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## BLC Summer Film Fellows Lesson Plan

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**Film:** *Almanya: Willkommen in Deutschland* (dir. Yasemin Şamdereli, 2011)

**Level/Language:** second-semester German

### Introduction

This lesson plan is intended to complement (and complicate) a section from Chapter 8 of *Welten: Introductory German*, which is covered around the third week of the second semester of the first-year German sequence at Berkeley. Over the course of this lesson, we will be watching and discussing clips from the film *Almanya: Willkommen in Deutschland*. While this presents something of a “detour” from the template provided to us at the beginning of the semester, we are also given considerable freedom to incorporate outside materials, provided we can justify their use. Below, I will describe (1) why I think intervening with *Almanya* is valuable, and (2) how to incorporate some of the specific language goals for this point of learning into the discussion of the film clips. The materials are designed for two days of in-class work, with guidelines for outside preparation required on those days.

*Almanya: Willkommen in Deutschland*, is a 101-minute film, directed by Yasemin Şamdereli and released in 2011 to considerable success in Germany. In a series of flashbacks, Canan, a university student, narrates the story of her grandparents’ move from Anatolia to Germany during the 1960s. These past events are interspersed episodes from the present, in which Canan’s grandfather, Hüseyin, interacts with the other generations of his sprawling bicultural family. Having just become a naturalized citizen of Germany—something about which Hüseyin is ambivalent—he proposes a family trip to Turkey to visit a plot of land in Anatolia that he has just purchased. Hüseyin dies on the trip, and his recently obtained German citizenship creates a number of hassles for his burial. The film is ultimately a reflection of identity on many levels, from Hüseyin’s littlest grandchild Cenk, to Hüseyin’s son, Muhamet, who ultimately opts to stay back in Turkey, to Hüseyin himself, whose very corpse is a contested object. While the film sometimes falls into the simpler stereotypes of diasporic fiction/media, its playfulness and well-developed characters save it from being too clichée.

Clips from this film will be introduced *after* covering a section of the textbook, in which a fictional character, Yasemin Tankut, a psychiatrist-consultant for executives at big firms, exchanges emails with a client named Nadya Bucak. Nadya expresses how grateful she was to find someone like Yasemin—likewise a German of Turkish descent—in the professional context. Their email exchange involves a reflection on their parents’ skepticism regarding their daughters’ university education, and their slow acceptance of the fact that their children don’t harbor a desire to go back to Turkey. While I appreciate the representation of characters with a background of migration, this exchange falls prey to many classic problems in the presentation of diasporic predicaments. The parents are very conservative, the children are disconnected from Turkey etc. *Almanya* furnishes a different narrative. Yes, some “fading” of identity takes place, but Hüseyin’s children are, for the most part, at ease in Turkey, with one of them even opting to go back—a reality for many (if not all) Turkish migrants in Germany nowadays is a moving back-and-forth. Another important antidote to dominant stereotypes is the fact that Hüseyin and

his wife are in fact not that identitarian. Hüseyin's youngest son (and Cenk's father) is married to a German woman who is not of Turkish origin. Canan has a British boyfriend, with whom she is ultimately expecting a child. One could contend that the narrative of Canan keeping the unexpected pregnancy *is* fundamentally conservative, but it also undermines the idea that her family would be enraged at her for the identity of her partner, which is hardly thematized.

Other reasons to use the film are its light introduction to labor entanglements between Germany and Turkey—an important feature of 20th century German history—as well as its ways of presenting language barriers. In flashback scenes, the Turkish characters speak with each other in German, while German is substituted for by a plausible-sounding gibberish language. So, if Hüseyin and Fatima are speaking in German, we are given to understand that they are actually speaking in Turkish, while their childrens' conversations sometimes slip into the gibberish. In the present-day, their language use is more “realistic” in the sense that they speak Turkish, and also Turkish-accented German. This is a curious choice, and one that students can discuss and evaluate.

Given time constraints, we cannot focus on all aspects of the film that I've mentioned above. Instead, we'll focus on a few scenes. Day 1 will start with the textbook materials, and introduce, via two clips, the history of guest workers in Germany. Day 2 will focus on representations of bilingualism and language barriers in the film. Day 3 will focus on questions of identity.

### **Learning Goals**

- Offering a richer presentation of the Turkish diaspora in Germany
- Learning about the history of German-Turkish labor entanglement in the 20th century
- Having basic conversations that express opinions about the film—both the story, and some of its artistic choices
- Developing and training listening comprehension by paying special attention to the representation of language barriers (it may not be immediate to early learners that the substitute for German in some scenes is an gibberish)

### **Assessments**

- Day 1: In-class discussion/reading, viewing and listening comprehension activities
- Day 2: In-class discussion/reading, viewing comprehension activities
- Day 3: In-class discussion and directions for an oral presentation based on at-home activity in which students will write a short text describing what they learned watching the film clips, expressing opinions about the film, and comparing the film representations to what they have already read in the textbook. Presentations will take place on Day 4
- Unless otherwise specified, all discussions are in groups of 2-3, with the groups then reporting back to the class

#### ***Day 1 (50 minutes)***

First set the stage with an in-class reading of “Email an Nadya Bucak,” the exchange with Yasemin Tankut. Instructor contextualizes the exchange. As a class, we review vocabulary as a pre-reading exercise, students then take turns reading the emails aloud. After this we do a reading comprehension exercise from the book, in which students have to identify which of the statements holds for Nadya or Yasemin. The total amount of time for this set-up is 20 minutes.

