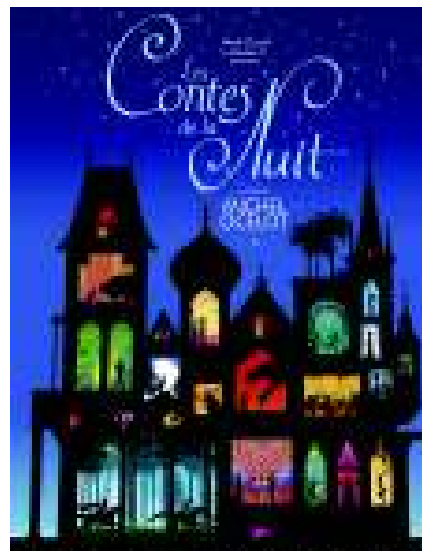


EDUCATIONAL GUIDE

Les Contes de la Nuit

by Michel Ocelot

Guide created by Azadée Toloie



CinéSchool



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I. TO UNDERSTAND THE FILM BETTER

A. TECHNICAL INFORMATION ABOUT THE FILM

The Tales of the Night

MICHEL OCELOT

Feature length animated Im

France. 2011

84 min.

Direction : Michel Ocelot

Screenplay : Michel Ocelot

Screenplay : Julien Bérarnis, Marine Griset, Michel Elias.

Production : Christophe Rossignon, Philip Boëard, Eve Machuel.

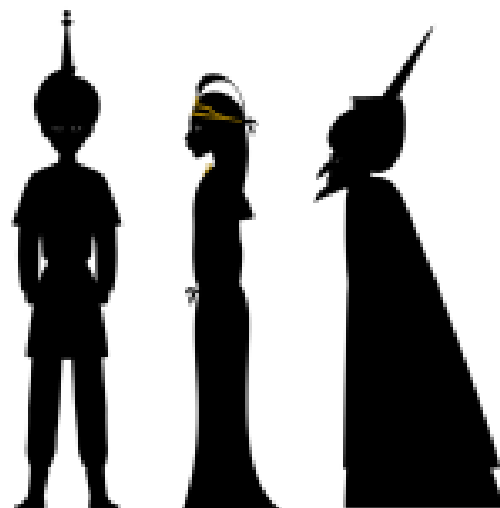
Length : 84 minutes

All Audiences



B. SUMMARY

Every night, an old technician, a young girl and a boy get together in a small cinema to imagine, dramatize and act out the tales of their imagination. We see the character choices, the time period, the costumes, and finally, the tale itself. Nighttime is the ideal moment for inventing and telling fantastical stories: werewolf, magic drums, sorcerers, fairies, princesses and golden cities; every tale make us travel to another country and discover a magical universe where everything is possible.



C. NOTES ON THE AUTHOR

Born on the Côte d'Azur, Michel Ocelot, son of teachers, passes his childhood in Conarky, Guinea, and his adolescence in Anjou. Having studied Fine Arts in Rouen, he then integrates the Art Déco of Paris, before passing through The California Institute of the Arts. He decides to focus on animated films, directing almost thirty shorts and series for the big and small screen.

Michel Ocelot is a storyteller. Every one of his films makes us travel, dream, laugh, and smile. After the very noted Kirikou, which narrated the adventures of a small mischievous boy in the African savannah, Michel Ocelot proposed to us stories of Princes and Princesses, and finally the adventures of Azur and Asmar. He returns here with the schema of Princes and Princesses, already tested in a series of stories for television Dragons and Princesses : that of Chinese shadow theater.



D. LIST AND SUMMARY OF TALES

THE WEREWOLF : Two sisters are in love with the same knight. It is the eldest who takes away the heart of the young man, leaving the youngest in despair. But the perfect knight has a terrible secret...

LIL' JEAN AND THE BEAUTY WITHOUT KNOWING : In the Antilles, a boy casually walks whistling. He enters a cave, descends, descends, descends, farther than he could imagine. But nothing can make him panic or shake his confidence.

THE CHOSEN ONE OF THE GOLDEN CITY : In the course of a great ceremony, a pretty maid is offered to a strange being, for him to eat her, in exchange for gold for the city. The maid has of course a lover who does not accept such an exchange —but the creature is invincible.

THE BOY WHO NEVER LIED : A horse who speaks is surprising, less however than a boy who will never lie. The king of Tibet bets that no one will ever make his young groom lie; his cousin bets the opposite. It so happens that he has a formidable secret weapon : his daughter, irresistible and merciless

THE DRUM BOY : A boy drums all day long, on whatever surface, breaking people's eardrums. He dreams of having a real drum, or even better, the magical drum that makes anyone he wants to dance.

THE DOE-DAUGHTER AND THE SON OF THE ARCHITECT: A young man watches his girlfriend turned into a doe in front of his own eyes, by a jealous sorcerer. How to return her human form to the pretty Maud? There is indeed the Fairy of Caresses, who knows how to do these things, but she is well hidden!

E. ABOUT THE FILM

A Night Dazzling with Colors

In accordance with the name of the film, the night is omnipresent in this series of tales. But the night and the twilight have always been the time for stories. Formerly, it was during evenings, like in Guinea, Michel Ocelot's childhood country, where the tales came alive and the taboos were eclipsed. It is therefore that moment that the author has chosen for his last stories. Nighttime is the moment of dreams where everything becomes possible, where everything is permitted.

The pictures seduce immediately, immaculate and colorful, they exploit to the maximum the contrast between the landscapes simultaneously typical and dreamt and the black shadows that outline the characters. They give each tale its own atmosphere, beyond the text; they transport the reader straightaway to the atmosphere of the visited country. Yet the presence of finely cut shadows give the film its unity.

Shadow Plays

“This is the ultimate secret of shadow theater, the true power behind the curtain: beauty as the ultimate weapon. ”

The director dares, thus, to blend classic animation, shadows, modern animation, and 3D, to offer us a work for children in the image of a storyteller who will use tricks to narrate adventures. The unity of this film production is based on a narration in shadow play whose simplicity and beauty seduce the spectator.

