

Schulmaterialien zum Programm „What’s up?“ Sprachprogramm Englisch ab 14

Themen: Leistungsdruck, Kreativität, Selbstzweifel, Identität, Self-care, Freundschaft, Familie, Trauer, Rassismus, Polizeigewalt, Liebe, Selbstfindung, Zukunftsorientierung, Coming-of-Age.

Filmgattungen: Realfilm, Animation

Englisch aus USA, England, Neuseeland, Australien



Über das Programm: Vom farbenfrohen Heimstudio einer Musikproduzentin bis zu den weitläufigen Vororten Neuseelands nehmen uns diese vier Filme mit auf einen wilden Ritt durch jugendliche und filmische Welten. Starke Geschichten, die schwierige und doch alltägliche Themen auf kunstvolle Weise aufgreifen.

Liebe Lehrer*innen,

KUKI, das Junge Kurzfilmfestival Berlin, zeichnet sich durch fantasievolle, mitreißende und mutige Kurzfilmprogramme aus und ermöglicht Kindern und Jugendlichen den Zugang zu verschiedensten Perspektiven und vielfältigen Geschichten aus aller Welt. Die Senatsverwaltung für Bildung, Jugend und Familie erkennt den Besuch bei KUKI als offizielle Unterrichtszeit an, da Medien- bzw. Filmbildung initiiert und die Medien- und Filmkompetenz der Schüler*innen gefördert wird.

Das Programm enthält englischsprachige Kurzfilme aus den Niederlanden, Australia, New Zealand und Deutschland. Die Filme werden in Originalsprache mit englischen Untertiteln gezeigt. Die nachfolgenden Materialien sollen Ihnen zur Unterstützung der Behandlung der Filme im Unterricht dienen. Ebenso erhalten Sie Zugang zu den Dialoglisten der einzelnen Filme, sodass Sie unbekannte Vokabeln im Unterricht besprechen und somit die Filmsichtung vorentlasten können.

Die Materialien bestehen aus Aufgaben zur Vorentlastung der filmischen Inhalte, inklusive wichtigem Wortschatz sowie einer Übersicht über die Filme des Programms. Die Anregungen zur Nachbereitung beziehen sich auf inhaltliche und filmsprachliche Aspekte.

Das KUKI-Team wünscht Ihnen viel Spaß!

Filmoverview

First Work, Then Play

Director: Brenda Lien | Germany | 2021 | 20 min

Music producer Maxi won an award - but instead of feeling successful, her stress-level increases: she pressures herself to publish her nearly finished album. But negative selftalk - personified by her inner child - and extreme perfectionism keep her from being creative. The downward spiral into burnout is fueled by Maxi's precarious situation as a freelancer and non-existing social life.



Datsun

Director: Mark Albiston | New Zealand | 2021 | 15 min

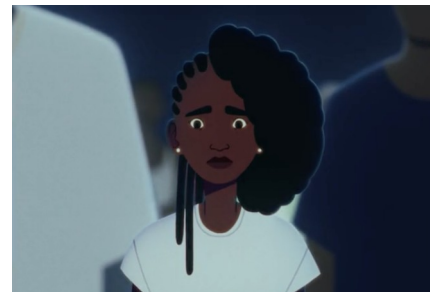
A fourteen-year-old boy, whose Mum plans on selling his deceased Dad's Datsun, decides to take his best friend and little brother on one last joyride.



It's Nice in Here

Director: Robert-Jonathan Koeyers | Netherlands | 2022 | 15 min

A fragmented portrait of a moment, a person, and a place, seen through the subjective memories of a young Black girl, Imani, and a rookie police officer, David, who both have wildly different recollections of the same faithful moment in a corner store that will leave their lives altered forever.



Tinashé

Director: Tig Terera | Australia | 2021 | 18 min

Tinashé wants his freedom. Away from his mother and her constant complaining. Tinashé's best friend Victor takes him in, he has his own apartment and some room in his bed. Their mutual friend Zarah comes over, the three of them hang out together, cook and dance. This new life feels deeply familiar and yet excitingly new. Everything matters, and nothing really matters at all. A time full of possibilities and new challenges.



