



PADDINGTON

Years 2-6

FILM – A LANGUAGE WITHOUT BORDERS

A project of

VISION KINO
Netzwerk für Film und
Medienkompetenz

BFI Film
Forever

IFILM
DET DANSKE FILMINSTITUT

Co-funded by the
European Union



Creative
Europe
MEDIA

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BACKGROUND OF THE PROGRAMME
»FILM – A LANGUAGE WITHOUT BORDERS«

Film is a language without borders and can connect people regardless of their origin, age, gender and life experience.

Migrant societies which have arisen as a result of political and social processes such as industrialisation, colonisation, mediatisation and globalisation, can utilise the power of film.

Based on this understanding, German non-profit organisation **VISION KINO**, together with the **BRITISH FILM INSTITUTE** and the **DANISH FILM INSTITUTE**, have developed this programme, consisting of eight European feature films for children and young adults, as well as three classic short films.

The selection of films is supplemented by educational materials which will provide students and teachers with opportunities to discuss emotions, identity and the common exploration of European film.

In addition, research in Denmark, England and Germany will examine the way in which the selected films offer children and young adults a collective movie experience as well as an opportunity for intercultural learning. Joint results from the three countries will form the starting point for the dissemination of the programme in other European countries.

Imprint

“Film – A Language Without Borders” is a project of the British Film Institute, the Danish Film Institute and Vision Kino gGmbH and was developed by Mark Reid (BFI), Charlotte Giese (DFI) and Sarah Duve (Vision Kino gGmbH)

“Film – A Language Without Borders” is co-funded by the Creative Europe Media programme of the European Union

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INTRODUCTION TO THE STUDY GUIDE

These educational materials refer to the film PADDINGTON from the programme “FILM - A LANGUAGE WITHOUT BORDERS.” They are based on the publication “Materials for Film Education in Migration Societies” that contain information on the educational approach underlying the programme, as well as general teaching ideas and suggested reflections for teachers.

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FILM DETAILS



PADDINGTON

RUNNING TIME: 95 MINS

DIRECTED & WRITTEN BY: PAUL KING

BASED ON THE BOOKS BY MICHAEL BOND

Film Themes	Adventure, Family, Migration, Belonging, Friendship, Home, Literary Adaptation, Classic Literature
Teaching Subjects	German, Religion, Ethics, Social Studies, English, Arts
Countries / Year	United Kingdom, France / 2014
Grade Levels	Years 2 to 6
Age Recommendation	7- to 11-year-olds
Cast	Nicole Kidman, Peter Capaldi, Sally Hawkins, Hugh Bonneville, Samuel Joslin, Madeleine Harris, Julie Walters, Jim Broadbent.
Production Companies	David Heyman, Heyday Films / STUDIOCANAL
Distributor	STUDIOCANAL
Language	English
Format	digital, colour, Cinemascope
Rating	U - Universal

Theatrical release: 4th December 2014

Awards: PADDINGTON is the winner of the British Academy Children’s Awards 2015 in the category “Feature Film”.

PADDINGTON**SYNOPSIS**

A little bear from "the darkest Peru" has to say goodbye to his aunt and uncle, who raised him. Following a heavy earthquake, he will be sent to England in search for a better life. There in London lives a good old friend of the bear family, Montgomery Clyde, who had visited Peru as a natural scientist many years ago. He is to help the little bear in London to find his way around the city and give him a new home. But London is much bigger than expected. How is he supposed to find the old explorer?

At Paddington railway station he meets the Brown family, who take the confused little bear home with them and name him Paddington. But once there he turns everything upside down and not all the family members are enthusiastic about the new arrival. And it is not only within the family that there are difficulties.

The old scientist's daughter, Millicent Clyde, is hot on Paddington's heels. She is now director of the Natural History Museum and wants to prepare Paddington and exhibit him as part of the permanent collection. (The character of Millicent Clyde is "The Evil One." For a long time Paddington does not know that Millicent Clyde wants to catch him while the audience has already received some clues.) Her unscrupulous behaviour, which is usually accompanied by dark light and suspenseful music, can scare younger children.)

