

Festival du film

16th

EDITION

Merveilleux et Imaginaire

EDUCATIONAL DOSSIER 2026

17 September 2026

Alliance Française de Pondichéry

58 rue Suffren, Pondicherry

www.festival-film-merveilleux.com

Pondicherry · India

Alliance Française de Pondichéry

Special screening

THE EVENT

The Festival in Pondicherry

Following its Paris edition, the Festival du film Merveilleux & Imaginaire travels to Pondicherry for a special screening at the Alliance Française de Pondichéry. The evening brings together seven French short films from the 2026 selection and extends the international circulation of the Festival's films beyond Paris.

7

short films

1

screening

1 h 35 min 19 s

total runtime

PRACTICAL INFORMATION

Date: 17 September 2026

Venue: Alliance Française de Pondichéry

Address: 58 rue Suffren, Pondicherry, India

THE SELECTION

Film	Director	Runtime	SDG
Sulaimani	Vinnie Anne Bose	19'49	SDG 4
Grown Up Day (Le Jour des adultes)	David Caspir	22'08	SDG 4
Les Bottes de la nuit	Pierre-Luc Granjon	12'22	SDG 4
A Brushstroke (Un coup de pinceau)	Stéphane Martinet	19'33	SDG 3
Bourreau des Cœurs	Inès Moussard, Antoine Genza, Ilian Belkilani, Sam Ripart, Alexandre Julhe and Camille Duvere	6'00	SDG 11
Lifelines	Bruno Richaud	12'57	SDG 3
The Dracula Secret - Piwooz Music-Hall	Giovanni Gasparetto	2'30	SDG 3

THE FESTIVAL

About the Festival

The Festival du film Merveilleux & Imaginaire is a Paris-based event dedicated to short films exploring wonder, imagination and the diversity of artistic worlds. Since its creation, it has highlighted French and international filmmakers and made cinema a space for encounters, intercultural dialogue and exchange with audiences.

For this screening on 17 September 2026, the Festival stops in Pondicherry. The seven selected films form a coherent programme that opens conversations around imagination, creation, otherness, memory, the city and emotional life through different cinematic forms.

EDITORIAL APPROACH

- Highlight French and international short films.
- Bring cultures, generations and cinematic forms into dialogue.
- Build bridges between artistic creation and major contemporary issues.
- Offer audiences a space for discovery, emotion and exchange.
- Enable films and filmmakers to circulate beyond Paris.

EDUCATIONAL APPROACH

From the film experience to discovering the SDGs

This dossier accompanies the seven films screened in Pondicherry. It extends the Festival's mediation approach by offering a reading that helps participants discover several Sustainable Development Goals (SDGs) through cinema. Here, the SDGs are entry points for observing, questioning, connecting and discussing; they never impose a single interpretation of the works.

PROGRAMME

The seven films at a glance

Special screening · 17 September 2026 · Alliance Française de Pondichéry · Total runtime: 1 h 35 min 19 s

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The Dracula Secret - Piwooz Music-Hall	Giovanni Gasparetto	2'30	SDG 3

A FRENCH SELECTION, MULTIPLE FORMS

Fiction, animation, stop-motion puppetry, animated ink, pinscreen animation and musical forms come together in an evening exploring childhood, transmission, grief, the city, emotions and encounters with others.

3 SDGs highlighted

SDG 3 – Good Health and Well-being · SDG 4 – Quality Education · SDG 11 – Sustainable Cities and Communities

HOW TO USE THIS DOSSIER

How to use the film guides

Each guide includes a synopsis, an SDG perspective selected by the Festival, questions before and after the screening, a short activity, a follow-up idea and an intercultural dialogue section. They are designed as facilitation tools: the SDG perspective helps open discussion and supports participants in discovering the SDGs through cinema.

7

films

3

SDGs highlighted

1

screening

FILM INDEX

#	Film	SDG perspective
01	Sulaimani	SDG 4
02	Grown Up Day (Le Jour des adultes)	SDG 4
03	Les Bottes de la nuit	SDG 4
04	A Brushstroke (Un coup de pinceau)	SDG 3
05	Bourreau des Cœurs	SDG 11
06	Lifelines	SDG 3
07	The Dracula Secret - Piwooz Music-Hall	SDG 3

FACILITATION TIPS

- Begin with an open question before the screening.
- After the film, let participants' perceptions emerge before introducing the SDG.
- For cross-cultural discussion, explore differences in perspective rather than seeking immediate consensus.
- Conclude with one idea, question or action the group would like to take away.