This is necessary for the next stage, in which we talk a bit about the history of Turkish guest workers in Germany. This will be introduced via a clip (57 s) from the film in which Canan explains to her younger cousin how workers from Turkey, and eastern and southern Europe were “called” to Germany, to help counter a shortage of workers. Instructor will then give some brief background on the 1961 *Anwerbeabkommen* (an arrangement between two countries that delineates rights of work and residency) between Germany and Turkey. After that we will watch a second clip (3 min, 53 s), in which Hüseyin’s arrival is shown. Students will talk a little bit about how language and incomprehension are shown in the film. We will end the class with the question of “what language was the German person welcoming the guest workers speaking?” This is meant to be something of a cliffhanger. We will continue here tomorrow.

### **Layout of *Day 1*:**

**Instructor:** Yasemin hat neulich im Laufe der Arbeit eine Frau getroffen, die auch einen Migrationshintergrund hat. Man hat einen Migrationshintergrund, wenn jemand in der Familie—zum Beispiel, die Eltern—aus einem anderen Land in ein neues Land ausgewandert (emigrate) sind. In diesem Fall, haben beide Frauen Eltern, die aus der Türkei kommen.

[In the course of her work, Yasemin recently met a woman who also has a background of migration. One has a background of migration when someone in the family—parents, for example—emigrate from one country to another. In this case, both women have parents from Turkey.]

Instructor goes over the vocabulary list as a pre-reading exercise (gives an example for each word).

Students take turns reading sentences of Nadya’s email, and Yasemin’s response. Number of sentences per student will depend on the number of students in the class. They then do the reading. After this, students will answer the reading comprehension questions in groups of 2-3. Instructor then talks a bit about the history of Turkish workers in Germany.

**Instructor:** Weiß jemand, warum es in Deutschland so viele Leute türkischer Herkunft gibt? Ihr könnt auch auf Englisch antworten.

[Does anyone know why there are so many people of Turkish background in Germany? You can also answer in English]

**Instructor:** 1961 gab es ein Anwerbeabkommen zwischen der Bundesrepublik Deutschland und der Türkei. Laut (according to) diesem Abkommen (agreement), konnten Arbeiter aus der Türkei nach Deutschland, um für zwei Jahre dort zu arbeiten. Diese Leute hat man “Gastarbeiter” genannt. Viele von diesen Arbeitern sind in Deutschland geblieben. Vielleicht waren die Eltern von Yasemin oder Nadya auch sogenannte “Gastarbeiter.” Solche Abkommen gab es auch mit anderen Ländern Süd- und Osteuropas. Jetzt werden wir einen Ausschnitt (clip) aus einem Film sehen, der die Geschichte einer deutsch-türkischen Familie zeigt. In diesem Ausschnitt wird von dem Abkommen gesprochen.

A. Athreya

[In 1961 there was an agreement between the German Federal Republic and Turkey. According to this agreement, people from Turkey could come and work for two years in Germany. People called these immigrants “guest workers.” Many of these workers stayed in Germany. Perhaps Yasemin’s or Nadya’s parents were so-called “guest workers.” There were such agreements with other countries in southern and eastern Europe. Now we will watch a clip from a film that shows the story of a German-Turkish family. The agreement is discussed in the clip.]

We will watch the clip, and then do a set of comprehension questions (included below).

**Instructor:** Jetzt werden wir einen Ausschnitt sehen, wo Hüseyin in Deutschland ankommt.

[Now we will watch a clip in which Hüseyin arrives in Germany.]

After this clip, there will be some comprehension questions, followed by a fill-in-the blank exercise with the song that’s sung.

Finally, students will be left with two questions for which to prepare short written answers. This activity can be done via bcourses.

Textbook materials, guiding questions and fill-in-the-blank materials are all below.

Von: Yasemin Tankut [YTankut@gmail.de]  
An: Nadya Bucak [nadya.bucak@investmentbank.de]  
Re: Termin

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Liebe Frau Bucak,

vielen Dank für Ihre Mail. Es war schön, mit Ihnen zu sprechen. Ja, wir haben viel gemeinsam. Meine Eltern haben einen Gemüseladen in Kassel. Sie wollten immer, dass ich dort mit ihnen arbeite. Ich musste als Kind jeden Tag im Laden helfen. Erst als meine Brüder den Laden übernahmen, durfte ich studieren. Unsere Eltern sind die Generation, die nie in Deutschland bleiben wollte. Sie wollten wieder in die Türkei zurück und wir sollten eine Arbeit machen, die man auch dort machen konnte. Ich musste sehr lange mit meinen Eltern diskutieren, bis sie verstanden haben, dass ich niemals in der Türkei leben kann. Es war ein langer Prozess. Ich bin sicher, Ihre Familie versteht Sie irgendwann.