Through a misunderstanding that results in the Brown family finding their house vandalised, Paddington must leave his temporary home. He sets off on his own in search of Montgomery Clyde, closely followed by the daughter who wants to catch him. When she finally captures him and Paddington learns that Montgomery Clyde died long ago, only the Brown family can help him. After a successful rescue, Paddington realises that he had already found a new home. And the Brown family also feels that Paddington has now become a family member.

The film is an adaptation of the well-known book series spanning 26 volumes by Michael Bond. In European countries, the books and stories of the bear that comes to London are very famous and have been read for generations. The film tells a migration story based on the fate of a little bear who is looking for a new home in a foreign country. Michael Bond deliberately uses the story of Paddington bear as reminder of the "Refugee Children Movement" between 1938 and 1939, during which Jewish children came to Great Britain and were taken in by families.

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BEFORE THE FILM

TOPIC MIGRATION

The film tells a migration story based on the fate of a little bear. The film repeatedly shows analogies to current issues. Perhaps children with experiences of migration or having been forced to leave their home country will remember their own experiences during emotional scenes. Whether children want to talk about their personal experiences is something only they can determine. It is therefore good to offer them the opportunity to talk, so that each individual child can decide for themselves, whether they want talk or not.

IDEAS FOR TEACHING

We are watching a film about a bear that moves from Peru to London. Together, students will look for the following on a world map:

- ... the place where Paddington grew up: Peru.
 - ... the place where Paddington arrives: London.
 - ... the place where we currently are.
 - ... the place where we were born.
- By what means of transport could the bear come from Peru to the UK?

SUGGESTED REFLECTIONS FOR TEACHERS

- Have I talked with my students about migration and/or flight before? In which context was that?
- Are there personal experiences of migration and/or flight among students in my class?



PADDINGTON**AFTER THE FILM****DISCUSSING THE EXPERIENCE**

After the film, ask the class to express their first reactions and then open up the room for questions. PADDINGTON deals with highly emotional topics: Flight, home and family. The children should be provided with a safe space to discuss the film and, if necessary, to talk about their own experiences.

IDEAS FOR TEACHING

The following teaching suggestions can either be combined with each other or implemented individually.

Non-verbal discussion

The children draw an emoticon to say how they liked the movie. Then they draw the film's most important scene for them.

Body activating evaluation

One by one, the following adjectives are read to the children: boring, beautiful, fast, slow, loud, quiet, funny, adventurous, scary, surprising. Where the adjective matches their movie experience, they stand up. Afterwards, they sit down again.

Film discussion

- What would you like to say about the film?
- At the cinema, how did you feel after the film?
- What feelings did you have during the film?
- Are there any scenes or themes in the movie that you would like to talk about?
- What questions remained unanswered in the film? Is there something you did not understand?

