

Exploring
PAN'S LABYRINTH:
A Movie Guide
for 9th and 10th Grade Students



(image: Movie Rehab)

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INTRODUCTION:

About the Movie Guide Concept

The concept of the motion picture/movie study guide used here is taken from those developed by The Australian Teachers of Media (ATOM) and, more recently in the United States, by Walden Media. The approach is also consistent with the series, *Film Clips for Character Education*, sponsored by The North Carolina Department of Public Instruction (www.filmclipsonline.com). Appalachian State University has pioneered this work in the U.S. and our curricular work with movie guides has been featured in *The Middle Ground* and *The Journal of Media Literacy* among other publications.

Using This Guide

Pan's Labyrinth is a beautiful and engaging film that has appeal to adolescents and adults while also being relevant to several areas of the North Carolina Essential Standards and National Common Core State Standards (CCSS).

Some subject areas addressed in this guide include English Language Arts, World History, and Visual Art.

The guide is organized to clearly connect scenes to state standards. For example, in this guide, we address the 9th grade English Common Core Standard CCSS.ELA-LITERACY.RL.9-10.3, "Analyze how complex characters (e.g., those with multiple or conflicting motivations develop over the course of a text, interact with other characters, and advance the plot or develop the theme," by examining certain scenes from *Pan's Labyrinth* and analyzing the roles that the characters play in each scene to develop the film's theme.

Pan's Labyrinth is a complex film, unflinchingly exploring the depth of human cruelty as well as goodness. Though its themes may seem uncomfortably dark at times, we believe that adolescents are ready to encounter the challenges and insights that the film presents. According to the 2003 NMSA article, "Characteristics of Young Adolescents," students this age are expanding their

ability to think abstractly, not only concretely, and have increased potential for complex moral reasoning. Our movie guide is designed to facilitate the development of this reasoning through activities that require students to think deeply about the meaning of physical and emotional conflict for the characters in the film, or analyze the film to determine its main themes and their relevance to today's society.

The authors of this guide believe that *Pan's Labyrinth*, like any work of art, is best viewed in its entirety. However, educational research has shown that students learn best when using media if they are shown short clips at a time and are primed to focus on one or two aspects of the clip while viewing (Hobbs, 2006). Research suggests that students learn more and are more engaged if:

- They view short scenes followed by activities.
- They have been given cues and clues to look and listen for prior to each screening. For example, they might be asked to make inferences about characters, or comment on how different media techniques contribute to the mood created in a scene.
- This technique is based on a concept called AIME, which was developed by Gavriel Salomon (1984). The term stands for the *Amount of Invested Mental Energy or Effort*. Salomon's work proved that students engage in 'shallow processing' or 'cognitive economy' if they have not been told what to focus on during the viewing of a scene.
- When teachers preview a scene or clip ahead of time they are able to provide significant viewing guidance that results in higher student expectations, recall, and comprehension.

Therefore, our curriculum guide and activities employ purposeful segments of the movie. Yet, given the complex nature of *Pan's Labyrinth* as a film story, we advise that teachers consider providing the opportunity for students to view all, or as much as possible, of the film in addition to specific segments. In our estimation, it is best if students have the chance to view the whole film before going back and focusing on the purposeful segments selected for these activities.

We hope you will find this guide useful as you seek to enrich your students' understanding of multicultural art, history, and literature through this breathtaking film, *Pan's Labyrinth*.

Important Note:

Pan's Labyrinth has been given a rating of R by the Motion Picture Association of America for "graphic violence and some language." The authors of this guide believe that *Pan's Labyrinth* is best understood and appreciated when it is viewed in its entirety; however, we understand that because of the film's sensitive content, this will not always be possible. Therefore, we have provided the following list of scenes that may or may not have to be omitted from your classroom viewing, depending on such factors as grade level, school climate, and district regulations.

As always, we defer the ultimate judgment on what should be viewed to the discretion of teachers, principals and/or district supervisors.

14:55-15:49 -- One instance of explicit language at the end of the scene

15:49-18:01 -- Graphic violence

1:10:57-1:12:00--Graphic violence

1:14:17-1:17:12--No graphic violence, but discussion of torture techniques that some students may be uncomfortable listening to

1:19:11-1:21:10--Graphic imagery (blood)

1:32:42-1:32:33--Graphic violence, explicit language

1:39:24-1:40:37--Graphic imagery (blood, needles)

If it is determined that a scene must be omitted, we recommend that teachers give students a brief oral summary of the omitted content before moving on to the next scene. This is so that students can have as thorough as possible an understanding of the film's plot and character development without having to view content that is inappropriate for the classroom.