Herzliche Grüße

Ihre

Dr. Yasemin Tankut  
Dipl.-Psychologin  
Bunsengasse 179  
34127 Kassel

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Gestern hat Nadya Bucak [nadya.bucak@investmentbank.de] geschrieben:

Sehr geehrte Frau Dr. Tankut,

vielen Dank für unser Gespräch gestern. Es passiert nicht oft, dass ich in meinem Beruf andere deutsch-türkische Frauen treffe. Es war schon schwer an der Uni, Frauen mit Migrationshintergrund zu finden. Bei Ihnen war das sicher genauso. Mein Vater und meine Mutter hatten nie Interesse an meinem Studium oder meinem Beruf. Und sie verstehen nicht, warum ich einen deutschen Mann geheiratet habe. ;)

Mit freundlichen Grüßen

Nadya Bucak  
Investmentbank AG  
Frankfurt am Main

etwas <b>gemeinsam</b> haben	<i>to have s.th. in common</i>
der Gemüseladen (-läden)	<i>grocery store, vegetable market</i>
der <b>Laden</b> (Läden)	<i>shop</i>
ich musste	<i>I had to</i>
als Kind	<i>as a child</i>
sie wollten	<i>they wanted to</i>
<b>niemals</b>	<i>never</i>
der <b>Prozess</b> (Prozesse)	<i>process; ein langer Prozess a long process</i>
Ich bin <b>sicher</b>	<i>I am certain</i>
die <b>Migration</b>	<i>migration</i>
der <b>Hintergrund</b> (Hintergründe)	<i>background; einen Migrationshintergrund haben to have</i>

## 21. Frauen mit Migrationshintergrund

Was stimmt für Yasemin Tankut und Nadya Bucak?

		Yasemin	Nadya
1.	Ihre Eltern kommen aus der Türkei.	<input type="checkbox"/>	<input type="checkbox"/>
2.	Sie ist in Deutschland geboren.	<input type="checkbox"/>	<input type="checkbox"/>
3.	Ihre Eltern wollten wieder in die Türkei zurück.	<input type="checkbox"/>	<input type="checkbox"/>
4.	Sie hat in Deutschland studiert.	<input type="checkbox"/>	<input type="checkbox"/>
5.	Als Kind musste sie bei ihren Eltern im Laden helfen.	<input type="checkbox"/>	<input type="checkbox"/>
6.	Sie trifft nicht oft Frauen mit Migrationshintergrund in ihrem Beruf.	<input type="checkbox"/>	<input type="checkbox"/>
7.	Sie musste lange mit ihren Eltern diskutieren, bis sie verstanden haben, dass sie nur in Deutschland leben möchte.	<input type="checkbox"/>	<input type="checkbox"/>





Caro/Alamy

Yasemin musste als Kind immer im Laden helfen.

**Materials Needed:**

- Textbook materials (see the above images)
- Clips (included below)
- Guiding Questions, Worksheets and Instructions (included below)

**Objectives:**

1. Introducing the topic of Turkish-German migration via the example of the email exchange
2. Learning vocabulary relevant to the context.
3. Applying this vocabulary and historical knowledge to short discussions of the film clips.

**Films/Clips:**

Clip 1: <https://lumiere.berkeley.edu/clips/157931/browse> (12:55-13:52)

Clip 2: <https://lumiere.berkeley.edu/clips/157933/browse> (19:27-23:20)

### 1. Activity 1 (15 minutes)

- a. Setting the stage for the lesson.
- b. Use textbook materials to introduce the topic of 20th century Turkish migration to Germany.
- c. Students will be evaluated on participation, and the quality of their engagement with post-reading exercises. Did they show an understanding of the text adequate to answering the textbook questions?

### 2. Activity 2: Clip 1 (15 minutes)

- a. Introduction to history of Turkish labor migration
  - i. Prepare students to watch clip by telling them context (see script above)
- b. Students complete (in groups) discussion questions
- c. Discussion participation and worksheet can be assessed, though not formally for points

#### Questions for Discussion of Clip 1:

1. Wie erklärt es Canan, warum ihre Großeltern in Deutschland sind? [How does Canan explain why their grandparents are in Germany?]
2. Canan sagt Cenk, dass nicht nur Arbeiter aus der Türkei nach Deutschland gekommen sind. Welche anderen Länder nennt sie? [Canan tells Cenk that workers come from countries other than Turkey. What other countries does she mention?]

### 3. Activity 3: Clip 2 (20 minutes)

- a. Prepare clip (see script above)
  - i. Give context for the song (so that students can fill out the worksheet)
- b. Students complete (in groups) discussion questions
- c. Students fill out worksheet for the song

#### Questions for Discussion of Clip 2:

1. Als Hüseyin ankommt, erzählt Canan, dass alles “fremd war.” Was war besonders fremd? [As Hüseyin arrives, Canan narrates that everything was “foreign.” What was particularly “foreign?”] (die Sprache)
2. Wie würdest du Hüseyins Stimmung (mood) beschreiben? Ist er fröhlich? Ist er traurig? Warum?