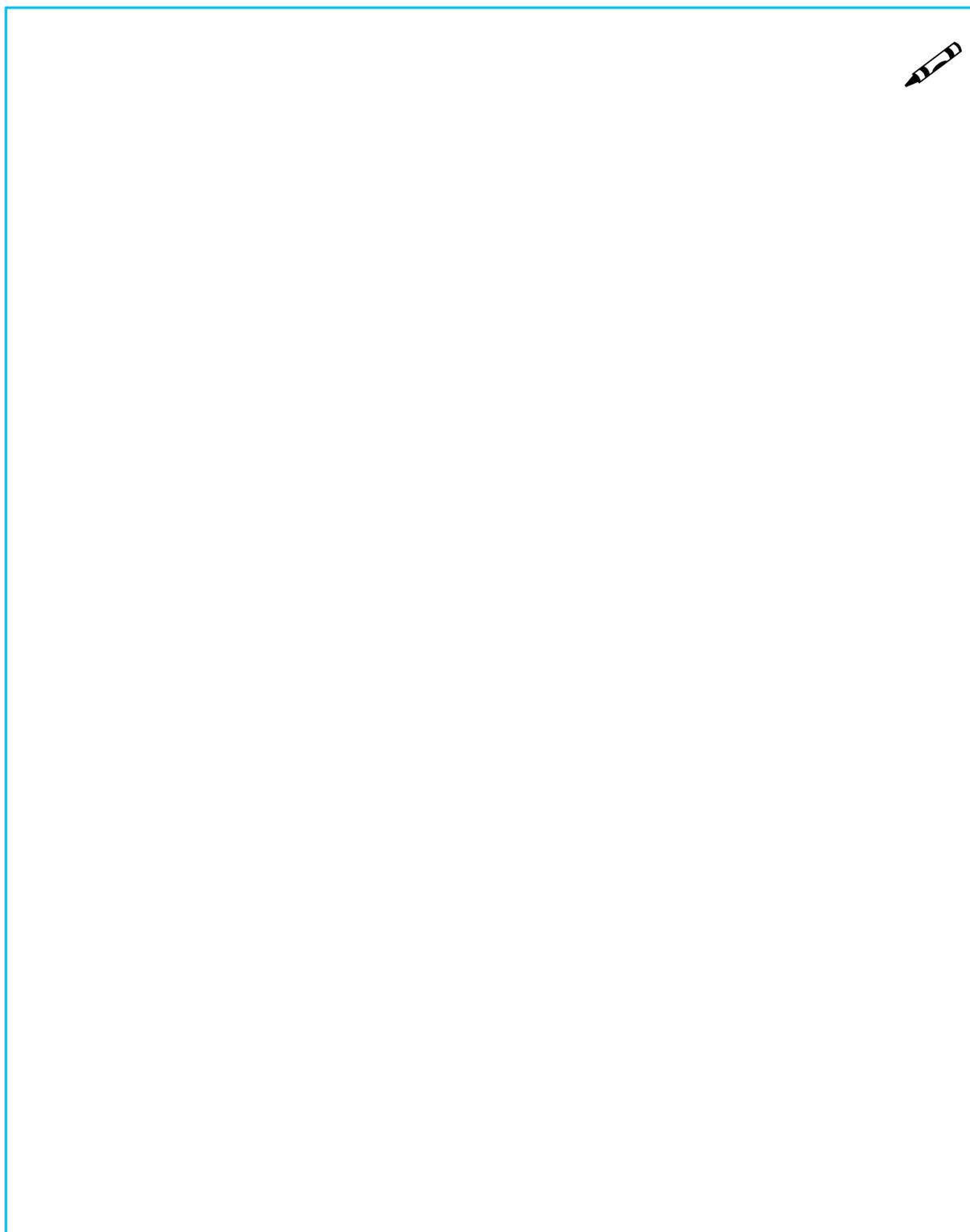
For our supplemental research on didactic cinema we would appreciate if you would **send us the results of the film discussion and/or the worksheet "Paddington and I"** to:

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D-10178 Berlin

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SUGGESTED REFLECTIONS FOR TEACHERS

- What analogies to current social issues did I see in the film?
- How did I like the movie? In which scenes or themes lie the strengths of the film?
- What would I like to convey to the children through the film?



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SLAPSTICK ELEMENTS

PADDINGTON achieves its humour through recurring moments of situational comedy, which has its cinematic origin in Slapstick Cinema, a silent film genre of the 1920s. An important representative of this is Charlie Chaplin; later the genre was made popular again by the comedy series Mr. Bean (1989) and is regarded as an important part of British film culture.

Slapstick comedy is visual comedy that is transmitted without words and through the body. Not infrequently, violence is part of these scenes, but in a highly exaggerated way that becomes comical. Typical examples are car chases, food battles and explosions. Most of the time, an everyday scene degenerates into misunderstandings and mishaps that often ends in destruction and chaos.

IDEAS FOR TEACHING

The following teaching proposals can be combined or implemented individually. The assignment "Acting Slapstick Scenes" is more suitable for younger students.

Working with Scenes

Using the stills on the next page, students are reminded of the following movie scene: *Paddington uses the bathroom*. The images can be projected onto the wall with an overhead projector or printed out for the students. The following questions serve to describe the scene's comedy.

- What happens in the film between the scenes in picture (1) and picture (3)?

At picture (1) we don't yet know what will happen in the scene. Since we know about the procedure used when we brush our teeth, we expect that Paddington will now brush his teeth. We are therefore surprised by the subsequent actions of the bear and the resulting events. The surprise makes us laugh.