Vocabulary lists

First Work, Then Play

anti-stress ball	a soft ball that is squeezed to relieve stress
dedication	willingness to spend a lot of effort to important things
downward spiral	a situation that is getting worse
get a grip	control yourself
hamster wheel	used in the short film to show the concept of running circles without achieving anything
imposter syndrome	the belief that you are not as competent as others perceive you to be / self-doubt
meritocracy	die Leistungsgesellschaft
positive affirmation	to say positive things to yourself in order to feel better
to procrastinate	to delay something that has to be done
quitter	a person who gives up easily
self-discipline	inner strength / willingness to do things
to strike when the iron is hot	to use an opportunity <i>Das Eisen schmieden, solange es heiß ist</i>
whiney snowflake	emotional person who feels easily offended
to work 24/7	to work 24 hours every day of the week

Datsun

Datsun	an automobile brand
high speed chase	rasante Verfolgungsjagd
joyride	Spritztour
rite of passage	transition from childhood to adulthood

It's Nice in Here

backup	In this context: police support
convenience store	a small local store
hands up	die Hände hochhalten
interrogation	das Verhör
news footage	Nachrichtenfilmmaterial
police brutality	misconduct by police
riots	violent protests
voice over	voice recorded from an outside perspective
witness	der Zeuge / die Zeugin

Pre-screening tasks

(Arbeitsblatt 1)

Bevor die Schüler:innen das Sprachprogramm im Kino sehen, bekommen sie Gelegenheit, die Filmemacher:innen und deren Arbeiten kennenzulernen. Dazu benötigen die Schüler:innen ihre digitalen Endgeräte und Kopfhörer. Für die Vorbereitung des Kinobesuchs werden ungefähr 60-90 Minuten benötigt.

Post-screening activity (touch-turn-talk cards)

- 1) In groups, describe your impressions and reactions to the short films.
- 2) Touch-turn-talk cards (Arbeitsblatt 2): Students form groups of four or five and talk about the short films by using the touch-turn-talk cards for each film.
You can cut them by yourself or have your learners cut them for you. Alternatively, you don't have to cut them at all and place the worksheet as it is on the tables. Make sure you have several sets on the tables. The groups move from table to table to talk about the short films.
Questions that were hard to answer should be marked and left for the discussion in the plenary.

Follow-up activities

- 1) Choose one screenshot. On a separate sheet of paper, draw a thought bubble and write down what is going on in the character's mind in this very moment.
(Arbeitsblatt 3: Film stills, 20 minutes)
- 2) Create a meme on one of the topics below. Use the provided link. (20 minutes)
<https://memegen.link> (als QR code setzen)

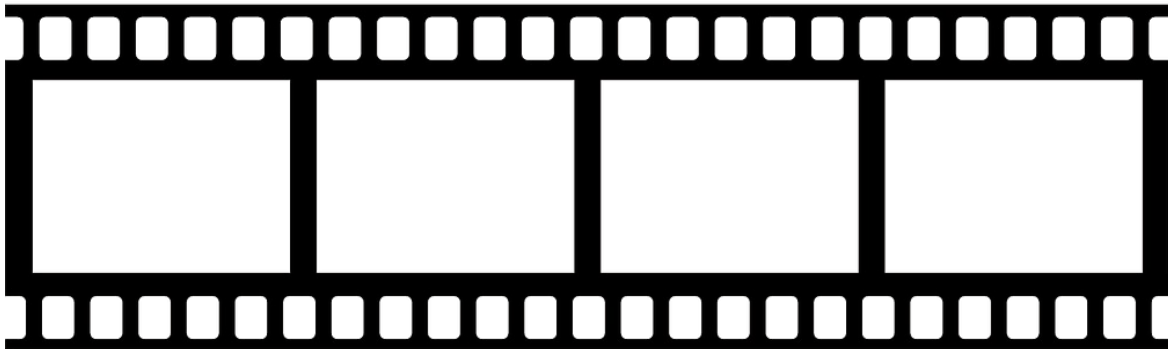
stress
pressure
growing up
leaving home
freedom
hopes

- 3) For KUKI's website, write a short comment on what you liked about the program. (20 minutes)
- 4) Plan and leave a short comment on the filmmaker's Instagram. (20 minutes)
- 5) Choose one of the short films and write a film review. Use the model review and the language support for help. (Arbeitsblatt 4: Writing a film response, 90 minutes)

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Arbeitsblatt 1 | Pre-screening tasks

- 1a** Look at the title of each short film. Choose one and speculate about what to expect in the film. Think about setting, characters and plot.



free picture: <https://pixabay.com/vectors/film-strip-35mm-frame-camera-30008/>

The title suggests that ...