**Fill-in-the-blank for the song:**

Zählst du die \_\_\_\_\_, \_\_\_\_\_ du den Wind  
Bald \_\_\_\_\_ das erste Laub  
\_\_\_\_\_ du auch Kummer (sorrows)  
Wein nicht \_\_\_\_\_ Kind  
Denn die Rosen erblühen auch im Staub  
Fremde \_\_\_\_\_, fremde \_\_\_\_\_, fremde Lichter  
Und die Hoffnung auf ein \_\_\_\_\_ Glück  
Fremde Städte, fremde Menschen und Gesichter  
\_\_\_\_\_ einmal \_\_\_\_\_ er doch zurück

**Homework (to be submitted via bcourses, 30 points):**

Antworte bitte jede Frage in vollständigen Sätzen  
[Answer the following questions in complete sentences]

1. Was hast du heute über die türkische Migration nach Deutschland gelernt? Nenne drei Sachen. [What have you learned today about Turkish migration to Germany? Mention three things]
2. In dem ersten Ausschnitt sagt Cenk, dass man “entweder die eine oder die andere Mannschaft wählen muss”? Was meinst du dazu? [In the first clip, Cenk says that one has to choose either one or the other “team.” What do you think of that?]
3. Hüseyin kommt in Deutschland an und versteht die Willkommensrede (welcome speech) nicht. Welche Sprache spricht der man mit dem Hut? [Hüseyin arrives in Germany and doesn't understand the welcome speech. What language is the man in the hat speaking?]

**Lesson Assessments:**

Day 1 assessments will involve a standard evaluation of oral classroom participation and written homework questions. Did the student answer instructor questions? Did the student make an effort to produce target language output when working in groups with other students? Did they show an effort to use some of the new vocabulary when talking/writing about the film or other content?

**Day 2 (50 minutes)**

For homework, students have thought about the issue of language barriers in the film. We will watch a series of clips in which this is thematized. The activities will follow the same pattern as above. If the class is sufficiently small (no more than 15 people), the warm-up activity will be for students to share their answers to the homework questions. If the class is larger, this activity can be done in small groups of two-three. In the discussion of the second question, we will connect this to the issues raised by Yasemin and Nadya of their identities. My view is that this

representation presents very simple dichotomies, whereas the film communicates that one can maintain both identities. We will end with discussing the last question, and watch two more clips in which language barriers in the flashbacks are shown. Then we will watch a clip from the present day, in which Hüseyin and Fatma are speaking in Turkish. Instructor will finally clarify what students likely already suspect, which is that the stand-in for German is gibberish, while the present-day follows a more “realistic” speech pattern. The last clip will involve a scene in which Hüseyin and Fatma in the present-day receive an invitation to speak at Palast Bellevue on the occasion of the 50th anniversary of the agreement between Germany and Turkey. This clip serves the double-purpose of demonstrating the language representations in the film, while also linking to the the topic for Day 3, “Identity.”

**Materials needed:**

- Film clips
- Discussion questions
- Homework questions

**Objectives:**

1. Using listening comprehension skills and context clues to infer the language strategies deployed in the film.
2. Discuss and evaluate those strategies.
3. Begin thinking about questions of identity, and comparing them to the simpler representations in the textbook.

**Film Clips**

Clip 1: <https://lumiere.berkeley.edu/clips/157953/browse> (50:12-50:51)

Clip 2: <https://lumiere.berkeley.edu/clips/157938/browse> (1:04:31-1:06:11)

Clip 3: <https://lumiere.berkeley.edu/clips/157934/browse> (37:05-37:50)

**Activity 1 (25 minutes)**

- Discussion in-class of the home-work questions from previous day

**Activity 2: Clips 1 & 2 (15 minutes)**

- Prepare Clip 1 by explaining the medical situation, and the word “Dolmetscherin” (interpreter)

- Prepare Clip 2 in which Leyla criticizes her father's mustache, the siblings talk among themselves, and Hüseyin finally decides to travel to Turkey; give background for the coke-bottle
- Discuss the clips
- Instructor finally clarifies the strategy for the flashbacks: "German=Turkish" while "Gibberish=German"

### Questions for Discussion of Clips 1 and 2 (watch clips one after another)

1. Was erfährt Fatma bei der Ärztin? [What does Fatma learn at the doctor's?]
2. Verstehen die Eltern die Kinder, als sie miteinander "Deutsch" sprechen? [Do the parents understand the children when they speak with each other in "German"?]
3. Warum sagt Fatma, dass sie Sachen mitnehmen müssen in die Türkei? [Why does Fatma say that they have take things to Turkey?] (explain the word "geizig—>miserly)

### At this point instructor finally removes any doubt about the language strategy in the film.

4. In diesen Rückblenden (flashbacks), sprechen Hüseyin und Fatma Deutsch. Dieses Deutsch sollen wir als Türkisch verstehen. Auf der anderen Seite, soll die andere "Sprache" Deutsch sein. Was hältst du von dieser Strategie? Gefällt es dir? Hast du es sofort gemerkt? [Fatma and Hüseyin speak German in the flashbacks, but this German should be understood as Turkish. On the other hand, the other "language" is supposed to be German. What do you think of this strategy? Do you like it? Did you notice it immediately?]

### Activity 3: Clip 3 (10 minutes)

- Prepare Clip 3 by explaining that this is the present-day
- Clarify the strategy for the present-day: "Turkish=Turkish" and "German=German"

### Questions for Discussion of Clip 3

1. Hüseyin und Fatma besprechen einen Brief. Was sagt der Brief? [Hüseyin and Fatma are discussing a letter. What does the letter say? (students will have English subtitles, so it is a matter of translating this comprehension into German)
2. Sie sprechen auf Türkisch, aber es gibt eine Phrase, die Hüseyin auf Deutsch liest. Wie lautet sie? [They are talking in Turkish, but there is a phrase that Hüseyin uses in German. What is it?]
3. Welche von den zwei Sprachstrategien gefällt dir am besten? Warum? [Which of the two language strategies do you like the best? Why?]

