

Uma pedra no bolso

by Joaquim Pinto

Portugal - 1987 - 92 min



STUDENT SHEET



> ***Uma pedra no bolso (The first stone in my pocket)*** is part of a collection of European films: the CinEd collection, a film education programme for young people.

> This student sheet allows me to rediscover the film, to go through it in words and images, to know more about where the characters live and their time, to create and invent, to go further by discovering other works: films, books, music, photographs, paintings...

By participating in CinEd, I share the discovery of films with young people from other countries, all over Europe!

- A** The film
- B** In Europe and elsewhere
- C** The film and me
- D** To go further

A

The film

1

Seen in the film

Uma pedra no bolso

CinEd — Student sheet



A

The film

1

Seen in the film

(1) Miguel arrives at Ms Marta's guest house where he is to spend the summer holidays alone and far from his family.

(2) After settling into his room, Miguel meets a young girl named Luísa who works at the house; Miguel will fall in love with her.

(3) In front of the guest house, Miguel is in a boat with his new friend João, a fisherman who tells him stories about girls he's gone out with.

(4) Miguel argues with Ms Marta for treating him like a child. Luísa joins him and they dance together closely.

(5) Miguel learns that João spent the night with Luísa while Miguel slept. They fight.

(6) João has dinner with a new guest at the house named Fernando, with whom he discusses shifty business. He doesn't seem to know Luísa, who serves the meal.

(7) Miguel, João and Fernando go to the fair together in Fernando's convertible car. On the way back, João asks them to pull over and joins the girls, leaving Miguel alone with Fernando.

(8) Miguel makes it back to the guest house to discover that someone has stolen Ms Marta's friend's wallet. Luísa says she stole the wallet. Ms Marta fires her. Before leaving, Luísa cries, Miguel in her arms.

(9) The next day, holding a gun, Miguel escapes from the guest house to find João, whom he thinks has stolen the wallet – not Luísa. João lies, claiming to have nothing to do with the theft.

(10) The last day of summer, Miguel contemplates the sea and the guest house from the top of a hill. João joins him and admits he stole the wallet. Miguel asks why Luísa took the blame. João explains that certain things are beyond his grasp at his age.

A

The film

2

Heard in the film

Ms Marta: You need to work as well. You were out all day.

Miguel: I know what I'm doing.

Ms Marta: You're in my care while you're here. You have to tell me where you go.

Miguel: I was fishing, I couldn't swim back, could I?

Ms Marta: You came back in João's boat. Not the best choice of company.

Miguel: What did you do?

João: Nothing special.

Miguel: And last night?

João: I was tired. I stayed at home and watched a bad film. I went to bed.

Miguel: Nothing else?

João: You're too young.

« He's grown. And when he's 15... People forget he's still a kid, and treat him like an adult. I never got to be a teenager. I became an adult overnight.»

Ms Marta

« I wanted to work with professional and amateur actors in order to blend different experiences. I asked Manuel Lobão, who had never acted in a movie, to play the fisherman. I tested various children for the main role, but found this boy one day in the street. I knew Isabel de Castro (the aunt) and Luís Miguel Cintra (Fernando, the doctor) well and had worked with them before. »



« I worked in sound engineering for nearly ten years, but wanted to make a film of my own. The idea was to make a small-budget film shot using a simple production structure. I thought it would be interesting to work with a small number of characters in a single location in order to shoot the film in little time. »

Joaquim Pinto, the film's director

João Pedro Bénard, the film's producer:

« It was unusual at the time to shoot a film with only four or five people. It wasn't easy to make a film without funding, especially given that video didn't exist yet. You had to pay for film, the lab, etc. Joaquim Pinto had an arrangement with Tobis lab, and friends lent him movie equipment. It was an incredible experience. Until then I had no idea you could make films that way. »

Paula and Miguel Azguime, musicians and composers of the film's soundtrack:

« The music was definitely a creative endeavor in itself, not just a background to 'decorate' what was on screen. Joaquim Pinto told us where he wanted music and where he wanted silence, but even that changed later. After, it was: action! The film took place, and we played. Sounds, music – everything. A large part was composed on the spot: our pauses were recorded and our silence is in the film. A real-time reaction, live.»

B

In Europe and elsewhere

1

A film, several titles

How do you say *Uma pedra no bolso* in other countries?

United Kingdom:
A stone in the pocket

France:
Une pierre dans la poche

Spain:
Una piedra en el bolsillo

Portugal:
Uma Pedra no Bolso

Czech Republic:
Kámen v kapse

Finland:
Epäilyksen siemen

Lithuania:
AKMUO KIŠENĖJE

Romania:
Un sâmbure de îndoială

Bulgaria:
Камък в джоба

Italy:
Una pietra nella tasca

2

The film and its era

Context: 1988

In 1910, when the First Republic was created, Portugal was in great political and social turmoil, made worse when the country entered World War I. A military coup in 1926 ended the Republic and a fascist dictatorship was installed just a few years later. The Estado Novo ('New State') party, led by António de Oliveira Salazar, was created in 1933. This dictatorship would leave deep scars on Portuguese society: international isolation, a day-to-day life of censorship and political policing, and an economy that generated poverty and illiteracy. On April 25, 1974, the Portuguese army, tired of endless colonial wars, overthrew the regime in what became known as 'the Carnation Revolution', and set the country on the path to democracy. In 1986, Portugal joined the European Economic Community (EEC). *Uma pedra no bolso* was released two years later.

