

DISCOVERY FILM FESTIVAL

Scotland's International Film Festival
for Young Audiences



Teachers' Resource: Dilili à Paris (Dilili in Paris)

Levels 2 and 3/4

Created by Germain Julien

Discovery Film Festival: Sat 19 October - Sun 3 November 2019

discoveryfilmfestival.org.uk

DCA²⁰

Dundee Contemporary Arts


EUROPA CINEMAS
MEDIA-PROGRAMME OF THE EUROPEAN UNION

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ONE CITY, MANY DISCOVERIES

 
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With support from DCA Cinema and Learning teams



Introduction

Discovery Learning Resources give you exciting classroom activities to enhance Curriculum for Excellence delivery.

They are created by classroom teachers and education professionals. Each resource aims to:

- support and extend working with film in the classroom
- help prepare teachers for a class visit to a Discovery Film Festival film and to extend the impact of that visit for delivery of CfE
- develop confidence in Moving Image Education approaches and working with 21st Century Literacy / moving image texts

Each resource is free and available to download from

www.discoveryfilmfestival.org.uk/resources



Dilili à Paris (Dilili in Paris)

Dir: Michel Ocelot

France/Belgium/Germany 2018 / 1h35m

French with English subtitles

Synopsis

Dans le Paris de la Belle Époque, en compagnie d'Orel, un jeune livreur en triporteur, la petite kanake Dilili mène une enquête sur des enlèvements mystérieux de fillettes. Elle rencontre des hommes et des femmes extraordinaires, qui lui donnent des indices. Elle découvre sous terre des méchants très particuliers, les Mâles-Maîtres. Les deux amis lutteront avec entrain pour une vie active dans la lumière et le vivre-ensemble.

With the help of Orel, her delivery-boy friend, Dilili, a young Kanak, investigates a spate of mysterious kidnappings of young girls that is plaguing Belle Epoque Paris. In the course of her investigation she encounters a series of extraordinary characters, each of whom provides her with clues that will help her in her quest against the Master-Men and their evil plot.

Dilili in Paris is recommended for an audience of an age of 9years old and above, some children around 10 years old might find some of the scenes a little bit 'odd' and 'gloomy' but it is very unlikely that they feel threatened or frightened by the film.

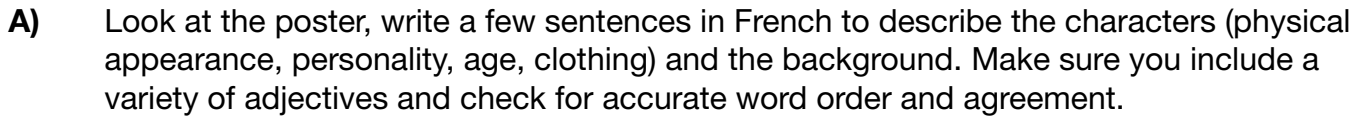
Teacher's notes

This pack provides a range of activities, mostly focused on the Modern Language (French) aspect of the film but also providing a cultural insight of the time and place and its rich culture (Arts and Science). The activities are designed for upper Primary/BGE (level 2 and 3/4) but due to this variety some might appear too easy or challenging for students at each end of the age range. Teachers can obviously decide which activities are relevant for their class and adapt the materials in order to differentiate according to students' ability.



L'affiche du film (the poster)





il/elle est = he/she is **ils sont** = they are **il/elle a** = he/she has **ils ont** = they have

ils ont l'air = they seem **il/elle porte** = he she wears **un vélo-triporteur** = a delivery tricycle

au premier plan ; à l'arrière-plan = in the background **il y a** = there is/are

on peut voir = you can see **des marches** = stairs **un batiment** = a building

-
- Après KIRIKOU
et ZIZOU et Smar
- # Dilili à PARIS
- un film de MICHEL OCELOT
- maï s films

- C)** Here is an alternative poster for *Dilili à Paris*.

What are the similarities and differences between this one and the one that you have previously described?

What is the famous Parisian landmark that you can see in the background of this poster?

Which poster do you prefer? Justify your answer.