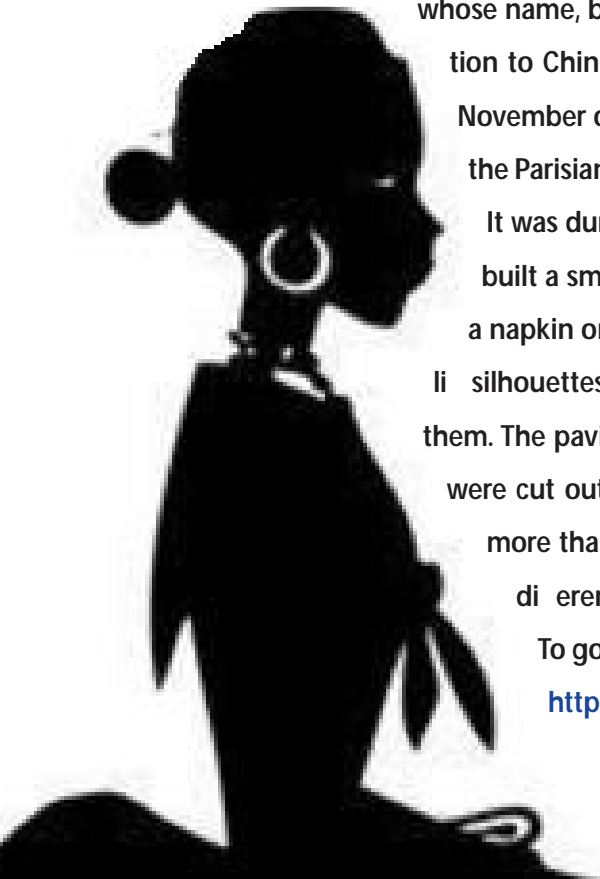
Origin of Shadow Plays

It is a question of an ancestral technique whose origins certain people place in India, then in China, before they reach the Middle East and Europe following the great migrations. A well-known Parisian cabaret, whose name, by coincidence matches the title of the film (*The Black Cat*) owes its reputation to Chinese shadow puppets. It was founded in Montmartre by Rodolphe Salis in November of 1881. Very quickly, poets, painters and comedians made it the hotspot of the Parisian avant-garde, symbol of Bohemia at the end of the 19th century.

It was during a literary performance that “shadow theatre” was born. A designer had built a small pavilion in a corner of the room and, one night, two of his friends hung a napkin on the opening and amused themselves making a parade of cutout city baili silhouettes in cardboard. Salis saw everything immediately when the party pulled on them. The pavilion was replaced by a real theatre, with wings and arches, the silhouettes were cut out of zinc and the technique continued to improve with sound effects. For more than ten years, the public rushed to Chat Noir, where a good forty something different plays were presented.

To go further : short documentary by UNESCO posted on Youtube :

<https://www.youtube.com/watch?v=8-mzqxZNP2g>



Travels in Space and Time

The Tales of the Night train us in six very varied universes, the Antilles, Aztec America, Africa, and celebrate diverse cultures with ours in the gothic thirteenth century as well as the court of Bourgogne in the fifteenth century. They are also a good first approach to traditional African, Caribbean, and Indian art, and enable the young ones to learn the production of these culture and also to discover a magical Middle Ages, no doubt distant history, but similar to the image shown through miniatures and illuminations. In the line of Kirikou, Michel Ocelot makes a showcase of the Africa that he is attached to. The Drum Boy also encounters all of the typical characters of the culture in this part of the world : the town and its artisans, the king, the protective shadow of the Baobab, the sage griot , without forgetting the negative elements : the sorcerer, the enemy warriors and the hyenas, symbol of evil in this tradition. We will never confuse this still very real Africa with the more imaginary West Indies of Lil' Jean: the local gastronomy has its place there, a few of its animals as well, without forgetting the silhouettes of princesses that haven't forgotten neither their Madras nor their pipe...But the rest of this "kingdom" is nothing but a dream.

The Universe of the Tale

Michel Ocelot's project is to represent traditional tales in a festive manner. Almost all of them take up the theme analyzed by W. Propp as "the victory of weakness over strength." Almost all as well, like good fairy tales, end in a marriage. Only their décor differs from the universe of Perrault or the Brothers Grimm. It is then interesting, for each of his stories, to try to analyze them according to the classic pattern of tales: initial situation —> disruption —> aid —> final situation. The world of fairy tales makes an integral part of our culture. By recalling the universality of the tale with this journey through space or time, Michel Ocelot signs a work of undeniable graphic beauty and also participates in the portrayal of a child's personality. He focuses on the imaginary, the fears and the triumph of love, courage or even innocence in the face of cruelty and prejudice.

At the level of the script, The Tales of the Night, moves away a bit from the classic outline of Princes and Princesses by varying the protagonists and by also allowing a greater narrative richness. The heroes, in this way, aren't more fixed in a role known beforehand but are embodied in a drum player, a groom, a werewolf, or by the condemned to be sacrificed. The different stories make us equally travel by taking us exploring to worlds far apart from each other such as Tibet and the West Indies. The Tales of the Night give, definitely, a beautiful homage to the ancestral craft of the storyteller but equally to the world of cinema in its entirety. The children indeed fill out all of the roles : writer, director, costume designer, and actor. Giving free reign to their imagination, they bring alive the characters that they want to portray. A beautiful incitement to creativity!



THE WEREWOLF

The themes: the myth of the werewolf, the Beast saved from the curse by love, taming the loved being in all of its forms.

Pictorial influences: the Fifteenth century in the King's court of Bourgogne, the designs of the book "Les très riches heures du Duc de Berry"

Dominant color: blue, the color of nobles, of the King.



LIL'JEAN AND THE BEAUTY WITHOUT KNOWING

The places: the West Indies, the country of the dead.

Pictorial Influences: the West Indian vegetation (guava trees, papaya trees, sugarcane, bananas), exotic animals (iguana, mongoose, turtle), the paintings of Douanier Rousseau.

Dominant color: green (color of the tropical forest).



THE CHOSEN ONE OF THE GOLDEN CITY

The Places: Michel Ocelot transcribes an African tale (The legend of Ouagadougou Bida) at the heart of the Aztec civilization.

The Theme: superstition.

Dominant color: Yellow (color of gold) and red (color of blood and sacrifice).



DRUM BOY

The themes: Finding one's place in the community, African music and dance, peacemaking music.

Pictorial influences: Surely Kirikou (as in Kirikou, we see a misunderstood little man who will save his community thanks to his gifts and his intelligence) and African stories.

Dominant color: Yellow (the color of the African twilight, of the Savannah).



THE BOY WHO NEVER LIED

The themes: From an original Tibetan story, Michel Ocelot works as a goldsmith, a personal history where the conclusion (the triumph of love over duplicity and forgiveness of the curse) is less ghastly than that of the original tale.

Pictorial Influences: Tibetan Tangkhas (Buddhist paintings) and Mandalas (symbolic spiritual representations), the works of Russian painter Nicolas Roerich.

Dominant color: Ensemble of lively and changing colors.



THE DOE DAUGHTER AND THE SON OF THE ARCHITECT

Pictorial Influences: Eugène Viollet-le-Duc's studies on cathedrals.

Dominant color: Blue.

« Throughout the years, I have discovered something good: I am a sorcerer. I have two powers: producing beauty and awakening beings and facts that do not exist and which make us travel through different universes, like on a flying carpet. »

MICHEL OCELOT.



II. TO WORK IN CLASS WITH THE FILM

A. TEACHING GUIDE

PRE VIEWING PEDAGOGICAL ACTIVITIES

These pedagogical activities were created for a scholastic public of 7-10 years in order to prepare them for the viewing of the film in its entirety.

The pedagogical exploration can be done in native tongue or in French, according to the linguistic profile of the students and the objective of the professor.

Activity 1 : Title of the film

- a) Write the word "NIGHT" on the board, then ask the students what this word makes them think of. You can also ask them to draw the night. Write all the propositions on the board or display all of the drawings in the classroom.

Open-ended answer

b) Once all of the propositions have been collected, complete the word "NIGHT" by writing the complete title of the film "THE TALES OF THE NIGHT" then ask the students if they prefer being told stories during the day or during the night, ask them to justify their answer. Ask them why they think that the author chose the night?