I guess ...

I can imagine that the plot is .../ the characters are ...

The main character might face ...

- 1b** Exchange your ideas with a partner.
- 2a** Choose a film that sparked your interest and scan the QR code to learn about the filmmaker and their work. First work individually.

Group A: Brenda Lien (*First Work, Then Play*)

Watch the first 5 minutes of the German interview. Take notes in English on the central themes and issues she addresses in her work.

<https://www.youtube.com/watch?v=ChHdYI5BrJg>



Group B: Mark Albiston (*Datsun*)

Watch two or three of Mark Albiston's commercials. Who are the characters and what do you get to know about them? Which character interested you the most? Give reasons.

<https://markalbiston.com/work/category:commercials>



Group C: Robert-Jonathan Koeiers (*It's Nice in Here*)

Scroll down the website and watch Koeiers's *Here: A visual poem*. Explain what Robert-Jonathan Koeiers explores in his visual poem. Who is telling us the story? What do we learn about the character?

<https://www.robert-jonathan.com/herevisualpoem>



Group D: Tig Terera (*Tinashé*)

Watch Tig Terera's short film *Night Noir*. What is the film about? What is the message of the film?



<https://www.collider.com.au/films/samsung-night-noir>

2b Discuss your ideas with a partner or group of three that worked on the same task.

3 Share your ideas in class.

Comment on ...

- characters
- what is striking about the filmmaking
- what you expect to see

4 What would you ask the filmmaker if you had the chance?
Write down three questions at least.

ARBEITSBLATT 2 | Touch-turn-talk cards | First Work, Then Play

<p>Explain the relation between the woman and the child?</p>	<p>What are the “ingredients“ of a creative job?</p>	<p>What keeps the protagonist from being creative / productive?</p>
<p>“I’d rather hustle 24/7 than slave 9-5.“ Explain the quotation.</p>	<p>What does the musician do to be creative again?</p>	<p>“Do I work from home or live at work.“ Explain.</p>
<p>“You have to work twice as hard to get half of what they have. Because you’re a GIRL. And you’re BLACK.“ Explain.</p>	<p>How does the musician present herself on social media?</p>	<p>What does the short film criticize about work culture?</p>
<p>Explain the role of the hamster.</p>	<p>What job do you aspire to (anstreben) in the future?</p>	<p>Describe the style of music the musician produces.</p>
<p>When do you yourself experience pressure? How do you cope with pressure?</p>	<p>Research the term “imposter syndrome“ and explain what it is. Use your smartphone.</p>	<p>Research the term “imposter syndrome“ and explain what it is. Use your smartphone.</p>

Touch-turn-talk cards: Datsun

Describe the relationship between Matt, his young brother and cousin.	What do you think the teenage boys are doing all day?	Have you ever done something on the brink of legality?
What happens at the party?	What compliments does Matt give the girl in the car?	Can you relate to any of the teenagers?
What do we learn about Matt's dad?	In what ways is tension created in the short film (<i>Spannung erzeugt</i>)?	Why is Matt hitting the car with an iron bar?
Comment on the mother's reaction.	Why does the mother let Matt finish hitting the car?	Where does the film start and where does it end? What is similar and what is different?
What do we learn about Matt's feelings?	"This film explores the pressures of becoming a man and meeting expectations. We chose to explore the idea in a house where his father disappears from the young teens life." Comment on Mark Albison's quotation.	

Touch-turn-talk cards: It's Nice in Here

What does Imani remember?	What do we learn about the young boy's nickname?	How does Imani describe Crimson's personality?
How does Imani feel when she is together with Crimson?	What do we learn about Crimson's dad?	Describe Crimson's neighborhood.
What do we learn about the police officer, David Yeong?	In what ways does the viewer sympathize with David, the police officer?	Who is telling the story? How is it created?
How does the viewer learn about the events?	What cinematic means (filmische Mittel) are used that make the short film so realistic?	What kind of things does Crimson write and draw in his book?
In what ways does the viewer sympathize with Imani and Crimson?	Which story is more likely to be believed? Discuss.	Talk about the title "It's Nice in Here" and its possible meanings.