ABOUT THE MOVIE



Pan's Labyrinth is a 2006 film written and directed by the Mexican artist Guillermo del Toro. Blending elements of fantasy and history, it tells the story of a young girl growing up in the aftermath of the Spanish Civil War, and the magical, yet dangerous, world in which she finds an escape.

In 1944, five years after the end of the war, an eleven-year-old girl named Ofelia moves to the ravaged countryside to live with her mother's new husband, Captain Vidal of the Fascist army. There she discovers an ancient labyrinth; exploring it one night she meets a mysterious Faun, who reveals to Ofelia her true identity as the long-lost Princess Moanna, and tells her that she must complete three tasks "before the moon is full" in order to reclaim her magical throne.

Ofelia initially is successful with the tasks, but things quickly take a sharp turn for the worse. In addition to the increasingly dark and complicated tasks she faces in the magical realm, Ofelia also must deal with Captain Vidal's sociopathic cruelty, and her pregnant mother's worsening illness.

When rebel soldiers surround the camp, Captain Vidal turns murderous, and Ofelia makes the choice to sacrifice herself rather than forsake her newborn baby brother. As Ofelia is dying, her surroundings dissolve and she reappears in the magical world, where she is welcomed as a Princess; however, in the "real" world, Ofelia is shown taking her final breath. Therefore, the movie ends with the interplay of the real and fantastic left ambiguous and up to the audience to interpret.

This movie guide was designed to explore the literary themes, historical connections, and aesthetic choices that make up the film and help tell its compelling story. The activities in this guide are connected to key Common Core State Standards and NC Essential Standards in the subject areas of English Language Arts, World History, and Visual Art.

CHARACTER PROFILES



Ofelia - The heroine of the story, Ofelia is brave and imaginative, with a deep love of fairytales, which comes to life after the Faun tells her of her true identity as Princess Moanna. While she seeks to complete the three tasks in order to regain her throne in the Underground Kingdom, she also must deal with the worsening situation in the "real" world, as her mother grows more ill and Captain Vidal reveals his true colors of ruthless cruelty.

Carmen - After Ofelia's father dies, Ofelia's mother Carmen marries Captain Vidal as a means of surviving the war. Carmen loves Ofelia very much, but her view of what is best for her includes Ofelia living with Captain Vidal and giving up her love for fairytales. Despite her insistence to Ofelia that "life is not like your fairytales," she sometimes seems oblivious to the precariousness of their situation and to Vidal's true cruelty. She is in the midst of the difficult pregnancy of Ofelia's brother, who is Vidal's son.



Captain Vidal - Vidal is a Fascist officer encamped at the mill in an attempt to eradicate a group of rebel fighters hidden in the forest. He is a terribly precise man, as exacting in his appearance as he is in his view of people. He demands obedience from everyone and reacts with cold violence to any disobedience.

The Faun = The Faun is a resident of the Underground Kingdom whom Ofelia meets in the Labyrinth. He sets Ofelia three tasks in order to ensure she can take her place in the Kingdom; if she is to succeed the Faun demands complete obedience to the rules. The Faun is somewhat ambiguous—sometimes menacing, and sometimes benevolent.



Mercedes — Mercedes works as a house servant for Captain Vidal while secretly aiding the rebels, one of whom is her brother. She is as kind to Ofelia as she is courageous in her dangerous position. Mercedes does not believe in Ofelia's fairies, yet she does believe in the idealistic "lost cause" of the rebels.

The Doctor = Along with Mercedes, the Doctor is helping to aid the rebels while simultaneously serving Vidal by attending to Ofelia's pregnant mother. He is acutely aware of his dangerous position, but as a doctor his concern is for the safety of others. This concern for others causes him to directly oppose Captain Vidal.



SUBJECT AREA 1:

English Language Arts

CCSS.ELA-LITERACY.RL.9-10.2

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Activity #1: Theme Analysis Discussion

- A central theme of this film is the importance of decision, and the idea that making the right decision is perhaps more important than the threat of death. Show students the clips of Ofelia's story about the rose (13:15-14:43) and of Ofelia's ambiguous death (1:48:50-1:52:18). As they watch, ask students to consider how the scenes could possibly be interpreted, and note what aspects of the clips (lighting, camera movement, dialogue, etc.) lead them to these interpretations.



