat), which they saw so many times as a short before

Animirani film kot del širše filmske vzgoje otrok s posebnimi potrebami

Poklicno delo in življenjska radovednost sta me pogosto vodila med skupine ljudi, ki so tako ali drugače odstopali od povprečja, bodisi da so bile to skupine nadpovprečno nadarjenih, bodisi duševno bolnih, vedenjsko motenih ali zapostavljenih. Moja razmišljanja temeljijo predvsem na konkretnih in dejanskih izkušnjah dolgoletne prakse. Usmerjena pa so na področje mojega poklicnega delovanja v vzgoji in izobraževanju otrok s posebnimi potrebami (v nadaljevanju "naš otrok").

Osnovno vodilo ob uvajanju filma v učno-vzgojni proces je bilo prav prepričanje, da je film edina oblika kulture, ki je dostopna našemu otroku. Prav film je tudi edina oblika kulture, s katero se bo naš otrok srečeval tudi kot odrasel, oziroma še več, z njo se bo plemenitil, saj bo postala zanj del vsakdanjega življenja. To pomeni, da bo kot oblika kulture pomembno vplivala na kakovost njegovega življenja.

V šoli, kjer sem bil zaposlen, smo zato

ustanovili šolski kino. V šoli smo si uredili pravo kinodvorano. Imela je 77 sedežev, platno velikosti 2,5 x 6 m, zaradi akustike pa je bila oblečena v moder tapison. Projekcijsko platno je bilo zagrnjeno z modro žametno zaveso. Projekcijska kabina je bila opremljena s projektorji vseh formatov (edina takšna dvorana v Sloveniji). Ozvočenje je omogočalo simultano prevajanje filmov. Skratka, imeli smo dvorano, ki je omogočala pravo filmsko doživetje. Izbor filmov ni bil problematičen. Lepo smo sodelovali z Jugoslovansko kinoteko, sodelovali smo s filmskim programom Škuca, pa tudi moj osebni filmski arhiv ni majhen. Imeli smo torej filme, ki so omogočali kakovostno filmsko vzgojo.

Šolski kino je deloval 15 let. Obisk predstav je bil zelo dober, ponavadi celo veliko večji, kot je prostor premogel sedežev. Otroci so kino sprejeli za svojega. V dvorani se je zvrstilo veliko pravih filmskih doživetij. Glasbo iz Vukotičevega "Surogata" so naši otroci požvižgavali po šolskih hodnikih. Kljub temu, da

the feature, but never got tired of it. And every year we also had some of those truly cinematic occasions – experiences which last and whose intellectual and aesthetic intensiveness inspire us to reflect and search for not one, but many, even conflicting answers. This is what triggers the mechanisms encouraging creative curiosity, which leads not only to the discovery of new things, but to the so necessary retesting of the already attested truths.

I must stress of course that such a level of cinematic experiencing of the more complex film aesthetics was possible only due to a long term intensive film education, which we then maintained. But quite spontaneously these school screenings brought about an extremely positive integration with a population of children from regular primary schools. This time in the opposite direction to that which today's planners of inclusion and integration propose.

The children who visited our special school did not usually admit this to their neighbourhood peers because of a learned frustration. They usually gave a name of another regular city school instead. But during the operation of our cinema, they felt free to boast about this new acquisition. Not only did their talk to their "outside" friends about the ci-

nema, they even invited them to come see the films. They brought them along and integrated them into their special school. This time with pride and without frustrations. It was a truly special school back then. And as such, as special, it was also accepted by their peers. The frustrations were overcome. And more, these children - their friends from their everyday environment – even joined our busy film activities in the making of children's films.

An active film education programme must also include direct audiovisual creation. A child's cinematic creativity is regarding the mode of expression closest to the creativity involved in drawing and painting, since it expresses itself through images. Photography, static or dynamic, is surely the expressive medium of our time. Image and film can mediate information in a perceptible and comprehensive way. Film has all modes of expression at its disposal: the expressive, the impressive, the concrete and the abstract. Film addresses us with its specific language which is more concrete and direct than any other form of expression. In film, beings and objects speak for themselves. The confrontation is therefore direct. The elementary cinematic material – the image – is also extremely representational since it always depicts a fragment of a reality. On

so film pogosto videli kot predfilm, se ga niso naveličali. Poleg tega pa se je vsako leto zvrstilo tudi nekaj tistih pravih filmskih dogodkov – doživetij, ki trajajo in s svojo intelektualno ter estetsko napetostjo silijo k razmišljanju in iskanju, pripeljejo pa ne k enemu samemu, ampak celo k nasprotujočim si odgovorom. Tako se sprožijo mehanizmi spodbujanja ustvarjalne radovednosti. Ta pa pelje ne samo v odkrivanje novega, ampak tudi v prepotrebno preverjanje večkrat potrjenih resnic.

Vsekakor moram poudariti, da je do takšne stopnje filmskega doživetja zahtevnejših filmskih estetik lahko prišlo zgolj ob dalj časa trajajoči intenzivni filmski vzgoji, ki smo jo takrat gojili.

Povsem spontano pa se je ob teh šolskih kinopredstavah zgodila še izrazito pozitivna integracija s populacijo otrok, ki so obiskovali redne osnovne šole. Tokrat v obratni smeri, kot jo snujejo novodobni načrtovalci inkluzij in integracij.

Otroci, ki so obiskovali takratno posebno šolo, zaradi privzgojene frustracije svojim vrstnikom iz okolja niso povedali, na katero šolo hodijo. Ponavadi so si izmislili ime kakšne mestne osnovne šole. Toda v času delovanja našega šolskega kina so se radi postavili s to pridobitvijo.

Ne samo da so v svojem življenjskem okolju prijateljem pripovedovali o tem kinu, ampak so svoje prijatelje tudi povabili na obiske teh kinopredstav. Pripeljali oziroma integrirali so jih v takratno posebno šolo, to pot brez frustracij, celo s ponosom. Ta šola je bila takrat res posebna. Kot takšno, posebno, kot nekaj več, so jo sprejeli tudi njihovi vrstniki. Frustracije so bile premagane. Še več, ti otroci – njihovi prijatelji iz bivalnega okolja – so se pridružili tudi naši aktivni filmski dejavnosti pri snemanjih otroških filmov.

Aktivna filmska vzgoja vključuje tudi neposredno avdiovizualno ustvarjanje. Otroška filmska ustvarjalnost je glede na način izražanja najbližja likovni ustvarjalnosti, saj se izraža s sliko. Fotografija, statična ali dinamična, je gotovo izrazni medij našega časa. Slika in film zmoreta informacijo posredovati na zaznaven in spoznaven način. Film razpolaga z vsemi možnostmi izpovedovanja: ekspresivnega, impresivnega, konkretnega in abstraktnega. Film nam govori s svojim specifičnim jezikom, ki je bolj konkreten in direkten kot katera koli druga oblika sporočanja. V filmu govore bitja in stvari same po sebi. Soočenje je torej neposredno. Osnovno filmsko gradivo – slika je tudi izredno predstavna, saj nam vedno podaja drobec resničnosti.

this level the form and content are inseparable. Cinematic language is based on images/thoughts and as such it is exceptionally concrete and unambiguous. The birth of cinematography meant not only the emergence of a new art form, but the development of a capacity to understand and experience this art. It brought about a new kind of communication. And it is this form of communication which is especially appropriate as an educational method due to its particular character. It should have a place in the basic compulsory education process, especially when it comes to a population of children with disadvantages in the sphere of intellectual or mental functions.

The elementary form of active filmmaking is film or video camera work. This activity represents an important training of the child's observing abilities and can be paralleled with direct visual communication with the environment. The child registers and records the events taking place in his more or less known surroundings. The communication should be spontaneous and unrestrained. The interest to partake in the activity is preliminarily established. The camera's angle will carefully guide the child's attention toward a given situation, object or even detail, which will capture his interest at a specific moment.

Within the sphere of children's film creativity an especially important role belongs to animation film. This sort of work involves a total form of the child's creative play, physiologically arising from the child's innate artistic attitudes. The elementary structural element of animation film is a single frame. During the creative process frames are arranged one by one, slowly forming a film. This basic rule governs the camera work, direction, editing and sound editing. The extreme spectrum in animation spans from a single static frame to a cinematographically articulated whole. This is why animated films are regarding their inner tectonics much more integral, compact and homogenous cinematic works. The classical animation film is actually a unique piece of handiwork. This applies to the sound component as well. Voice, noise and music attain their full meaning only when completely integrated into the moving video structure. In animation, scenes and situations do not remain verbal, but rather the author seeks a graphical solution. His possibilities for a visual graphic transformation are unlimited, ranging from entirely pure forms, devoid of associations, to the most intricate symbols.

Due to the described characteristics, the animation film is especially suitable as an expression of personal childlike

Na tej ravni sta oblika in vsebina nerazdružljivi. Filmski jezik temelji na sliki – misli in je kot tak izredno konkreten in nedvoumen. Z rojstvom filma ni nastala le nova oblika umetnosti, ampak se je razvila tudi sposobnost to umetnost občutiti in dojeti. Nastala je nova vrsta komunikacije. Prav ta oblika komunikacije pa je zaradi svoje značilnosti posebej primerna kot vzgojno-izobraževalna metoda. Svoje mesto bi morala imeti v elementarnem vzgojno-izobraževalnem procesu, še posebno pa pri populaciji otrok s primanjkljajem na področju intelektualnih in duševnih funkcij.

Osnovna oblika aktivnega filmskega dela je snemanje s filmsko ali video kamero. Ta dejavnost pomeni pomemben trening otrokovega opazovanja in jo lahko enačimo z direktno vizualno komunikacijo z okoljem. Otrok v znanem ali manj znanem okolju beleži dogajanje okrog sebe. Komunikacija naj bo čim bolj spontana in svobodna. Interes za to dejavnost je primarno navzoč. Zorni kot kamere bo natančno usmerjal otrokovo pozornost k dani situaciji, objektu ali celo detajlu, ki bo v danem trenutku pritegnil njegovo pozornost.

Znotraj filmske otroške ustvarjalnosti se kot posebej pomembno odlikuje področje filmske animacije. Pri tovrstnem

delu lahko govorimo o nekakšni “totalni” obliki otrokove ustvarjalne igre. Fiziološko izhaja iz otrokove prirojene likovnosti. Temeljni gradbeni element animiranega filma je posamezna slička. V procesu ustvarjanja nizamo sličico za sličico in s tem gradimo film. Temu pravilu so podrejene tako kamera kot režija, montaža pa tudi zvočna komponenta filma. Ekstremni razpon v animaciji vodi od posamične statične slike do kinematografsko artikulirane celote. Zato so animirani filmi po svoji notranji tektoniki veliko integralnejša, kompaktnejša in bolj homogena filmska dela. Klasični animirani film je pravzaprav unikatno ročno delo. To velja tudi za zvočno komponento. Glas, šum in glasba imajo polni smisel le takrat, ko so povsem vgrajeni v videomobilno strukturo. Situacije v animiranem filmu ne ostajajo verbalne, raje iščemo grafične rešitve. Možnosti za vizualne grafične transformacije so pri tem neomejene in se lahko gibljejo od povsem čistih oblik, ki so osvobojene vsakršne asociacije, pa vse do simbolov.

Zaradi omenjenih lastnosti je animirani film izjemno primeren za izražanje lastne otroške ustvarjalnosti. Otroci hkrati živijo v dveh velikih sferah spoznavanja – v svetu simbolov in v svetu izkustva. Svet simbolov obvladujemo s

creativity. Children live simultaneously in two cognitive spheres: the world of symbols and the world of experience. We learn how to master the world of symbols through classic upbringing and education. But it is that learning based on experience which is the basic condition of cognition in the world of symbols. Human beings think both in words and in images. The verbal – linear analytic – intelligence is only a small part of our intellectual spectrum. Therefore, child rearing should first centre on the child's experience, and later on symbols. This allows children to strengthen their sensory functions in the physical, mental and aesthetic sense. A child is not yet able to understand what A, B and C mean. But he can see a yellow blossom. And even draw it. By creating an animation the child may realize what he carries inside. Animation film "relativizes" time. Strictly speaking, it gives time new dimensions. The phases between the two extremes are not mechanical, but rather specified rhythms carrying their own meaning.

The most elementary form of animation requires neither the use of film camera nor computer. The child can shape the filmstrip directly (by colouring, drawing, chemical or light processing). He can simply design it as an arabesque, a pattern. Graphical forms involved in

this process can be entirely free, devoid of all association. Movement can follow a certain rhythm or not. There are several practical possibilities for making such films. On blank transparent film the artist can draw, colour or print. Raw film can be processed by exposure to light or chemicals. While black film can also be scratched, the colour depending on the depth of the engraving.

The next level of film animation is the pure form of drawn or sketchbook cartoon with significantly reduced animation. With this form the child creates gradual movement, while being able to maintain constant control. Today this approach is facilitated and made even more accessible to children by computers. The child is mentally involved and focused on the drawing of a single frame or the frame itself. The animation phases simply follow from the last frame.

Other animation techniques pertain to direct animation in front of the camera, the analytical phase becoming more abstract. However, computer technology again makes these forms of animation slightly more concrete, since it makes possible an immediate and constant control over the concluded phases of animation.

An important quality of direct animati-

tradicionalno vzgojo in učenjem. Vendar pa je prav učenje, ki temelji na izkustvu, prvi pogoj za spoznavanje v svetu simbolov. Človek misli tako v slikah kot v besedah. Verbalna – linearna analitična inteligenca je le majhen del spektra inteligence. Začetek vzgoje naj bil bil zato osredotočen na otrokovo izkustvo, v nadaljevanju pa na simbole. Tako lahko otroci utrjujejo svoje čutne funkcije: fizično, duhovno in estetsko. Otrok še ne more razumeti, kaj so A, B in C. Lahko pa vidi rumen cvet. Lahko ga nariše. V animiranem filmu lahko uresniči to, kar nosi v sebi. Filmska animacija lahko “relativizira” čas. Času pravzaprav da nove razsežnosti. Faze med dvema ekstremoma niso mehanične, ampak so določeni ritmi, ki imajo svoj smisel.

Najelementarnejša oblika animacije ne zahteva niti uporabe filmske kamere niti računalnika. Otrok direktno oblikuje (barva, riše, oblikuje kemično, oblikuje s pomočjo svetlobe ...) filmski trak. Preprosto ga oblikuje kot arabesko, kot vzorec. Grafične oblike so lahko pri tem povsem svobodne, nevezane na kakršne koli asociacije. Gibanje je lahko podrejeno ritmu ali pa tudi ne. Praktičnih možnosti za izdelavo takšnih filmov je veliko. Na prozorni filmski trak lahko rišemo, barvamo, tiskamo. Na surovi filmski trak pa lahko vplivamo s svetlo-

bo ali kemično. Na razviti črni filmski blank lahko tudi praskamo. Od globine praske je odvisna tudi barva.

Naslednja stopnja filmske animacije je čista oblika risanega filma blok sistema z močno reducirano animacijo. Pri tej obliki otrok postopoma izvaja gibanje. Ob tem pa mu je povsem omogočen tudi stalni nadzor. To obliko danes ponostavljajo in s tem še bolj približujejo otrokom računalniki. Otrok je pri tem miselno vezan na risanje posamezne risbe oziroma na risbo samo. Faze animacije enostavno izpeljuje iz prejšnje risbe.

Ostale tehnike animiranega filma so vezane na direktno animacijo pred kamero. Faza analize je s tem pomaknjena na abstraktnejše področje. Pojav računalnikov pa tudi te oblike animacije približuje konkretniji sferi, saj je kontrola nad že narejenimi fazami možna takoj in v vsakem trenutku.

Pomembna vrednost direktnega animiranja je tudi v motorični angažiranosti otroka pri takšnem delu. Animacija lutkovnega kolaž filma zahteva precizno premikanje likovnega kolaža ali pa filmske lutke iz faze v fazo. To zahteva natančno in dolgotrajno angažiranje fine motorike rok. Napore, ki iz tega izhajajo,

on is also the engagement of the child's motor skills. The animation of a puppet collage requires a precise movement of the drawn/painted collage or the puppet from phase to phase. This demands an accurate and time-consuming engagement of fine manual motor skills. The strain involved in this work is compensated by a high degree of motivation stemming from the desire to attain a goal. Thus also children with motor disabilities can take part in this sort of work, which positively affects the process of correcting these disabilities.

In addition, this activity can develop into creativity. Children enjoy expressing themselves artistically. Animation film equips a drawing with a new dimension – movement, while film in general imbues the static image with dynamics. The child's imagination becomes freer. And the increased freedom of expression facilitates the communication of thought and ideas.

