

28TFF
TORINO FILM FESTIVAL

ITALIANA.DOC

**UNA SCUOLA
ITALIANA**

by Giulio Cederna and Angelo Loy

Asinitas Onlus

presents

UNA SCUOLA ITALIANA

A documentary by *Giulio Cederna* and *Angelo Loy*

Synopsis

In a nursery school classroom, a theatre workshop is taking place. Teachers tell Dorothy's adventurous trip in the magic land of Oz. The children who are listening are between 3 and 5 years old and they were all born in Italy from foreign-born parents. They attend Carlo Pisacane nursery school, in the heart of Torpignattara, popular and historic neighbourhood in Rome where nowadays more and more immigrant families live. For this reason conflicts inside the neighbourhood raise and find in Pisacane school their symbol. "Too many foreign children, this school is a ghetto", the committee made up of Italian mothers thunders. "In Pisacane school there's a real emergency, that is not only didactic but also cultural and it regards the rights denied to our children».

The theatre workshop goes on while outside the political tempest rages and the school becomes a real national case. The vicissitudes of the little protagonists of the magic land of Oz and the protests organized in front of the school, blend in one single story that allows to see what is happening from another perspective: the children one.

Pisacane school is a workshop on Italy in the years to come. The film is an invitation to think without wearing blinkers about an epochal, complex theme, which is of great interest to the Country, and that cannot be solved on the basis of slogans or hurried ideological shortcuts.

UNA SCUOLA ITALIANA, ITALY 2010, 75', DV, no subtitles.

Projection: DIGIBETA master

Cast & Credits

Asinitas Onlus presents

In association with CINETECA di BOLOGNA and Fondazione Lettera27

UNA SCUOLA ITALIANA

A film by *Giulio Cederna* and *Angelo Loy*

Produced by *Cecilia Bartoli*, *Marco Carsetti* and *Alessandro Triulzi*

Photography - *Angelo Loy* Editing - *Aline Hervé*

Music - *Riccardo Cimino* and *Thierry Valentini*

Sound - *Giulio Cederna*

Togheter with the children and their parents, the teachers and caretakers of the workshop of Scuola

Comunale d'Infanzia Carlo Pisacane in Rome

DIRECTION'S NOTE

By *Giulio Cederna* and *Angelo Loy*

When we started to shoot *Una scuola Italiana* outside Pisacane school the uproar had already burst. The adult world shouted, deliberated, divided on the children one; it brought out press conferences, manifestos, demonstrations; via dell'Acqua Bullicante swarmed with journalists, cameramen and cameras, there weren't so many even at the time of *gangsterism*. While inside, children kept on drawing, dreaming, running, playing tag, building castles in the air, pretending to be Indians, together, imperturbable, in an unreal and outward calm artfully built by teachers and educators full of goodwill and patience.

We entered their blockhouse walking on the tip of our toes and we've been staying there for three months, almost always on our knees or on an unstable equilibrium, to film the workshop on the Oz Wizard promoted by Cecilia Bartoli from Asinitas association, together with the activities of the nursery school carefully coordinated by Annarita Marino. We wanted to watch, to listen, to know, to film closely and at "the children level", that new world that was causing such an uproar in the old, exasperated adult world: a class mainly made up of foreign children from every part of the world: China, Pakistan, India, Bangladesh, Egypt, Romania, Morocco. Mostly "foreigners at home" as almost all of them were born in Italy and already have a Roman inflection.

In order to be accepted and to become invisible we played along: we join in the Oz workshop (awkwardly, we confess) playing *Mastichiz* and *Masticoz*, from the "mastichini" tribe, and Grand Vizier of the camera. Even the *boom*, even with its fake mouth, became *Peloz*, a soft toy from the land of Oz, that was especially appreciated by the children.

We're not sure whether those devices really worked as *Peloz* has been assaulted by hordes of screaming children for three months, but at least we had fun and we were taken back to our childhood, that is a key condition in order to try to put ourselves in our protagonists shoes.

Living three months inside Pisacane school in Rome has been an amazing experience. Day by day the blockhouse in a state of siege became our shelter, the children (foreigners, Italian, Chinese, Romanian) our children, the teachers, irreplaceable reference points in the bustle of modern life, and Torpignattara, with all its contradictions, our neighbourhood, a young and dynamic place where (thanks to foreign people) for every guy there are only two aged persons, not 5 or 6 as in the place where we live.

The normal simplicity (gained through wide pedagogical experience) of what was happening "inside", for us, was a more effective answer to the brutality and ignorance of what was happening outside. We hope this film will succeed in conveying at least one part of the lightness and innocence Yonut, Martina, Akib and

all the others gave us.

You say: "it's hard to work with children", you're right, you add: "because it's necessary to get to their level, to stoop down, to go down, to become smaller". You're wrong, that's not the most difficult aspect. It's rather that of being forced to raise to the level of their feelings...to have a stretch, get longer, to walk on the tip of one's toes, in order not to hurt them.

JANUSZ KORCZAK