SDG 4

Sulaimani

Vinnie Anne Bose · France · 19'49 · Special screening · 17 September 2026 · Alliance Française de Pondichéry

THE FILM

A film entirely made by hand, combining stop-motion puppetry and animated ink, presenting two interwoven portraits of Indian women from Kerala.

LEARNING OBJECTIVE

Discover how a handcrafted form of cinema can convey experiences, identities and cultural knowledge.

SDG 4 - Quality Education

The SDG 4 perspective focuses on transmission: learning can also take place through stories, gestures, images and artistic techniques. The two interwoven portraits invite us to consider cinema as a space for learning about others.

BEFORE THE SCREENING

1. What can a film teach us that a textbook cannot teach in the same way?
2. What difference does it make when a work is created by hand?

This SDG perspective is a mediation approach proposed by the Festival. It does not impose a single interpretation of the work.

MEDIATION & DIALOGUE

Sulaimani

AFTER THE SCREENING

1. What do the two portraits teach you when considered in relation to each other?
2. How do the stop-motion puppets and animated ink shape the way you see the film?
3. What kinds of knowledge seem to be conveyed through gestures, materials or images?
4. How does the film's form contribute to its meaning?

ACTIVITY

Learning through materials

1. Choose a simple hands-on technique: cut paper, ink, collage or shadows.
2. Tell the story of an experience or tradition in three images.
3. Explain what the material adds that words alone could not convey.

FROM FILM TO REFLECTION

Identify a practice, story or form of knowledge passed down in your family or community and consider how it could be documented.

CROSS-CULTURAL PERSPECTIVES / INTERCULTURAL DIALOGUE

- What stories, gestures or forms of know-how from your own culture could be conveyed through cinema?
- How can cinema become a space for learning about one another across France, India and other cultural contexts?

KEYWORDS

education · transmission · culture · craftsmanship · storytelling · perspective

FURTHER EXPLORATION

Follow-up idea: compare this perspective with another film linked to the same SDG and observe how two different cinematic forms address a shared issue.

SDG 4

Grown Up Day (Le Jour des adultes)

David Caspir · France · 22'08 · Special screening · 17 September 2026 · Alliance Française de Pondichéry

THE FILM

Discovering that Santa Claus does not exist: perhaps the hardest blow to our childhood dreams. In a world where childhood wonder has not disappeared, Stéphane, the owner of an architecture firm, goes through a midlife crisis when he discovers the truth about Santa Claus.

LEARNING OBJECTIVE

Explore the role of imagination, learning and the transition to adulthood in the construction of identity.

SDG 4 - Quality Education

The film offers a way to approach SDG 4 beyond school: learning also means questioning what we believed to be true, preserving curiosity and developing the ability to think for oneself.

BEFORE THE SCREENING

1. What childhood beliefs or stories help us grow up?
2. Can we become adults without giving up our sense of wonder?

This SDG perspective is a mediation approach proposed by the Festival. It does not impose a single interpretation of the work.

MEDIATION & DIALOGUE

Grown Up Day (Le Jour des adultes)

AFTER THE SCREENING

1. What triggers Stéphane's crisis?
2. How does the film portray the tension between knowledge and imagination?
3. What visual or sound elements bring back a child's perspective?
4. What does "learning" mean in this story, in your view?

ACTIVITY

The map of invisible learning

1. In small groups, list three important things we learn outside school.
2. Link each one to a scene, emotion or idea from the film.
3. Create a collective sentence: "Growing up is not about losing..., it is about learning to...".

FROM FILM TO REFLECTION

Create a mini-poster celebrating a form of curiosity you would like to preserve at every age.

CROSS-CULTURAL PERSPECTIVES / INTERCULTURAL DIALOGUE

- In your cultural context, what stories, figures or traditions accompany the transition from childhood to adulthood?
- Does a sense of wonder hold the same place across societies, generations or education systems?