I have opportunities to express myself in writing, exploring and experimenting with words and phrases using resources, to ensure my writing makes sense. **MLAN 2-13a**

I can express opinions and can offer straightforward reasons for having those opinions. **MLAN 3-13b**

.....

La bande-annonce (the trailer)



Regarde la bande-annonce: <https://www.youtube.com/watch?v=m2G9pzhQnZc>

- A)** *Dilili à Paris*, c'est quel type de film ? (Tick the boxes describing the genre)
- | | | |
|--|---|---|
| <input type="checkbox"/> une comédie | <input type="checkbox"/> un film d'aventure | <input type="checkbox"/> un film de science-fiction |
| <input type="checkbox"/> un film de guerre | <input type="checkbox"/> un film d'amour | <input type="checkbox"/> un film d'horreur |
| <input type="checkbox"/> un d'animation | <input type="checkbox"/> un film d'action | <input type="checkbox"/> un film fantastique |
- B)** Quels sont les thèmes du film? (Tick the boxes which mention themes from the film).
- | | | | | | |
|---|------------------------------------|--------------------------------------|--|-------------------------------------|--|
| <input type="checkbox"/> la famille | <input type="checkbox"/> l'école | <input type="checkbox"/> le sport | <input type="checkbox"/> la guerre | <input type="checkbox"/> l'amour | <input type="checkbox"/> la vieillesse |
| <input type="checkbox"/> la détermination | <input type="checkbox"/> l'enfance | <input type="checkbox"/> la violence | <input type="checkbox"/> l'égalité des sexes | | |
| <input type="checkbox"/> le racisme | <input type="checkbox"/> la santé | <input type="checkbox"/> l'amitié | <input type="checkbox"/> la drogu | <input type="checkbox"/> la musique | <input type="checkbox"/> les vacances |
- C)** Watch the trailer again, can you notice some famous people who are featured in the trailer? Can you tell in which city the action takes place? Have you recognised some of the landmarks?

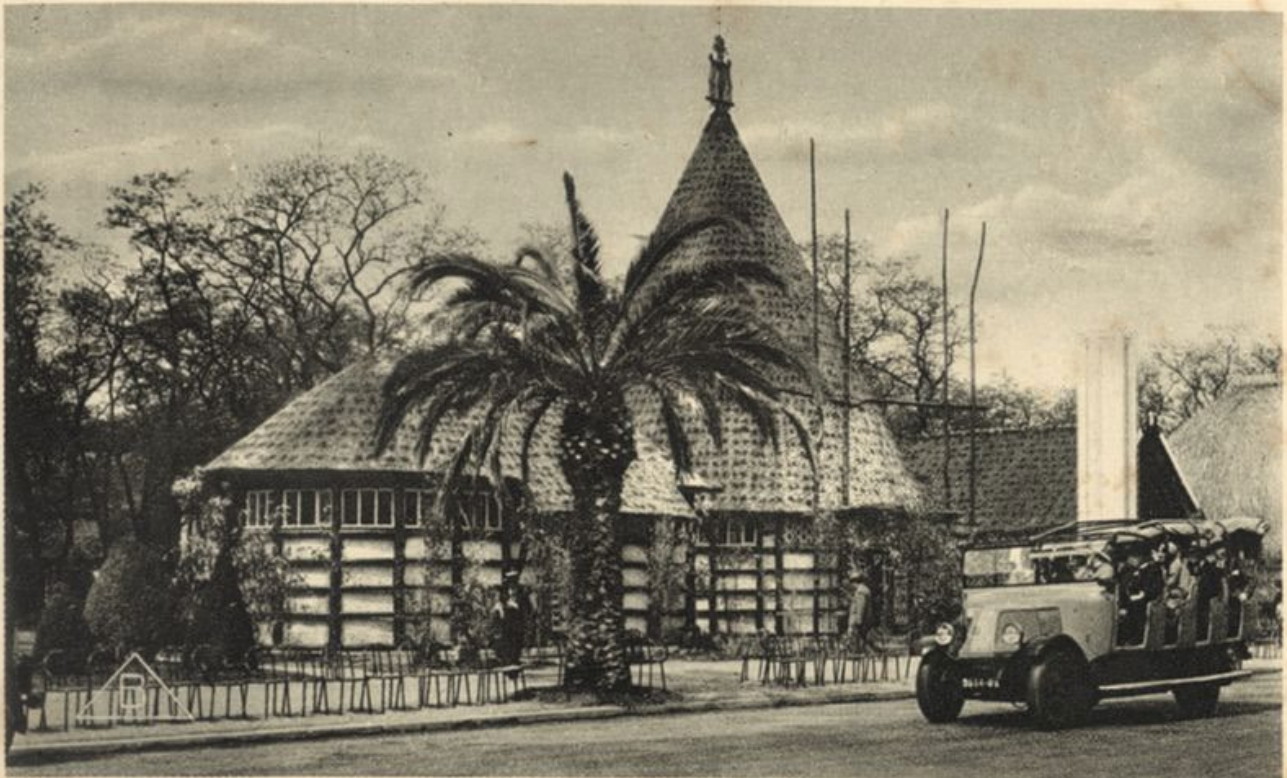
I can show my understanding of what I listen to or watch by responding to literal, inferential, evaluative and other types of questions, and by asking different kinds of questions of my own. LIT 2-07a