Correction clues : Explain to the children that the moment chosen by the author is the nighttime, as it is the time of dreams and fears, a magical moment where everything is possible, suitable for tales.

Activity 2 : The film's poster

According to the image of the poster, "The Tales of the Night" is presented as a great composite architecture where multiple windows are all openings towards the imaginary. This is why activity 2 is configured in the form of an advent calendar, hiding a surprise behind each of its doors : an image representing a scene extracted from the film. Every image gives us an appreciation of the richness of the costumes, expansion of colors, of the diversity of architectural and cultural references. The nocturnal space gives unity to the poster and echoes the title of the film.

a) Before opening the windows, ask them if they recognize the buildings of this curious castle.

Correction clues : in this building we find the elements of a cathedral, those of a mosque and those of a fortified castle.

b) Cut out the windows and paste them on the modified poster of the film (See MATERIAL/S SHEET ACTIVITY 2). You will adapt the activity according to the numbers of your group. If you have a small group of students, you can make them sit in a semi-circle around you and present to them the poster with the pasted windows. Ask them to get up in turn to open one window (according to a precise order : you will make them discover series of images according to the themes/thematic of the story. If you have a big group, you can distribute a POSTER per group of 4 or 5 and designate in each group the "opener" of windows (or give them the option to alternate), ask what each "opener" makes their group discover in the hidden image.

* **Opening order :** [1-2-3-12-13] : story of Lil' Jean and the beauty without knowing/ [4-9] : story of the werewolf/ [5-8-14] : story of the drum boy/ [6]: story of the Chosen One of the golden city / [11]: story of the boy who never lied / [10-7]: story of the doe daughter and the son of the architect.

For every series of images :

Proceed to the opening of windows. Once the chosen image is unveiled, proceed to a discovery asking them a series of questions :

- Who is (are) the character (s) that we see? Are they heroes, heroes' friends or enemies ? Why?
- What happens in the image ?

Once the image series of one same story has been revealed, give them the title of each story, then ask them to imagine a story... Give free reign to their imagination. They will verify their hypotheses after viewing the film.

Open-ended answer.

Activity 3 : Place of the story

Michel Ocelot makes us travel through his short tales and sends us to fantastic destinations : Tibet, Aztec Mexico, medieval France, Africa and the Antilles. It is important that the students situate these geographic regions in order to discover the placement of these fantastical places and yet very real on the world map.

CORRECTION : from top towards the bottom > Tibet, France, Africa, Antilles, Mexico.

Activity 4 : Film Vocabulary

- a) The three characters from the beginning of the film play the storytellers, directors, scriptwriter, costume designers, and actors of The Tales of the Night. It is the right time to raise awareness in your students about jobs in the film industry by presenting them with the basic vocabulary. This activity is completed individually or in pairs.

Correction : The script : written document that describes what will be filmed scene by scene , actor : person that plays a role in a film, scenery: ensemble of elements that allow the creation of a place, costume : actors' clothes, the scriptwriter : person who writes the film's script, dialogue : phrases exchanged between the various characters of a film, costume designer : person who chooses the wardrobes of the actors.

- b) Ask the students which job seems more interesting to them; ask them to justify their choice.

TEACHING GUIDE

POST VIEWING PEDAGOGICAL ACTIVITIES

Activity 5 : Remembering the tale

- a) Propose to the class to look again at the poster from activity 2 (See Materials sheet: Support sheet) with the purpose of reopening the little windows and try this time to put together the story of each tile in their own words.
- b) Forms groups of two and ask them to complete the titles of the stories on the board. (Activity 5 - Student's sheet)

Correction : From left to right -> The werewolf, Lil'Jean and the Beauty Without Knowing, The Chosen One of the Golden City, The Drum Boy, The Boy Who Never Lied, The Doe Daughter and the Architec's Son.

- c) Still in groups of 2, ask them to cut the images from activity 5 and to fill out the table associating them by the themes of the tale. Once the table is filled out, share the results. Provide supplementary information to correct answers.

Correction :

- The Werewolf : the forest (Refuge of the wolf), the poster from "Beauty and the Beast" (similar story), the work "The Three Rich Hours" by Duc de Berry (pictorial influence of the story). The portrait of Marie de Bourgogne (costume influence).
 - Lil'Jean and the Beauty Without Knowing : the iguana, tropical fruits, the album "Dance Lil Doudou" ("Danse ti Doudou", creole title), the work of Douanier Rousseau (pictorial influence of the story).
 - The Chosen One of the Golden City: the Aztec pyramid, a man dancing the Aztec dance, Aztec painting.
 - The Drum Boy : drums, African dancers, Kirikou (success from the same author, where Guinea is the country of childhood).
 - The Boy Who Never Lied : The tibetans in the middle of crafting a mandala (pictorial influence of the story), the tibetan rider (in reference to the horse who talks in the story).
 - The Doe-Daughter and the Son of the Architect : the doe, the map of the cathedral (place of the story), the fairy (character of the story).
- *At the end of this activity, ask the students what story did they like the most and why.*

Activity 6: Shadow Theatre

This activity, as a mini educational project, closes the tale by offering students to create their own story and staging as the children of the tale do. They can act out their story to the class with the shadow theater that you install (see instructions below). It is advisable to form groups of 2 or 3 children per tale.

Activity 6 will allow them to plan the content of their story and to reach an agreement.

Depending on the inspiration of your students, you can allow them to choose their own characters (asking them to give each character a feature or trait such as a color blind lizard, a hypochondriac alien, etc.) then trace and cut out on black drawing paper. (See below : Image C).

If your students are uninspired or too many, suggest to them to select little pieces of paper about the characters and traits (See Materials Sheet Activity 6 : the characters), or ask them to draw at random. Then, invite them to cut pre-drawn shapes of characters. (See Materials Sheet Activity 6 : puppets).

Once the sheet of Activity 6 is filled, ask them to repeat their little tale several times between them. Then ask if there are volunteers to play their story to the class first.

INSTRUCTIONS FOR MAKING THE SHADOW THEATRE

Depending on the configuration of your room and your audience of children, you can opt for a common theater for all. In this case, you can use either a white curtain that you will need to tense and secure its height, or a white table cloth on a table wedged vertically.

You can also create your little theatre with a big cardboard rectangle, a rectangle cut out of white shower curtain and duct tape (Image A). For the puppets, you can use wooden skewer spikes, straws or eskimo sticks (Image B).

When the time comes, you will plunge the classroom in the darkness and lighting a high intensity lamp behind the theater illuminating the white square in the direction of the spectators. Call for silence and everyone's attention!