- Whose hand is in picture (2)? What happens immediately afterwards?

We know that when Mr Brown opens the door he will be surprised by the water. He is heading for trouble without being aware of it and we can watch him do so. This knowledge makes us laugh in anticipation and will make us laugh again once the expected occurs.

- What other scenes with slapstick elements come to mind? (The first scene with marmalade in the hat, the scene at the railway station with ketchup, Paddington on the Underground, the chase scene with sticky tape, ...)

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Picture (1)



Picture (2)



Picture (3)



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Comparison with Charlie Chaplin

For comparison, a scene from a Charlie Chaplin film can be shown. The films by Charlie Chaplin are available in many local libraries and media centres. The opening scene from "The Circus" (1928) could be used: The tramp (Charlie Chaplin) is chased as a pickpocket, accidentally ends up in the middle of a circus performance and makes the spectators laugh.

- Why do the circus spectators laugh so much about Charlie Chaplin?
- The children draw a picture of Charlie Chaplin or Paddington: What are their typical characteristics? (Characteristics and external features.) How do we recognise them?

Acting Slapstick Scenes

An everyday scene becomes a slapstick scene through misunderstandings and mishaps. The students are given an object and develop the comedy from the treachery of the object. Objects could be a knife and fork, a chair, a jacket, a pen, a cap, scarf or a book.

- How is the object normally used? How can I use it to make it funny?

SUGGESTED REFLECTIONS FOR TEACHERS

- Did the students laugh at the film's slapstick elements?
Did the students have any difficulties acting out the slapstick elements?



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TOPIC HOME

At home in Peru Paddington's favourite time of the year was when the oranges were ripe and the whole family made marmalade. He always has a marmalade sandwich on him for emergencies. He learnt this from his uncle: it not only satisfies his hunger, it gives him security and a good feeling. At the end of the film, we see Paddington cooking orange marmalade with the Brown family. He has finally settled and found a new home.



IDEAS FOR TEACHING

Our worksheet deals with the topic of home. The theme can be introduced with a collection of words on the subject of "home" on the blackboard or a poster. Alternatively, children could be invited to act out some words in small groups.

The worksheet "Paddington and I" takes the children to London. They stand at Paddington Station and encounter a little bear who speaks to them and asks for help. How do they think they would react? They can draw how the story might continue. At the same time, they should think about different ways of support.

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SUGGESTED REFLECTIONS FOR TEACHERS

- What does home mean to the children? What meaning do all or most of them share?
- Is it difficult for some of the children to talk about their home? If yes, what could be the reason?
- Which meaning do I share with the children? Which one is new to me?



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THE CITY IN THE FILM

When Paddington arrives in London he is overwhelmed by the big city. He has a very personal relationship with this city and has many expectations: His aunt and uncle always wanted to go there. A sightseeing tour on the way to the Brown family introduces the city to us. Paddington's search for Montgomery Clyde reveals the size of the city to us. With the help of the addresses of all potential Montgomery Clydes Paddington begins to look for him in the entire city.

IDEAS FOR TEACHING

The following teaching proposals can be combined or implemented individually.

Reading a city map

The children form small groups of four people. A city map is given to each of the groups. City maps can be printed from the internet or collected from tourist information offices. The children look for places on the map. Each child draws his or her way to school with a coloured pencil. Who has the longest route?

- Look up the following locations: the school, the local supermarket, the sports club, the home of your best friend

Afterwards, the task is evaluated by the whole group in a discussion round:

- What does our city/our town look like? Which characteristics describe our city?
- How is London represented in the film? Which characteristics describe London?
- What modes of transport do people use in our city/our town? What modes of transport do people use in the film?

City walk

Preliminary discussion before the city walk: Stills from the film can be a reminder of how London is portrayed in the film. The images can be projected onto the wall using an overhead projector or printed out for the students.

- What can you see in the pictures?

During the walk the children take photographs of their city. For this, disposable or digital cameras could be used. Which sights are special? What is particularly typical for the city? Afterwards, a poster will be made with the photographs.