Ofelia tells her unborn brother a story about a magical rose that will grant immortality to anyone who dares pluck it.

- Hold a discussion about the scenes with students, using the following questions:
 1. In Ofelia's story, the people are afraid to get the rose that brings life, because the mountain is surrounded by thorns that bring death. How does this story make sense within the context of the rest of the film--i.e., how is it reflected in Ofelia's "death" at the end of the film?
 2. Consider the various sacrifices over the course of the film (the rebels; Mercedes; the Doctor). How do these decisions differ from the actions of Captain Vidal, who does not risk himself, but is a threat?

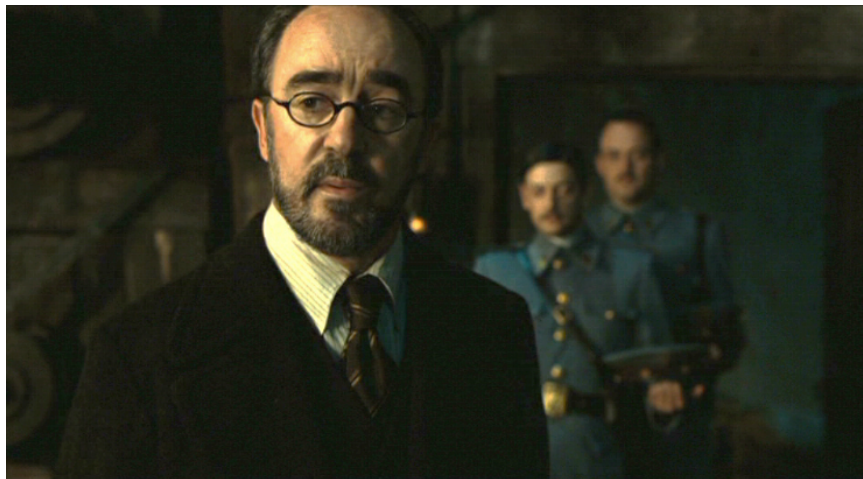
3. Ofelia seems to attain life in the Underground Kingdom by sacrificing her life in the world above. What does Del Toro seem to be saying about the importance of life and death? What does this mean in the context of war?

CCSS.ELA-LITERACY.RL.9-10.3

Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Activity #2: Character Analysis

- A central idea of this film is that of obedience versus free will, which is tied in with the pressures of war and Ofelia's own coming of age. Each character is in the midst of difficult and dangerous decisions that have consequences upon others.
- Show students the following brief clips:
- Carmen's response to why she married Captain Vidal (12:47-13:12)
- The rebels' lost cause (1:02:33-1:04:00) (brief language alert!)
- The Doctor's monologue after he has disobeyed Vidal by aiding a torture victim (1:23:44-1:24:20)
- Ofelia's decision not to sacrifice her brother (1:45:00-1:46:07)
- Before viewing, ask students to think about the following questions: What is the decision that is being made? Is it the "right" choice? What kinds of pressure did the characters have on them when they made their decision—and did they give in to the pressure, or defy it?



The Doctor chooses to defy Vidal's orders and help a captive rebel—a decision that costs him his life.
(Image: The Lion The Witch and the Wardrobe Malfunctioned)

After viewing the clips, break students into small groups, assigning each group a character to analyze. Identify how each character deals with choice and free will based on the clips shown; discuss how their ages and position in the war affect their decisions. Have the groups come together and share their analyses with the rest of the class so that all students may consider character development.

Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

Activity #3: Exploring Fairy Tales

- *Pan's Labyrinth* can be viewed in and of itself as a fairytale; moreover, it also incorporates several fairy tales within its story, and it is inspired by many famous tales of the past. Show students the following short clips, and as they watch, ask them to jot down any elements of the film that are familiar to them from their prior reading/viewing of fairy tales.
 - The story of Princess Moanna (1:38-2:55)
 - Ofelia's story to her brother (13:22-14:30)
 - The Faun's introduction (21:15-24:50)
 - Ofelia enters the fig tree (31:12-32:47)
 - Ofelia in the Underground Kingdom (1:49:35-1:51:13)



The film includes visual references to various fairy tales, including Dorothy's red shoes and an Alice in Wonderland-style frock.