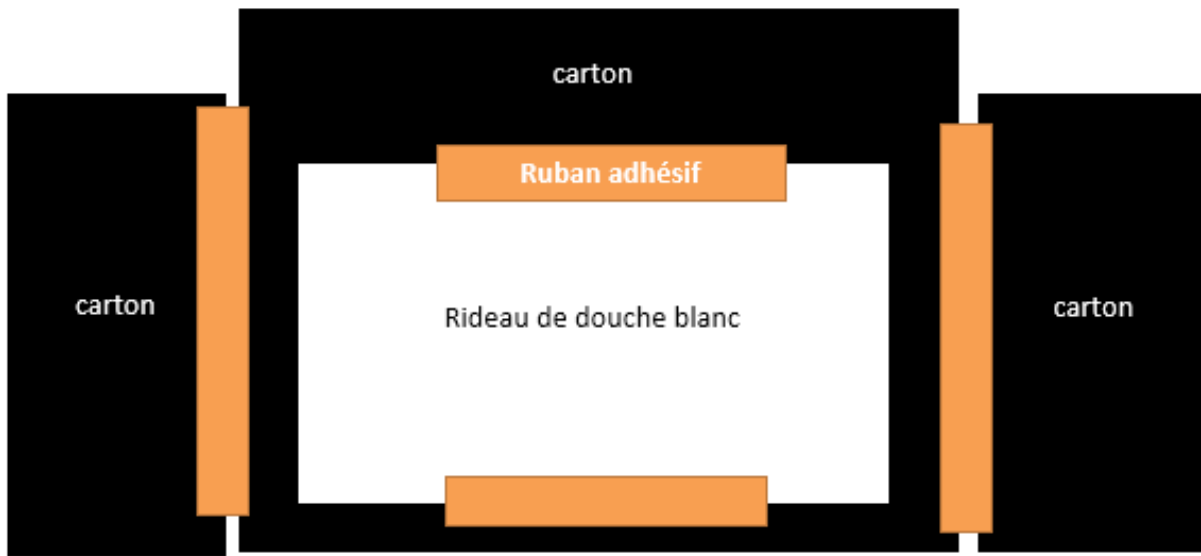


Image A : Cardboard theatre

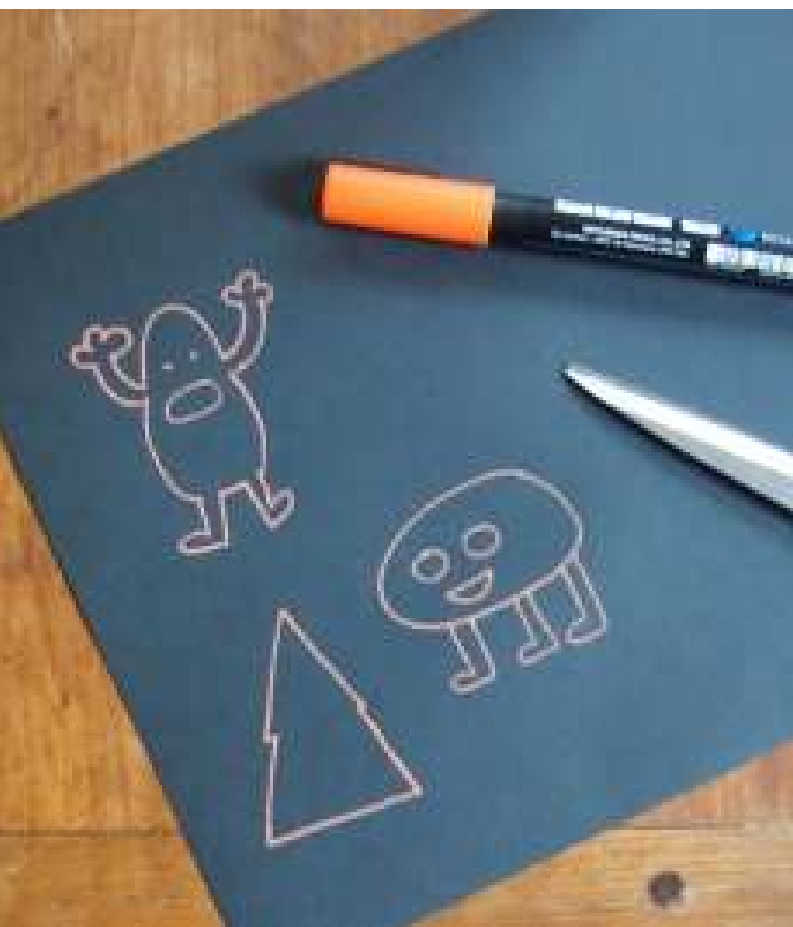


Image B : Marionnettes

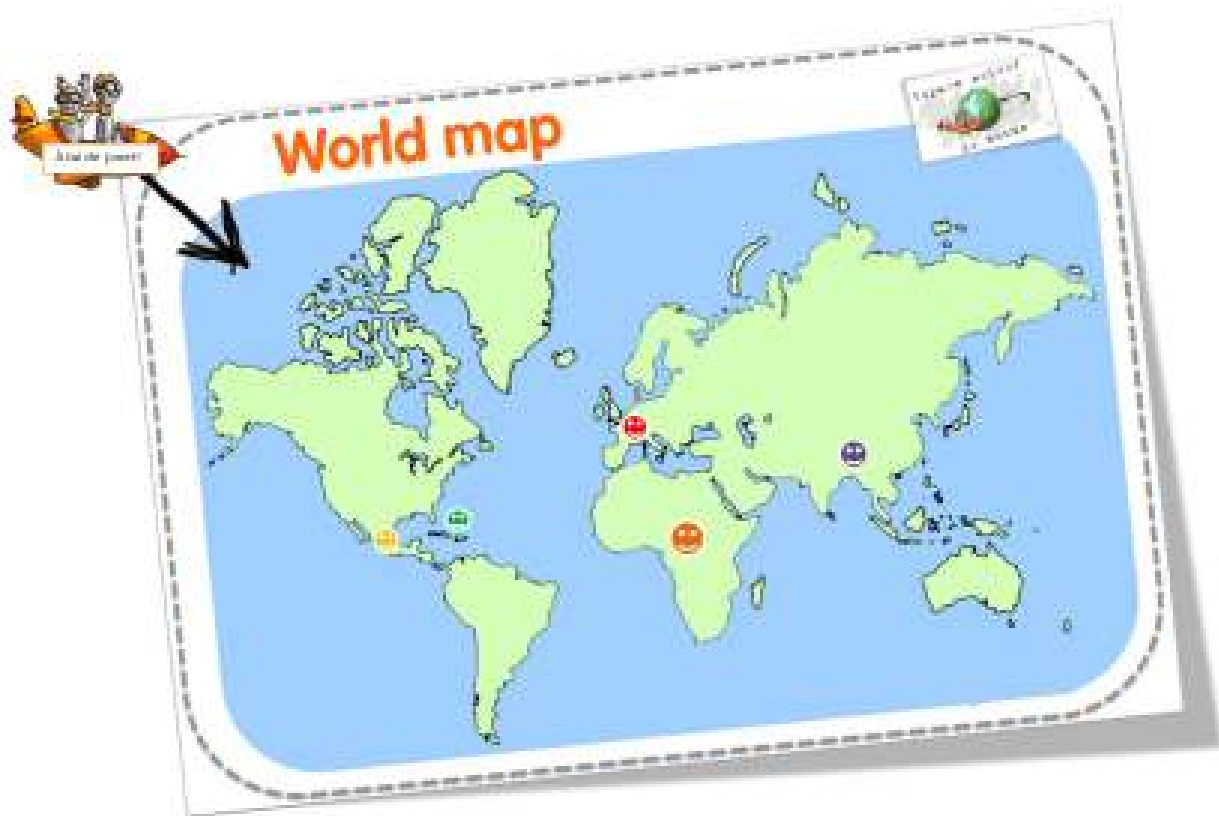
Image C : Free Forms

B. STUDENT GUIDE

PRE VIEWING PEDAGOGICAL ACTIVITIES

Activity 3:

Helping yourself with the map, complete the key and discover where the Tales of the Night take place
Countries to complete: Mexico, West Indies, France, Tibet, Africa



Activity 4:

in *Tales of the Night*, two children invent stories and set the stage, for this they try all trades of cinema. And you? Do you know the vocabulary of the world of cinema?