As I have mentioned, the friends of our students spontaneously integrated into our creative film groups. I did not organize these groups as a static form of

extracurricular activities, which students would sign up for and then attend a few hours a week. Individual creative groups formed during individual film projects. The latter were designed by individual students who selected or rather spontaneously formed also a group of members, co-authors of the project. In addition to their schoolmates, the students often included friends from their home environment into these circles. So formed creative groups functioned until the project was completed. At the same time there could be several creative film groups. Integration came about spontaneously. The environment within the special school did not allow for negative stigmatization, rather the special character of the school was reflected in its special quality, which the regular schools of our students' friends did not offer. Thus a positive perception of a different form of schooling evolved spontaneously among the majority population. This attitude was not merely declared, but actual. The children experienced and accomplished it. Along with this, our students' level of frustration was of course becoming increasingly lower.

BORKO RADEŠČEK

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jo, kompenzira z visoko stopnjo motivacije, ki izvira iz želje za dosego cilja. V takšno delo se zato uspešno vključujejo tudi motorično prizadeti otroci, kar je smiselno s stališča korekcije njihove prizadetosti.

Ta aktivnost pa lahko preraste tudi v ustvarjalnost. Otroci se radi likovno izražajo. Animirani film dodaja risbi novo dimenzijo – gibanje, film pa statični sliki dinamičnost. Otroška domišljija postaja svobodnejša. Z večjo svobodo izražanja pa je olajšano tudi izpovedovanje.

Kot sem že omenil, so se v naše ustvarjalne filmske skupine spontano integrirali tudi prijatelji naših učencev iz domačega okolja. Ustvarjalnih otroških filmskih skupin nisem organiziral kot statično obliko interesnega šolskega krožka, kamor bi učenci po predhodni prijavi prihajali po nekaj ur tedensko. Posamezna ustvarjalna skupina je na-

stala ob posameznem filmskem projektu. Le-te pa so zasnovali posamezni učenci. Vsak posameznik je izbral oziroma največkrat spontano vključil tudi posamezne člane, soavtorje tega projekta, kamor je poleg svojih sošolcev pogosto vključeval tudi svoje prijatelje iz življenjskega okolja. Ta ustvarjalna skupina je delovala toliko časa, dokler filmski projekt ni bil končan. Sočasno je tako lahko delovalo tudi več takšnih ustvarjalnih filmskih skupin. Do integracije je prihajalo spontano. Okolje posebne šole ni bilo stigmativno v negativnem smislu, ampak se je posebnost te šole odražala v posebni kvaliteti, ki jo redna šola, kamor so hodili prijatelji naših učencev, ni nudila. Tako se je v večinski populaciji spontano izoblikoval pozitiven odnos do drugačne oblike šolanja. Ta odnos ni bil deklarativen, ampak dejanski. Otroci so ga doživeli in uresničili. Hkrati s tem pa se je seveda zmanjševala tudi stopnja frustracij naših učencev.

BORKO RADEŠČEK

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Animation Film / Animation as Part of Art Education Lessons

Animation film or animation itself found its way into the primary schools' compulsory curricula through the optional school subject Fine Art Creativity III, under the last chapter on Visual Media. Visual media was proposed as the sphere in which students would familiarize themselves and learn how to explain the different message types (motive, audio, visual), analyze the medium as a means of message communication, discover photography as an independent medium of visual communication (as information about an event or a person, a commercial photography, a visual depiction of an idea – an art photography (motif)), explain the characteristics of visual messages regarding other types of messages (film – live action, documentary, animated; TV, computer or video animation), analyze the effectiveness of combining motive, audio and visual messages. Students thus create a photograph, photograph various motifs and incorporate their own ideas, particular compositions and unique camera angles, emphasis on lightness or darkness,

contrasting forms, colours etc. into the photographs. They also execute a project using a particular medium on a selected topic. [1]

At the Angel Besednjak Primary School in Maribor, we attempted to incorporate animation into art education lessons at the end of the school year of the 6th, 7th and 8th grade students. The reason for this was the fact that the making of backgrounds and characters in animation requires the knowledge of art theory, which the students have acquired during the year, and an understanding of technical properties of materials and tools (for example collage paper, pencil, markers...). We created a short animated film without sound in 4 study periods. Since the students from different age groups all encountered the subject for the first time, the content was presented on the same level to all, while adjustments were made mostly when working with individual students.

Animirani film / animacija pri pouku likovne vzgoje

Animirani film oz. animacija je v osnovni šoli v rednih učnih načrtih našla prostor pri izbirnem predmetu likovno snovanje III v zadnjem poglavju – vizualni mediji. Na področju vizualnih medijev naj bi učenci spoznali in pojasnili različnost sporočil (gibalno, zvočno, vidno), analizirali medij kot sredstvo za prenašanje sporočila, spoznali fotografijo kot samostojno sredstvo vizualne komunikacije (informacija o dogodku, osebi, reklamna fotografija, likovna izvedba ideje - umetniška fotografija (motivi)), pojasnili značilnosti vidnih sporočil, ki so v povezavi z drugimi sporočili (film - igrani, dokumentarni, animirani; TV, računalnik in video animacija), analizirali učinkovitost kombiniranja gibalnega, zvočnega, vidnega sporočila. Učenci lahko tako izdelajo senčno sliko ali fotogram, fotografirajo različne motive in vnašajo v posnetke lastne ideje, posebnosti kompozicije in izvirnost v prikazih planov, poudarkih svetlega in temnega tona, kontrastnih oblik, barv ... ter izvedejo projekt s kakim medijem na izbrano temo. [1]

Animacijo smo na OŠ Angela Besednjaka v Mariboru z učiteljem Mitjo Novakom poskušali vključiti v ure likovne vzgoje ob koncu šolskega leta v 6., 7. in 8. razre-



Otroška animacija / Children's animation

du, saj so za izdelavo scene in karakterjev potrebna znanja tako iz likovne teorije, ki so jih učenci usvojili skozi leto, kot tudi poznavanje tehničnih značilnosti materialov in orodij (npr. kolaž papir, svinčnik, flumastri ...). Za izdelavo kratke animacije brez zvoka smo potrebovali 4 ure. Ker so se učenci različnih starostnih skupin s snovjo srečali prvič, so se vsebine podajale na enaki ravni, prilagajali pa smo se

1st Study Period:

Preliminary motivation: We engage students in a discussion about “cartoons”, since this is the most familiar term. What have they recently seen, what they like watching the most and why, where they watch (TV, Cinema, Internet) – they describe the differences... I mention the term animation film and encourage the students to consider the meaning and linguistic roots of both expressions (while the cartoon involves a concrete drawing technique, animation is in a way a superordinate that includes all forms of film and video animation). I also explain the origin of the term. Then I elaborate, describing different techniques and types of animation. Together with students we list the examples which they know and understand as being made with different techniques. They know the majority of films from television. The introductory discussion lasts approximately 7 minutes.

Explanation of Technique: Together with students we discover the essence of animation using the example of optical toys, namely, flipbooks. We illustrate this with drawings the students sometimes make on the edges of their notebooks, with a Slovenian passport and so on... I ask them if they can figure out how many frames are needed for one

second of animation, and then for one minute or an entire feature-length film. By explaining and mimicking the moves I again illustrate the work in front of the camera which we will get to later: movement – shot – movement - shot... I can ask them in the meantime, whether they know the difference between live action, documentary and animation (they describe briefly). I explain that in addition to technique animation film also requires the basic knowledge of directing. So, we also discuss sequence, shot, shot size and timeline. The explanation of technique can take up a bit more of our time, about 10 minutes, since it is a much more difficult subject.

Explanation of the Work: I ask students what are the parts of an animation film. We establish that these are: *a story* – that wishes to communicate a message; *an image* – that depicts this story; and *sound* – noises, dialogues. From this we conclude that they will make their animations (which they will create in pairs with their schoolmates) following exactly this order. I write all three phases on the blackboard.

Story – we take idioms, proverbs and sayings chosen independently by each pair as our starting-point (these were: to drop out of school, to beat about the



Otroška animacija / Children's animation

predvsem pri individualnem delu.

1. ura:

Uvodna motivacija: Z učenci se pogovarjamo o "risankah", ker je ta izraz njim najbolj znan. Kaj so nazadnje gledali, kaj in zakaj najraje gledajo, kje gledajo (TV, kinodvorane, internet ...) - naštejejo razlike ... Omenim jim besedo animirani film in jih spodbujam k razmišljanju o smislu in korenskih izvorih obeh besed (pri risanki gre za konkretno risano tehniko, animacija pa je na nek način nadpomenka, naj zajema vse oblike filmskega in video animiranja, razložim jim tudi izvor besede). Iz tega izpeljem še različne tehnike in zvrsti animacije. Z učenci naštevamo njim znane primere, za katere menijo, da so v različnih tehnikah. Večinoma poznajo primere iz malih zaslonov. Uvodni pogovor je trajal približno 7 minut.

Razlaga tehnike: Z učenci ugotovimo bistvo animiranja na primerih optičnih

igrač - flip booka, vse pa podkrepimo z risbicami, ki jih včasih sami rišejo na robove zvezkov, slovenskega potnega lista ... Vprašam jih, če lahko ugotovijo, koliko sličic je potrebnih za eno sekundo animacije in koliko potemtakem za minuto in za celovečerni film. Z lastnimi gibi in ponovno razlago jim še enkrat pokažem kasnejše delo pred kamero: premik - posnetek - premik - posnetek ... Vmes jih vprašam, če poznajo razliko med igranim, dokumentarnim in animiranim filmom (na kratko opišejo). Učencem povem, da je pri animiranem filmu poleg tehnike pomembno poznati tudi osnove režije. Tako se pogovorimo še o sekvenci, kadru, filmskem planu in časovnici. Za razlago tehnike si lahko vzamemo več časa, približno 10 minut, saj je precej bolj zahtevna.

Napoved dela: Vprašam jih, kaj vse sestavlja animirani film. Ugotovimo, da so to tri stvari, in sicer: zgodba - ki nam želi podati neko sporočilo, slika - ki nam prikazuje to zgodbo in zvok (šum, dialog in glasba). Na podlagi tega ugotovimo, da bo prav po tem vrstnem redu nastajala tudi njihova animacija, ki jo bodo izdelali skupaj s sošolcem - v dvojicah. Na tablo zapišem vse tri faze.

Zgodba - za izhodišče smo vzeli idiome, pregovore in reke, ki si jih dvojica sama

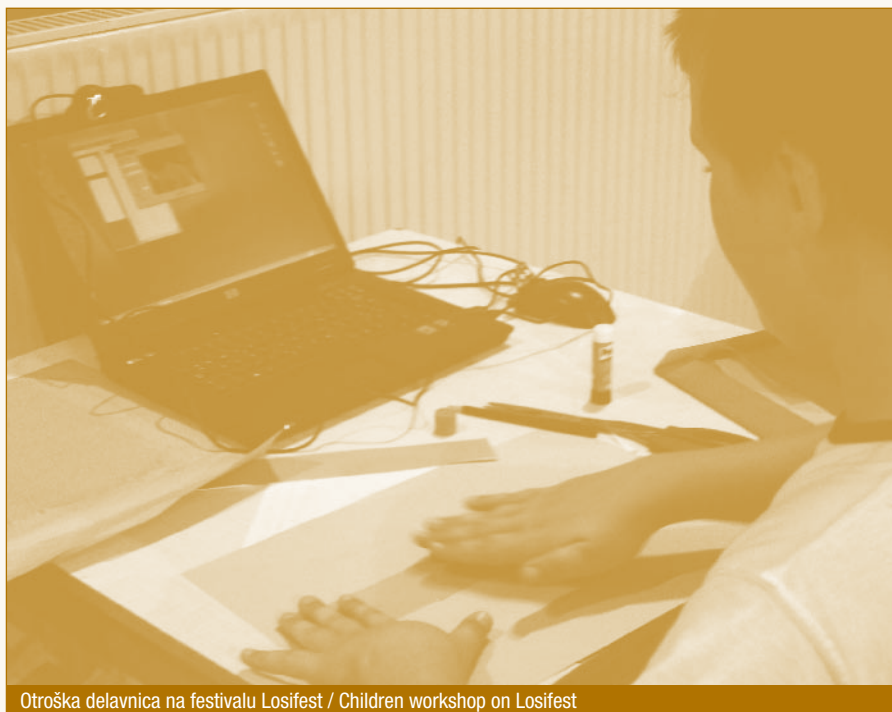
bush, as poor as church mice, when the cat's away the mice will play, as cunning as a fox ...). We also briefly discuss the topic. The students write their stories down as simplified storyboards.

Image – I tell the students that they will make their backgrounds and characters from collage paper. Once everything is made we will use a webcam, a computer and a specialized program Monkey Jam to record the image.

Sound – I explain that the students will provide the sounds (by talking, making noises...) and record them themselves.

I ask whether they have any questions and then invite them to commence the work. We used approximately 8 minutes for the introduction of our work process.

Students' Work: Students pair up, finish their written accounts of the stories they wish to present, and take the materials needed (the coloured papers, scissors, glue...). I also draw the students' attention to the immobile (passive, static) and movable (active, mobile) parts – the static ones can be glued to the background, while the active will be merely cut out and saved for the filming. I guide and advise them on



Otroška delavnica na festivalu Losifest / Children workshop on Losifest

izbere (obesiti šolo na klin; hoditi kot mačka okoli vrele kaše; biti reven kot cerkvena miš; ko mačke ni doma, miši plešejo; zvit kot lisica ...). Nekaj besed posvetimo tudi temi. Učenci si zgodbo zapišejo na list v poenostavljeni obliki storyboarda.

Slika - učencem povem, da bodo sceno in izbrane karakterje izdelali iz kolaž papirja. Ko bo vse izdelano, bodo s pomočjo web kamere, računalnika in z namenskim programom Monkey Jam sliko tudi posneli.

Zvok - učence opozorim, da bodo zvok proizvajali sami (z govorjenjem, ropotanjem, s šumi ...) in ga tudi posneli.

Vprašam jih še za morebitna vprašanja in jih povabim k delu. Za napoved dela smo porabili približno 8 minut. [2]

Delo učencev: Učenci se združijo v dvojice in si izberejo zgodbo, ki jo želijo upodobiti, za tem pa vzamejo primeren material (barve papirja, škarje, lepilo ...). Med delom učence opozorim še na negibne (pasivne oz. statične) in gibne (aktivne oz. premične) dele - statične lahko zalepijo na ozadje, premične pa samo izrežejo in shranijo za snemanje. Individualno jih usmerjam in jim svetujem pri izbiri zgodbe, njeni uresničitvi



Otroška animacija / Children's animation

in morebitnih poenostavitvah. Za dogovarjanje o ideji jim je v prvi uri ostalo še 20 minut.

2. ura:

Učenci osvežijo zapisano idejo in začnejo z izdelovanjem ozadja - scene ter likov - karakterjev.

3. ura:

Učenci nadaljujejo z izdelovanjem animacijskega materiala, hitrejši učenci pa lahko že začnejo s snemanjem vizualnega dela. Za snemanje smo uporabili samo eno snemalno enoto - en računalnik, eno kamero in eno fotografsko stojalo. To se seveda ni izkazalo za najboljšo, saj se proti koncu ure že ustvari vrsta in učenci čakajo na snemanje. Idealno bi bilo, če bi lahko uporabljali še vsaj eno ali dve snemalni enoti.

their story selection, its realization and possible simplifications individually. We still have 20 minutes of the first study period to elaborate and discuss our ideas.

2nd Study Period:

Students refresh their memory of the written idea and start developing their backgrounds-scenes and characters.

3rd Study Period:

Students continue to manufacture their animation materials. Those faster can already start filming their visual work. We used only one recording unit: one computer, one camera and one tripod. This of course proved to be insufficient, because toward the end of the period students already cued up and were waiting for their moment to come. Ideally, we would therefore use at least two units. We set the camera on the tripod facing downwards, since the students will place their collage backgrounds on the desk and will animate it on the desk. The camera shot captures slightly less than the whole background in order to exclude the desk from the shot. I explain the workings of the computer program and the use of computer and camera to each student individually. I warn the students of the importance of coordination between the animator and

the camera operator in order to avoid any unwanted shots of hands moving the images.

4th Study Period:

The last animator-camera operator pairs are filming their animation. The rest of the class is discussing the results, what could be improved, what they learned, whether their experience was positive, whether they enjoyed the work or it was hard and difficult for them... With the use of an LCD projector I present the students with some other short animation films from my DVD. Due to the lack of more recording units, we unfortunately ran out of time to record sound.