### **Day 3 (50 minutes)**

In the last clip that students watched on Day 2, Fatma observes that “although they are German now” they have still received an invitation to give a speech before Chancellor Merkel commemorating Turkish workers in Germany. The film has many moments in which characters reflect on their identity, but things are not so simple as “Parents want to be in Turkey, children want to be German.” Three of the four children of Hüseyin speak Turkish, and Muhamed opts to stay back in Turkey when the family goes to visit the plot of land Hüseyin has bought. On the other hand, Hüseyin’s burial proves to be complicated, because he has just been naturalized, and has to be interred in a cemetery for foreigners. Students will watch four clips. In the first clip, Hüseyin—much more ambivalent about naturalization than Fatma—has a nightmare in which the presiding German official makes him and Fatma eat pork. A less farcical clip shows Hüseyin sitting up at night looking at his new German passport pensively. In the third clip, we see Fatma’s determination to bury Hüseyin in their village. In the final clip, we see that Muhamed decides to stay back and build a home out of the ruins on the plot of land. As a capstone to the whole exercise, students will prepare a short presentation in which they pick one (or more) of the clips from any of the three days, summarize what happens, say what they like (or don’t) about it, and discuss what they learned. This presentation will be given on Day 4.

#### **Materials Needed:**

- Film clips
- Discussion questions
- Directions for the presentation

#### **Objectives**

1. Talk about identity as it is presented in the film.
2. Prepare to discuss one-two clips more in-depth, and to express a well-formed opinion on them, connecting them also to the textbook materials.

#### **Film clips:**

Clip 1: <https://lumiere.berkeley.edu/clips/157929/browse> (6:18-7:58)

Clip 2: <https://lumiere.berkeley.edu/clips/157935/browse> (39:17-40:09)

Clip 3: <https://lumiere.berkeley.edu/clips/157937/browse> (1:20:54-1:22:00)

Clip 4: <https://lumiere.berkeley.edu/clips/157954/browse> (1:24:55-1:28:02)

#### **Activity 1 (20 min):**

- Give context for Clip 1: Hüseyin and Fatma are about to get naturalized, and Hüseyin has a nightmare about the requirements to follow the German “Leitkultur”
- Watch Clip 1 (with emphasis on the concept of “Leitkultur”)
- Watch Clip 2 and discuss

**Discussion Questions:**

1. Wenn man sich einbürgern lässt (sich einbürgern lassen=to get naturalized), muss man die “Leitkultur” des neuen Landes übernehmen? Gibt es in Amerika eine Leitkultur? [When one gets naturalized, does one have to adopt the dominant culture? Is there a dominant culture in America?]
2. Wer von den zwei, Hüseyin oder Fatma, ist glücklicher, die deutsche Staatsbürgerschaft zu haben? [Which of the two, Hüseyin or Fatma, is more excited to obtain German citizenship?]
3. Wollte Hüseyin einen deutschen Pass haben? Bestimmt der Pass die Identität? [Did Hüseyin want to have a German passport? Does the passport determine identity?] (if necessary, this could be a place where we take a detour to review the past tense forms of modal verbs, such as “wollen”; this is a section in the book right after the email exchange)

**Activity 2 (20 min):**

- Give context for Clip 3: Hüseyin has planned a family vacation to Anatolia, where the whole family will visit the plot of land he has bought. He dies during the journey, and, because he was recently naturalized, burying him at a local cemetery becomes difficult.
- Give context for Clip 4: The family realizes that the house that Hüseyin bought is a ruin, and the rest of the family decides to leave, while Muhamed decides to stay and build the house
- Watch Clips 3 & 4 and discuss

**Discussion Questions:**

1. Als Fatma der Familie sagt, dass sie Hüseyin in ihrem Dorf begraben sollten, was sagt Leyla (Hinweis: es gehört zu den Deutschen Phrasen in der Szene)? [When Fatma tells the family that Hüseyin should be buried in their village, what does Leyla say? (Hint: it’s one of the German phrases in the scene)]
2. Was entschließt die Familie am Ende? [What does the family decide in the end]
3. Wie wichtig ist die Begrabung in deiner Kultur (oder in einer von deinen Kulturen)? [how important is burial in your culture (or in one of your cultures)?]

4. Warum bleibt Muhamed in Anatolien? Bleibt Fatma? Was hat diese Situation gemeinsam mit dem, was Yasemin gesagt hat? Wie ist es anders? [Why does Muhamed stay in Anatolia? Does Fatma stay? What does this situation have in common with what Yasemin writes? How is it different?]

**Give Directions for Mini-Präsentation (10 minutes):**

Morgen wirst du eine Mini-Präsentation (100 Punkte) machen.

Wähle eine Szene oder zwei Szenen aus, die du besonders interessant fandest. Wer sind die Figuren? Was ist passiert? Hat dir die Szene gefallen? Warum? Denkst du, dass die Leute im Film viel mit Yasemin und Nadya gemeinsam haben? Oder sind sie anders?