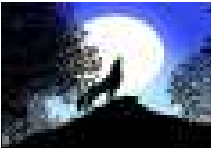
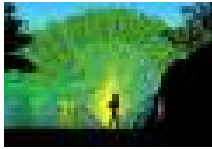


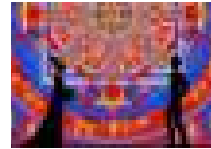


- **The director**
- **The script**
- **The actor/actress**
- **The setting**
- **The costume**
- **The scriptwriter**
- **The dialogue**
- **The camera**
- **The wardrobe designer**
- Person who chooses the actors' clothing
- Person who writes the script of the film
- Device that allows filming
- Written document that describes scene by scene
what will be filmed
- Phrases exchanged by the various characters of
the film
- The whole of elements that allow the film to
take place
- Person who plays a role in a film
- Person who makes the film
- Actors' clothing

STUDENT GUIDE

POST VIEWING PEDAGOGICAL ACTIVITIES

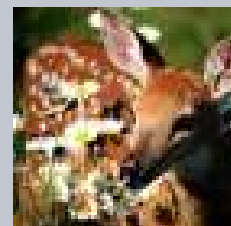
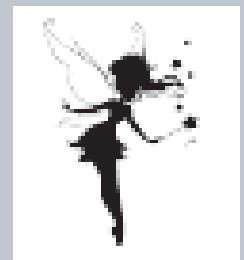
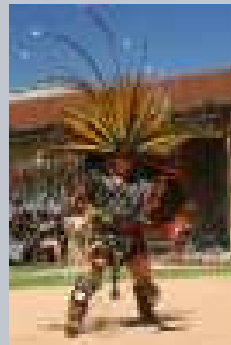
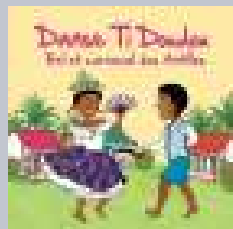
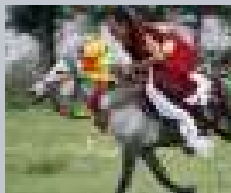
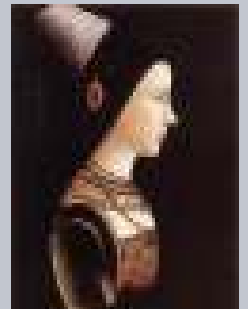
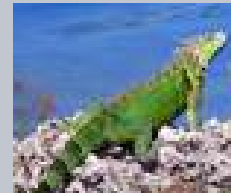
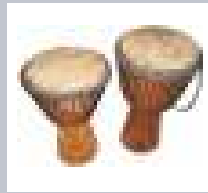
Activity 5 :

Write the name of the story tale above the corresponding image: The Drum Boy, The Doe-Daughter and the Son of the Architect, Lil'Jean and the Beauty Without Knowing, The Chosen One of the Golden City, The Boy Who Never Lied, The Werewolf..

					
		EXAMPLE: 			

Activity 5 :

Cut out the pictures and paste them on the table. Each image corresponds to a fairy tale world! It is your job to associate them.



Activity 6:

Invent your own story! With your or your classmates, invent a story to play to the class. For this you need to choose together:



1 main character
(the hero or heroine)

2 secondary characters
(a friend and an enemy)

The place of the story
(imaginary or real)

The problem to solve

The beginning situation

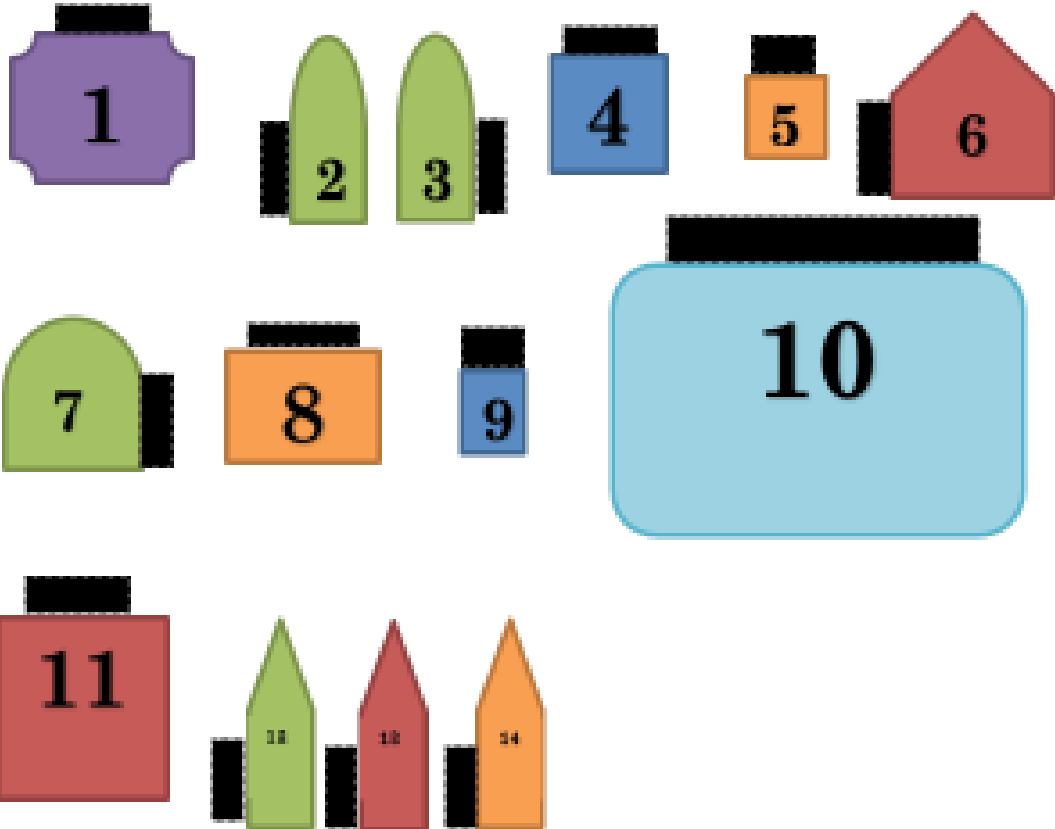
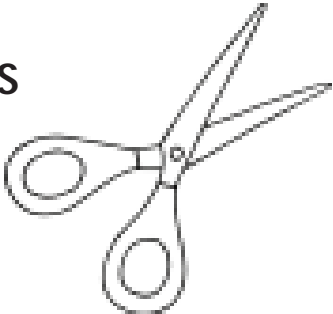
The development