KEYWORDS

curiosity · imagination · transmission · critical thinking · transition to adulthood

FURTHER EXPLORATION

Follow-up idea: compare this perspective with another film linked to the same SDG and observe how two different cinematic forms address a shared issue.

SDG 4

Les Bottes de la nuit

Pierre-Luc Granjon · France · 12'22 · Special screening · 17 September 2026 · Alliance Française de Pondichéry

THE FILM

A coming-of-age story about friendship and otherness, created using pinscreen animation.

LEARNING OBJECTIVE

Discover how friendship and otherness can become learning experiences through a coming-of-age story and a distinctive animation technique.

SDG 4 - Quality Education

Here, SDG 4 can be understood as learning about oneself and others. The coming-of-age story reminds us that education is not limited to knowledge: it also builds the ability to encounter difference, listen and grow.

BEFORE THE SCREENING

1. What is a coming-of-age story?
2. What can we learn from someone who is very different from us?

This SDG perspective is a mediation approach proposed by the Festival. It does not impose a single interpretation of the work.

MEDIATION & DIALOGUE

Les Bottes de la nuit

AFTER THE SCREENING

1. What transformation does the character go through?
2. How does friendship change the character's perspective?
3. What does pinscreen animation add to the nighttime atmosphere?
4. How does otherness become a source of learning?

ACTIVITY

Encountering others through images

1. Invent two characters who see the world in opposite ways.
2. Draw a situation in which each character has to learn something from the other.
3. Add a shared visual element that becomes their point of connection.

FROM FILM TO REFLECTION

Choose a difference that can create distance and formulate a curious question rather than a judgement.

CROSS-CULTURAL PERSPECTIVES / INTERCULTURAL DIALOGUE

- How can curiosity about a difference lead to a genuine encounter with another person?
- Identify a situation in which two very different people can learn from one another.

KEYWORDS

education · otherness · friendship · coming of age · animation · curiosity

FURTHER EXPLORATION

Follow-up idea: compare this perspective with another film linked to the same SDG and observe how two different cinematic forms address a shared issue.

SDG 3

A Brushstroke (Un coup de pinceau)

Stéphane Martinet · France · 19'33 · Special screening · 17 September 2026 · Alliance Française de Pondichéry

THE FILM

Pierre, an internationally renowned painter who has been struggling with a lack of inspiration since his wife's death, paints a nude that becomes an enigmatic masterpiece.

LEARNING OBJECTIVE

Explore the links between artistic creation, grief, inspiration and inner rebuilding.

SDG 3 - Good Health and Well-being

Linked to SDG 3, the film opens a discussion about emotional well-being and the role creativity can play when someone experiences loss. Art is not presented as a treatment, but as a possible language for expressing absence and transformation.

BEFORE THE SCREENING

1. Why do we sometimes create when words are not enough?
2. Can a work of art surprise its own creator?

This SDG perspective is a mediation approach proposed by the Festival. It does not impose a single interpretation of the work.

MEDIATION & DIALOGUE

A Brushstroke (Un coup de pinceau)

AFTER THE SCREENING

1. How does Pierre's creative block reflect his emotional state?
2. Why does the painting become enigmatic?
3. What relationship does the film create between absence and artistic creation?
4. Does the act of painting transform the character, the work, or both?

ACTIVITY

Creating from absence

1. Choose something absent: a person, a place, a sound or an object.
2. Represent this absence without showing it directly.
3. Explain the framing, colour or material choices that make the absence perceptible.

FROM FILM TO REFLECTION

Identify an art form that helps express a complex emotion and explain what it can communicate differently.

CROSS-CULTURAL PERSPECTIVES / INTERCULTURAL DIALOGUE

- How can art help people speak about absence, grief or rebuilding across different cultures?
- In your cultural context, are there art forms associated with memory or consolation?

KEYWORDS

grief · creation · well-being · absence · inspiration · expression

FURTHER EXPLORATION

Follow-up idea: compare this perspective with another film linked to the same SDG and observe how two different cinematic forms address a shared issue.