Après le film (After the film)

Activity 1 – Le contexte historique du film



EXPOSITION COLONIALE INTERNATIONALE — PARIS 1931



G. Saacke, P. Bailly et P. Monténot, Arch.

-
- A) Look at the two documents above. What do they promote? When did the event take place?
- B) The bottom picture shows the 'Pavillon de la Nouvelle-Calédonie', find out where is New-Caledonia. Which country did it get its name after? What is its relationship with France?



- C) Remember the very start of the film, can you relate the documents from the previous activity with what happened to Dilili and the Kanaks (the people from New Caledonia) during this 'colonial exhibition'?

I can use primary and secondary sources selectively to research events in the past. SOC 2-01a

Find out even more:

Follow the link to find an article and video (in French) relating the experience of a Kanak during the 1931 colonial exhibition in Paris:

<https://www.franceculture.fr/histoire/lhistoire-de-marius-kolaie-kanak-expose-dans-un-zoo-humain>

There is also a novel (later also adapted into a graphic novel) based on this historical event: *Cannibale* by the French author Didier Daeninckx.

Activity 2 - Une visite de Paris

There are numerous parisian landmarks displayed throughout Dilili and Orel's journeys through the streets of Paris.

Did you recognise any landmarks that you were already familiar with while watching the film? Below is a tourist map of the key monuments to see in Paris, can you match the numbered ones with the pictures from the film.

Reliez les monuments sur la carte touristique avec les photos du film.



Activity 3 - Le style artistique dominant du film

- A) Look at the pictures below, do some research and identify the artistic style from the late 19th / early 20th century which characterise the different elements pictured. What is the name of this art movement? Which features make it different from other art movements? How would you describe it to someone who cannot see the pictures? Do you know a Scottish artist who was part of this art movement?



- B) Now, sort out each picture under different categories (lookup the words in a French dictionary to find out what the categories are):

a. intérieur et meuble

b. affiche

c. façade d'immeuble

-
- C) Do some further research, what is the name of the lady portrayed in the two posters? Who was she? What is the name of the artist who designed the posters for her?
- D) Design your own film poster for *Dilili à Paris* taking inspiration from the artistic style explored above. You can use the poster and the sketch of Dilili below for help and reference.



I can understand how a bilingual dictionary works and use it with support. MLAN 2-11a

I can respond to the work of artists and designers by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work. EXA 2-07a

I have experimented with a range of media and technologies to create images and objects, using my understanding of their properties. EXA 3-02a

Activity 4 - Paris joli, Paris pourri

A) When the Master-Men meet they often use the phrase: 'Paris joli, Paris pourri'. Can you remember what each adjective mean? If not use a French dictionary to lookup the words.

B) Look at the pictures below and label them as 'Paris joli' or 'Paris pourri'.