The end

C. MATERIALS SHEET PEDAGOGICAL ACTIVITIES

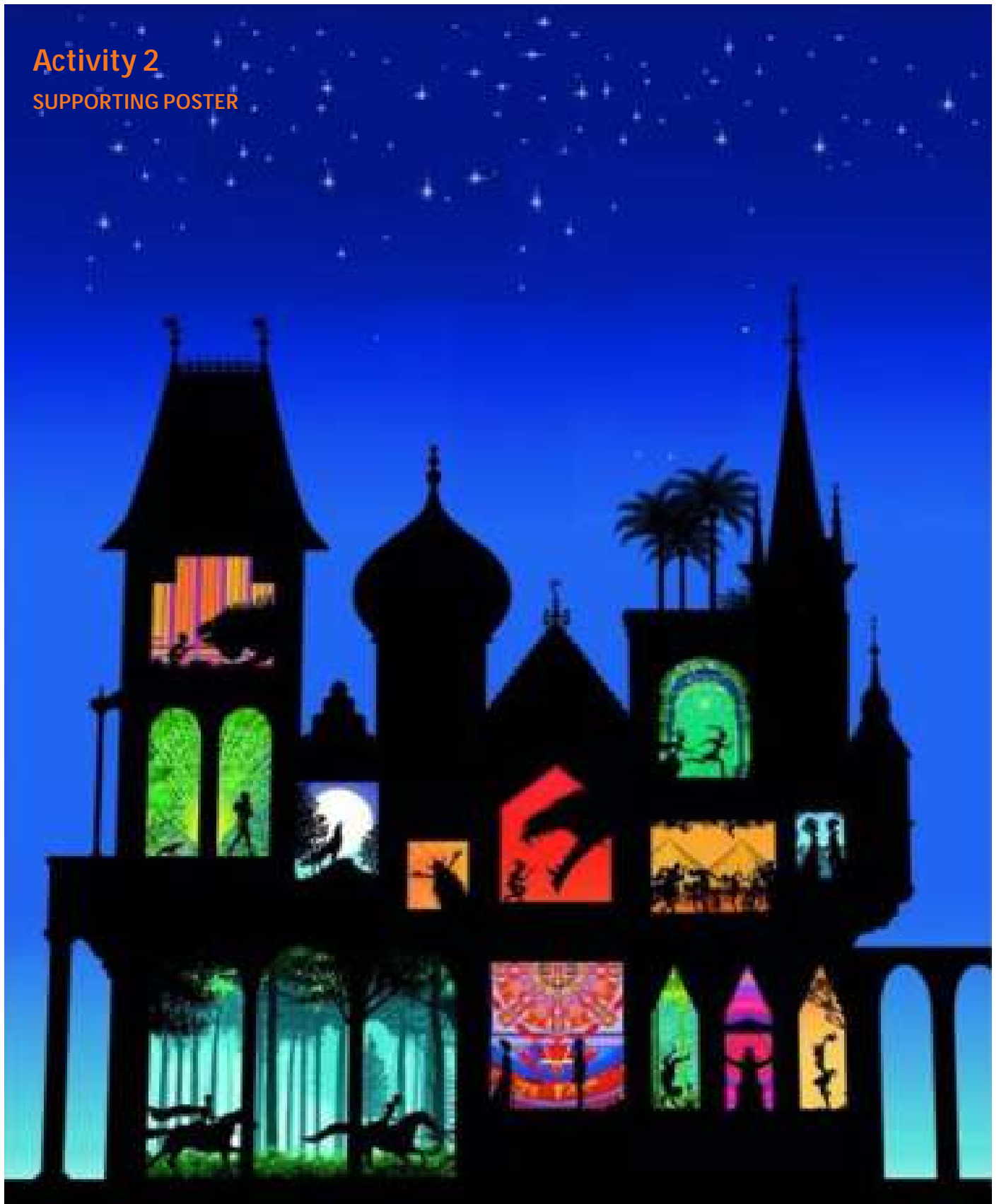
Activity 2

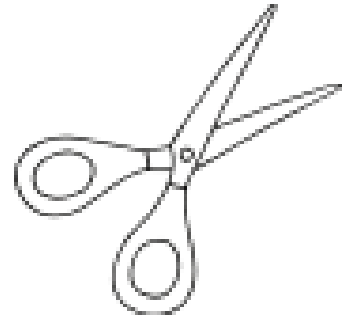
WINDOWS TO CUT OUT AND PASTE



Activity 2

SUPPORTING POSTER



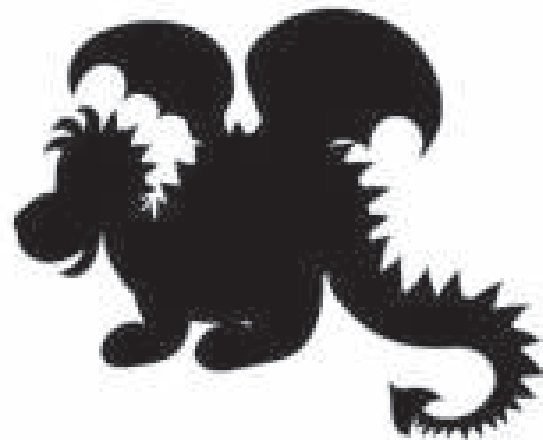
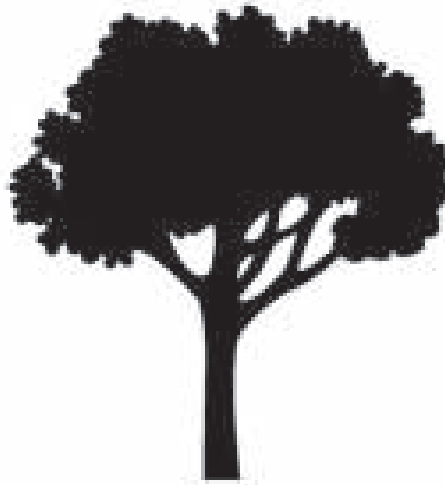
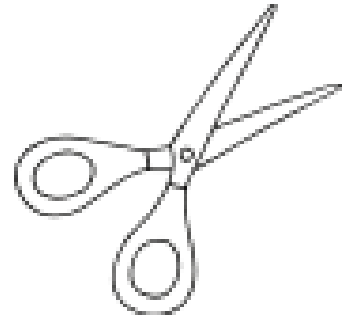