- **KEY QUESTIONS:**
 - What *specific* elements of the film mark it as a fairy tale? Think carefully about the intentional choices that were made to give these scenes a fairy-tale "feel". What elements of dialogue, costuming, camera movement, editing, etcetera, do you notice that help bring about this effect?
 - What aspects of other well-known fairy tales are evident within the film? Do you notice specific allusions to certain works? What purpose do these allusions serve in the film, and how do they enhance our understanding of Ofelia's story? How did Del Toro take familiar elements from fairy tales and remake them as something new?

- Fairy tales are known for taking elements of reality and transforming them through fantasy. Think about the stories that Ofelia says aloud to her brother and as she is walking to the fig tree. (It may help to re-watch these scenes and listen very closely to the stories.) Do these stories connect to what Ofelia is experiencing in the “real” world? How might these stories be read in the context of her life with Vidal? In the life of the rebels under Fascist rule?
- Why did writer/director Guillermo del Toro choose to write Ofelia’s story as a fairy tale? How can fairy tales, through magic and fantasy, help us to better understand real life?
- Have students work individually or in groups to analyze a fairy tale or familiar story from the past. (Fairy tales similar in nature to *Pan’s Labyrinth* include Andersen’s “The Little Match Girl” and Grimm’s “Dear Mili,” but students can choose to examine any traditional fairy tale.) Briefly research the time period in which it was written. What realities did the people of that time period face, and how can you see those manifested through the fairy tales? Can you speculate what certain characters or other aspects of the tales might have represented in that time period, or what significance they might have had? Why is this device so common in fairy tales--dealing with the real by making it fantastic?
- Break students up into groups of 4-5, and have them develop their own fairy tale in a response to current issues. They can develop their story into a short play or sketch (5-10 minutes) and perform it for the class. Ask other students to figure out what current issue(s) the play was a response to. What did certain characters and actions within the fairy tale represent? How do the students’ fairy tales help us to understand the issue in a different way?

CCSS.ELA-LITERACY.RL.9-10.6

Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.



Like Water for Chocolate, a 1989 novel by Laura Esquivel, centers on the culinary, romantic, and sometimes magical experiences of the heroine, Tita. (Image: BoxOfficeTickets.com)

Activity #4: Introducing Magical Realism

- Introduce students to the concept of *magical realism*: a distinctly Latin American style of literature wherein the fantastic and the realistic are strangely and intimately linked. For an excellent discussion of the magical realism genre, see “What Is Magical Realism, Really?” under *Resources*.
- Show students the scenes featuring the mandrake root (1:04:39-1:06:23; 1:21:01-1:21:23; and 1:21:43-1:23:44). Before viewing, ask students to pay attention to what the adults in the scenes observe versus what Ofelia observes.
- Then, read together the following excerpt from chapter two (February) of Laura Esquivel’s 1989 novel, *Like Water for Chocolate*. Earlier in the chapter, Tita works with her dear friend and servant, Nacha, to make a wedding cake for Tita’s sister Rosaura. Tita cries while baking the cake because the wedding, arranged by the cruel Mama Elena, is between Rosaura and Pedro, the love of Tita’s life. Later, at the wedding, something very peculiar occurs after the guests eat the cake. Before reading, ask students to think about what is happening in this scene--the “magical” versus the “real”--and to consider how various characters (e.g. Tita, Nacha/the guests, Mama Elena) have a different perception of the events.

When she finished beating the meringue, it occurred to Nacha to lick some of the icing off her finger to see if Tita’s tears had affected the flavor. No, the flavor did not seem to have been affected; yet without knowing why, Nacha was suddenly overcome with an intense longing. One after another, she thought back on all the wedding banquets she had prepared for the De la Garza family, ever cherishing the illusion that the next wedding would be her own. At eighty-five, there was no longer much point in crying, lamenting the wedding banquet she’d been waiting for that had never come, or the wedding she had never had, even though she had had a fiancé. ... She frosted the cake with the meringue icing as well as she could and went to her room, a terrible aching in her heart. She cried all night, and the next morning she didn’t have the strength to help with the wedding.

[Later, at the wedding:]

... All around [Tita], something very strange was taking place. The moment they took their first bite of the cake, everyone was flooded with a great wave of longing. Even Pedro, usually so proper, was having trouble holding back his tears. Mama Elena, who hadn’t shed a single tear over her husband’s death, was sobbing silently. But the weeping was just the first symptom of a strange intoxication--an acute attack of pain and frustration--that seized the guests and scattered them across the patio and the grounds and in the bathrooms, all of them wailing over lost love. Everyone there, every last person, fell under this spell, and not very many of them made it to the bathrooms in time--those who didn’t joined the collective vomiting that was going on all over the patio.