Artistic fields:

drawing, painting, spatial design, visual communication film, animation film.

Artistic subject:

visual media

Artistic technique:

collage animation

Artistic theme:

idioms, proverbs, sayings

Educational goals:

introduction to animation and its fundamental principles; distinguishing the

Pred snemanjem kamero postavimo na fotografsko stojalo tako, da jo usmerimo navzdol, saj bodo učenci kolaž papir postavili na mizo in tam tudi animirali. S kamero zajamemo nekoliko manj ozadja, da se na sliki ne bo pojavila miza. Dvojicam individualno predstavim delovanje programa, uporabo računalnika in kamere. Učence opozorim na usklajeno delo animatorja in snemalca, da se ne bi v sliki pojavljale nezaželene roke.

4. ura:

Animacijo snemajo še zadnji pari. S preostalim razredom se pogovarjamo o nastalem in o tem, kaj bi lahko izboljšali, kakšne izkušnje so pridobili kako jih ocenjujejo (pozitivno ali negativno), ali so pri tem uživali ali ne, zakaj ... Učencem z uporabo LCD projektorja predstavim še nekaj kratkih animiranih filmov iz DVD-ja Slon, ki je izšel decembra 2007 v koprodukciji Društva za oživljanje zgod-



Otroška animacija / Children's animation

be 2 koluta in revije Ciciban Cicido. Ker nismo imeli več snemalnih enot, nam je žal zmanjkalo časa za snemanje zvoka.

Likovno področje: risanje, slikanje, prostorsko oblikovanje, vizualne komunikacije, film, animirani film

Likovni problem:
vizualni mediji

Likovna tehnika:
animacija kolaža

Likovni motiv:
idiomi, pregovori, reki

Vzgojno-izobraževalni cilji:

spoznajo področje animacije in njene osnovne zakonitosti; razlikujejo pojme filmska umetnost, film, risanka, animacija, kader, sekvenca, filmski plan, scenarij, scena, režiser, montažer, aktivni (gibni) in pasivni (negibni) liki; naučijo se ločiti različne tehnike animiranja; vrednotijo razlike med realnimi in virtualnimi dogodki; razvijajo čut za estetsko izvedbo dela; privzgaajo vztrajnost za doseganje spretnosti, ki terjajo znanje in tehniko; razvijajo samostojnost in odgovornost do svojega dela; razvijajo smisel za kreativno likovno interpretacijo sporočila; ustvarijo svoj prvi kratki

concepts of cinematography, film, cartoon, animation, shot, sequence, shot size, screenplay, scene, director, editor, active (moving) and passive (static) characters; learning to distinguish between different animation techniques; evaluating the differences between real and virtual events; developing a sense for the aesthetic character of the work produced; developing an endurance and persistence needed to develop skills which acquire knowledge and technique; developing an independent and responsible attitude toward one's work; developing a sense for the creative artistic interpretation of expressions and messages; creating a first short animation film.

Teaching methods:

frontal, individual, pairs

Teaching methods:

discussion, explanation, presentation

Teaching aids:

computer, web camera, LCD projector

Materials – tools:

pencil, paper, collage, drawing sheets, glue, scissors, lights, tripod, web camera, extension lead, computer, DVD media.

Interdisciplinary collaboration:

Slovene language, music education, film education, media education

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References:

[1] Art education curricula, primary education programme, Ministry of Education and Sport, The National Education Institute of the Republic of Slovenia, 2004.

[2] Animation Film and The Elephant Children's Programme 2007, Pedagogical Materials for Teachers and Parents II, The Making of Animation Film and Content Analysis of The Elephant Programme 2007, Ljubljana 2007.

All created films can be found at:

www.rupnik.net/animacije/idiomi

HANA REPŠE

graduated from Art Pedagogy at the University of Maribor, her graduate thesis being Animated film in educational project work. Since finishing her studies she has been actively involved with the teaching of animation/animated film at various workshops within The Elephant programme and elsewhere. She currently continues to develop her pedagogical skills and knowledge as an intern at the Angel Besednjak Primary School in Maribor, while developing her creative work as a postgraduate student of Sculpture and Video Art at the Academy of Fine Arts in Ljubljana. In January 2008 she took over as head of The Elephant Educational Animation Film Programme of the Animateka Festival.



Otroška animacija / Children's animation

animirani film.

Učne oblike:

frontalna, individualna, delo v dvojicah

Učne metode:

pogovor, razlaga, prikazovanje

Učila in učni pripomočki:

računalnik, web kamera, LCD projektor

Material – orodja:

svinčnik, papir, kolaž, risalni listi, lepilo, škarije, luči, stojalo, web kamera, podaljšek, računalnik, DVD mediji

Medpredmetno povezovanje:

slovenščina, glasbena vzgoja, filmska vzgoja, medijska vzgoja

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Viri in literatura

[1] Učni načrti za likovno vzgojo, program osnovnošolskega izobraževanja, Ministrstvo za šolstvo, znanost in šport, Zavod RS za šolstvo, 2004.

[2] Animirani film in otroški program Slon 2007, Pedagoško gradivo za učitelje in starše II, Izdelava animiranega filma in vsebinska analiza programa Slon 2007, Ljubljana 2007.

Nastala dela si lahko pogledate na spletni strani: www.rupnik.net/animacije/idiomi.

HANA REPŠE

je končala študij likovne pedagogike v Mariboru s temo diplomskega dela Animirani film v vzgojno-izobraževalnem projektnem delu. Od takrat se intenzivno ukvarja s poučevanjem animacije/animiranega filma na različnih delavnicah tako v okviru programa Slon kot tudi drugače. Trenutno svoja pedagoška znanja dopolnjuje v okviru pripravništva na osnovni šoli Angela Besednjaka v Mariboru, ustvarjalno delo pa na podiplomskem študiju kiparstva in videa na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Od januarja letos vodi Vzgojno-izobraževalni program animiranega filma Slon.





**Otroški program Slon
na Animateki 2008 /
The Elephant Children's
Programme at Animateka 2008**



The Elephant – a Helper in Life And the Classroom

Animated films are often a child's first contact with film and cinema. This does not, however, mean that animation is reserved for children alone, and this year's the Elephant serves as proof: we have divided the animation films into four categories or age groups, ranging from three years of age to teenagers. This categorization was done with extreme care and caution, since each age group possesses distinct characteristics and each individual film addresses a specific group. Yet all carry a high aesthetic, social and experiential value, and present an excellent starting-point for discussions with children and youth, for stimulating their analytical and creative thinking as well as discovering their own creative expressions.

The Elephant's animation films differ from the dazzling, daring and fast images on TV screens. We as adults have the responsibility to introduce children, flooded by the multiplicity of media products, to quality productions and to talk to them about it. Even if

their momentary choices are influenced by current trends and their peers, this experience of something different will surely stay with them and shape their perception.

For your work with children, we have prepared discussion starting-points and references accompanying each film. We have picked out the message of the story and offered some suggestions for discussion, reflection, project work, writing, drawing or play. The films' artistic qualities can serve as a good starting-point for recreation and adaptation through the language of animation, while the social side offers a chance to identify with the story and its heroes, and to tackle various, even tabooed subjects. We can connect films to various fields and subjects (for example fine arts, music, nature, language, history, civic education and ethics). Or we can simply enjoy them. The decision is up to you. We have merely made sure that everything you might need is at your disposal.

MARTINA PEŠTAJ

is a psychologist, working for the Programme for children and youth at TV Slovenia as the editor of children's programmes. She is the author, screenwriter and editor of programmes which strive to find and test new and fresh ways to reach children. She is professionally involved in the field of media psychology. She participates in international research studies, lectures on the purpose of television broadcasting for children, is the author of articles and explores film education for children through the medium of animation films.

Slon – pomočnik pri pouku in v življenju

Animirani filmi so pogosto otrokova prva srečanja s filmsko umetnostjo. Vendar pa to ne pomeni, da so zato namenjeni samo najmlajšim gledalcem. Letošnji Slon je najboljši dokaz, da temu ni tako: animirane filme smo razvrstili v štiri kategorije, ki segajo od treh pa vse do najstniških let. Razvrščali smo jih zelo previdno in skrbno, vsaka starostna skupina ima svoje značilnosti in vsak film najboljše nagovarja določeno skupino. Prav vsi pa imajo visoko estetsko, socialno in doživljajsko vrednost in so odlično izhodišče za pogovore z otroki in mladimi, za spodbujanje njihovega analitičnega in ustvarjalnega mišljenja ter iskanja lastnih kreativnih izrazov.

Animirani filmi iz Slonovega programa so drugačni od bleščečih, hitrih in drznih podob z domače televizije. Odgovornost nas, odraslih, je, da otrokom v poplavi najrazličnejše medijske ponudbe pokažemo kakovostne izdelke in se z njimi o tem pogovarjamo. Če-

tudi bodo njihove trenutne izbire podrejene vplivom modnih zapovedi in vrstnikov, jih bo izkušnja drugačnega na poseben način zaznamovala in prav gotovo tudi oblikovala.

Ob vsakem filmu smo pripravili vsebinska izhodišča za vaše delo z otroki. Izluščili smo sporočilo zgodbe in nanizali nekaj predlogov za pogovore, spodbujanje k razmišljanju, projektno delo, pisanje, risanje, igranje. Umetniška plat filmov je lahko dobra iztočnica za poustvarjanje s pomočjo jezika animacije, socialna plat ponuja identifikacijo z zgodbo in njenimi junaki ter obdelavo različnih, tudi tabuiziranih tem. Filme lahko povežemo z različnimi področji in predmeti (npr. likovna umetnost, glasbena umetnost, narava, slovenščina, zgodovina, državljanstva vzgoja in etika), ali pa v njih preprosto uživamo. Odločitev prepuščamo vam, mi smo poskrbeli, da imate na voljo vse, kar bi lahko potrebovali.

MARTINA PEŠTAJ

je psihologinja, zaposlena v Otroškem in mladinskem programu Televizije Slovenija kot urednica oddaj za otroke. Je avtorica, scenaristka in urednica oddaj, ki iščejo in preizkušajo vedno nove poti do otrok. Strokovno se ukvarja s področjem medijske psihologije. Sodeluje v mednarodnih raziskavah, predava o pomenu televizije za otroke, piše članke in skozi animirane filme raziskuje filmsko vzgojo otrok.

PROGRAMME 2008

AZUR & ASMAR / AZUR ET ASMAR

16.00: Puppet show Why is the Dog Chasing the Rabbit?, Nebo Puppet Theatre
Pre-festival Premiere Azur & Asmar / Azur et Asmar

MONDAY, DECEMBER 8

17.00: Azur & Asmar / Azur et Asmar

TUESDAY, DECEMBER 9

10.00: *Elephant I*: Animated shorts programme for children age 4 – 7

WEDNESDAY, DECEMBER 10

10.00: *Elephant II*: Animated shorts programme for children age 7 - 10

THURSDAY, DECEMBER 11

10.00: *Elephant III*: Animated shorts programme for children age 10 - 14

FRIDAY, DECEMBER 12

10.00: *Elephant IV*: Animated shorts programme for youth over 14

SATURDAY, DECEMBER 13

10.00: *Family Elephant I*: Selection of animated films for parents and children age 3 – 8

11.00: Papelito Puppet Theatre and paper puppets workshop

13.00: Animated film workshop at the Oton Župančič Library

SUNDAY, DECEMBER 14

11.00: Azur & Asmar / Azur et Asmar

12.00: Animated film workshop in Kinodvor Cinema

Family Elephant II: Selection of animated films for parents and children age
15.00: 9 – 14, with the presentation of works created in workshops and Star Wars VII,
children's puppet show.

SPORED 2008

NEDELJA, 7. DECEMBER

16.00: Lutkovna predstava Zakaj teče pes za zajcem?, LG Nebo
predpremiera francoskega celovečernega filma **Azur in Asmar**

PONEDELJEK, 8. DECEMBER

17.00: francoski celovečerni film Azur in Asmar

TOREK, 9. DECEMBER

10.00: *Slon I*: Program kratkih animiranih filmov za otroke od 4. do 7. leta*

SREDA, 10. DECEMBER

10.00: *Slon II*: Program kratkih animiranih filmov za otroke od 7. do 10. leta*

ČETRTEK, 11. DECEMBER

10.00: *Slon III*: Program kratkih animiranih filmov za otroke od 10. do 14. leta*

PETEK, 12. DECEMBER

10.00: *Slon IV*: Program kratkih animiranih filmov za mladostnike od 14. leta dalje*

SOBOTA, 13. DECEMBER

10.00: *Družinski Slon I*: Izbor kratkih animiranih filmov za starše in otroke od 3. do 8. leta

11.00: LG Papelito in delavnica papirnatih lutk

13.00: Brezplačna dvournna delavnica animiranega filma v Knjižnici Otona Župančiča

NEDELJA, 14. DECEMBER

11.00: Francoski celovečerni film Azur in Asmar

12.00: Brezplačna dvournna delavnica animiranega filma v Kinodvoru

Družinski Slon II: Izbor kratkih animiranih filmov za starše in otroke od 9. do 14. leta in predstavitev del, nastalih na delavnicah. Po projekciji v predverju Kinodvora: Lutkovna predstava Vojna zvezd VII

*Ob projekcijah organiziramo enourne delavnice animiranega filma po naročilu šol. Več na strani 97.

Vsebinska izhodišča posameznih kratkih animiranih filmov

Elephant I: Tuesday, December 9

SLON I: torek, 9. december

4-7



ANIMATOU

Claude Luyet, G. Schwizgebel, D. Delachaux,
C. Barras, R. Andreani, A. Lachavanne
(Studio GDS)

Švica / Switzerland, 2007, BetaSP, 5'36''

This exquisite animation film draws us into the art of animation with an original approach, introducing various animation techniques. A cat and a mouse spring to life before our eyes and then scurry from one technique into the other, from a simple pencil drawing to complex computer animation. Follow this development together with the children, try to discern the techniques and relate these to other cartoons and animations, familiar to the children. Encourage them to think about which technique they prefer and why.

Odličen animirani film, ki nas na izviran način popelje v umetnost animacije in nas seznani z različnimi tehnikami. Mačka in miš oživita pred našimi očmi in nato tečeta iz ene tehnike v drugo, od preproste risbe s svinčnikom do zapletene računalniške tehnologije. Z otroki spremljajte njun razvoj, poskusite določiti tehnike in jih povežite še z drugimi risankami in animiranimi filmi, ki jih otroci poznajo. Spodbujajte jih k razmišljanju, kakšna tehnika jim je najbolj všeč in zakaj.

**JIRO IN MIU /
JIRO A MIU /
JIRO AND MIU**

Jun Nito (Film School Zlín)
Češka / Czech Republic, 2007,
35mm, 7'53''



Jiro wants nothing more than to fly, and his friend Miu is there to help him. But the Superman costume and the butterfly wings just won't do the trick. So they come up with a solution: They shall build an airplane! This endearing film prompts a discussion about flying – which animals and objects can fly and how do they do this. An interesting discussion can also develop around what the children themselves long to do and the creative ways to make this happen.

Jiro si najbolj od vsega želi leteti in prijateljica Miu mu pri tem pomaga. A kaj, ko supermanov kostum in metuljeva krila niso najboljši pripomoček. Pa se domislita: zgradila bosta letalo! Prikupni animirani film spodbuja k pogovoru o letenju – katere živali in predmeti lahko poletijo in na kakšen način to naredijo. Zanimiv je lahko tudi pogovor o tem, kaj si želijo početi otroci, kar lahko vodi tudi v ustvarjalno razmišljanje o tem, kako lahko to uresničijo.

**KORENČEK NA PLAŽI /
PORGAND SUVITAB /
CARROT ON THE BEACH**

Pärtel Tall (Nukufilm)
Estonija / Estonia, 2008, BetaSP, 6'15''



A snowman dreams of a carefree summer on the beach but reality brings nothing but worries. Not only does he suffer from the heat of the summer sun, other people are anything but friendly. After a series of events, his friendship with the rabbit turns out to be most precious. Relate the changing of the snowman's shape to the circulation of water occurring in nature. How did the rabbit finally help the snowman? What will happen to him now that the snow is falling? Create with plasticine, let each child make his or her own snowman!