SDG 11

Bourreau des Cœurs

Inès Moussard, Antoine Genza, Ilian Belkilani, Sam Ripart, Alexandre Julhe and Camille Duvere · France · 6'00 · Special screening · 17 September 2026 · Alliance Française de Pondichéry

THE FILM

Grégoire, an employee of Paris City Hall, works to preserve the Pont des Arts by removing the love locks that threaten the monument. Sophie, a committed romantic, wants instead to protect these symbols of eternal love that have become part of the city's soul. Together, they discover that love can mend even the most broken hearts.

LEARNING OBJECTIVE

Explore the relationship between heritage, uses of public space and symbolic attachment to the city.

SDG 11 - Sustainable Cities and Communities

SDG 11 invites us to consider how a city protects its heritage while remaining a lived space shaped by its residents. The conflict around the love locks makes visible the tension between conservation and emotional memory.

BEFORE THE SCREENING

1. Who does a monument symbolically belong to: the city, its residents or its visitors?
2. Can a trace left by the public become part of a city's heritage?

This SDG perspective is a mediation approach proposed by the Festival. It does not impose a single interpretation of the work.

MEDIATION & DIALOGUE

Bourreau des Cœurs

AFTER THE SCREENING

1. Why do Grégoire and Sophie defend two different visions of the Pont des Arts?
2. Does the film truly set heritage against emotion?
3. How does Paris become a character in the story?
4. What solution would you imagine to preserve both the place and the memories associated with it?

ACTIVITY

Mini city council

1. Assign roles: heritage conservation, residents, visitors, artists and environment.
2. Each group formulates one priority for the Pont des Arts.
3. Build a shared decision using no more than three rules.

FROM FILM TO REFLECTION

Photograph or describe a place in your neighbourhood that carries a collective memory and explain why it deserves attention.

CROSS-CULTURAL PERSPECTIVES / INTERCULTURAL DIALOGUE

- Can you identify a place in Pondicherry or elsewhere where heritage, residents, visitors and uses of public space come into tension?
- What similarities and differences do you see compared with the Pont des Arts?

KEYWORDS

city · heritage · public space · memory · uses · dialogue

FURTHER EXPLORATION

Follow-up idea: compare this perspective with another film linked to the same SDG and observe how two different cinematic forms address a shared issue.

SDG 3

Lifelines

Bruno Richaud · France · 12'57 · Special screening · 17 September 2026 · Alliance Française de Pondichéry

THE FILM

In a wintry cemetery, Éléonore, devastated by the loss of her husband, is suddenly addressed by a lively and unexpected voice.

LEARNING OBJECTIVE

Explore how cinema can open a dialogue about grief, emotional support and possible paths toward well-being.

SDG 3 - Good Health and Well-being

Through the lens of SDG 3, the film invites us to approach well-being as a fragile process made of listening, memory, relationship and rebuilding. It encourages participants to name difficult emotions and reflect on the resources that help us through hardship.

BEFORE THE SCREENING

1. Why are some emotions more difficult to express than others?
2. What can help a person go through a period of grief?

This SDG perspective is a mediation approach proposed by the Festival. It does not impose a single interpretation of the work.

MEDIATION & DIALOGUE

Lifelines

AFTER THE SCREENING

1. What changes when this unexpected voice enters Éléonore's journey?
2. How does the film represent solitude and the possibility of support?
3. Which emotions are most present in the story?
4. Can the film be seen as an invitation to speak about grief differently?

ACTIVITY

Mapping resources for well-being

1. Individually list three resources that can help in a difficult period: a person, a place, an activity or a sentence.
2. Bring them together into a collective map.
3. Link the map to a scene or impression left by the film.

FROM FILM TO REFLECTION

Write one sentence of support that a character could address to someone experiencing loss.

CROSS-CULTURAL PERSPECTIVES / INTERCULTURAL DIALOGUE

- How do different cultures accompany people through grief or rebuilding?
- What practices, words or rituals contribute to emotional well-being in your context?

KEYWORDS

well-being · grief · emotion · support · memory · rebuilding

FURTHER EXPLORATION

Follow-up idea: compare this perspective with another film linked to the same SDG and observe how two different cinematic forms address a shared issue.