Touch-turn-talk cards: *Tinashé*

Describe the relationship between Tinashé and his mother.	What does Tinashé do to earn a living?	How do you feel about Tinashé and his best friend, Victor?
What do you think is Tinashé trying to achieve?	What does Tinashé do to try and make some extra money?	What are common reasons for wishing to leave one's family?
What makes true friendship?	How does the short film develop?	"I don't know who I am." Why do teenagers often feel lost?
What does freedom mean to you? What does freedom mean to Tinashé, Victor and Zarah?	"Everything matters, and nothing really matters at all." Comment on whether this is true for the short film Tinashé.	Do you find the characters and dialogue in Tinashé authentic / natural?

Arbeitsblatt 3 | Film stills

First Work, Then Play



Datsun



<https://www.lightsonfilm.com/datsun.html>

It's Nice in Here



Tinashé



Arbeitsblatt 4 | Writing a film response

- 1) Read the model film response of the short film *Martha*.
- a) Match the elements in the box to the parts of the film review.
- b) Highlight phrases and words you can use for your own film review.

I chose the short film *Martha* which is about a girl who is in a coma and dies at the end. The film starts with Martha waking up and hearing her mother's voice message. She says that she will be back in a few days and that Martha should study. It starts getting weird when Martha goes outside, but the whole city is abandoned. She is looking for somebody and leaving messages on houses that she still exists. The viewer learns that there has been a car crash and Martha is also looking for the car's owner. Another girl who is her age shows up and Martha invites her to live together. But Martha starts to miss her mother more and more each day.

Then the narrative switches to her mother's point of view and we see her in a hospital. She is sitting next to a bed in which Martha is lying with injuries. On another day, she brings her a birthday present: headphones. She puts the headphones on Martha and is playing music. The point of view switches again to Martha celebrating her 18th birthday together with her friend. You can hear music in the background. I think her friend tells her to let go and after a while she does. The last thing you see is a monitor in the hospital showing no heartbeat.

The film definitely left a mark and I did not understand the film straight away. You only understand the film completely at the end which I really like because this way the filmmakers built up tension and curiosity over the course of the film. One scene was very moving in which Martha breaks down because she misses her mother so much. Besides, the acting is one of the reasons I like the short film. Although I've never experienced anything like it, it can relate to the characters and feel what they are going through.

The message is very powerful and moving and I'm glad to have watched the film. I think it is important to live your life to the fullest and appreciate what you have. While watching, I definitely shed a tear or two.

- 2 Choose one of the short films you have watched and write a film response. Use the writing frame and language support below.

short summary	The film deals with/tells the story of .../ shows ../ Afterwards .../ Moreover, ...Eventually, .../ Finally, ...
Show your reaction	When I saw the film / the scene ... I felt .../

	<p>What particularly struck me was ... Something that captured/sparked my interest/attention was brought tears to my eyes because ... The most emotional/moving/ shocking/exciting/surprising/ part of the film was .. To my mind, one of the most powerful scenes in the film ...</p>
<p>show your opinion and reflect</p>	<p>... is a film that will make you aware of ... / Due to the film I now understand that .. / I believe .../ I realize ... The film teaches the viewers that/ After watching the film, I understand that ... I'm fond of ... / I look up to .../ I admire that .../ I especially like/dislike that... / I certainly would/ wouldn't recommend the film to ... because ...</p>

Girl*s Riot Workshop

Du identifizierst dich als Mädchen* / Frau* und hast Lust, nächstes Jahr Teil von Girls* Riot! zu sein? Du möchtest dich mit anderen jungen Frauen* über weibliche Themen und Perspektiven austauschen und das Girls* Riot! Filmprogramm kuratieren?

Schreib eine Mail an info@kuki-berlin.com und melde dich für den kostenlosen Workshop in den Sommerferien an!

TeenScreen Kurationsworkshops in den Sommerferien (kostenlos)

Die Programme TeenScreen ab 12 und TeenScreen ab 14 werden jedes Jahr von Jugendlichen zwischen 12-18 Jahren selbst kuratiert. Wenn du im nächsten Jahr selbst die Filme mitaussuchen möchtest, schreib uns an

info@kuki-berlin.com