Die Antworten auf diese Fragen wirst du Morgen vortragen.

[Tomorrow you will give a mini-presentation (100 points). Choose one or two of the scenes that you found particularly interesting. Who are the characters? What happens? Did you like the scene? Why? Do you think the characters in the film have a lot in common with Yasemin and Nadya? Or are they different?]

BEISPIEL Ich fand die Szene interessant, in der die Familie Hüseyins Begräbnis bespricht. Die Figuren in der Szene sind Leyla, Veli, Muhamed, Canan, Gabi, Ali, Cenk und Fatma. Sie besprechen, wo sie ihn begraben werden. Mir hat die Szene gut gefallen, weil es so rührend (moving) war. Das Begräbnis ist für Fatma sehr wichtig. Vielleicht haben die Leute in der Szene viel gemeinsam mit Yasemin und Nadya. Aber fast alle können gut Türkisch, und fühlen sich auch dort wohl.

EXAMPLE I found the scene where the family discusses Hüseyin's burial interesting. The characters in the scene are... They talk about where they are going to bury him. I liked the scene, because it was so moving. The burial is very important for Fatma. It's possible that the people in this scene have a lot in common with Yasemin and Nadya. But almost all of them can speak good Turkish, and feel at ease in Turkey.

**Assessing the mini-presentation:**

- Does the student produce at least 4-5 complete sentences?
- Is the summary of the scene coherent, and does it reflect comprehension?
- Does the student make an attempt to incorporate new vocabulary, such as ("gemeinsam haben"?)
- Does the student express an opinion about the film that they then justify clearly?



## BLC Summer Film Fellows Lesson Plan

David Kyeu  
Instructor, UC Berkeley

**Film:** *Chumo* (dir. Jordan Riber, Media for Development International, 2011)

**Level/Language:** Advanced Swahili

### Introduction

Students enrolling in F15A Advanced Swahili are assumed to have taken four semesters of Swahili here at Cal or elsewhere. With reference to the ACTFL proficiency guidelines, students entering the Advanced level are distinguished primarily by their ability to create with the language when talking about familiar topics related to their daily life. They are able to recombine learned material in order to express personal meaning. Students can ask simple questions and can handle a straightforward survival situation. They produce sentence-level language, ranging from discrete sentences to strings of sentences, typically in present time. Speakers entering the advanced level are understood by interlocutors who are accustomed to dealing with non-native learners of Swahili language.

At the end of their two semesters of Advanced Swahili, I have the long-term goal of having the students be able to engage in conversation in a clearly participatory manner in order to communicate information related to film, as well as topics of community, national, or international interest. Students should be able to handle a variety of topics concretely by means of narration and description in the major time frames of past, present, and future. They should also be able to deal with social situations with unexpected complications. I expect their language output to be abundant by the end of their two-semester study, the oral and written paragraph being the measure of Advanced-level length and discourse. I'm also expecting them to have sufficient control of basic structures and generic vocabulary to be understood by native speakers of the language, including those unaccustomed to non-native speech.

In order to achieve this long term goal, the film [Chumo](#) will be used as the main reference text for the first three weeks of fall semester.

### Overarching Learning Goals

- **COMMUNICATION:** Students are able to communicate effectively in Swahili language in order to function in a variety of situations and for multiple purposes.
  - *Interpersonal Communication:* Learners interact and negotiate meaning in spoken, or written conversations in order to share information, reactions, feelings, and opinions.
  - *Interpretive Communication:* Learners understand, interpret, and analyze what is heard, read, or viewed on a variety of topics.
  - *Presentational Communication:* Learners present information, concepts, and ideas to inform, explain, persuade, and narrate on a variety of topics using appropriate media and adapting to various audiences of listeners, readers, or viewers.
- **CULTURES:** Learners interact with cultural products in the film in order to enhance cultural competence and understanding.
  - *Relating Swahili cultural Practices to perspectives:* Learners use Swahili language to investigate, explain, and reflect on the relationship between the

practices and perspectives of Swahili cultures.

- *Relating Swahili cultural products to perspectives*: Learners use Swahili language to investigate, explain, and reflect on the relationship between the products and perspectives of Swahili cultures.
- **CONNECTIONS**: Learners to connect with other disciplines and issues within their society in order to acquire information and diverse perspectives concerning Swahili language and its speakers.
  - *Making Connections*: Learners to build, reinforce, and expand their knowledge of other disciplines while using Swahili language to develop critical thinking and to solve problems creatively.
  - *Acquiring Information and Diverse Perspectives*: Learners access and evaluate information and diverse perspectives that are available through Swahili language and its cultures.
- **COMPARISONS**: Learners develop insight into the nature of Swahili language and cultures in order to interact with cultural competence.
  - *Language Comparisons*: Learners use Swahili language to investigate, explain, and reflect on the nature of language through comparisons of the language studied and their own.
  - *Cultural Comparisons*: Learners use Swahili language to investigate, explain, and reflect on the concept of culture through comparisons of Swahili cultures and their own.
- **COMMUNITIES**: Communicate and interact with cultural competence in order to participate in Swahili-speaking communities at home and in East and Central Africa and around the world.
  - *School and Global Communities*: Learners use Swahili language both within and beyond the classroom to interact and collaborate in their communities and the globalized world.
  - *Lifelong Learning*: Learners set goals and reflect on their progress in using Swahili language for enjoyment, enrichment, and advancement.