The movie was made in the first few months of a new era in Portugal's history. At the time, Portugal was a 'marginal' country plagued by extreme social inequality. Viewed from abroad, the country looked like a sleepy garden on the shoreline, divided between an elite and the very underprivileged rest. However a new generation and by-product of the 1974 revolution, of Miguel's age, was waiting for adulthood to express itself freely and achieve its desires. *Uma pedra no bolso* depicts Portugal at that time, with an older generation marked by a dishonest dictatorship (Ms Marta), the adults who lived and succumbed to corruption under it (João), and the younger generation, who, with their whole life ahead of them, come to know the pain of growing up and the disappointment it entails (the more grown up Luísa, and Miguel, a child).

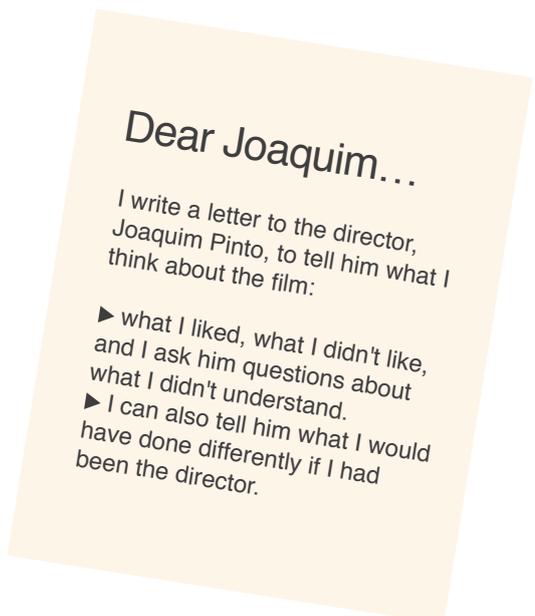


The film and me



I learn and I imagine

- ▶ If you could give the film a different title, what would you choose?
- ▶ What does Miguel feel when he sees Luísa hang the washing to dry?
- ▶ Why doesn't Miguel want to do what João tells him when he has the knife and fish in his hand?
- ▶ Miguel finds letters in Luísa's room. What are they about?
- ▶ How many instruments can you identify in the film's soundtrack?



Choosing and creating images

- ▶ I create my own movie poster.
- ▶ What parts of the film surprised me the most?
In the young spectator space, select the images that best match those moments. Place them in the right order and add a legend under each one.
- ▶ What images best represent the themes of the film (e.g. childhood, adulthood, love, betrayal, secrets)?

- ▶ Place the scenes in any order you like and add a comment about your choices.
- ▶ Using the images provided and others you find (photos, comic strips, paintings, etc.), create a visual poem. Add text if you like.
- ▶ Choose the ten images from the film that overwhelmed, touched or shocked you the most.



Young Spectator Space
cined.eu/en/youngsters-space

Young Spectator Space cined.eu/en/youngsters-space

Watch cross-thematical videos of *Uma pedra no bolso* in the educational films *At the table*, *Distances*, *In the car* and *Looks*, and compare the different clips to identify differences in approach to a given theme.

If you liked *Uma pedra no bolso*, you may also like these films:



Il posto (1961, Italy) by Ermanno Olmi (CINÉD COLLECTION FILM)

Il Posto is another film about a boy stuck between childhood and adulthood: the main character is expected to act like a grown-up (work in an office wearing a suit and tie, for example, and surround himself with people older than him); he too experiences love for the first time and has trouble living up to the event. Furthermore, *Il Posto* is an example of neorealism, a movement in Italian cinema in the 1940s–50s in which the reality of life is depicted with limited means. This movement greatly influenced Joaquim Pinto in how he produced and directed *Uma pedra no bolso*.



Pauline à la plage (*Pauline at the Beach*) (1996, France) by Éric Rohmer

Éric Rohmer is another director who uses both professional and amateur actors in his movies. He has always shot in real locations with very small teams, a reflection of the movement he belonged to and of which he was a main figure – the French new wave. *Pauline at the Beach* focuses on the comings and goings on the beach of a young girl, whose conceptions and understanding of love are challenged by her friendships with adults and what she learns with them. Despite its extensive dialogue, the film is noteworthy for its secrets and sensuality, which are elements that have influenced Joaquim Pinto his entire career.



D

To go further



Khane-ye Doust Kodjast? (Where is the Friend's home?) (1987, Iran) by Abbas Kiarostami

Iranian director Abbas Kiarostami is famous in world cinema for making films in real places in his countries, with local residents. Kiarostami combines made-up stories with the personal lives of people he films to successfully bring together reality and fiction like few have been able to in the history of cinema, using small production teams like Joaquim Pinto in *Uma pedra no bolso*.

In *Where is the Friend's home?*, Kiarostami shows us the hectic journey of a child looking for his friend's house in another village to give him back a notebook he took by mistake. The film is another example of a child who lives alone in a world of grown-ups (the scene in which Kiarostami's young boy climbs a mountain is reminiscent of Miguel climbing the steps of the guest house when he goes looking for João at the end of Joaquim Pinto's film).



Uma pedra no bolso: find the same atmosphere in...



La Blouse roumaine, 1940, Henri Matisse.



In Henri Matisse paintings:

Matisse is one of France's most famous painters of the 20th century. While the shapes in his work aren't realistic, Matisse drew much inspiration from the beauty of day-to-day life and exotic places. His philosophy, his attitude towards art, and the freedom in his work also inspired Joaquim Pinto when he captures the light of a place, the position of a body in a shot, or the posture and clothing of characters, as seen in this image.

This student sheet was written by Francisco Valente.



Co-funded by the European Union

