Il posto (The job) 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

Il posto

1 Seen in the film

The film

CinEd — Student sheet
Domenico is the older son in a humble family living in the rural suburbs of Milan. He starts his journey towards the city because he has to do a competitive exam for a big company.

After taking the exam, Domenico enters a milk bar for lunch. Here, among the customers he notices a girl, Magalì, who is also running for the job. They start a friendship.

The psychotechnic exam, one of the tests Domenico has to face.

Domenico is called for the job interview from the head of the human resource. He gets a job as an errand boy instead of accountant, but he is okay with it.

Domenico waits for Magalì outside the company, but she doesn’t arrive. It’s raining cats and dogs and he goes away.

During his break he looks in the mirror and notices his new aspect. At the end of the working day he waits for Magalì again, but he sees her talking with some colleagues so he doesn’t approach her. He goes back home alone.

Domenico is sitting at his desk, writing a Christmas card for Magalì. He puts the letter together with all the other mail and brings her into her office, hoping she’ll find it. While he is going back to work, Magalì arrives and invites him to the New Year’s Eve ball in the office. He agrees.

An accountant dies. There’s a new vacancy, a desk in the front row, but the other colleagues don’t agree, so Domenico sits in the desk in the back of the room.

Domenico: Are you from out town?
Magalì: No way?
Domenico: I saw you eating at the coffee shop.
Magalì: There’s no one home, my mother works.
Domenico: Ah…
Domenico: The food at the coffee shop isn’t bad.
Magalì: No… you know what, thougt? Can’t you smell it?
Domenico: No.
Magalì: It stinks of fried food.
Domenico: Well, we ate in the kitchen.
Magalì: No, it’s the café. Want some?
Domenico: Just a little.
Magalì: Just a drop on your finger, it’s perfume, what are you doing?
Domenico: I’ll go up my nose.
Magalì: What a dunce!
Domenico: What was your answer to the problem?
Magali: Twenty-four.
Domenico: Mine, too. It wasn’t very hard.
Magali: No, not at all.
Domenico: Did you see the man near the window?
Magali: The one with the raincoat?
Domenico: Poor guy. Maybe he’d forgotten the formula.
Magali: He was married. He was wearing a wedding ring.
Domenico: Did you go to commercial school?
Magali: No, middle school. I wanted to study languages, but I gave it up. Sooner or later I’ll get married and that will be that.

Olmi talks about his cinema:

« My films correspond with my way of “seeing” life. When I enter a room, I look at the whole picture, because what I’m interested in is details and close-ups; through details and close-ups, you can understand the essence of existence. I always shoot faces. For me, a face is not only the synthesis of the person who the face belongs to; it is the synthesis of universal history. »
In Europe and elsewhere

How do you say Il posto in other countries?

- Finland: Paikka nuorelle miehelle
- United Kingdom: The job
- France: L’emploi
- Spain: El empleo
- Portugal: O emprego
- Italy: Il posto
- Lithuania: Postas
- Czech Republic: Místo
- Romania: Postul
- Bulgaria: Мястото
- France: L’emploi

In Europe and elsewhere

The film and its era

Context:

At the beginning of 1960 a wild and fast industrial development transformed the way of living in Italy, the habits of population, the look of the city and the landscape. It was the so-called "economic boom" which showed a radical changing of Italian economic, social and productive fabric. People went from the poor South to North, where new factories began to rise, and from the countryside to the city which very soon started to grow in size.

The most dynamic sectors were the ones that received consistent help during the year of the reconstruction: metallurgical, mechanical and chemical. The products of these industries had a good quality and competitive prices, so they were massively exported. Two cities were at the centre of this cultural, social and mostly industrial change, Milan and Turin.

Turin was the location of FIAT (Fabbrica Italiana Automobili Torino, "Italian Automobiles Factory, Turin"), the biggest Italian automobiles factory. The automobile was one of the symbols of this economic boom, the "500" produced by Fiat crowded Italian streets, subverting the way Italians travelled.

Milan represented the capital city of the economic boom: employment increased, between 1951 and 1961, from 545,000 to 841,000 units, that is to say 54%. No wonder a famous 1952 film is called "Miracle in Milan", directed by De Sica and Zavattini. Turin was also protagonist of a migration phenomenon, because of the high demand of manpower, along with the flux of workers coming from the depressed countryside of Piemonte, the city absorbed a high percentage of immigrants (from 1951 to 1957 it went from 719,000 to 1,125,000 inhabitants) so that it became the third "southern" city in Italy after Naples and Palermo, together with a lot of integration problems.

Southerners found a widespread hostile and even racist attitude, that showed for one thing through the real estate listings, which specified: "we don't rent out to southerners".