[Weeks later:]

Tita was more concerned about saving her own skin than anything else. The night of the wedding reception she had gotten a tremendous hiding from

Mama Elena, like no beating before or since. She spent two weeks in bed recovering from her bruises. What motivated such a monstrous punishment was Mama Elena's conviction that Tita, in league with Nacha, had deliberately ruined Rosaura's wedding by mixing an emetic into the cake. Tita was never able to convince her that she had added only one extra ingredient into the cake, the tears she had shed while preparing it. Nor could Nacha testify on her behalf: on the day of the wedding, when Tita went looking for her, she found Nacha lying dead, her eyes wide open, medicinal leaves upon her temples, a picture of her fiancé clutched in her hands.

- Laura Esquivel, *Like Water for Chocolate*, p. 35-41

KEY QUESTIONS:

- Both of these scenes portray extraordinary occurrences in the midst of what would usually be quite ordinary events. Is there a "logical" explanation for what happens? (For example, what does Mama Elena blame for the incident at the wedding? What might the adults in *Pan's Labyrinth* see as the cause for Ofelia's mother's recovery and relapse?)
- How does it change the scope of the scene for these events to have a magical cause, rather than a mundane one? What do you think the inclusion of magic says about how the writers of these scenes (Del Toro and Esquivel) view the world?
- Think about the specific way that magic operates in each of the scenes. How does the distinct form of the magic reflect the main characters, Ofelia and Tita? In what ways does the appearance of magic serve to develop these characters?
- Laura Esquivel and Guillermo del Toro are both Mexican writers. How is this genre that they write in distinctly Latin American? What differences can you identify between this writing and North American or Western European fantasy literature? Are there similarities?
- Consider what you know about Latin American colonial history. How might the mix of cultures during colonization have contributed to the mix of fantastic and realistic elements that make up magical realism? What do you imagine is the significance of magical realism to Latin American writers? How can the fantastic events in these stories change or deepen our understanding of reality?
- Now, after discussing magical realism, have students create their own short scene in this style. Their scene may be in the form of a short story, poem, skit, or another type of creative expression. When creating their scenes, ask students to consider the following: what is the mundane, "real" situation here, and what has been changed to make it magical? Do different characters' perspectives of the event differ--and if so, how? How does the specific way in which the magic appears or is utilized reflect the characters in your story?

SUBJECT AREA 2:

Social Studies

NC Essential Standards

WH.H.1.3 Use Historical Analysis and Interpretation to:

2. Consider multiple perspectives of various peoples in the past.

Activity #1: Propaganda in Fascist Spain

- Watch the scenes in which the Fascist officers open the storehouse and distribute bread (46:16-46:50 and 47:58-48:14). Before viewing, ask students to take note of what the officer is saying to the people.
- In these scenes, one of the Fascist officers is seen giving bread to the Spanish people while delivering the message: "This is our daily bread in Franco's Spain, kept safe in this mill. The Reds lie when they say there is hunger in Spain, because in a united Spain, there's not a single home without fire or bread."
- Franco is said to have used propaganda to create a "personality cult" where the reality of injustice in Spain was covered up and Franco himself was elevated to a "mythical status" (University of Michigan). Have students research uses of propaganda in other Fascist or dictatorial governments, such as Hitler's Germany and Mussolini's Italy.



"Victory or Bolshevism": A German propaganda poster shows the terrible consequences of losing the war, contrasted with their idyllic image of life under the Third Reich. (Image: Bakke)

KEY QUESTIONS:

What similarities exist in the propaganda among these different regimes? What kind of society does the propaganda portray?

How is propaganda used in these situations to obscure reality and manipulate the thinking of the people?

What are the discrepancies between the image of society projected through propaganda and the actual life that the people experience?