1



2



3



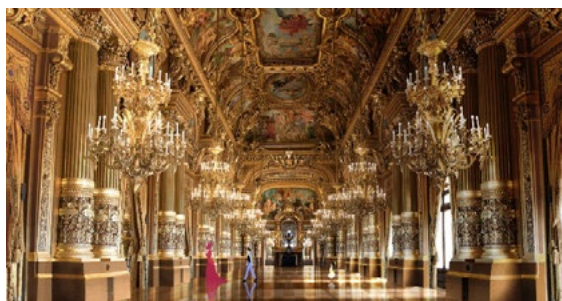
4



5



6



C) What techniques are used by the director to generate contrast between the two aspects of Paris?

Activity 5 - Les personnages



A) Qui est ton personnage préféré et pourquoi? Utilise au moins trois adjectifs pour justifier ton opinion. (Who is your favourite character and why? Use at least three adjectives to justify your opinion).

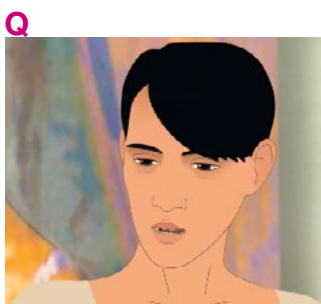
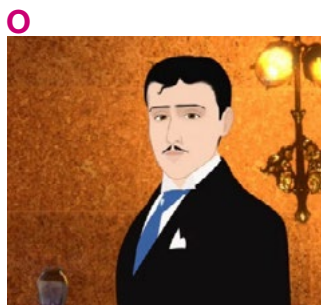
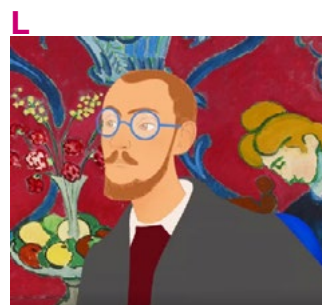
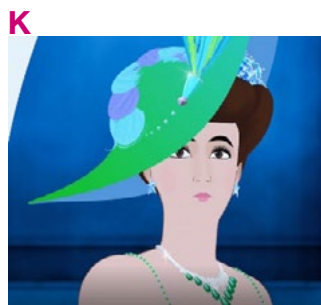
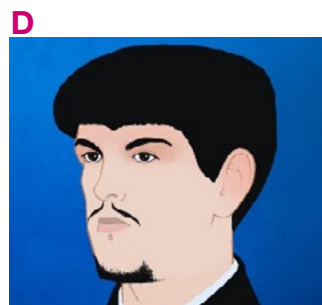
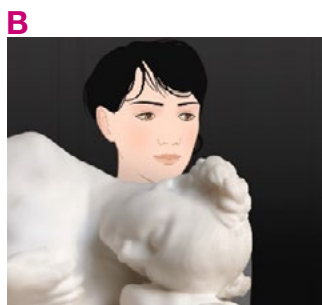
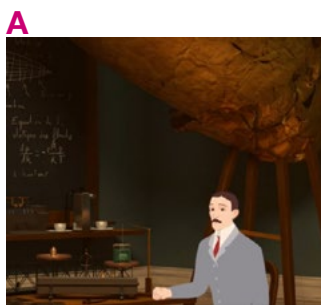
B) Les personnages célèbres
There are a number of important and famous people displayed throughout the film.

1. Label each picture on the next page with the name of the famous person from the list below, do some research and find pictures and information about the person for help.