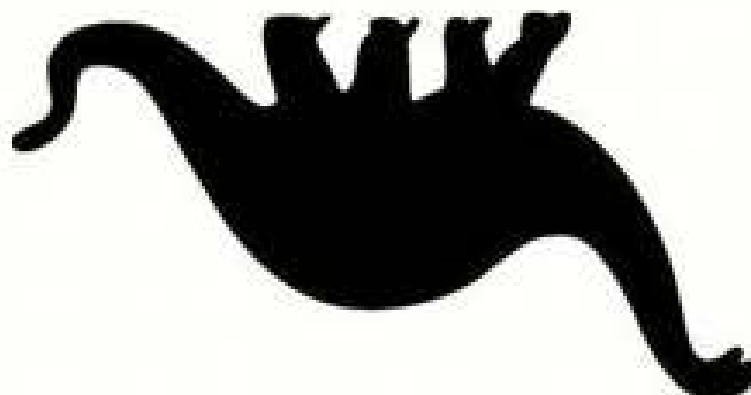
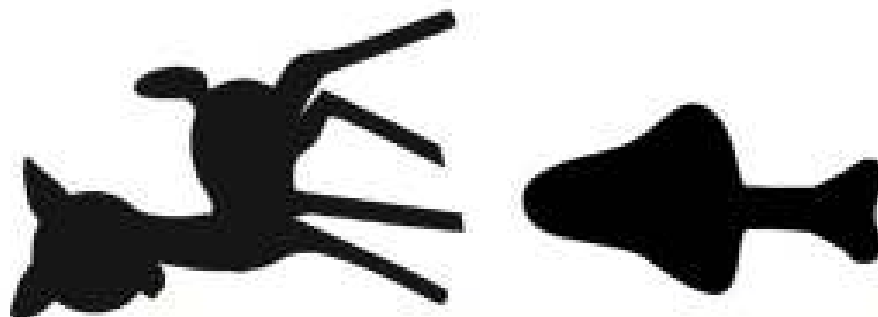
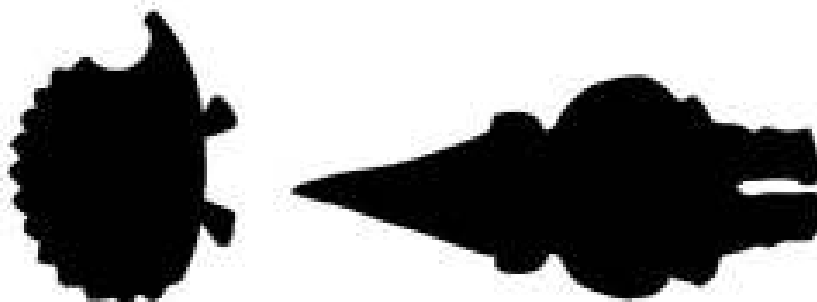
Activity 6 :

CHARACTERS AND PERSONALITIES

A DWARF	CRAZY
A MERMAID	ENCHANTED
A TREE	JESTER / prankster
A FAIRY	EVIL
A MONSTER	PLAYFUL
A DRAGON	CHATTER
A WOLF	CURIOUS
AN OLD LADY	FUNNY
A DOE	NICE
A DINOSAUR	MALEFICENT
A MUSHROOM	HEROIC
A HEDGEHOG	SMART

MARIONNETTES TO CUT OUT





D. GAMES AND COLORING PICTURES



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Connect the dots in order to complete the design.



2. ●
3. ●

●13
●12

6 ●

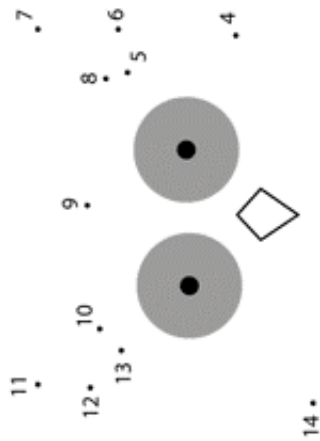


4. ● ●5 7. ●

●8 10. ● ●11

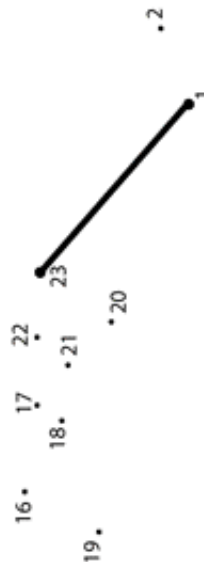


Connect the dots to make a drawing.

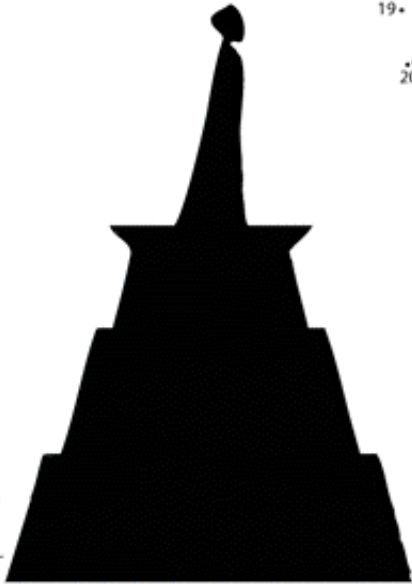


15 •

• 3



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par MICHEL OUELLET



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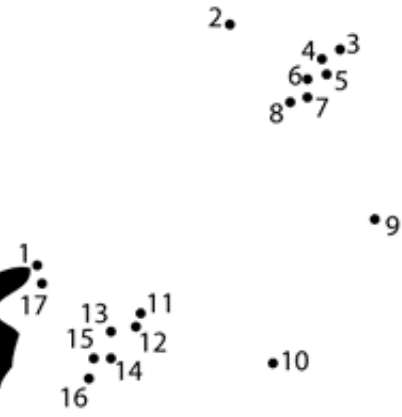
Connect the dots in order to complete the design.