France: L’emploi
In Europe and elsewhere

Posters from different countries:

- Czech Republic
- Germany
- Yugoslavia
- Poland
- France
- Spain

The film and me

1. I learn and I imagine

- What kind of sensations and emotions arouse the film? Am I fond of the characters in history?
- What has struck me in Domenico’s character?
- What has struck me in Magali’s character?
- Are there any things I did not like within the narration of history that I would change? And how?

2. The film and its era

- Do I nowadays imagine the entrance in the working world in the same way? Would it be different?
- Imaginary diary of a character: I imagine being Domenico, and tell about his first day of work, his emotions, his encounters, his feelings.
- What would I like to know about Italy and Milan where the film is set? What surprised me the most?
- If I could change the ending of Il Posto, what would it be?
Dear Ermanno...

I write a letter to the director, Ermanno Olmi about what I think of this movie:

► What was the most exciting thing,
► What I dislike,
► What I didn’t understand of his directing choices.

I write a letter to the actors that interpret Domenico and Magali, telling them what I think about the movie and their characters.

I create my own poster of the film.
I try taking photos inside my school to recreate the inside of the filmed company.
I choose a movie sequence where scenes are told inside the company and try to recreate the same sequence with photos or drawings.

► I select from the photograms in the section images corresponding to the moments that struck me the most (regardless of my state of mind at the time). I stick them on the sheet given to me and label all the images. I can also create my photograms of the moment in question.

► Do these images of Il Posto remind me of some other images?
I find some images that recall me those movie shots. They can come from different sources (paintings, comics, photographs, videoclips, advertising, news, other movies...)

► In the film there are several images mirrored and filtered through glasses. I find and comment them.
I search the landscapes, buildings, architecture images that I see in the movie and link them to each other.

► In the Young Spectator Space, I do a classification of my ten favourite images, the one that struck, moved, shocked me the most... I put them in order and associate them with words forming a poem.

► In the Young Spectator Space, I choose some images of Domenico and Magali. I create a visual composition trying to describe the evolution of the relationship between the two characters.
Some extracts of Il posto are available in the educational films: “At the table”, “Distance”, “Conflicts”, “Looks”.

If I liked this film I might also like...

En construcción (2001, Spain)  
by José Luis Guerin  
(FILM IN THE CINED COLLECTION)  
The change of society and transformation of the city are two of the most important themes analysed in “Il posto”. The transformation of Milan in 1961, the change of the landscape, the cranes and the constructors make the city similar to the Barrio Chino of 2000 in Barcelona where a giant residential building is being constructed to replace old houses that will be destroyed, like the stories told in En construcción.

SHELTER (PODSLON),  
(2010, Bulgaria) by Dragomir Sholev  
(FILM IN THE CINED COLLECTION)  
Rado, 12 year old, is the son of a waterpolo coach, Emil Stoychev. He suddenly turned into a punk. Mr. Stoychev thinks he is a good father and doesn’t understand why his son wants to run away from home with some junkies he has just met.
If I was interested in this film or the questions it deals with, maybe I would also like...

**This character:**
Rocco Parondi, from the movie by Visconti Rocco and his brothers. Visconti says about his character: “Rocco is the most sensitive, the more spiritually complex. He achieves a success that for him – who thinks he is responsible for Simone's misfortune – is a form of self-punishment: he will become famous in the world of boxing, an activity he hates because, when he is on the ring, he feels a lot of hate against everyone. A hate he runs from, almost in terror.

**This book:**
Marcovaldo -Ovvero le stagioni in città- Italo Calvino, 1963 - EINAUDI.
The central character of the novel is a “pure character” like Charlie Chaplin, a man from the suburbs or the countryside, who is exiled in an industrial city of the 1960s. The novel is set in a city that could be either Milan or Turin; Calvino chooses not to specify the city's name, because he wants to describe a generic industrial city in the years of Italian economic boom.
Calvino uses the same method to describe the place where his character works, so that the factory is anonymous; it is the factory, meaning any factory, an anonymous, impersonal, and alienating place.

**This artwork:**
Paesaggio urbano by Mario Sironi, 1940.
Sironi’s work expresses the double tension that characterises a urban context constantly expanding: on one side a dimension of power that creates an overwhelming constructive energy; on the other side a dimension of darkness that produces a sense of disorientation and solitude.
Sironi tells about a Suburban landscape of a city, Milan, that is changing and that can be compared to the one described by Olmi, even though in different periods. The two stories express in the same way the changes that the cities are going through.
Mario Sironi, after adhering to the futurist manifesto during the post-war period, became one of the main supporters of a need to go back to order.

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