Snežak sanja o brezskrbnem poletju na plaži, resničnost pa prinese velike skrbi. Ne samo da je snežaku poleti ob morju vroče, tudi ostali prebivalci niso nič kaj prijazni do njega. Po vrsti prigod se prijateljstvo z zajcem izkaže za največji zaklad. Povežite spreminjanje snežakove oblike s kroženjem vode v naravi. Kako je zajec na koncu pomagal snežaku? Kaj se bo z njim zgodilo zdaj, ko padajo snežinke? Ustvarjajte iz plasteline – naj vsak otrok naredi svojega snežaka!

MIRIAMINE BARVE / MIRIAM VÄRVID / MIRIAM'S COLOURS

Jelena Girlin, Mari Liis Bassovskaja
(Nukufilm)
Estonija / Estonia, 2008, BetaSP, 5'

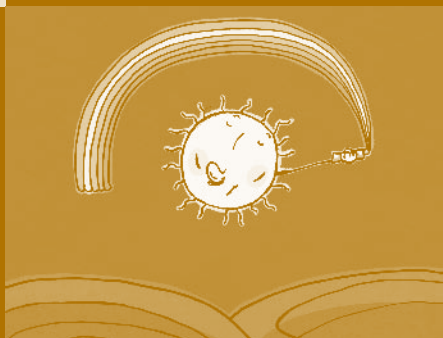


Miriam and her brother discover an old family album with black and white photographs and in an instant everything turns black and white. Including themselves. They decide to colour it all anew. Let's talk about what the world would be like if there were no colours. Let's see the film again and name all the colours used by our characters together. Let's take our picture in colour and b&w, and compare the two – each technique has its advantages and distinct qualities.

Miriam in njen bratec najdetata star družinski album s črno-belimi fotografijami in v hipu vse postane črno-belo. Tudi onadva. Odločita se, da bosta vse na novo pobarvala. Pogovarjajmo se, kakšen bi bil svet, če ne bi bilo barv. Oglejmo si film še enkrat in skupaj poimenujmo barve, ki jih uporabita junaka. Fotografirajmo se v barvni in črno-beli tehniki in primerjajmo izdelke – vsaka tehnika ima svoje prednosti in posebnosti.

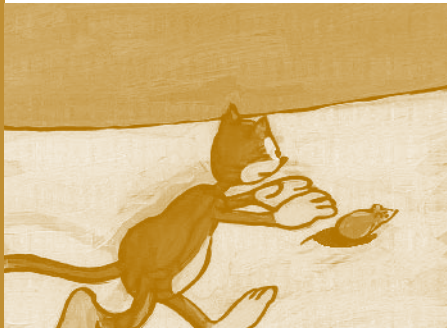
SONČEN DAN / EIN SONNIGER TAG / A SUNNY DAY

Gil Alkabetz (Sweet Home Studio)
Nemčija / Germany, 2007, 35mm, 6'17''



The Sun has a very busy schedule: It must wake up on time, chase away the stars and frechen up with the clouds. Only then it can shine with all its beauty and warmth. But what's the use when on the beach people hide from him, and the ice-cream man even gets angry! Talk to the children about the sun, find its illustrations within science and art, look up information about it in encyclopedias and stories in literature. How can we prevent the harmful effects when exposed to sunlight? An finally, how do we see the sun ourselves? Let's draw it!

Sonce ima zelo naporen delavnik: pravočasno se mora zbuditi, pregnati zvezde in si z oblaki osvežiti lica. Potem zasije v vsej svoji lepoti in toploti. Toda kaj, ko se ljudje na plaži pred njim skrivajo in se sladoledar nanj celo huduje! Pogovarjajte se z otroki o soncu, poiščite njegove znanstvene in umetniške upodobitve, poiščite podatke o njem v enciklopedijah in zgodbe v leposlovju. Kako se vedemo na soncu, da njegov učinek za nas ni škodljiv? In na koncu – kako mi vidimo sonce? Narišimo ga!



ANIMATOU

Claude Luyet, G. Schwizgebel, D. Delachaux,
C. Barras, R. Andreani, A. Lachavanne
(Studio GDS)

Švica / Switzerland, 2007, BetaSP, 5'36"

This exquisite animation film draws us into the art of animation with an original approach, introducing various animation techniques. A cat and a mouse spring to life before our eyes and then scurry from one technique into the other, from a simple pencil drawing to complex computer animation. Follow this development together with the children, try to discern the techniques and relate these to other cartoons and animations, familiar to the children. Encourage them to think about which technique they prefer and why.

Odličen animirani film, ki nas na izviran način popelje v umetnost animacije in nas seznani z različnimi tehnikami. Mačka in miš oživita pred našimi očmi in nato tečeta iz ene tehnike v drugo, od preproste risbe s svinčnikom do zapletene računalniške tehnologije. Z otroki spremljajte njun razvoj, poskusite določiti tehnike in jih povežite še z drugimi risankami in animiranimi filmi, ki jih otroci poznajo. Spodbujajte jih k razmišljanju, katera tehnika jim je najbolj všeč in zakaj.

MEDVED GRE / KARU TULEB (LACIS NAK) / THE BEAR IS COMING

Jānis Cimermanis

(Animācijas Brigade Film Studio)

Latvija / Latvia, 2007, betacam, 16'

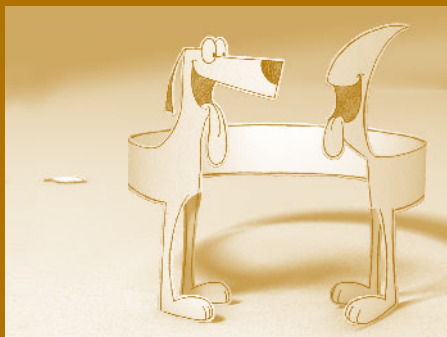


A large brown bear suddenly appears in a sleepy seaside town. He hungrily rummages through the residents' litter bins baskets, and soon the whole town is in a state of alert. The bear must be caught, cry the adults, the bear must be helped, think the children and act on it. Are we familiar with the bears' way of life, eating habits and procreation? How do we act toward wild animals? We can talk about all this with children and together discover the most famous bears in film and literature.

V zaspanem obmorskem mestecu se pojavi velik rjavi medved. Lačen brska po košarah prebivalcev in kmalu je v mestu izredno stanje. Medveda je treba uloviti, kličejo odrasli; medvedu je treba pomagati, si mislijo otroci in ... to tudi storijo. Poznamo medvede, njihov način življenja, prehranjevanja in razmnoževanja? Kakšen je naš odnos do divjih živali? O vsem tem se lahko pogovarjamo z otroki in skupaj odkrivamo, kateri so najbolj znani filmski in literarni medvedi.

MOJ SREČNI KONEC / MY HAPPY END

Milen Vitanov (HFF Konrad Wolf Potsdam)
Nemčija / Germany, 2007, digiBeta, 5'10"



Dogs like to chase their tails for fun. And our dog has just met his best friend during one of his games: His own tail! What adventures they have together! And who are our best friends? Let's talk about them, introduce them, describe their character and stress what we like about them. What are all the things we do together? And how do we solve any problems that emerge? Talking about our close relationships, our friendships, is always interesting and filled with new discoveries.

Psi v igri radi lovijo svoj rep. Pes v filmu pa je v takšni igri spoznal svojega najboljšega prijatelja – lasten rep! Koliko vsega sta doživela skupaj! Kdo pa so naši najboljši prijatelji? Pogovarjajmo se o njih, predstavimo jih, opišimo njihove lastnosti in poudarimo tisto, kar nam je pri njih všeč. Kaj vse počnemo s prijatelji? In kako rešimo probleme, ki se včasih pojavijo? Pogovor o naših najintimnejših – prijateljskih – odnosih je vedno zanimiv in poln novih spoznanj.

ČEVELJ / SHOE

Qian Shi (Volda University College, The Animation Workshop)
Norveška, Danska / Norway, Denmark,
2007, BetaSP, 3'47"



A short episode from the life of a poor girl and her father reveals how a shoe became a doll. The filmmakers were inspired by an old museum toy. The film offers several starting-points for a discussion with children. We can step back into the past and explore how people used to live, and how their toys differed from ours. Let's talk about the meaning of gifts, material and symbolic, and create a toy using ordinary objects which surround us.

Drobna zgodba iz življenja revne deklice in njenega očeta nam pokaže, kako je iz čevlja nastala igračka – punčka. Ustvarjalci so idejo za film dobili v stari igrački v muzeju, film sam pa ponuja mnogo iztočnic za pogovor z otroki. Stopimo lahko v zgodovino in raziskujemo, kako so ljudje živeli nekdaj, stare igrače lahko primerjamo z današnjimi. Pogovarjajmo se o pomenu daril, materialnem in simboličnem in izdelajmo igračko iz vsakdanjih predmetov, ki nas obdajajo.

ZGODAJ ALI POZNO / TÔT OU TARD

Jadwiga Kowalska (Hochschule Luzern)
Švica / Switzerland, 2007, 35mm, 5'



A squirrel and a bat both live in the same tree, but each follows its own life rhythm: The squirrel takes the days, the bat comes out at night. One day (or night) a coincidence brings them together and binds them forever. A simple, yet thoughtful story offers a chance to think about differences, which can seemingly divide us, but on a closer look connect us and bring us joy. How are we different from each other? And what do we share in common? What can we do alone? And when do we long for company?

Veverica in netopir, oba doma na istem drevesu, vendar vsak s svojim življenjskim ritmom – veveričini so dnevi, netopirjeve noči. Nekega dne (oz. neke noči) ju naključje združi in za vedno poveže. Preprosta, a domiselna zgodba ponuja razmišljanje o drugačnosti, ki lahko na videz ločuje, ko pogledamo bolje, pa nas združi in prinaša veselje. Kakšne so razlike med nami? In v čem smo si podobni? Kaj zmoremo sami? In kdaj si želimo družbo?

2METRA / 2METROS / 2METERS

Javier Mrad, Javier Salazar, Eduardo Maraggi (Banzai Films)
Argentina, 2007, BetaSP, 6'10"



A play between two meters, two measuring instruments, one wooden, the other metallic. Let's discuss how we understood the story and what each of us has seen in it. This wonderful demonstration of object animation entices us to imitate it. Let's find some objects in our surroundings, think of a story and play it out. Let's breathe life into our crayons, notebooks, erasers or slippers.

Igra dveh metrov, dveh merskih pripomočkov, lesenega in kovinskega. Pogovarjajmo se, kako smo razumeli zgodbo, kaj je vsak zase videl v njej. Čudovit prikaz animacije predmetov kar vabi k posnemanju. Poiščimo predmete iz okolice, izmislimo si zgodbo in jo odigrajmo. Vdahnimo življenje barvicam, zvezkom, radirki, copatom.

HUUU - POLE HOLE

Alexei Alekseev (Studio Baestarts)

Madžarska / Hungary, 2007,

digiBeta, 3'35"



A group of owls find themselves in the midst of perpetual snow and ice. When all of them end up in a deep snowed up hole, it seems there is no way out. But then they remember that ... they can fly! This short animation relates to children with its humour. What made us laugh the most? How did you think the story would unravel? What other solution could the owls come up with? Encourage the children to make up and recount their own story about owls.

Elephant III: Thursday, December 11



This exquisite animation film draws us into the art of animation with an original approach, introducing various animation techniques. A cat and a mouse spring to life before our eyes and then scurry from one technique into the other, from a simple pencil drawing to complex computer animation. Follow this development together with the children, try to discern the techniques and relate these to other cartoons and animations, familiar to the children. Encourage them to think about which technique they prefer and why.

Skupina sov se je znašla v večnem snegu in ledu. Ko se vsi po vrsti znajdejo v globoki luknji v snegu, se zdi, da ni rešitve. Potem pa se spomnijo, da ... znajo leteti! Kratki animirani film s svojim humorjem nagovarja otroke. Čemu smo se najbolj smejali? Kako ste mislili, da se bo zgodba končala? Kakšno rešitev bi še lahko izbrale sove? Spodbudite otroke, da si izmislijo in pripovedujejo svojo zgodbico o sovah.

Slon III: četrtek, 11. december

10-14

ANIMATOU

Claude Luyet, G. Schwizgebel,

D. Delachaux, C. Barras, R. Andreani,

A. Lachavanne (Studio GDS)

Švica / Switzerland, 2007, BetaSP, 5'36"

Odličen animirani film, ki nas na izviran način popelje v umetnost animacije in nas seznani z različnimi tehnikami. Mačka in miš oživita pred našimi očmi in nato tečeta iz ene tehnike v drugo, od preproste risbe s svinčnikom do zapletene računalniške tehnologije. Spodbujajte otroke, da spremljajo njun razvoj, poskusijo določiti tehnike in jih povezati z drugimi animiranimi filmi, ki jih poznajo. Spodbujajte jih k razmišljanju o tem, katera tehnika jim je najbolj všeč in zakaj.

MALA VASILISA / MALENKAYA VASILISA / VASILISA

Darina Shmidt (Melnitsa Animation Studio)
Rusija / Russia, 2007, BetaSP, 15'30"



A fairy tale of a little girl whose wicked parents leave her in the woods and who escapes from the witch's clutches with the help of friends is a visual gem, and the beautiful animation a cherry on the top. Let's discuss what we liked most about the animation, and what kind of impressions it made on us. Together with children think of other fairy tales existing within our culture, and what tales the story of Vasilisa reminds us of.

Pravljica o deklici, ki jo hudobna starša pustita v gozdu, nato pa se s pomočjo prijateljev reši iz rok čarovnice, je prava paša za oči. Čudovita animacija daje zgodbi piko na i. Pogovarjajmo se o animaciji, kaj nam je bilo pri njej še posebej všeč, kakšen vtis je naredila na nas. Razmišljajmo skupaj z otroki o pravljicah, ki jih poznamo v naši kulturi in na katere nas zgodba o Vasilisi spominja.

BANABANA – KAKO JE NAVIS DOBILA SVOJE PISANO JADRO / BANABANA – HOW NAVIS GOT HER COLOURFUL SAIL

Ivan Klepac, Bruno Tolić (Otompotom)
Hrvaška / Croatia, 2008, BetaSP, 5'21"



A sailboat with a colourful sail? Well why not! The story of how the sail came about is just as extraordinary as the sail itself. Encourage the children to look around and find some unusual objects which surround them. The object which excites them the most should serve as the basis of a story about how it came about. The more extraordinary the story, the better! And animation technique can serve as an inspiration for their visual artistic creations.

Jadrnica s pisanim jadrom? Zakaj pa ne! Zgodba o tem, kako je jadro nastalo, je prav tako nenavadna kot jadro. Spodbudimo otroke, da pogledajo okoli sebe in poiščejo nenavadne predmete, ki jih obdajajo. Tisti, ki jih najbolj vznemirja, naj bo osnova za zgodbo o tem, kako je nastal. Bolj nenavadna bo zgodba, boljša bo! Tehnika animacije pa je lahko navdih pri likovnem ustvarjanju.

NOVA VRSTA / JAUNA SUGA / THE NEW SPECIES

Evalds Lacis

(Animācijas Brigade Film Studio)

Latvija / Latvia, 2007, 35mm, 10'



A family of bugs sets out on a picnic. The weather is beautiful and they are so distracted that they never even notice the imminent danger. Until the bug parents get caught by a scientist, hoping to complete his collection. Their courageous children rush to the rescue. Let's discuss the story and animation, trying to remember as many details as possible. What did the beetles look like? What all did the children think of with to save their parents? Let's open the books and get to know different insects.

Družina hroščkov se odpravi na piknik. Vreme je čudovito in sami s sabo imajo toliko dela, da sploh ne opazijo nevarnosti, ki jim grozi, dokler mame in očeta ne ujame raziskovalec, ki želi z njima dopolniti svojo zbirko. Pogumna otroka pohitita na pomoč. Pogovarjajmo se o zgodbi in animaciji, skušajmo se spomniti čim več detajlov. Kakšni so bili hrošči? Česa vsega sta se spomnila otroka, da bi rešila mamo in očeta? Pobrskajmo po knjigah in bolje spoznajmo žuželke.

ASTONOV KAMNI / ASTONS STENAR / ASTON'S STONES

Uzi & Lotta Geffenblad (Zigzag Animation)

Švedska / Sweden, 2007, 35mm, 8'55''



On one of his autumn strolls Aston picks up his first stone, and that is the beginning of a glorious stone collection. But when there is no more room left in their house, Aston's father decides the stones should go on a holiday. And that is where Aston starts his brand new collection. The film slowly unfolds the story of a passionate collector and prompts a discussion about our own hobbies. What do we collect and how we take care of our collections? What attracts us about them? How do we select what to collect?