### Assessments

Assessment throughout the semester will mostly be based on oral output, written essays, and grammar evaluation. Grading rubrics for these specific areas will be provided in the syllabus. A summary of all assessments to be conducted is provided below;

1. Class attendance, participation, and completing homework assignments	15%
2. Quiz # 1 and Quiz # 2	20%
3. Midterm exam	20%
5. Term paper (1500 words) and 15 minutes oral presentation	45%
<b>Total</b>	<b>100%</b>

### Day 1 Lesson Plan

<b>Narrative summary of day</b>	Students will have had a chance to watch the entire film at home. They will be expected to come to class fully prepared to interact with the film and the designated grammar text. Class discussions will mostly be based on the 5Cs of the standards for learning global languages that were clearly stated above.
<b>Materials Needed</b>	Chumo film and Kyeu grammar reference text.
<b>Supplemental Materials</b>	Kyeu, David (2012) <i>Beginning Swahili Workbook and Guide: Homework Exercises, Quizzes, Final Exam and Noun Classes</i> . Outskirts Publishing Press USA.
<b>Objective 1</b>	Grammar recall
<b>Objective 2</b>	Basic cultural understanding
<b>Objective 3</b>	Unpacking basic filmic language
<b>Film segment</b>	0.00 - 5.00 minutes
<b>Activity 1</b> <b>Duration:</b> 50 minutes	<b>Activity objectives</b> Grammar recall
	<b>Activity description</b> Students to interact with a variety of film-based structured exercises that are geared towards reviewing grammar notes from previous semesters.
	<b>Activity assessment</b> Students to watch the film segment individually and be able to fill the gaps in the following closure exercise (0.45-2.17).  Usiku ___ mzito, wavuvi wawili walielekea baharini ___ ya boti lao imara. Kama walivyokuwa ___ mara kadhaa nyakati za ___ enzi za utoto ___. Lakini usiku ___ walikutana na nguva. Kitwana Hassan na Shaban Sheha ___ kwa urembo wake. Hata

\_\_\_\_\_, yule nguva alijua ni lazima \_\_\_\_\_ Kitwana. Lakini yule mume \_\_\_\_\_ aliweza kuyazuia matamano \_\_\_\_\_ kwa nguva. Na alipokataa kufanya \_\_\_\_\_ mapenzi, yule nguva \_\_\_\_\_ kumgeuza samaki mkubwa; mbawazi. \_\_\_\_\_ zako nzuri Juma. Lakini hii \_\_\_\_\_ hadithi. Hii ni kweli. Na Kitwana Hassan ni baba \_\_\_\_\_. Na ndiye alinipa kibana \_\_\_\_\_. Ngoma \_\_\_\_\_, acha niende. Baba atagundua. \_\_\_\_\_.

Students take turns in translating sentences (verbally) in the filled up text.

In pairs, students read the transcribed text aloud to each other.

Grammar Recall #1: Instructor will use the film segment and David Kyeu's textbook to review the following grammar areas that appeared in the film segment.

- (i) Breaking down the constituent parts of a Swahili complex verb e.g. in "walikutana", "walielekea"
- (ii) Generating nouns from infinitives e.g. "matamano" from the infinitive "kutamani".
- (iii) Sequence of linguistic items in a Swahili phrase or sentence. e.g. "Urembo wake" possessive preceding noun--a little different from English.
- (iv) The associative marker and its variants depending on the 18 Swahili noun classes e.g. "za" in "nyakati za".
- (v) Transition words/phrases "Hata hivyo"
- (vi) Object infixes e.g. "kuyazuia" in "kuyazuia matamano"
- (vii) Monosyllabic verbs e.g. in the complex verb "alinipa" generated using the monosyllabic verb "kupa".
- (viii) Combining "Na" with independent pronouns e.g. "naye" resulting from combining "na" and "yeye".

	<p>(ix) Past perfect tense “-me-” e.g. in “<b>imeisha</b>”.</p> <p>(x) “-po-” of when e.g. “<b>alipokataa</b>”</p> <p>(xi) Relative clause of manner e.g. “<b>walivyokuwa</b>” in “<b>walivyokuwa wanafanya</b>”</p> <p>Grammar recall #2: Use the vocabulary generated in class today to write 5 sentences in <b>singular and plural</b> (total 10 sentences).</p> <p>(<i>Instructions: Student’s sentences need to have a noun, a verb, a possessive or/and adjective</i>)</p> <p><u>Examples</u></p> <ol style="list-style-type: none"> <li>1. Yeye na mjomba wake walimvua samaki mkubwa sana (Sg.)</li> <li>2. Wao na wajomba zao waliwavua samaki wakubwa sana (Pl.)</li> </ol>
<p><b>Activity 2</b> <b>Duration:</b> 50 minutes</p>	<p><b>Activity objective</b> Cultural understanding</p>
	<p><b>Activity description</b> Students interact with Swahili culture in the film in order to enhance competence and understanding.</p> <p>(i) <i>Relating Swahili cultural practices to perspectives:</i> Learners use Swahili language to investigate, explain, and reflect on the relationship between the practices and perspectives of Swahili cultures.</p> <p>(ii) <i>Relating Swahili cultural products to perspectives:</i> Learners use Swahili language to investigate, explain, and reflect on the relationship between Swahili cultural practices in the film and perspectives that come with it.</p>
	<p><b>Activity assessment</b> Individual, paired and group oral output, and 50-100 word response papers based on the following thematic areas; Clothing (a mix of Western and more traditional), fishing practices (traditional vs. modern (cheating)), attitudes towards</p>