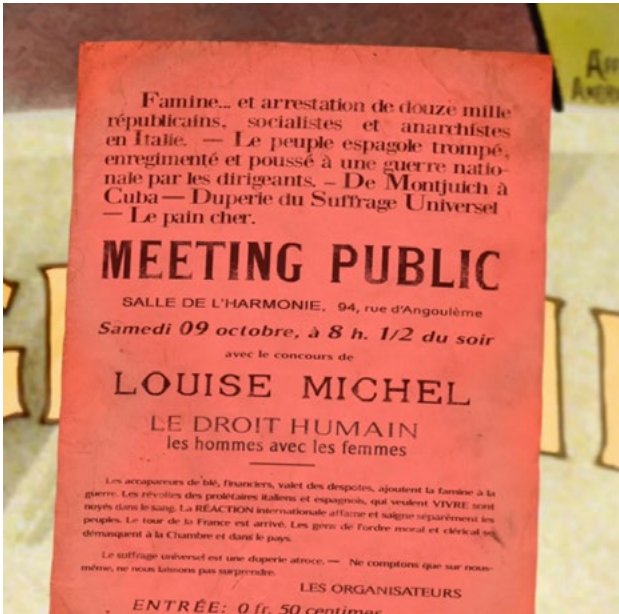
Aristide Bruant ; Emma Calvé ; Colette ; Camille Claudel ; Marie Curie ; Claude Debussy ; Gustave Eiffel ; Reynaldo Hahn ; Louis Pasteur ; Pablo Picasso ; Henri Matisse ; Claude Monet ; Marcel Proust ; Auguste Renoir ; Auguste Rodin ; 'Le Douanier' Rousseau ; Alberto Santos-Dumont ; Erik Satie ; Henri de Toulouse-Lautrec ; Suzanne Valadon

2. Sort out the names of the famous characters from activity **B1** under different headings according to the activity of each character:

a) scientifiques/ingénieur(e)s **b)** artistes **c)** écrivains **d)** musicien(ne)s



C) Louise Michel



Dilili mentions 'Madame Michel' at several occasions during the film, her former primary school teacher. She seems to have a lot of respect for, she eventually meets up with her at the end. Louise Michel is indeed an extraordinary woman who had an eventful life.

Below is a concise biography of her life, but it has been mixed up, rewrite it in chronological order.

- a) Elle est condamné pour sa participation aux événements de la Commune et déporté en Nouvelle-Calédonie pendant neuf ans.
- b) Elle va habiter à Paris à l'âge de vingt-six ans.
- c) Elle fait des études et devient institutrice à vingt-deux ans.
- d) Elle rente en France en mille neuf cent quatre-vingts, elle continue son activité de militante féministe et anarchiste.
- e) En Nouvelle-Calédonie elle continue d'enseigner et soutient le peuple Canaque.
- f) Mort de Louise Michel à Marseille en mille neuf cent cinq, à soixante-quatorze ans.
- g) Louise rencontre des écrivains et des militants à Paris, elle écrit des lettres à Victor Hugo et continue son travail d'institutrice, mais la guerre contre la Prusse éclate.
- h) Naissance de Louise Michel le vingt-neuf mai mille huit cent trente, son père est châtelain et sa mère est servante.
- i) A la fin de la guerre elle rejoint les révolutionnaires et participe aux événements de la Commune de Paris en mille neuf cent soixante et onze.

Activity 8 - C'est qui?



Lis les phrases ci-dessous à propos de l'histoire et décide qui elles décrivent.
(Read the statements below about the film and decide which character they describe.)

Dilili (x2)	Orel (x2)	Dilili et Orel
les Mâles-Maîtres (x2)	Emma Calvé (x2)	Louis Pasteur

- Il habite à Paris dans un petit appartement au dernier étage.
- Elle habite dans un grand appartement luxueux.
- Ils portent une boucle d'oreille dans le nez.
- Il est mordu par un chien.
- Il a inventé le vaccin contre la rage.
- Elle a un bateau en forme de cygne.
- Elle est kidnappée par les Mâles-Maîtres mais elle s'échappe.
- Ils combattent les Mâles-Maîtres et aident à libérer les fillettes kidnappées.
- Elle vient de Nouvelle-Calédonie et parle très bien français.
- Ils sont sexistes et ne veulent pas l'émancipation des femmes.

I work on my own and with others to understand text using appropriate resources. I can read and demonstrate understanding of more complex texts which contain familiar and unfamiliar language.

MLAN 3-08a

Activity 9 - La chanson

A) Ecoute la chanson et lis les paroles :

<https://www.youtube.com/watch?v=P56ALdTzmC4>

Utilise la banque de mots et complète les trous dans le texte ci-dessous.