Activity #2: Life Promised Vs. Life Lived



A monster sits at the head of a banquet table twice in *Pan's Labyrinth*. (Image: Cusumano)

- After completing the propaganda activity, have students watch the scene in which Captain Vidal holds a dinner party for other Fascist officials (39:17-40:36). Instruct students to listen carefully to the remarks made by the various officials and consider how this dialogue helps illustrate their attitudes toward the Spanish people.
- KEY QUESTIONS:
 - Why are the officers feasting while withholding food from the peasants? What is the motive that Captain Vidal claims for giving the people such tight rations?
 - What are the differences between the life that is promised to the people through propaganda and the Fascist officials' actual treatment of them?
 - Show students the scene in which the Pale Man is seen seated in his dining room (57:19-57:45). Compare this to the scene of the Fascist dinner party, instructing students to note any visual similarities that exist between the two scenes (for example, in the placement of actors or props). How do the visual similarities between these two scenes represent thematic similarities between the Pale Man and the Fascists? The Pale Man is known for "devouring the innocent"; can similar connections be drawn to the Fascist officers?
- Have students research life for common people in the aftermath of a civil war. Options for this assignment are numerous, but could include experiences in Communist China (1927-1949), the Soviet Union (1927-1953), and Communist Cuba (1959-present). How are the common people treated? Who is the elite? Which groups are favored and which are oppressed? Allow students to present what they find and compare these historical instances with what is represented in the film.

WH.H.1.3 Use Historical Analysis and Interpretation to:

5. Evaluate the influence of the past on contemporary issues.

Activity #3: Why Do We Fight?

- Show students (1:02:54-1:04:53). Ask students to note the way the relationships between characters (Pedro and the Doctor, Pedro and Mercedes) are portrayed in this scene. Divide students up into groups to discuss the following questions.

(Note: This scene includes two instances of mild profanity. You may need to obtain permission slips or use other precautionary measures in order to show this scene in the classroom.)



Mercedes and her brother, Pedro, have a difficult conversation about their situation and the future of the rebellion.

- **KEY QUESTIONS:**
 - What can you observe about the relationships between the characters from this scene? How have they been drawn together by war? How have their relationships been strained because of it? What aspects of the scene (dialogue, music, actions) lead you to these conclusions?
 - Why do the rebel soldiers continue to fight, even though the war has been lost for five years? Why does Mercedes' brother say he has "no choice" but to fight? What can you infer from the rebels' struggles about their beliefs and values?
 - Del Toro was inspired to create this film in the early 2000s--directly after the attack on the World Trade Center on September 11th, 2001. What connections can be drawn between the nationwide and worldwide changes as a result of 9/11 and the changes that Ofelia and the Spanish rebels experience in the aftermath of the war?
 - What relevance does this movie have to conflicts that are ongoing today? What does Ofelia's story say about how we cope with and make sense of the struggles we encounter throughout life?

SUBJECT AREA 3:

Visual Art

Essential Standards:

B.CX.1.3

Understand how art is used to document human experience.

Activity #1: Color Theory

- Ask students to close their eyes, and then think about what feelings they associate with the following colors: blue, green, and golden-brown. Have them write their ideas down.
- Next, show students the following short film clips: the scene in which Ofelia explores the labyrinth and meets the Faun (21:16-24:49), the scene in which she crawls through the roots of the magical tree (35:29-37:41), and the scene where Captain Vidal and his soldiers fight against the rebels (1:09:00-1:10:38). Before viewing, tell students to take note of what colors are most prominent in each of the scenes. (Note: Alternatively, students may split up into groups, with each group watching and discussing a different scene.)
- **KEY QUESTIONS:**
 - How would you describe the mood in each of the scenes? How do the colors used in the scene reinforce that mood? How do you think the mood of the scene might change if the coloring were different?
 - Before viewing the clips, what emotional associations did you make with each color? Is the way that the color is used in the clip similar to the associations you made, or does it differ? How?
 - Why do you think Guillermo del Toro chose these specific colors for these scenes?



When Ofelia explores the labyrinth one night, she meets the Faun, who tells her of her true identity as Princess Moanna.



Ofelia must crawl under the roots of a poisoned magical tree in order to complete her first task.



In the "real" world, Captain Vidal's soldiers engage in a shoot-off in the rain against the rebel soldiers.

- With the principles of color theory in mind, have students create a scene from their own life, or draw a picture representing their current emotional state. Ask: What mood does the scene represent? What colors will you use—and how will those colors work to evoke the mood?

Understand the global, historical, societal, and cultural contexts of the visual arts.

Activity #2: Inspiration from the Past

Ofelia's first encounter with the magical world is this carving in the vicinity of the labyrinth, which is reminiscent of both Greek and Celtic art.