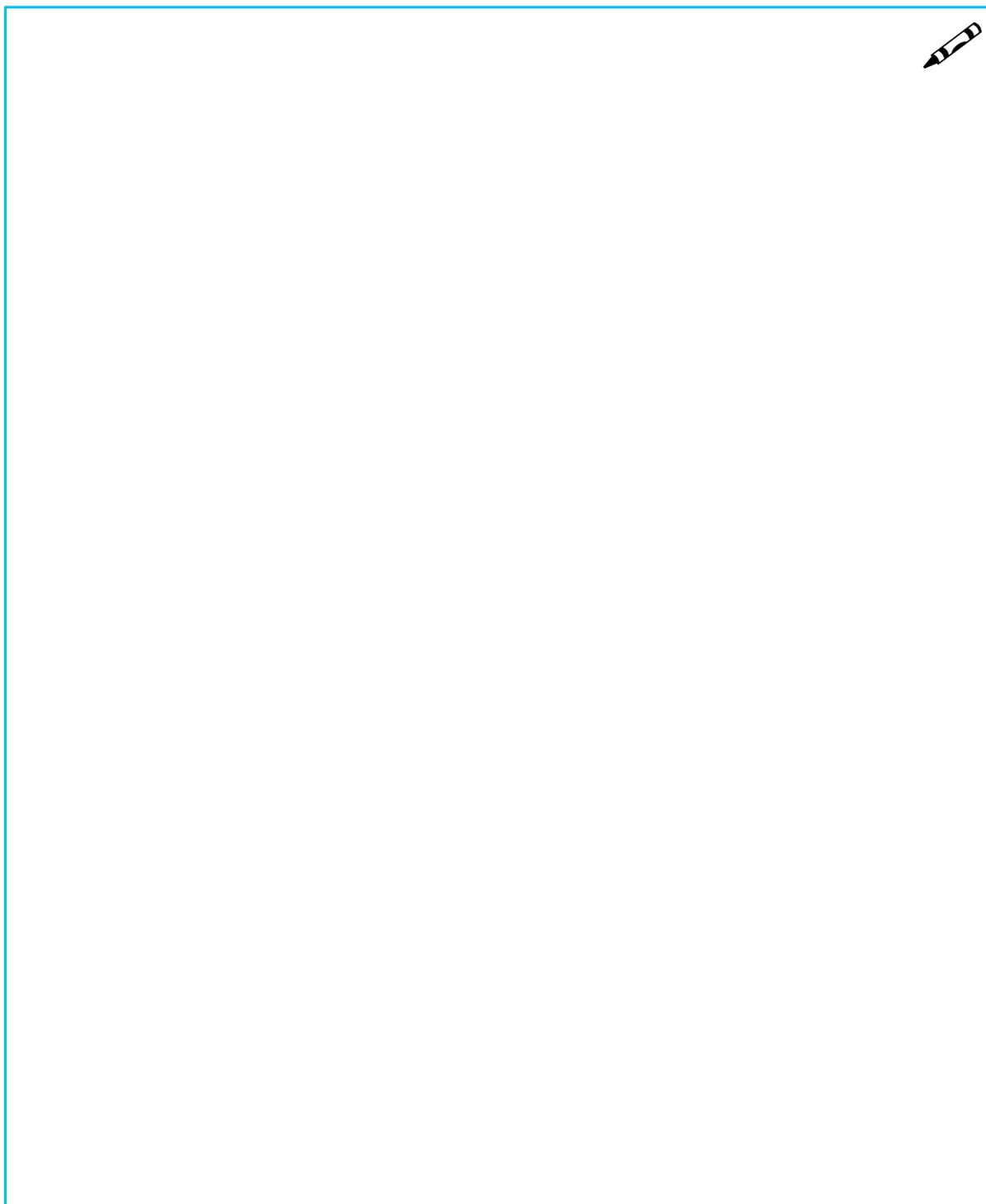
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SUGGESTED REFLECTIONS FOR TEACHERS

- Do the children perceive our city/place differently from me?
- Are the children having trouble finding their way around on a map? What could be the reason for this?
- What impression of London do the children have?



PADDINGTON

WORKSHEET

PADDINGTON AND I



Empty rectangular box for notes or answers.

Empty rectangular box for notes or answers.

Empty rectangular box for notes or answers.