Na jesenskem sprehodu Aston pobere svoj prvi kamen in to je začetek veličastne zbirke kamnov, ki nastane v njihovem domovanju. Ko jih je preveč, se oče odloči, da je pametno kamne odpeljati na počitnice. Tam pa Aston začne urejati svojo novo zbirko. Film s počasnim ritmom pripoveduje zgodbo o strastnem zbiralcu in ponuja pogovor o naših konjičkih. Kakšne zbirke imamo in kako skrbimo zanje? Kaj nas na njih pritegne? Kako izbiramo, kaj bomo zbirali?

VELIKI NAČRTI / GROSSE PLÄNE / BIG PLANS

Irmgard Walther (Hochschule Luzern)

Švica / Switzerland, 2008, BetaSP, 3'59''



A young scientist is devising a machine which would sell apples. Despite his thorough designs, things don't go as planned. Then his younger brother lends a hand and it seems the invention is flawless ... Whoever doesn't dream of becoming an inventor?! There are so many things waiting to be discovered. Let each child be an inventor and devise their own inventions. They can create it or just talk about their ideas. Encourage them to give their imagination free reign.

Mladi znanstvenik snuje stroj za prodajo jabolk. Kljub dobro premišljenemu načrtu pa mu stvari ne tečejo, kot bi morale. Na pomoč mu priskoči mlajši brat in zdi se, da je izum brezhiben ... Le kdo si ne želi postati izumitelj?! Toliko zanimivih reči čaka, da jih izumimo. Naj bo vsak otrok izumitelj, ki si zamisli svoj izum. Lahko ga izdelajo ali pa samo pripovedujejo o svoji zamisli. Spodbujajmo jih, da dajo svoji domišljiji prosto pot.

VELIKE AMBICIJE / GREAT AMBITION

Malcolm Sutherland

Kanada / Canada, 2008, digiBeta, 2'38''



A singer leaves the countryside for the big city, but many surprises await there. How does he feel in the countryside? What are his ideas about the city? Encourage the children to identify with him and think about his wishes. And how do we experience the differences between city and country life? What did we think of his singing? Let's find the origins of his music and other similar songs.

Pevce se s podeželja odpravi proti velikemu mestu, tam pa ga čaka vrsta presenečenj. Kako se počuti na deželi? In kakšne so njegove misli o mestu? Spodbudimo otroke, da se živijo vanj in razmišljajo o njegovih željah. Kako pa mi doživljamo razlike med deželo in mestom? In kakšno se nam je zdelo njegovo petje? Poiščimo izvor njegove glasbe, najdemo še druge podobne pesmi.

ANIMATOU

Claude Luyet, G. Schwizgebel,
D. Delachaux, C. Barras, R. Andreani,
A. Lachavanne (Studio GDS)
Švica / Switzerland, 2007, BetaSP, 5'36"



This exquisite animation film draws us into the art of animation with an original approach, introducing various animation techniques. A cat and a mouse spring to life before our eyes and then scurry from one technique into the other, from a simple pencil drawing to complex computer animation. Follow this development together with the children, try to discern the techniques and relate these to other cartoons and animations, familiar to the children. Encourage them to think about which technique they prefer and why.

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KIBER / CYBER

Stefan Eling (Moving Pictures)
Nemčija / Germany, 2007, BetaSP, 5'05"



In a perfectly ordinary living room, a magical armchair springs to life, taking its owner on an extraordinary journey. Discuss which parts of his travels we remember and why have they stuck with us. Where would we like to go on the magical armchair? What kind of a world would we like to see in which time period?

Sredi povsem običajne dnevne sobe oživi čudežni naslanjač, ki ponese svojega lastnika na nenavadno potovanje. Pogovarjajmo se o tem, kateri del njegove poti smo si zapomnili in zakaj je na nas naredil vtis. Kam bi želeli, da nas čarobni naslanjač ponese? Kakšen svet bi želeli videti, kateri čas?

DVE VILI / DVIJE VILE / THE TWO FAIRIES

Miroslav Klarić, Jadranko Lopatić
(Zagreb Film)

Hrvaška / Croatia, 2007, BetaSP, 3'36"

Fairies are gentle, kind-hearted fairy tale beings, there to offer their help as soon as it is needed. But what if this is not true? What if in reality fairies are different, and what we have just seen is their true nature? Let's think about this fresh perception, and try to reveal what inspired the authors to create this parody. Do any of the scenes remind you of something you have seen before? Can you identify the films from which the authors borrow the elements for their animation film?



Vile so nežna in ljubezniva bitja iz pravljič, ki so v njih samo zato, da priskočijo na pomoč, brž ko je treba. Kaj pa, če to ni res? Kaj pa, če so vile v resnici drugačne in je to, kar smo videli, njihov resnični obraz? Razmišljajmo o novem pogledu, poskusimo ugotoviti, kaj je avtorja vodilo k ustvarjanju tovrstne parodije. Vas posamezni prizori spominjajo na kakšne že videne prizore? Ali prepoznate, iz katerih filmov sta si avtorja sposodila elemente za ta animirani film?

PREPOVEDANE IGRE / FORBIDDEN GAMES

Jisuk Jung (JSJ-ART)

Južna Koreja / South Korea, 2008,
DVD, 4'25"

The story about the universal human pollution of the Earth told in a special animation technique. Focus on the form and content of the film. How do we perceive pollution? What is the most dangerous kind of pollution? What can we do to prevent it? Was the technique demonstrative? Did it reach its target audience, young people? Did it deliver the right message?



Zgodba o vsestranskem človeškem onesnaževanju zemlje je tokrat povedana s posebno tehniko animacije. Posebej se posvetimo vsebini in obliki filma. Kakšno je naše mnenje o onesnaževanju? Katera vrsta je najbolj ogrožajoča? Kaj lahko naredimo mi sami, da bi bilo bolje? Je bila tehnika prikaza učinkovita? Je dosegla ciljno publiko, mlade, ki jim je bila namenjena? Je prenesla pravo sporočilo?

HLADILNIK / LEDNICE / THE FRIDGE

Lucie Štamfestová (Punk Film)

Češka / Czech Republic, 2007, BetaSP, 7'



Another film which tackles a topical subject – our planet's global warming. Have you ever wondered what would happen in a fridge, if you would accidentally leave the door open? Did you imagine something similar to what you've just seen? Think about the individual stages of this process. What is the cause and what the consequence? What can happen to Earth in the future, if we don't start taking better care of her? Present your own scenarios!

Še en film, ki se spoprijema z aktualno tematiko – globalnim segrevanjem našega planeta. Ste se kdaj vprašali, kaj bi se zgodilo v hladilniku, če bi ga po nesreči pustili odprtega? Ste si predstavljali kaj takega, kar ste videli? Razmišljajte o posameznih fazah procesa. Kaj je vzrok in kaj posledica? Kaj se lahko v prihodnosti zgodi z zemljo, če ne bomo zanjo bolje poskrbeli? Priporočite scenarije!

NIČ NOVEGA POD SON- CEM / NIC NOVÉHO POD SLUNCEM / SINCE THE DAWN OF MAN

Aneta Kýrová (FAMU Prague)

Češka / Czech Republic, 2007,

BetaSP, 4'40"



Men and women in prehistory and today; different appearances, similar habits. Discuss the portrayed characteristics of men and women in times past and today. Explore gender relations and the division of labour. Let's try to remember as many gender stereotypes as possible. Let's talk about these and listen to the pros and cons. How can we go about changing these stereotypes?

Moški in ženske v pradžini in danes – drugačen izgled, vendar enake navade. Pogovarjajmo se o prikazanih lastnostih moških in žensk nekoč in danes. Kakšen je odnos med spoloma, kakšna je delitev dela? Poskusimo se spomniti čim več stereotipov, ki veljajo o spolih. Pogovarjamo se o njih, poslušajmo argumente za in proti. Kako bi lahko spreminjali stereotipe?

**KO SMO V NEBESIH /
UND WENN WIR DANN IM
HIMMEL SIND /
WHEN WE ARE IN HEAVEN**

Daniela Risch

(Academy of Media Arts Cologne)

Nemčija / Germany, 2008, BetaSP, 4'



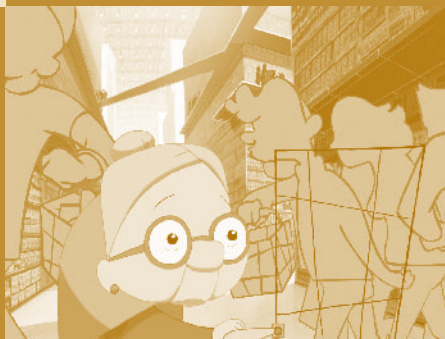
A well known family story with a happy beginning and a sad ending, this time told in a unique and interesting way. Let's focus our attention on animation technique. What guided the author in his selection of this technique? Why did she choose chairs instead of people? How do these chairs tell the story? What could have a similar effect on the story as the chairs?

Dobro znana družinska zgodba s srečnim začetkom in z žalostnim koncem, tokrat predstavljena na samosvoj in zanimiv način, zato usmerimo pozornost na animacijo. Kaj je vodilo avtorico k izboru tovrstne tehnike animacije? Zakaj je namesto ljudi izbrala stole? Kako stoli pripovedujejo zgodbo? Kaj bi namesto stolov imelo podoben učinek na zgodbo?

**SERVISNA SLUŽBA /
ATTENCION AL CLIENTE /
CUSTOMER SERVICE**

Marcos Valín, David Alonso (ECAM)

Španija / Spain, 2007, 35mm, 8'



All a grandmother wants for her dog is food, but the path to get it is spun with obstacles, and both our heroes end up in jail. Yet the true ending is much more interesting and amusing. The film tackles the contemporary consumerist rush, impersonal stores and discount schemes with humour. Together with the young audience discuss their views about consumerism. What influences their choices when buying something, how do they set their limits, and how they earn money?

Vse, kar si babica zaželi za svojega psa, je hrana, pot do nje pa je nepričakovano zapletena in se za oba junaka konča v zaporu. Ampak pravi konec je mnogo bolj zanimiv in zabaven. Film se na duhovit način spopade s sodobno potrošniško mrzlico, z brezosebnimi trgovinami in akcijskimi cenami. Pogovarjajmo se z mladimi o njihovem odnosu do potrošništva. Na kakšen način izbirajo to, kar kupujejo, kako si postavljajo meje in kako zaslužijo denar?

KJFG ŠT. 5 / KJFG NO.5

Alexei Alekseev (Studio Baestarts)

Madžarska / Hungary, 2008,

digiBeta, 1'52"



Three forest animals, the rabbit, the wolf and the bear, form a band. Practice is a serious matter, but it's suddenly interrupted by the hunter. Let's talk about how each of us experienced this short film, how we interpret its message, what amused us and what did not.

Tri gozdne živali – zajec, volk in medved – imajo svoj bend. Vaje so resna reč, potem pa jih nenedoma zmoti lovec. Pogovarjajmo se o tem, kako je vsak med nami doživel ta kratki film, kako si razlaga njegovo sporočilo, kaj se mu je zdelo zabavno in kaj ne.

Family Elephant I:
Saturday, December 13

Družinski Slon I:
sobota, 13. december



ANIMATOU

Claude Luyet, G. Schwizgebel,

D. Delachaux, C. Barras, R. Andreani,

A. Lachavanne (Studio GDS)

Švica / Switzerland, 2007, BetaSP, 5'36"



VELIKI NAČRTI / GROSSE PLÄNE / BIG PLANS

Irmgard Walther (Hochschule Luzern)

Švica / Switzerland, 2008, BetaSP, 3'59"

**KORENČEK NA PLAŽI /
PORGAND SUVITAB /
CARROT ON THE BEACH**

Pärtel Tall (Nukufilm)

Estonija / Estonia, 2008, BetaSP, 6'15"



**MIRIAMINE BARVE /
MIRIAM VÄRVID /
MIRIAM'S COLOURS**

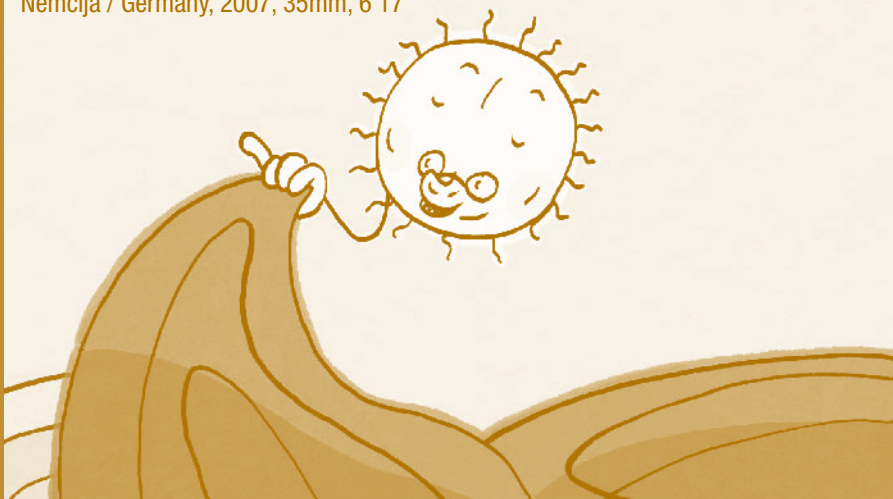
Jelena Gírlin, Mari Liis Bassovskaja
(Nukufilm)

Estonija / Estonia, 2008, BetaSP, 5'

**SONČEN DAN /
EIN SONNIGER TAG /
A SUNNY DAY**

Gil Alkabetz (Sweet Home Studio)

Nemčija / Germany, 2007, 35mm, 6'17"



PROFESOR BALTAZAR: DVA CILINDRA / PROFESSOR BALTHAZAR: TWO TOP HATS

Pavao Štalter (Zagreb Film / Windrose Film)

Jugoslavija (Hrvaška), Nemčija / Yugoslavia (Croatia), Germany, 1978, digiBeta, 5'28"

A truly awkward situation: the wind twirls and mixes two top hats, one full of rabbits belonging to a magician, the other full of musical notes belonging to a conductor. Their performance is a fiasco. This witty animated film, filled with situational humour, will surely stir children's imagination. Encourage them to think of similar funny mix-ups on their own. For example, a policeman, holding a rolling pin in the middle of a traffic jam or a baker blowing a whistle for the dough to rise!

Zares nerodna situacija: veter zapiha in v zraku zameša cilindra. Eden je last čarodeja in je poln zajcev, drugi pripada dirigentu in je poln not. Njuni predstavi sta pravi polomiji. Duhoviti animirani film, poln situacijskega humorja, bo otrokom gotovo razburkal domišljijo. Spodbujajte jih naj tudi sami razmišljajo o zabavnih zamenjavah pripomočkov ljudi različnih poklicev. Da bi, na primer, policist v križišču v roki držal valjar, pek pa bi testu žvižgal s piščalko!



**Family Elephant II:
Sunday, December 14**



**Družinski Slon II:
nedelja, 14. december**

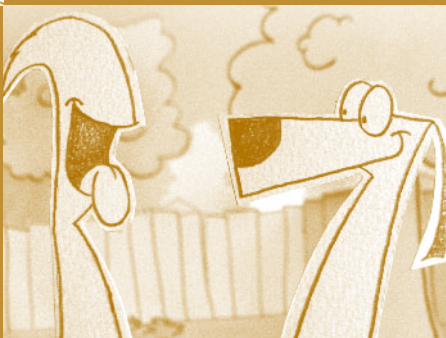
9*

ANIMATOU

Claude Luyet, G. Schwizgebel,
D. Delachaux, C. Barras, R. Andreani,
A. Lachavanne (Studio GDS)
Švica / Switzerland, 2007, BetaSP, 5'36''

MOJ SREČNI KONEC / MY HAPPY END

Milen Vitanov (HFF Konrad Wolf Potsdam)
Nemčija / Germany, 2007, digiBeta, 5'10''



ASTONOVİ KAMNI / ASTONS STENAR / ASTON'S STONES

Uzi & Lotta Geffenblad (Zigzag Animation)
Švedska / Sweden, 2007, 35mm, 8'55''

NOVA VRSTA / JAUNA SUGA / THE NEW SPECIES

Evalds Lacis
(Animācijas Brigāde Film Studio)
Latvija / Latvia, 2007, 35mm, 10'





ČEVELJ / SHOE

Qian Shi (Volda University College, The Animation Workshop)

Norveška, Danska / Norway, Denmark, 2007, BetaSP, 3'47''

HUHU - POLE HOLE

Alexei Alekseev (Studio Baestarts)

Madžarska / Hungary, 2007,

digiBeta, 3'35''



PROFESOR BALTAZAR: PINGVIN AXEL / PROFESSOR BALTHAZAR: AXEL THE PENGUIN

Zdenko Gašparović

(Zagreb Film / Windrose Film)

Jugoslavija (Hrvaška), Nemčija /

Yugoslavia (Croatia), Germany, 1978,

digiBeta, 5'28''

A kind and unselfish postman delivers letters and joy to the residents of a small town. When the poor fellow injures his leg, his faithful friend – the Penguin – comes to the rescue. The film encourages us to talk about the magic power of good will. Their friendship can serve as a reflection of our own relationships: Who are our friends? How we spend our time together? And what do we do when our friends are in need?