- Inspiration for the designs in *Pan's Labyrinth* was drawn from a variety of past artists and cultures. Break students into groups, and have each group focus on one of the following scenes. As they watch, ask the students to pay special attention to and make note of any artwork or designs that they see.
 - Opening scene: A variety of fantastic and realistic landscapes (1:38-2:55)
 - The ancient statue (3:53-5:05)
 - The fairy's transformation (18:36-20:00)
 - Ofelia enters the labyrinth (21:15-24:50)
 - The monolith inside the labyrinth (43:52-46:14)
 - The Pale Man's lair--have students pay attention to the art on the walls as well as the overall design of the lair and the monster himself. (56:34-1:02:21)
 - The Underground Kingdom (1:49:55-1:51:12)
- Some of the specific cultures or art styles that inspired the designs in the film were Greek art and mythology, Celtic/Indo-European art, Medieval art, and fantasy art from the "Golden Age of Illustration", including such artists as Arthur Rackham, Edmund Dulac, and Kay Nielsen. Have students research these art styles and find which ones they believe connect most closely to the designs they saw in the film clip. Can they find the influence of a specific artist or work? How do the designs in *Pan's Labyrinth* resemble these artistic influences, and in what ways are they different?
- Just as ancient peoples left traces of their culture in their art, which modified and mixed with other cultures as they spread, 21st century media draws on many influences, ancient and modern. Looking at the design of the monsters and fantastic creatures (the Faun, the fairies, the Pale Man), consider how ancient concepts have been modified and made new for this film. Design a fantastic creature or setting using the art style that was studied in the above activity, mixed with modern or original influence.



The fairy takes its shape from an illustration in one of Ofelia's books; the illustration itself is similar to artwork by Arthur Rackham.

- KEY QUESTIONS:
 - How did Guillermo del Toro take traditional designs (such as that of the Faun) and modify them in a way that is fresh, yet recognizable?
 - Why do you think del Toro drew inspiration from these specific artists and art periods? What significance do they have in their place in the film?
 - Why is art such an important part of the film? How does it add depth to our understanding of the story? How do the importance of art, and the types of art that are featured, connect to the film's design as a fairy tale?

"And a Fairy Song" by Arthur Rackham.
(Image: Dover Publications)



RESOURCES

Film Education is a non-profit subsidiary of the film industry based in the United Kingdom that provides curricular materials for teachers seeking to integrate film media into their classes. Consider using the activities from their film guide for *Pan's Labyrinth* to extend students' learning and develop additional opportunities for active viewing.

<http://www.filmeducation.org/pdf/film/PansLabyrinth.pdf>

"What is Magical Realism, Really?" This essay provides a wonderful context on the magical realism genre, its origin and meaning, and some examples of this genre represented in various pieces of literature. It may be very useful for teachers looking to introduce the concept of magical realism into their classroom.

<http://www.writing-world.com/sf/realism.shtml>

Exploring Color Theory: This page gives an excellent overview of the technical basics of color theory. It can be very helpful for teachers who wish to go more in-depth with the mechanics of color in their classrooms, studying aspects of color such as intensity, hue, and value; the color wheel; color schemes; and more. This resource would be useful in Activity #1 under the Art standards.

<http://www.donnayoung.org/art/color-theory.htm>

There are countless collections and criticisms of mythology available to the teacher. A standard work that might prove a useful student resource for Activity #3 under the ELA standards is *Bulfinch's Mythology: The Age of Fable or Stories of Gods and Heroes*; this work is in the public domain and is available in many editions.

There is an equal wealth of material concerning fairytales. Because Del Toro references the stories of Hans Christian Andersen in *Pan's Labyrinth*, a good resource for Activity #4 under ELA standards might be *Fairy Tales* by Hans Christian Andersen (translated by Nina Nunnally), published by Penguin Classics, 2006.

Dear Mili by Wilhelm Grimm (Farrar, Straus and Giroux, 1988) is another fairy tale that is very similar to *Pan's Labyrinth*; the story and films share the elements of war, mother-daughter relationships, an alternate world, and mortality. This might be a useful supplement for Activity 3 under ELA standards.

Tales From Silver Lands by Charles J. Finger (Doubleday Page & Co. 1925) presents fairytales from Central and South America, and might suggest comparison with European fairy tales.

The Arthur Rackham Treasury by Jeff A. Menges (Dover, 2005) is a selection of art by the prominent Golden Age illustrator; this book will be a good reference for Activity 2 under Art Standards.

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