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**“Das Fliegende Klassenzimmer” (2006).** Director: Tomy Wigand. Author: Erich Kästner. Reviewed by Shiori Fukano.

The movie is very bright and overflows with hope, but I felt the loneliness of becoming an adult.

Jonatan (Hauke Diekamp) entered the boardinghouse of Saint Thomas educational institution, which is famous for its boys chorus. Beku (Ulrich Noethen), who is the conductor of this school, is gentle and full of understanding. Soon Jonatan hit it off with his roommates: cool Martin, delicate Uli (Hans Broich Wuttke), ironic Sebastian (François Göske), who is the son of the principal, and strong Matz. They make a hideout, which is the non-smoking vehicle of an old train that has been left vacant. But a man (Sebastian Koch), the “non-smoker”, came and told the owner of it. One day, Matz discovers the script of an old play “Das Fliegende Klassenzimmer” in the hideout. The boys are so enthusiastic that they want to arrange it and to make it the Christmas play of the school by themselves. However, Beku, who peeps at the stage rehearsal, opposes the presentation of this play. He has a past that the students don’t know. Actually, the man who wrote this script is his best friend Robert. When Germany was divided into two, he escaped from East Germany and has not met Beku since then. “Flying classroom” is a work that touches deep scars of Beku.

The five boys are normal boys, not outrageous bad boys, but serious. Furthermore, they have pure hearts and courage. Uli told everybody that he is not feeble even when he breaks his foot. If a friend is caught, they go for help together. They are going to solve even difficult problems that one cannot settle only by oneself.

They taught me that friendship, love of one’s family, and courage are really important. As we become adult, we are apt to forget this. To be accurate, the more we consider it, the less we can value it. Children know that this is important, because they are pure; however, it is important for adults, too. When I become an adult, I don’t want to forget what is

important.

I like the scene when Sebastian told them that he is really a timid boy while Uli showed them his courage. Sebastian is always ironic. But he is also a kid, pure and obedient. And he, who said that he is a timid boy, is the most courageous. However always he bluffs, it is no wonder that we have weakness. But humans often cannot show their weakness. The more we grow up, the less we can show it. Uli returned to the ironist again and showed that he is suitable to be a child, and I have sympathy for him.

This film is for kids, but I think that kids cannot understand all what Kästner wants to tell to the audience. “Das Fliegende Klassenzimmer” is very deep and difficult. Really, I think that this work is for adults. Adults should watch it and remember the pure heart of kids because everyone has once been young.

I feel that the author wants to tell us how cruel reality is, how unreasonable adults are and how hopeless the world is. I think, that is why the author is telling us about kids hope. He thinks that kids must not become adults like this. But in reality, many adults forget their hearts of kids. The author tells us not only that kids must not become adults who can’t understand kids, but also that we all should enjoy childhood. It is no wonder that the world of children is within the world of adults. Adults should always think what kind of world they can make.

“Das Fliegende Klassenzimmer” is a movie that influences my growth. I think that I am neither an adult nor a child. Honestly speaking, I do not want to become an adult. I want to remain a child and be happy and innocent. However, it is not possible to act against the flow of time. I want to see the movie again when I become an adult. A different impression will be formed. I am happy to have watched this movie.

**About the author:** *Shiori Fukano is currently a student at the University of Tsukuba. Her major is art, and her speciality is product design.*

Fukano, S. (2009). [Review of the movie Das Fliegende Klassenzimmer]. *OTB Forum*, 2(2), 46.