(Listen to the song and read the lyrics then fill in the gaps using the words in the box below).

fruits ; filles ; grands ; soleil ; bébés ; elle ; sultans ; papas ; beautés ; nous ; petits

[Refrain] Le _____ et la pluie,
les fleurs et les _____,
le jour et la nuit,
lui et lui,
elle et _____,
elle et lui !

Toi et moi, eux et _____ ou ou ou ou – ou ou ou ou
Ceux d'ici, de là-bas a a a a – a a a a
Les bronzés, les nacrés é é é é
Et tous ensemble...

[Refrain]

Les _____, les mendiants an an an an –
an an an an
Les valets et les rois a a a a – a a a a

Les sorciers et les fées é é é é
Et tous ensemble...

[Refrain]

Les mamans, les _____ a a a a – a a a a
Les _____, les pépés é é é é – é é é é
Les _____ et les garçons on on on on
Et tous ensemble...

[Refrain]

Les _____, les ratés é é é é – é é é é
Les savants et les fous ou ou ou ou –
ou ou ou
Les _____ et les _____ an an an an
Et tous ensemble...

B) In almost each line of the song the author has associated two words, sometimes with the conjunction 'et', sometimes separated by a comma. Draw a table and list the words, translating them into French (using a bilingual dictionary). Each pair of words are what we call 'antonyms', do you know what this means?

I work on my own and with others to understand text using appropriate resources. I can read and demonstrate understanding of more complex texts which contain familiar and unfamiliar language.

MLAN 3-08a

I can understand how a bilingual dictionary works and use it with support. **MLAN 2-11a**



Activity 10 - Pistes de discussion

Read the dialogue extracts from the film (especially the bits in bold), work out what the dialogue is about and discuss with a partner the questions underneath.

A) Chez-moi, chez-toi...

DILILI : J'avais tellement envie de voir du pays ! Je t'avouerai que j'avais aussi envie de me trouver dans un pays où on ne me reprocherait pas d'avoir la peau claire.

OREL : D'où vient ta couleur différente ?

DILILI : Je n'ai pas connu mes parents, mais l'un était français et l'autre canaque. **Certes, ici, on ne me reproche pas d'avoir la peau claire, on me reproche de l'avoir trop foncée !!**

OREL : Pas moi !

DILILI : Oui, c'est un avantage. On fait très vite le tri entre les sots et les autres. **Mais parfois j'aimerais bien être comme tout le monde. [...]**

DILILI : Canaque, canaque... **Quand j'étais en Canaquie, on me traitait de française, comme si je n'avais pas d'ancêtres canaques. En France, on me traite de canaque, comme si je n'avais pas d'ancêtres français. Je veux les deux, ou qu'on me laisse tranquille.**

1. What do people blame Dilili for when she is in France and New Caledonia?
2. What difficulty is Dilili pointing at for people who have mixed origins?
3. Have you got other examples of reproaches that some people might make to others who appear different due to their ethnic background?
4. Can you think of other moments in the film when Dilili is reminded of her origin or her differences.
5. How would you feel if, like Dilili, no matter where you go people treat you like you do not quite belong here?

[illegible]

LEBEUF : La prise de pouvoir est encore limitée...

LEBEUF : C'est vrai...

LEBEUF : C'est vrai...

- I work on my own and with others to understand text using appropriate resources. I can read and demonstrate understanding of more complex texts which contain familiar and unfamiliar language.*
- MLAN 3-08a**

I can compare and contrast a society in the past with my own and contribute to a discussion of the similarities and differences. SOC 2-04a

I can discuss issues of the diversity of cultures, values and customs in our society. SOC2-16c

Activity 11 - Les critiques du film

- A)** Lis les critiques du film ci-dessous, tu es d'accord ou pas d'accord avec les opinions ?
(Read the reviews below and decide whether you agree with them or not).



tom K.

Suivre son activité

2 abonnés

Lire ses 41 critiques

★★★★★ 5,0 Publiée le 13 octobre 2018

Film magnifique et grandiose défendant les femmes contre le radicalisme religieux des ténèbres. Le rempart? La culture, l'humanisme des Lumières et des esprits éclairés. Un grand film d'animation d'un très grand réalisateur, un grand nom.