Prijazni in požrtvovalni poštar prinaša pisma in veselje prebivalcem malega mesta. Ko si nesrečnik poškoduje nogo, mu priskoči na pomoč zvesti prijatelj – pingvin. Film spodbuja k pogovoru o čarobni moči dobre volje, ki jo seje poštar med raznašanjem pošte. Prijateljstvo med poštarjem in pingvinom pa je lahko ogledalo naših odnosov: kdo so naši prijatelji, kaj vse počnemo z njimi, kaj naredimo, ko je prijatelj v stiski?

ČIKORJA AN' KAFE / CHICORY 'N' COFFEE

Dušan Kastelic (Bugbrain)

Slovenija / Slovenia, 2008, 35mm, 8'20"



This beautiful animation film, made by a Slovenian author, was inspired by a song with the same title by the singer songwriter Iztok Mlakar. In the distinct Slovenian Primorska dialect it tells the bitter sweet story of past times, when grandma used to swap grandpa's coffee with a chicory substitute. Try to understand the dialect, and explain the unknown expressions. The film is a good starting-point for a discussion about life, relationships, successful and unsuccessful ways of living together.

Prelep animirani film, slovenski izdelek, je nastal po istoimenski pesmi kantavtorja Iztoka Mlakarja. V primorskem dialektu pripoveduje grenko-sladko zgodbo iz preteklih časov, ko je nona nonotu namesto kave kuhala čikorijo. Poskusimo razumeti narečje, razložimo posamezne neznane besede. Film je dobra iztočnica za pogovor o življenju, odnosih, ki jih gradimo, o uspešnih in neuspešnih načinih sobivanja.

KJFG št. 5 / KJFG NO.5

Alexei Alekseev (Studio Baestarts)

Madžarska / Hungary, 2008,

digiBeta, 1'52"





Azur in Asmar / Azur et Asmar / Azur & Asmar

Azur in Asmar / Azur et Asmar / Azur & Asmar

Francija / France, 2006, 35 mm, 99'

V francoskem jeziku z angleškimi in slovenskimi podnapisi. / In French language with English and Slovenian subtitles.

Film je primeren za otroke. / Suitable for children.

Režija / Directed by: Michel Ocelot

Asistent režije / Assistant Director: Eric Serre

Scenarij / Screenplay: Michel Ocelot

Dialogi in grafična podoba / Dialogues and Graphic Design: Michel Ocelot

Ozadja / Background Design: Anne-Lise Lourdelet-Koehler

Glasovi / Voices: Cyril Mourali (odrasli Azur / Azur adult), Karim M'Ribah (odrasli Asmar / Asmar adult), Hiam Abbass (Jenane), Patrick Timsit (Crapoux), Fatma Ben Khell (Princesa / Princess Chamsous Sabah), Rayan Mahjoub (Azur otrok/child), Abdelselem Ben Amar (Asmar otrok/child)

Glasba / Music: Gabriel Yared

Zvok / Sound: Thomas Desjonqueres, Cyril Holtz

Producent / Produced by: Christophe Rossignon

Produkcija / Production: Nord-Ouest Production, Mac Guff Ligne, Studio O, France 3

Cinéma, Rhône Alpes Cinéma, Artemis Productions, Lucky Red, Zahorimedia, Intuition Films



Azur and Asmar were brought up as brothers in a beautiful castle in the midst of the desert. Yet they were not of the same blood. Azur was the son of a noble man, Asmar the son of the castle nurse. They enjoyed nothing more than the nurse's long and brilliantly vivid stories. Among these their favourite was the story of the Djinn fairy - a magical princess imprisoned inside a mountain awaiting a brave prince to come and save her.

But one day, Azur's father brought this friendship to an abrupt end. He sent his son off to the city to learn from a proper tutor. The years pass, but destiny brings these parted friends back together. And when they are reunited their rivalry comes to the fore. They set off on a quest to determine who will be the first to find and rescue the good fairy. Yet many surprises await them on their journey.

Michel Ocelot was born on the French Riviera and spent his childhood in Guinea and his adolescence in the Anjou region of France. After studying art in France (the Beaux Arts in Angers, the Ecole Nationale Supérieure des Arts Décoratifs in Paris) and in the USA (California Institute of the Arts), he devoted his professional life to animated films. He has made about thirty shorts and series, both for television and cinema, which have won numerous awards at leading international festivals, among others, a CÉSAR in Paris, a BAFTA in London, first prizes at festivals in Zagreb, Odense, Annecy, Kiev,

Ottawa... Michel Ocelot was also President of the ASIFA (International Animated Film Association) from 1994 to 2000.

Since his first professional short film, *Les Trois Inventeurs* (1979), Michel Ocelot has written the screenplays and done the artwork of all his creations. In 1998, the general public became aware of Michel Ocelot, thanks to the huge box-office and critical success of his first feature film *Kirikou* and the *Sorceress* (*Kirikou et la sorcière*). The film's popularity was so great that it led Michel Ocelot to relate more of his little hero's adventures in *Kirikou* and the *Wild Beasts* (*Kirikou et les bêtes sauvages*, 2005) which he co-directed with Bénédicte Galup. Azur & Asmar, minutely prepared from 2001 on, is a project full of new experiences: Michel Ocelot worked with a live-action producer (Christophe Rossignon, of *Nord Ouest*), chose to combine 3D and 2D, and brought together his production and animation team in Paris, his home city, the entire film being made in Paris, unlike most other French animation productions.

DIRECTOR'S NOTES

"People have often asked me how I make children's films. My secret is that I never make children's films, because children are not interested in films designed purely for them! Children need to learn about the world and discover new things. They don't need to stay in familiar territory or understand everything instantly. There are things which I do



Azur in Asmar sta kot brata preživljala otroštvo v prelepem gradu sredi puščave. Bila sta različne krvi. Prvi je bil sin graščaka in drugi sin grajske varuške. Najraje sta imela varuškina dolga in živo pisana pripovedovanja. Najljubša od vseh pripovedi pa jima je bila zgodba o vili Djinn, ki je žalostna čakala, da jo prijazen in pogumen princ reši iz krempljev zla.

Nekega dne njuno pravljичno prijateljstvo pretrga Azurjev oče, ki pošlje sina v mesto na šolanje, Asmarja in njegovo mamo pa izžene iz gradu. Leta minevajo, nazadnje pa usoda spet združi nekdanja prijatelja. A ko se končno znova najmeta, se začne njuna tekmovalnost: vsak od njiju želi prvi poiskati in rešiti dobro vilo. Na poti do nje pa ju čaka polno presenečenj.

Michel Ocelot se je rodil na francoski rivieri, odraščal pa v Gvineji in francoski pokrajini Anjou. Po študiju umetnosti v Franciji (na

Akademiji lepih umetnosti v Angersu in Akademiji dekorativnih umetnosti v Parizu) je v ZDA (Kalifornijski inštitut za umetnosti) je svoje profesionalno življenje posvetil animiranemu filmu. Posnel je okoli trideset kratkih filmov in nanizank za televizijo in veliko platno ter prejel številne nagrade na prestižnih mednarodnih festivalih, med njimi cezarja v Parizu, nagrado BAFTA v Londonu, glavno nagrado na festivalih v Zagrebu, Odensi, Anecyju, Kijevu, Ottawi ... Med letoma 1994 in 2000 je deloval tudi kot predsednik ASIFE (Mednarodne zveze za animirani film).

Od svojega prvega profesionalnega kratkometražca *Les Trois Inventeurs* (1979) sam ustvarja scenarije in vizualno podobo vseh svojih filmov. Leta 1998 je pozornost mednarodne publike pritegnil s svojim komercialno in kritiško uspešnim celovečernim prvencem *Kirikou in čarovnica* (*Kirikou et la sorcière*). Zaradi izjemne priljubljenosti



not say crudely, because there are children in the audience, but I still say everything. I cannot make a film which wouldn't interest me today. I'm the first viewer of my work, both as an adult and a child, because I have all ages inside me!"

"Making an animated feature film means devoting six years of your life to a subject. So it has to be worth it. The subject which was closest to my heart? On the one hand, all those people who hate one another – since that is how they were raised – who wage war on one another, and on the other hand, the individuals on both sides who do not toe the line, who respect and love one another despite the barbed wire fence which keeps them apart.

I considered inventing an enemy country, with a fake language. What a sad idea to invent an enemy country! What a bad idea to invent an artificial language – you can spot it, and a real language is so much more interesting! And I thought about everyday life in France and around the world. I no longer

wanted to treat a real war that had been declared, but ordinary animosity between indigenous and immigrant citizens, and to push it further, at the same time, between the West and the Middle East. I had found my subject matter! A highly topical issue to be treated like a marvelous fairy tale."

Michel Ocelot

FILM COMMENTS

"Beguiling animated fable with real charm."
(Peter Bradshaw, *The Guardian*)

"With its delicate, fairy-tale bones and layer of politically conscious muscle, *Azur and Asmar* is a sleek and yet slightly unwieldy animal." (Michelle Orange, *The Village Voice*)

"Production design, credited to Anne-Lise Lourdelet-Koehler, goes nuts with the intricately patterned, arabesque architecture and highly stylized and detailed landscapes to craft a world like a lavishly printed children's book brought to life."
(Leslie Felperin, *Variety*)

filma je Michel Ocelot kmalu sklenil nadaljevati zgodbo o svojem malem junaku v filmu Kirikou in divje živali (Kirikou et les bêtes sauvages, 2005) s sorežiserko Bénédicte Galup. Film Azur in Asmar, ki ga je z neizmerno natančnostjo pripravljala od leta 2001, je prinesel vrsto novih izkušenj: Michel Ocelot je tu sodeloval s producentom igranih filmov (Christophe Rossignon, Nord Ouest Production), uporabil je 3D in 2D računalniško animacijo, produkcijsko in animacijsko ekipo pa zbral v Parizu, svojem domačem mestu. Za razliko od večinske produkcije animiranega filma v Franciji je film tako v celoti nastal v Parizu.

IZJAVE REŽISERJA

“Ljudje me pogosto sprašujejo, kako ustvarjam filme za otroke. Moja skrivnost je v tem, da nikoli ne delam otroških filmov, saj otrok ne zanimajo filmi, ki so narejeni izključno zanje! Otroci morajo spoznavati svet in odkrivati nove stvari. Ni jim treba ves čas bresti po znanih vodah in vsake stvari razumeti v trenutku. Nekaterih zadev res ne povem brezobzirno in naravnost, ker so v dvorani otroci, a še vedno povem vse. Ne morem posneti filma, ki me v tem trenutku ne bi zanimal. Jaz sem svoj prvi gledalec, kot odrasla oseba in kot otrok, saj nosim v sebi vse starosti!”

“Ustvariti celovečerni animirani film pomeni posvetiti šest let svojega življenja eni temi. Torej mora biti vredna tega. In tema, ki mi je najbolj ležala na srcu? Po eni strani vsi tisti

ljudje, ki sovražijo drug drugega – saj so bili tako vzgojeni –, ki se med seboj vojskujejo, po drugi strani pa posamezniki na obeh straneh, ki drug drugega spoštujejo in ljubejo, kljub bodičastim žicam, ki jih ločujejo.

Razmišljal sem, da bi si izmislil sovražno deželo in neki umeten jezik. Kako žalostna zamisel, da bi ustvaril še izmišljenega sovražnika! Kako slaba zamisel, da bi ustvaril umeten jezik, ko so resnični jeziki toliko bolj zanimivi! Tako sem pomislil na vsakdanje življenje v Franciji in po svetu. Nisem več želel upodabljati neke resnične vojne, pač pa običajna sovrašтва med domačim prebivalstvom in priseljenci, ter potegniti v ospredje odnose med Zahodom in Srednjim vzhodom. Našel sem svojo temo! Izredno aktualno problematiko v podobi fantastične pravljice.”

Michel Ocelot

O FILMU SO POVEDALI

“Zapeljiva animirana pripovedka z resničnim šarmom.” (Peter Bradshaw, The Guardian)

“S svojim prefinjenim, pravljичnim okostjem in politično ozavešeno muskulaturo je Azur in Asmar prelepa, čeravno nekoliko počasna žival.” (Michelle Orange, The Village Voice)

“Oblikovalka produkcije Anne-Lise Lourdet-Koehler nebrzdano niza prepletene vzorce mavretanske arhitekture in izjemno stilizirane ter detajlne pokrajine, da bi izklesala svet, podoben bogato ilustrirani otroški knjigi, ki je resnično oživila.” (Leslie Felperin, Variety)

Azur & Asmar Pedagogical Materials

THE STORY

There once lived two boys, a blue-eyed Azur and a brown-eyed Asmar, both nursed by Asmar's mother, a Saracen Jenane, servant in the house of Azur's father, a nobleman. Along with her milk the children soaked up lullabies and stories of a land beyond the sea, where the sun always shines and the scent of jasmine lingers over little white houses with painted blue doors. Most of all they loved the story of the Djinn Fairy, imprisoned in a glass cupola inside a black mountain, awaiting a brave prince to come and rescue her. The prince must first find three magic keys, overcome a series of trials, before choosing the right door through which he can enter the chamber of light and free the Djinn Fairy. Jenane has always treated the two boys equally, has cut them equal pieces of delicious treats with love and affection, and tucked them into their beds in their shared little room. Azur's father, disapproving of such egalitarian treatment, first moved his son into a larger room. Then he donned him in noble clothes and hired tutors to teach him. Because this did not deter Azur from spending time with Asmar, the father sent him away for schooling, before he could part with Jenane and Asmar, mercilessly throwing the two out of his house with nothing but the clothes on their backs. After

his schooling Azur returns to his father's house to announce that he will set out across the sea and free the captured Djinn Fairy. Shipwrecked, he is left with nothing and must first face the harsh environment, before coincidence reunites him with no other than Jenane. Meanwhile, she has become a prosperous merchant, and Asmar a member of the Royal Guard. Now Azur and Asmar become rivals, setting out on a quest to free the Djinn Fairy, armed with Jenane's money and wise words of advice from Princess Chamsous Sabah and Wise Man Yadoa. As heroes usually do, they to encounter many trials and obstacles on their quest, in which their childhood ties will play a decisive role.

THE BACKGROUND

The film developed over the span of six years is a luxuriant, minutely manufactured and original fantasy tale, greatly inspired by Islamic art and tradition. The story is loosely set in the Middle Ages of the 15th and 16th centuries in Europe and the Maghreb (Morocco, Tunisia, Algeria). However, the time period, locations and cultural elements are subjected to the author's distinctive aesthetics and eclecticism, in his own words: "I collect my ideas from all corners of the earth." The idea of a nurse emerged, when on a radio he heard a true story about an Englishman who

Azur in Asmar pedagoško gradivo

ZGODBA

Nekoč sta živela dva dečka, modrooki Azur in rjavooki Asmar. Oba je dojila Asmarjeva mati, Saracenska Jenan, služabnica v hiši veljaka, Azurjevega očeta. Hkrati z mlekom sta dečka vpijala uspavanke in zgodbe iz dežele na drugi strani morja, kjer vedno sije sonce in vonj jasmína plava nad belimi hišami z modrimi vrati. Še posebej ljuba jima je bila zgodba o ujeti vili malih duhov, ki v stekleni kupoli v črni gori čaka na princa, da jo nekoč odreši. Princ mora najprej poiskati tri čarobne ključke, prestatí vrsto preizkušenj, preden skozi pravilno izbrana vrata lahko vstopi v dvorano svetlobe in vilo osvobodi. Jenan je z obema dečkoma ravnala enako, jima z ljubeznijo rezala enake kose dobrot in ju zvečer pokrivala v skupni kamrici. Azurjev oče, nezadovoljen s takšnim egalitarnim položajem, je sina najprej preselil v veliko sobo. Nato ga je odel v gosposka oblačila in mu najel učitelje. Ker ga to ni odvrnilo od druženja z Asmarjem, ga je poslal na šolanje, ne da bi se lahko poslovil od Jenan in Asmarja. Nato je mater in sina brez milosti spodil in morala sta oditi le v obleki, ki sta jo imela na sebi. Po končanem šolanju se je Azur vrnil v očetovo hišo in mu sporočil, da se bo odpravil čez morje in osvobodil vilo malih duhov. Po brodolomu je Azur ostal brez vsega in se je moral najprej soočiti z neprijaznim okoljem,

preden je, po srečnem naključju, ponovno našel Jenan. Ta je medtem postala premožna trgovka, Asmar pa član kraljeve straže. Azur in Asmar, zdaj tekmeča, se z Jenanim denarjem in z nasveti princeze Šamsus Sabah in judovskega modreca podata na odpravo za osvoboditev vile malih duhov. Na poti ju, kot je običajno za junake, čakajo preizkušnje, pri katerih bodo odločilno vlogo odigrale njune vezi iz otroštva.