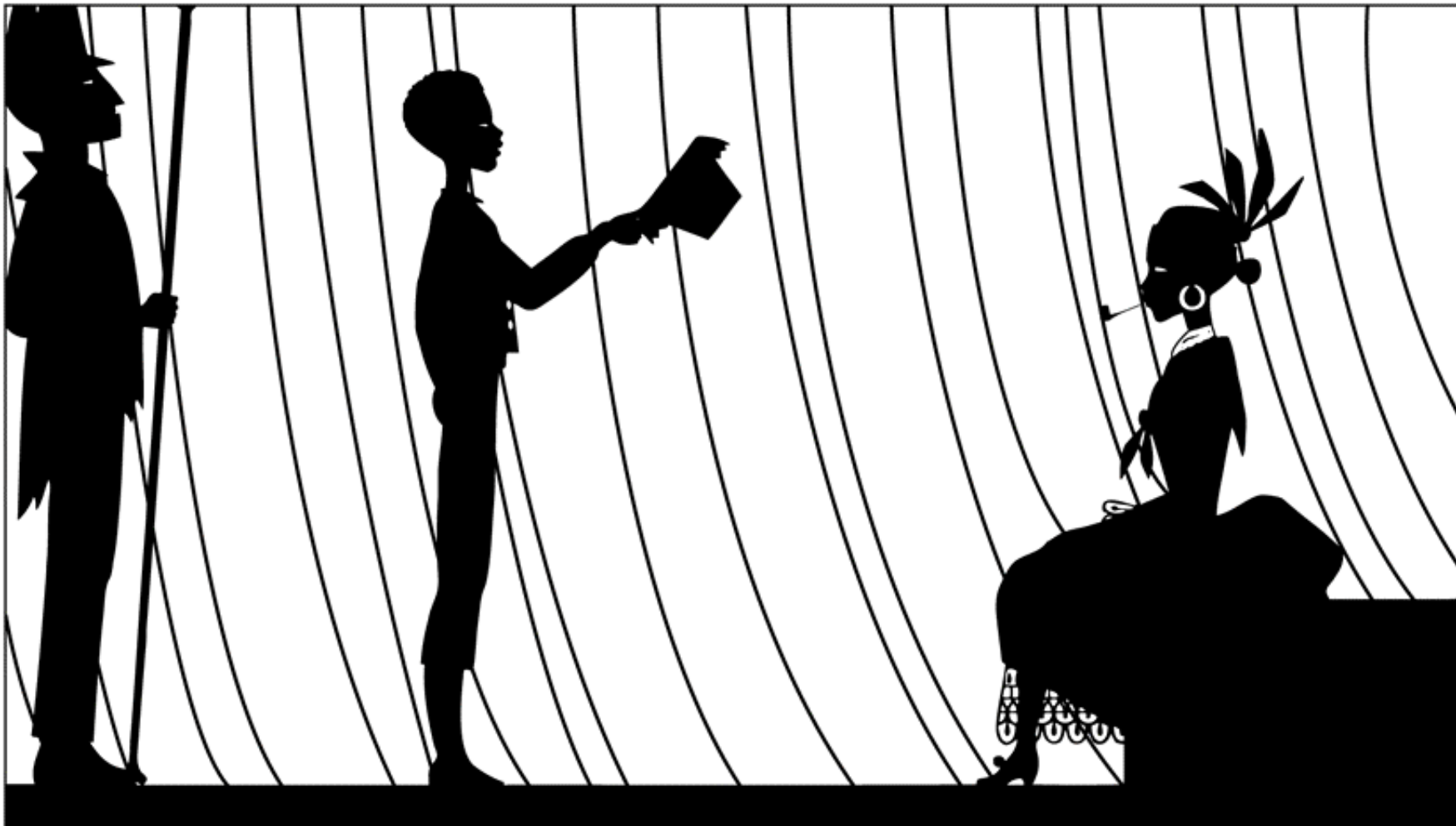
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Connect the dots in order to complete the design.



Les Contes
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par MICHEL
OZELOT

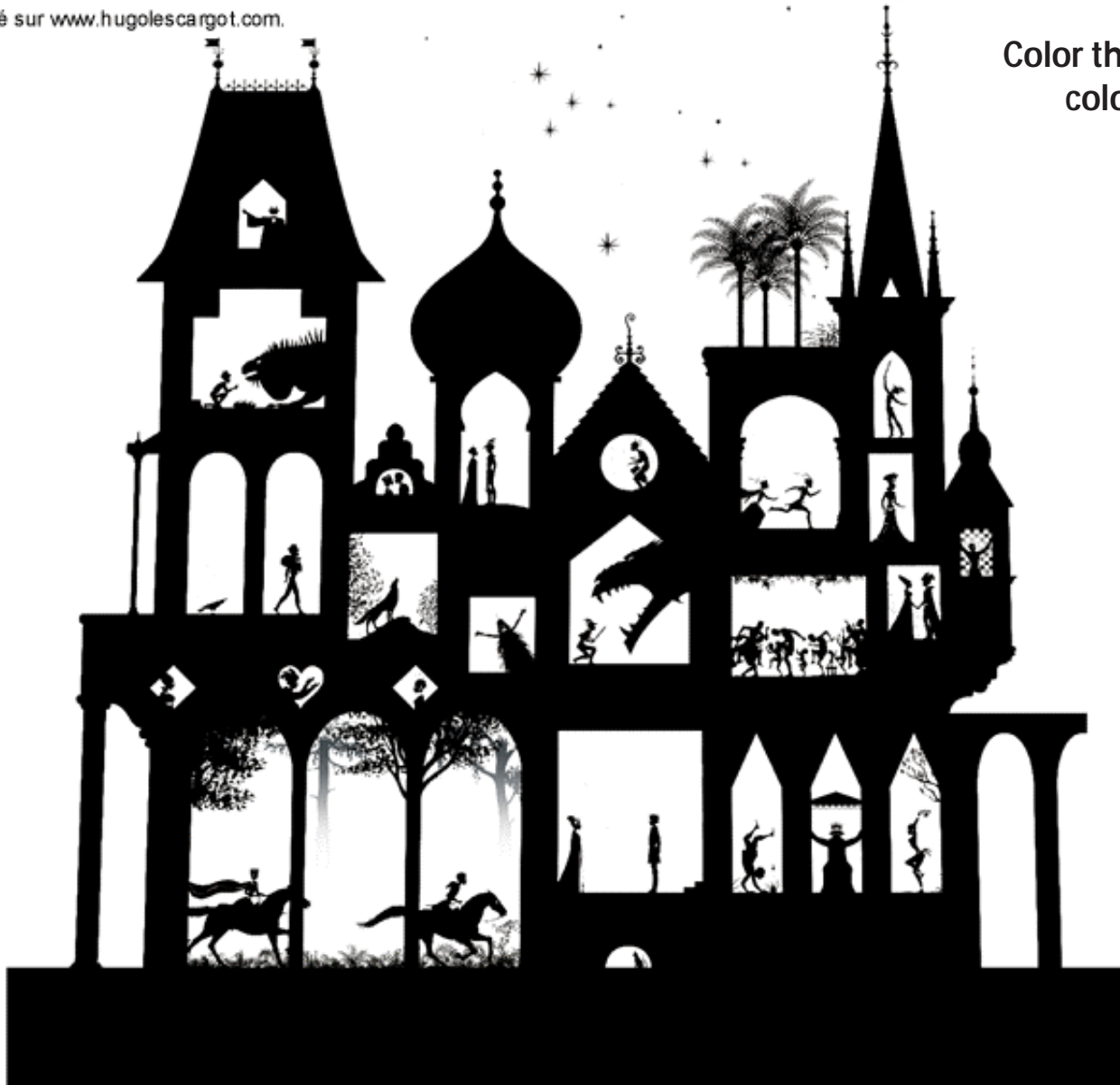
Color the design with the colors of your choice.

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Les Contes de la Nuit
par MICHEL OUELLOU

Sitography

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http://extranet.editis.com/it-yonixweb/images/340/art/doc/9/962_da5b2313334383635333232353733313230.pdf

COLORING RESOURCES AND OTHER ACTIVITIES

<http://www.hugolescargot.com/coloriages/les-contes-de-la-nuit/>

EDUCATIONAL GUIDE PROPOSED BY CLEM CENTRES DE LOISIRS ÉDUCATIFS EN MÂCONNAIS

http://www.cineressources71.net/les-contes_nuit_Fiche_Enseignant.pdf

EDUCATIONAL GUIDE PROPOSED BY THE FRENCH SPEAKING PORTAL FOR MEDIA EDUCATION

<http://www.e-media.ch/documents/showFile.asp?ID=2019>

EDUCATIONAL GUIDE PROPOSED BY CINÉ 32

http://www.cine32.com/IMG/pdf/les_contes_de_la_nuit_che_eleve.pdf

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