😊 2 ☹️ 0



PaulGe G

Suivre son activité

76 abonnés

Lire sa critique

★★★★★ 4,5 Publiée le 11 octobre 2018

superbe aventure dans le paris de la belle époque ou toutes les célébrités ont une petit rôle. le dessin magnifique, l'animation savoureuse. il faut sauver des petites filles séquestrées par d'affreux bonhommes. le racisme, la maltraitance féminine, la secte et la vie parisienne et ses flonflons, un joyeux mélange qui ravira petits et grands, on en redemande, c'est charmant, désuet, magnifique.

😊 4 ☹️ 2



Nicolas L.

Suivre son activité

12 abonnés

Lire ses 52 critiques

★★★★☆ 3,0 Publiée le 14 décembre 2018

Le nouveau Michel Ocelot est visuellement somptueux. Chaque plan est un tableau magnifique aux couleurs chatoyantes. Le film combat bien des thèmes : le racisme, l'obscurantisme, la soumission des femmes... Par contre, le rythme assez lent du film perturbe souvent l'intrigue policière et les rencontres avec d'illustres artistiques du Paris 1900 n'apportent finalement pas grand chose à l'histoire.

😊 0 ☹️ 0

- B)** Ecris maintenant ta propre critique du film en donnant et justifiant ton opinion.
(Write your own film review, give your opinion and reasons to justify it).

I work on my own and with others to understand text using appropriate resources. I can read and demonstrate understanding of more complex texts which contain familiar and unfamiliar language.

MLAN 3-08a

I can express opinions and can offer straightforward reasons for having those opinions. **MLAN 3-13b**

Using a variety of resources, I can independently read text which is more detailed and which contains complex language including a range of tenses, and demonstrate my understanding. **MLAN 4-08a**

Answers:



Activity 2: 1.a ; 2.c ; 3.e ; 4.d ; 5.g ; 6.h ; 7.f ; 8.b ; 9.i

Activity 3: **A)** Art nouveau ; **B)** a.2,5 b.2,5 c.3 **C)** Sarah Bernhardt, a French actress, the artist is called Alphonse Mucha

Activity 5: **B)** 1. a) Alberto Santos-Dumont ; b) Camille Claudel ; c) Claude Monet ; d) Claude Debussy ; e) Auguste Renoir ; f) Erik Satie ; g) Marie Curie ; h) Louis Pasteur ; i) Aristide Bruant ; j) Colette ; k) Emma Calvé ; l) Henri Matisse ; m) Gustave Eiffel ; n) 'Le Douanier' Rousseau ; o) Marcel Proust ; p) Auguste Rodin ; q) Pablo Picasso ; r) Suzanne Valadon ; s) Henri de Toulouse-Lautrec ; t) Reynaldo Hahn

2. a) scientifiques/ingénieurs: Marie Curie ; Gustave Eiffel ; Louis Pasteur ; Alberto Santos-Dumont

b) artistes: Camille Claudel ; Pablo Picasso ; Henri Matisse ; Claude Monet ; Auguste Renoir ; Auguste Rodin ; 'Le Douanier' Rousseau ; Henri de Toulouse-Lautrec ; Suzanne Valadon

c) écrivains: Aristide Bruant ; Colette ; Marcel Proust

d) musicien(ne)s: Emma Calvé ; Claude Debussy ; Reynaldo Hahn ; Erik Satie

C) h) ; c) ; b) ; g) ; i) ; a) ; e) ; d) ; f)



Evaluating this resource

We hope that you found this resource useful and appropriate.

Please do send us film reviews, letters from your pupils, documentation of classwork and your feedback by e-mailing mike.tait@dca.org.uk

Would you make a good Discovery Film Festival Case Study?

We are seeking a number of simple Case Studies in how teachers have used or are using Discovery films in the classroom across Curriculum for Excellence and across the Levels.

Any case studies that we develop would be intended for presentation on GLOW, the Creativity Portal and on Discovery Film Festival websites. We have a simple template to be completed and are keen to have classwork and documentation included.

If you would like to be a Discovery Case Study please e-mail sarah.derrick@dca.org.uk