OZADJE

Film, ki je nastajal šest let, je razkošna, minuciozno izdelana, izvirna fantazijska pripovedka. Navdih črpa predvsem iz izročila in umetnosti islama. Okvirno je zgodba postavljena v srednji vek 15. in 16. stoletja v Evropi in Magrebu (Maroko, Tunizija, Alžirija), vendar se čas, lokacija in kulturni elementi podrejajo prepoznavni avtorjevi estetiki in eklekticizmu, ali kot pravi avtor sam: "Ideje zbiram z vseh vetrov." Idejo o dojlji je dobil, ko je na radiu slišal resnično zgodbo Angleža, ki je po tridesetih letih znova našel svojo dojljo v Libanonu.

V začetnem delu, ki se dogaja v Evropi, lahko v dojljini sobi vidimo okno, za katerim je značilna krajinska slika Francije 15. stoletja, medtem ko so nekatere podrobnosti na posestvu, predvsem pa očetova oblačila, izpo-

had found his childhood nurse in Lebanon after thirty years.

In the beginning, which is set in Europe, we can see a typical 15th century French landscape behind a window in the nurse's quarters, while some details of the estate, and especially the father's clothing derive from the Flemish art of Jan Van Eyck.

The historical frame relates to factual Muslim (and Jewish) exiles from the European South at the end of the 15th century. Muslims and Jews fled from the Catholic Reconquista into various parts of the Mediterranean. The Islamic countries of North Africa welcomed them with open arms. In the film this exile is individualized and personified by the Muslim Jenane and the Jewish Wise Man, the teacher of Princess Chamsous Sabah.

The film is mostly set in the familiar landscape of North Africa, but it also carries Islamic traits from Andalusia, Lebanon and Turkey. The Blue Mosque of Istanbul for example serves as a model for the film's closing scene. Many decorative elements derive from the rich Persian heritage (such as the protagonist's clothing, the design of gardens, the mythological bird Simurgh, a benevolent mediator between the Earth and the Sky).

Apart from the fairytale, mythological dimension, the film touches upon some of the eternal and contemporary issues. After the great success of his animated films about Kirikou

Michel Ocelot opted for the subject of intolerance, intercultural tensions and conflicts, and the destinies of individuals who manage to overcome these. The choice of the Maghreb is not coincidental, since it presents an important part of the French colonial past, and at the same time there is a substantial community of immigrants coming from the Maghreb living in contemporary France.

The choice of languages also holds significant meaning for the film's expressive value. In addition to French, the standard Arabic – not subtitled or dubbed – is given equal representation. It was the author's intention to put the viewer into the position of a migrant, who does not understand the language of the foreign country. Despite this, the meaning of each scene can be discerned from its context, and at times the narration even unfolds simultaneously (as in the case of the Djinn's lullaby, where each verse is sung in both languages).

ESSENTIAL TOPICS

Foreignness/Migrations

Migrations are as old as the human race and always present a current issue. Migrations of individuals and groups reflect the processes of social change and concrete historical situations. The author is himself familiar with the experience of migration, since during his childhood the family left the French Riviera and moved to West Africa, only to return later to the Anjou region, which he, a teenager found harsh and ugly. As we have mentio-

sojeni iz flamske umetnosti Jana Van Eycka.

Zgodovinski okvir se dotika dejanskih muslimanskih (pa tudi judovskih) pregnancev z juga Evrope konec 15. stoletja. Muslimani in Judje so bežali pred katoliško rekonkvisto v različne dele Mediterana. Islamske dežele severne Afrike so jih še posebej gostoljubno sprejele. V filmu je ta izgon individualiziran, poosebljata ga muslimanka Jenan in judovski modrec, učitelj princeze Šamsus Sabah.

Večji del filma je postavljen v prepoznavno krajino severne Afrike, vendar v njej najdemo tudi islamske poteze iz Andaluzije, Libanona in Turčije. Vzorčni model za zaključni prizor, na primer, je modra mošeja iz Istanbula. Mnogi dekorativni elementi so vzeti iz bogate perzijske dediščine (npr. oblačila glavnih junakov, zasnova vrta, mitološka perzijska ptica Simurg, dobronamerna posrednica med nebom in zemljo).

Poleg pravljичne, mitološke dimenzije, film odpira nekatera večna in sodobna vprašanja. Po velikem uspehu animiranega filma Kirikou se je Ocelot odločil za temo nestrpnosti, medkulturnih napetosti in konfliktov ter usod posameznikov, ki vse to uspejo presegati. Izbira Magreba ni naključna, saj predstavlja del francoske kolonialne preteklosti, hkrati pa ima sodobna Francija veliko magrebsko imigrantsko skupnost.

Izjemnega pomena za sporočilnost filma je tudi izbira jezikov. Poleg francoskega enako-

vredno nastopa standardni arabski jezik, ki ni podnaslovljen ali sinhroniziran. Avtor je na ta način želel gledalca postaviti v vlogo migrant, ki v tuji deželi jezika ne razume. Kljub temu je mogoče pomene prizorov razbrati iz konteksta, včasih pa besedilo celo poteka vzporedno (kot na primer uspavanka malih duhov, ki vsak verz pojeta v obeh jezikih).

KLJUČNE TEME

Tujstvo / migracije

Migracije so stare kot človeštvo in hkrati vedno aktualne. Selitve posameznikov in skupin odražajo procese družbenih sprememb in situacij v konkretnem zgodovinskem okviru. Avtorju filma je izkušnja migracije blizu, saj se je v otroških letih s starši s francoske riviere preselil v zahodno Afriko, po vrnitvi pa v pokrajino Anjou, ki se mu je, z najstniškimi očmi, zdela grda. Kot že rečeno je filmski kontekst srednjeveški in se dotika neprostovoljnih migracij z juga Evrope v Magreb. Tematika tujstva je predstavljena z dveh strani. Najprej sta tujca Jenan in Asmar (čeprav rojen v Evropi – tujci smo vedno lahko tudi v svoji rojstni deželi). Ko prečka morje, pa postane tujec Azur. Vloga in položaj tujca sta v mnogih kulturah ambivalentna. Po eni strani tujec prinaša novosti in dobrobiti, po drugi predstavlja potencialno nevarnost, zato imajo družbe običajno razdelane obredne stopke vključevanja / izključevanja tujcev. S tem so povezani tudi obredi gostoljubja.

ned, the context of the film is medieval, reflecting on involuntary migrations from the European South to the Maghreb. The topic of foreignness is presented from two perspectives. At first the foreigners are Jenane and Asmar (despite being born in Europe – we can always be strangers on our native soil as well). And once Azur crosses the sea, he becomes the foreigner.

The role and status of foreigners are in many cultures ambivalent. On the one hand, the stranger brings novelties and benefits, on the other he presents a potential danger, which is why societies usually devise ritualized proceedings for the inclusion/exclusion of strangers. These are also connected to the rituals of hospitality.

Ethnic Stereotypes and (In)Tolerance

“My heroes aren’t tolerant, but they are lucid”, says Michel Ocelot. This lucidity enables them to transcend their bias and intolerance. As children Azur and Asmar quarrel in a typical childish manner as to who is more handsome and stronger, but also tease each other about whose country is more beautiful.

Ethnic stereotypes and prejudices are personified by the character Crapoux, who has nothing good to say about the country to which he arrived twenty years ago (in search of the Djinn Fairy). On the contrary, he describes all its aspects as bad, ugly or foolish, although his survival depends on the goodness of local inhabitants. He describes the prejudice/superstition about blue-colored

eyes with scorn and contempt, while he himself believes that a black cat brings bad luck.

An exemplum of cultural breadth can be found in Jenane, who says: “I know two languages, two countries, two faiths, and while others engage in superstition, I recognize the opportunity and gain from it.”

SELECTED ASPECTS OF ISLAMIC CULTURE

Medina (City in Arabic)

“It is the tiniest door; you need to bow your head to enter. They stand at the entrance to medina and are linked to the door used on the opposite end as an exit. Actually, both doors could serve as an entrance. It all depends on where we are coming from; it is quite useful to know that each story has an exit and an entrance.” The stories masterfully weaved by the Moroccan writer Tahar Ben Jelloun conjure the markets of “magical djellabas with fifteen pockets”, street storytellers who carry on their calling in the present as they have in the past. In the film the entrance to medina is actually the entrance to a colourful, rattling, fragrant world in striking contrast with the glum stony desert in which Azur finds himself. In medina he discovers the second magic key and of course Jenane, her luxurious house (modeled on Alhambra in Andalusia) and her “Garden of Eden”. The design of these Paradise Gardens derive from Persia and reflects the spiritual world of Islam, which uses complex geome-

Etnični stereotipi in (ne)strpnost

“Moji junaki niso tolerantni, so pa lucidni,” pravi avtor. Lucidnost jim omogoča, da presežejo svojo pristranskost in nestrpnost. V otroštvu se Azur in Asmar značilno otroško prepirata o tem, kdo je lepši, kdo močnejši, a se zbadata tudi o tem, čigava dežela je lepša.

Etnične stereotipe in predsodke je avtor zgostil predvsem v osebi Crapouxa, ki o deželi, v katero je prišel pred dvajsetimi leti (da bi našel vilo malih duhov), ne ve povedati nič dobrega. Ravno nasprotno. Vse stvari opisuje kot slabe, grde ali neumne, čeprav dejansko živi od dobrote lokalnih ljudi. Predsodek / vraževerje o modrih očeh opisuje z zaničevanjem, medtem ko verjame, da črna mačka v resnici prinaša nesrečo.

Zgled kulturne širine je Jenan, ki pravi: “Poznam dva jezika, dve deželi, dve veri, in medtem ko se drugi ukvarjajo z vraževerjem, prepoznam priložnosti in pridobim.”

IZBRANI VIDIKI ISLAMSKÉ KULTURE

Medina (arab. mesto)

“To so čisto majcena vrata; pri prehodu se je treba skloniti. Stojijo na vhodu v medino in so povezana s tistimi, ki jih na nasprotnem koncu uporabljajo kot izhod. Pravzaprav bi bila oboja vrata lahko vhod. Vse je odvisno od tega, od kod prihajamo; zelo pripravno je vedeti, da v vsaki zgodbi obstajajo vhodna in izhodna vrata.” Zgodbe, ki jih mojstrsko

plete maroški pisatelj Tahar Ben Jelloun, nam pričarajo trge “čarobnih dželab s petnajstimi žepi”, ulične pripovedovalce zgodb, ki v sodobnosti še naprej opravljajo svoje poslanstvo kot nekoč. V filmu je vstop v medino dejansko vstop v barviti, žvenketajoči, dišeči svet, v popolnem nasprotju z žalobno kamnito puščavo, kamor je naplavljen Azur. V medini Azur najde drugi čarobni ključ in seveda Jenan, njeno razkošno hišo (ki se zgleduje po Alhambri iz Andaluzije) in njen “rajski vrt”. Zasnova “rajskih vrtov” izhaja iz Perzije in odraža islamski duhovni svet, ki poskuša z razdelanimi geometrijskimi vzorci, vodnimi elementi in vegetacijo razrešiti paradoks reprezentacije večnega v snovnem. Vrtovi opozarjajo tudi na poseben odnos do vode, ki je v puščavskih predelih primanjkuje.

Jenan na vrtu Azurja ponosno pogosti z izbranimi jedmi, od katerih je morda najbolj tipičen slavnostni kuskus, jed berberskega izvora. Kulinarika severne Afrike je izjemno bogata in raznolika – združuje različne tradicije, berbersko, arabsko, judovsko, evropsko.

Medina je predstavljena tudi kot prostor znanja in vladanja. Princeza Šamsus Sabah se uči grščine in hebrejščine, v palači ima velik observatorij, kar opozarja na srednjeveško razvitost arabske astronomije in matematike. Ko se zvečer na skrivaj odtihotapi iz palače, Azurju pokaže svoje mesto, z mošejo, krščansko cerkvijo, sinagogo, medreso, popotnim prenočiščem in zdraviliščem.

tric patterns, water elements and vegetation to solve the paradox of representing eternity through materiality. The gardens also draw attention to a special relationship towards water, scarce in the desert regions.

In the garden Jenane regales Azur with exquisite dishes, including the most typical of them - a special couscous, a dish of Berber origin. North Africa's culinary art is extremely rich and colourful – combining various traditions, Berber, Arabian, Jewish and European.

Medina also represents a realm of knowledge and reign. Princess Chamsous Sabah learns Greek and Hebrew, her palace stores a large observatory, evoking the level of medieval Arab astronomy and mathematics. When the night falls and she secretly steals away from the palace, she shows Azur her city and its mosque, a Christian church, a synagogue, a Madrasah, a travelers' inn and a spa.

Kinship

In addition to consanguinity Arab cultures also recognize milk kinship. Because Jenane nursed both boys, they are milk brothers according to Arab categorization. While in Europe, where such kinship is not accepted, Jenane teaches Azur to call her “nurse”. But as soon as he steps over the threshold of her house “across the sea” she calls him “son”. She even tells the residents of medina that

this is her son from the other side of the sea. And so she says to Asmar who doesn't recognize him: “This s your brother.” When Azur visits the Wise Man, he greets him “Welcome Azur, the son of Jenane,” which demonstrates that he is accepted as such by the broader community.

Status of Women

Contrary to contemporary media representation of absolute oppression, Michel Ocelot vests his female characters with power, influence and the freedom of choice. Jenane is strong, capable, inventive. The Princess is educated and wise. However, they are both subject to the cultural rules of space segregation – their space is private, not public. When the Princess escapes the palace at night, Jenane looks to it that she returns without being noticed.

Even the Fairy, stereotypically awaiting her Prince, decides for herself which Prince will be her saviour.

Music

The music is an original score by the renowned film composer of French-Lebanese origin Gabriel Yareda, intertwining elements of European and Arab medieval music in simple melodies and complex symphonies. Even before the opening scene the film establishes the repetitive motif of an Arab lullaby, which serves as a means by which the adult Azur finally convinces his nurse that he is truly not an imposter.



Sorodstvo

V arabskih kulturah poleg krvnega poznajo tudi mlečno sorodstvo. Ker je Jenan dojila oba fanta, sta po arabskem razumevanju brata po mleku. Dokler so v Evropi, ki takšnega sorodstvenega razmerja ne prizna, Jenan Azurja uči, da jo kliče "dojilja". Takoj ko se Azur znajde v njeni hiši "na drugi strani morja", ga naslovi s sinom. Tudi prebivalcem medine pove, da je to njen sin z druge strani morja, Asmarju, ki ga ne prepozna, pa pravi: "To je tvoj brat." Ko Azur obišče judovskega modreca, ga ta pozdravi z besedami: "Pozdravljen Azur, Jenanin sin," kar pomeni, da ga kot takega sprejema širša skupnost.

Položaj žensk

Ocelot je ženskim likom v filmu, v nasprotju s sodobno medijsko reprezentacijo popolnega

zatiranja, dodelil moč, vpliv in svobodo izbire. Jenan je močna, sposobna, iznajdljiva. Princeza je izobrazena in modra. Obe pa sta podrejeni kulturnim zapovedim segregacije prostora — njun prostor je zasebni, ne javni. Ko princeza zvečer pobegne iz palače, Jenan poskrbi, da se tja vrne, ne da bi jo zalotili.

Celo vila, stereotipno čakajoča na princa, se sama odloča, kateri princ jo bo osvobodil.