SDG 3

The Dracula Secret - Piwooz Music-Hall

Giovanni Gasparetto · France · 2'30 · Special screening · 17 September 2026 · Alliance Française de Pondichéry

THE FILM

Piwooz, the little companion of emotions, reveals the hidden side of the deepest feelings of fantastical beings.

LEARNING OBJECTIVE

Discover how a short and playful film can help participants name emotions and develop emotional well-being literacy.

SDG 3 - Good Health and Well-being

Through the lens of SDG 3, the film encourages us to talk about emotions without ranking them. Even in a fantastical and humorous form, recognising what we feel is part of well-being and emotional health.

BEFORE THE SCREENING

1. Why is it sometimes easier to speak about emotions through imaginary creatures?
2. Do all emotions deserve a place in a discussion about well-being?

This SDG perspective is a mediation approach proposed by the Festival. It does not impose a single interpretation of the work.

MEDIATION & DIALOGUE

The Dracula Secret - Piwooz Music-Hall

AFTER THE SCREENING

1. What does the fantastical universe allow the film to express more freely?
2. Which emotions do you recognise in the film?
3. Why can humour help people speak about inner experiences?
4. What do you take away from this very short format?

ACTIVITY

The bestiary of emotions

1. Invent a fantastical creature associated with one emotion.
2. Give it a name, a colour and a way of expressing itself.
3. Present how this creature could help people better understand that emotion.

FROM FILM TO REFLECTION

Choose an emotion that is difficult to express and find an image, character or symbol to represent it.

CROSS-CULTURAL PERSPECTIVES / INTERCULTURAL DIALOGUE

- What images or cultural figures help people speak about emotions in your context?
- How can humour and imagination support education for well-being?

KEYWORDS

emotions · well-being · imagination · humour · expression · emotional health

FURTHER EXPLORATION

Follow-up idea: compare this perspective with another film linked to the same SDG and observe how two different cinematic forms address a shared issue.

2030 AGENDA

Where relevant, the films can be considered through the United Nations Sustainable Development Goals. This editorial perspective, developed by the Festival, is not intended to impose a single interpretation of the works; it highlights themes naturally present in the films.

SDG	Objective	Films
3	Good Health and Well-being	A Brushstroke · Lifelines · The Dracula Secret
4	Quality Education	Sulaimani · Grown Up Day · Les Bottes de la nuit
11	Sustainable Cities and Communities	Bourreau des Cœurs

Film selection and SDG perspectives developed by the Festival based on themes naturally present in the films.

CROSS-CULTURAL PERSPECTIVES

From cinema to intercultural dialogue

A film can become the starting point for an exchange in which participants compare their perceptions, references and experiences. The format below can be used in a classroom, workshop or after a public screening.

SHORT FORMAT - 30 TO 45 MINUTES

1. Opening question: each participant shares an initial reaction or a memorable image.
2. Small groups: participants discuss one question from the guide and identify one point of agreement and one point of divergence.
3. Cross-cultural perspectives: each group connects the film with an example from its own cultural context.
4. Sharing: each group presents one idea it would like to share with the others.
5. Closing: each participant formulates one question that remains open after the discussion.

FACILITATION PRINCIPLES

- Create a space where multiple interpretations can coexist.
- Distinguish between what happens in the film, emotions and interpretations.
- Invite participants to speak from their own experience rather than on behalf of an entire group.
- Do not systematically seek consensus: differences can deepen understanding.
- Make sure everyone has the opportunity to participate and that speaking time is shared.

Objective

Make cinema a space for encounter, where differences in perception become a resource for understanding others and discussing shared issues.

PRACTICAL INFORMATION

Screening & resources

SCREENING IN PONDICHERRY

Date: 17 September 2026

Venue: Alliance Française de Pondichéry

Address: 58 rue Suffren, Pondicherry, India

Total runtime: 1 h 35 min 19 s

AVAILABLE RESOURCES

- Educational dossier – Pondicherry
- Screening programme
- Film guides and mediation prompts
- Official screening visuals
- Additional film information

CONTACTS

Bénédicte – benedicte@festival-film-merveilleux.com

Maureen – maureen@festival-film-merveilleux.com

Festival du film Merveilleux & Imaginaire
www.festival-film-merveilleux.com