Glasba

Glasba v filmu je izvirno delo priznanega filmskega skladatelja francosko-libanonskega porekla Gabriela Yareda, ki od preproste melodije do kompleksne simfonične glasbe prepleta elemente evropske in arabske srednjeveške glasbe. Film še pred prvim prizorom vpelje ponavljajoči se motiv arab-

In certain scene traditional instruments can also be seen, not only heard. At the entrance to medina a girl, accompanied by an Arabic reed flute nay, sings a medieval Arab tune. In Jenane's garden servants play the darabuka, rebab, oud and nay.

The darabuka is a drum, most often made of clay, sometimes metallic, with skin stretched over the rim, its shape resembling a vase. The rebab is a string instrument with three strings. It was especially popular in Europe in 15th and 16th century under the name rebec.

The oud is probably the most popular Arab musical instrument and can have a different number of strings - nine, eleven or thirteen (four, five or six pairs and one single string). The reed flute nay is one of the oldest instruments which are still in use. Illustrations of the flute can be found in Egyptian pyramids and on Persian miniatures. The name originates from the Persian word for "reeds".

In medina Azur and Crapoux also listen to the Gnawas, musicians creating hypnotic sounds with their instruments, voices and dancing. The Gnawas are descendants of former sla-

ves from Sub-Saharan Africa or inhabitants of the Sahel who traveled in caravans and maintained ancient merchant ties with the Maghreb. In Morocco Gnawas also engage in healing rituals in which they use music and dance, colours and fragrances to summon the ghosts of their ancestors who help them heal others. With the popularization of ethnic music within the framework of World Music, their sounds have traveled the world, while they regularly perform in Morocco.

In the closing scene European music transforms into Oriental in an instant, as one of the Djinn waves his little instrument. Characters move in pairs from a rigid dance line into a group centre in oriental dance movements.

Relevance to School Curricula

The subject of the film can be meaningfully linked with environmental, art and music education in the first triennium, adding history, geography, sociology and ethics in the second and third trienniums. In its broadest sense it belongs in tolerance education. It also offers a chance to glance at contemporary phenomena and dilemmas from a different perspective.

IRENA WEBER, PhD

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ske uspavanke, ki je tudi sredstvo, s pomočjo katerega odrasli Azur dokončno prepriča dojiljo, da je pravi Azur in ne vsiljivec.

V nekaterih prizorih lahko tradicionalne inštrumente tudi vidimo, ne le slišimo. Pred vhomom v medino dekle, ob spremljavi trstne piščali naj, poje arabsko srednjeveško pesem. Na Jenaninem vrtu služabniki igrajo na darabuko, rebab, ud in naj.

Darabuka je boben, največkrat izdelan iz gline, včasih tudi iz kovine, prek oboda ima napeto kožo, njegova oblika pa spominja na vazo. Rebab je godalo s tremi strunami. V Evropi je bil, v izpeljani obliki pod imenom rebek, še posebej priljubljen v 15. in 16. stoletju.

Ud je verjetno najbolj popularno arabsko glasbilo in ima lahko različno število strun, devet, enajst ali trinajst (štiri, pet ali šest parov strun in eno samostojno). Trstna piščal naj je eno najstarejših glasbil, ki je še v uporabi, njegovo upodobitev najdemo že v egipčanskih piramidah, pogosta je tudi na perzijskih miniaturah. Ime izhaja iz perzijske besede za "trstje".

V medini Azur in Crapoux poslušata tudi Gnave, glasbenike, ki z inštrumenti, glasovi

in plesom izvajajo hipnotično glasbo. Gnavi so potomci bivših sužnjev iz podsaharske Afrike ali sahelskih prebivalcev, ki so potovali s karavanami in imeli starodavne trgovske vezi z Magrebom. V Maroku se Gnavi ukvarjajo tudi z zdravilnimi rituali, v katerih z glasbo in plesom, z uporabo barv in dišav kličejo duhove prednikov, ki pomagajo pri zdravljenju. Njihova glasba je, s popularizacijo etnične glasbe v okviru World Music, postala znana po vsem svetu, v Maroku pa redno izvajajo festivale.

V zaključnem prizoru se glasba iz evropske v hipu spremeni v orientalno, ko eden izmed malih duhov zamahne z inštrumentom. Liki se iz toge plesne črte v parih pomaknejo proti skupnemu središču z gibi orientalnega plesa.

Navezava na učne načrte

Tematika filma se smiselno navezuje predvsem na pouk okolja, glasbe, likovnega pouka v prvi triadi, v drugih dveh še na zgodovino, geografijo, sociologijo in etiko. V najširšem pogledu sodi v vzgojo za toleranco. Ponuja tudi priložnost, da na sodobne pojave in dileme pogledamo z drugačnega zornega kota.

DR. IRENA WEBER

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The Elephant's Puppet Shows

Why is the Dog Chasing the Rabbit?

Nebo Puppet Theatre

Nebo Puppet Theatre's newest performance is an adaptation of the story *Why is the Dog Chasing the Rabbit*. In a fairy-tale manner it explains the nature of the relationship between a dog and a rabbit, a trained "man's best friend" and a wild animal. As in all animal fairy-tales, here also we can discover a parallel with human qualities, interpersonal relationships and conflicts.

The authors wish to foster and pass on the tradition of folk story-telling, and enrich this tradition with the use of the puppet medium.

Directed by: Ksenija Ponikvar, Dramaturgy: Petra Stare, Graphic Design: Andrej Štular, Music: Peter Kus, Costume Design: Maja Peterlin, Advisor: Špela Stres, Performed by: Lutkovno gledališče Nebo, Production: Forum Ljubljana, Co-production: Mini teater.

www.ljudmila.org/nebo/o.htm

Papelito Puppet Theatre

Brane Solce

Papelito is a special kind of tiny, traveling, paper theatre, which offers infinite magical metamorphoses, thus expanding a child's imagination. The performance of paper puppets is accompanied by sounds and music, making the experience stronger and fuller.

The performance is in a way a prelude to the workshop, during which the creator of this paper theatre will take the children on a journey of inventing their very own paper stories.



www.papelito.net/medium.html

Star Wars VII

Josip Plemelj Primary School in Bled

The authors of *Star Wars VII* are Luka, Grega, Niko and Sašo from Josip Plemelj Primary School in Bled. They have invented a story, which was adapted into text by their mentor Elizabeta Žnidaršič. Under the mentorship of The Elephant Educational Programme they independently manufactured the puppets and the animated part of the show. They reaped the laurels at Saša Kump's regional competition in Kranj, and classified for the national competi-

tion. The boys possess a virtue which is their belief in the medium – the puppet. Each of their performances is something special, since they know how to play with puppet in a way real puppeteers do.

It is a story about little Ram, discontent with his parents because they are not great conquerors over the Dark Forces. He takes flight rebelliously and meets the Dark Forces himself, defeating them with the help of his friends and his lack of fear.

Slonove lutkovne predstave

Zakaj teče pes za zajcem?

Lutkovno gledališče Nebo

Najnovejša predstava Lutkovnega gledališča Nebo obravnava pripovedko Zakaj teče pes za zajcem. V njej je na pravljичen način razložena narava odnosa med psom in zajcem, med dresiranim "človekovim najboljšim prijateljem" in divjo živaljo. Kot vselej pri živalskih pravljicah lahko tudi v tej najdemo vzporednico s človeškimi lastnostmi, medsebojnimi odnosi in konflikti.

Namen ustvarjalcev je negovanje in prenašanje tradicije ljudskega pripovedništva in obogatitev le-tega skozi lutkovni medij.



Režija: Ksenija Ponikvar, Dramaturgija: Petra Stare, Likovna podoba: Andrej Štular, Glasba: Peter Kus, Kostumografija: Maja Peterlin, Svetovanje: Špela Stres, Izvedba: Lutkovno gledališče Nebo, Produkcija: Forum Ljubljana, Koprodukcija: Mini teater.

www.ljudmila.org/nebo/o.htm

Gledališče Papelito

Brane Solce

Papelito je čisto posebna vrsta majčkenega, potujočega, papirnatega gledališča, ki ponuja neskončne čarobne metamorfoze in s tem razprošča otrokovo domišljijo. Igro papirnih lutk spremljajo zvoki in glasba, kar ji daje še posebno doživljajsko moč.

Predstava je na neki način tudi uvod v delavnico, ki bo pod vodstvom avtorja papirnatega gledališča popeljala otroke v izvedbo čisto svojih papirnatih zgodb.

www.papelito.net/medium.html

Vojna Zvezd VII

OŠ prof. dr. Josipa Plemlja Bled

Vojna zvezd VII je avtorsko delo štirih fantov – Luka, Grega, Nika in Saša z OŠ prof. dr. Josipa Plemlja na Bledu. Izmislili so si zgodbo, ki jo je v besedilo predelala mentorica Elizabeta Žnidaršič. Sami so naredili lutke in tudi animirani del predstave, z mentorsko pomočjo Vzgojno-izobraževalnega programa Slon. S predstavo so uspešno nastopili na regijskem srečanju Saše Kumpa v Kranju in se uvrstili na republiško srečanje. Fante odlikuje verjetje v medij – lutko, vsaka njihova predstava je nekaj posebnega, saj se z lutko znajo poigravati, tako kot se mora pravi lutkar.



Zgodba govori o malem Ramu, ki je nezadovoljen, ker starša nista velika zmagovalca boja s Temno silo. Uporniško se poda v beg, kjer sreča Temno silo ter jo s pomočjo prijateljev in z odsotnostjo strahu premaga.





Aktivnosti Slon za otroke čez leto

The Elephant's Activities

for Children Throughout the Year



The Elephant's Activities for Children Throughout the Year

The purpose of The Elephant Educational Animation Film Programme is to create an opportunity and possibility for education within the sphere of animation for all ages and on two levels – the level of content analysis and the technological level, as well as to explore the needs and possibilities pertaining to Slovenia, to establish an international

discourse on education in animation film, and to encourage and support its independent production.

To bring the art of animation closer to children, The Elephant educational programme organizes a diverse plethora of activities for schools and other educational institutions.

ANIMATION FILM WORKSHOPS

1. HOW WE SEE ANIMATED FILMS, 45'

Recommended for children aged 3 - 10.

The workshop "How We See Animated Films" gives as an opportunity to get to know the heroes and heroines of selected animation films in detail. We will discover their vices and virtues, their friends and relatives... We will talk about them, and try to draw or paint them ourselves.

The workshop is recommended also with The Elephant programmes I and II.

2. AN INTRODUCTION TO OPTICAL TOYS, 45'

Recommended for children aged 3 - 10.

How do we even perceive a moving image and how was it understood in a time long forgotten... During one school hour we will discover the world of optical toys and even make some ourselves.

The workshop is recommended also with The Elephant programmes I and II.

3. FROM DRAWINGS TO AN ANIMATED CARTOON, min. 5 school hours

Recommended for children aged 9 and above.

"From Drawings to an Animated Cartoon" workshop brings animation film closer to children also from the technical aspect. Over the span of at least five school hours we will create a short animation, using drawings, stop motion and mixed techniques. For expanded study programmes we offer computer animation as well.

The workshop is recommended also with The Elephant programmes III and IV.

Aktivnosti Slon za otroke čez leto

Namen Vzgojno-izobraževalnega programa animiranega filma Slon je poskrbeti za možnost izobraževanja na področju animiranega filma v vseh življenjskih obdobjih in na dveh ravneh – vsebinsko-analitični in tehnološki, ter preučiti potrebe in možnosti v slovenskem okolju, osnovati mednarodni diskurz o vzgo-

ji in izobraževanju o animiranem filmu ter spodbujati njegovo neodvisno produkcijo.

Da bi otrokom približali umetnost animiranega filma, Vzgojno-izobraževalni program Slon prireja za šole in druge vzgojno-izobraževalne institucije različne aktivnosti.

DELAVNICE ANIMIRANEGA FILMA

1. KAKO VIDIMO ANIMIRANI FILM, 45 minut

Priporočamo za otroke v starosti od 3 do 10 let.

V delavnici "Kako vidimo animirani film" bomo junake gledanih animacij podrobneje spoznali. Seznanili se bomo z njihovimi dobrimi in slabimi lastnostmi, njihovimi prijatelji, sorodniki ... se o njih pogovarjali in jih poskušali narisati ali naslikati.

Delavnico priporočamo tudi ob projekcijah otroškega programa Slon I in Slon II.

2. SPOZNAVANJE OPTIČNIH IGRAČ, 45 minut

Priporočamo za otroke v starosti od 3 do 10 let.

Kako sploh dojemamo gibljivo sliko in kako so jo dojemali v davnih časih ... V eni šolski uri se bomo seznanili z optičnimi igračami in jih tudi sami izdelali.

Delavnico priporočamo tudi ob projekcijah otroškega programa Slon I in Slon II.

3. OD RISBE DO RISANKE, 5 šolskih ur

Priporočamo za otroke v starosti od 9. leta.

Delavnica "Od risbe do risanke" približa animirani film otrokom tudi s tehničnega vidika. V vsaj petih šolskih urah bomo izdelali kratko animacijo v risani, stop-motion ali mešani tehniki. Za daljše učne sklope pa ponujamo tudi računalniško animacijo.

Delavnico priporočamo tudi ob projekcijah otroškega programa Slon III in Slon IV.

SCREENINGS OF SHORT ANIMATION FILMS AND DISCUSSIONS

THE COLOURFUL ELEPHANT

Year-Round Screenings of Short Animation Films and Discussions

Project consists of selected screenings of animation films, which we offer to schools and other educational institutions in collaboration with Kinodvor, the Ljubljana city cinema. On demand we can bring The Colourful Elephant closer to those schools which are situated outside the city of Ljubljana. The screenings are accompanied by guided discussions with experienced mentors.



THE YELLOW ELEPHANT

Animated shorts programme for children aged 3 - 6.

This carefully selected programme of short animated films transports the children into a magical world of animals, plants, objects and unusual creatures, which they seldom come upon on their TV screens. The 30 minute screening is accompanied by introductory talks by experienced mentors, which facilitate a more profound and discerning observation of the portrayed content.

THE RED ELEPHANT

Animated shorts programme for children aged 6 - 11.

The Red Elephant takes children from the first and second trienniums of elementary school on a magical journey of extraordinary storytelling. We will discover the lives and adventures of various protagonists. We will prepare the children for their 40 minutes of attentive observing of animated images with introductory discussions and talks by experienced mentors.

We can provide adjusted teaching programmes according to particular school needs and interests, and prepare curricula ranging from one month, to one semester or the entire school year. The works produced at our workshops are published on the website of Animateka International Animation Film Festival.

PROJEKCIJE ANIMIRANIH FILMOV IN POGOVORI

PISANI SLON

*projekcije kratkih animiranih filmov
s pogovori*

Pisani Slon je projekt, ki zajema izbrane projekcije animiranih filmov in jih v sodelovanju z ljubljanskim Kinodvorom ponujamo šolam ter drugim vzgojno-izobraževalnim institucijam. Šolam izven Ljubljane pa lahko po dogovoru pripeljemo Pisani Slon bližje. Projekcije spremljajo vodeni pogovori izkušenih mentorjev.



RUMENI SLON

*projekcije kratkih animiranih filmov za
otroke od 3 – 6 leta*

Skrbno izbrani program kratkih animiranih filmov popelje otroke v čarobni svet živali, rastlin, predmetov in nenavadnih bitij, ki jih na malih zaslonih navadno ne srečajo. Gre za 30 minutno projekcijo, ki jo spremljajo uvodni pogovori izkušenih mentorjev, to pa otroku omogoča poglobljeno spremljanje prikazanih vsebin.

RDEČI SLON

*projekcije kratkih animiranih filmov za
otroke od 6 – 11 leta*

Rdeči Slon odpelje otroke prve in druge triade osnovne šole v magično pripoved nenavadnih zgodb. Spoznali bomo življenje različnih junakov in njihove prigode. V 40 minut intenzivnega spremljanja animiranih podob bomo otroke pospremili z uvodnimi pogovori izkušenih mentorjev.

Po dogovoru lahko učne programe prilagodimo potrebam in interesu šole ter pripravimo daljši mesečni, polletni ali celoletni učni načrt oziroma program animiranega filma. Rezultati delavnic se objavijo na spletni strani Festivala Animateka.

Pedagoško gradivo za starše in učitelje II. izdelava animiranega filma in vsebinska analiza programa Slon 2007 najdete na spletni strani www.animateka.si.

INFORMACIJE IN REZERVACIJE DELAVNIC TER FILMSKIH PROJEKCIJ

Information, workshop registration and film tickets booking

DRUŠTVO ZA OŽIVLJANJE ZGODBE 2 KOLUTA

Two Reels - Association for the Reanimation of Storytelling

Neubergerjeva 16, 1000 Ljubljana, Slovenia

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