	drinking, attitudes towards pregnancy, dreams vs. reality.
<b>Lesson Assessments</b>	Success of participatory conversations that will mostly be presentational, interpersonal and interrogative. Students ability to recall grammar components that were contained in the film segment. Quality of students' response papers during class.
<b>Homework</b>	Students will watch the entire movie once more and use it to familiarize themselves with the following areas in preparation for class tomorrow.
<i>Objective: Understanding filmic language and cinematography</i>	<b>Task/s</b> An interesting aspect of the Chumo film is its sponsorship by US government affiliated agencies for malaria control. How did that impact the plot? How do financial considerations influence the production of a film? In Hollywood for example, the "Chinese factor" (i.e., studios wanting to distribute in China) has tremendous influence on plot and thematic development, e.g., in a film such as <i>Arrival</i> .
<i>Objective: Cultural understanding, Comparison and making Connections</i>	<b>Task/s</b> Fishing in Swahili culture, rural life and how it differs from the city, healthcare in rural areas, dating rituals, storytelling, notions around death and an afterlife, especially reincarnation, premarital sex, pregnancy. Does the hero's belief that his father became a sailfish reflect Muslim/Christian beliefs, or does it reflect a different belief system?
<i>Objective: Roleplay to enhance interpersonal communication</i>	<b>Task/s</b> <i>Topic:</i> While vacationing in Dar es Salaam, Tanzania, you meet a fisherman while strolling along the sandy beaches of the Indian ocean. Have a 3-5 minute friendly conversation with her/him/them.
<i>Objective: Enhancing critical thinking about the film</i>	Students will have a debate/discussion session critiquing the film. Topics of discussion may be on whether Chumo is a particularly good

	<p>film — some viewers may argue that the film lacks character development, and that the plot may be unimaginative. There may also be claims that the filmic techniques seem amateurish (the shots of the sailfish swimming (03.00); the hero peering around a tree spying on Amina and Yustus but the tree is on the wrong side of his face (08.34).</p> <p>(Instructor notes: This debate session will culminate into students writing a review on Canvas where students will defend the film or end up agreeing with the allegations made above).</p>
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**Day 2 Lesson Plan**

<p><b>Narrative summary of day</b></p>	<p>Class discussions for this day will mostly be based on Day 1 homework. Instructor will use yesterday’s homework to come up with classroom activities for the two hours of class meeting. In order to make classroom discussions more inclusive and responsive to student needs, students input in structuring some of the discussion topics and tasks will be sought. The entire two hours will mostly adopt a communicative approach where student language output in speaking and writing communicatively will be highly recommended. Since this is an advanced Kiswahili class, some of the topics of discussion will be provided in Kiswahili, and students will be encouraged to structure theirs in Kiswahili as well.</p>
<p><b>Materials Needed</b></p>	<p>The entire <a href="#">Chumo</a> Film</p>
<p><b>Objective 1</b></p>	<p>CULTURES: Enhance cultural competence and understanding.</p> <p><i>Relating Swahili cultural Practices to perspectives:</i> Learners use Swahili language to investigate, explain, and reflect on the relationship between the practices and perspectives of Swahili cultures.</p>

	<p><i>Relating Swahili cultural products to perspectives:</i> Learners use Swahili language to investigate, explain, and reflect on the relationship between the products and perspectives of Swahili cultures.</p>
<p><b>Objective 2</b></p>	<p><b>CONNECTIONS:</b> Learners to connect with other disciplines and issues within their society in order to acquire information and diverse perspectives concerning Swahili language and its speakers.</p> <p><i>Making Connections:</i> Learners to build, reinforce, and expand their knowledge of other disciplines while using Swahili language to develop critical thinking and to solve problems creatively.</p> <p><i>Acquiring Information and Diverse Perspectives:</i> Learners access and evaluate information and diverse perspectives that are available through Swahili language and its cultures.</p>
<p><b>Objective 3</b></p>	<p><b>COMPARISONS:</b> Learners develop insight into the nature of Swahili language and cultures in order to interact with cultural competence.</p> <p><i>Language Comparisons:</i> Learners use Swahili language to investigate, explain, and reflect on the nature of language through comparisons of the language studied and their own.</p> <p><i>Cultural Comparisons:</i> Learners use Swahili language to investigate, explain, and reflect on the concept of culture through comparisons of Swahili cultures and their own.</p>
<p><b>Film segment</b></p>	<p>The entire <a href="#">Chumo</a> Film</p>
<p><b>Activity 1 (50 minutes)</b></p>	<p><b>Description</b> Students engage in both presentational and interrogative communication activities.</p>



	<p>Students will also write 50-100 words response papers immediately after brainstorming/debate/discussion sessions.</p>
<p><b>Objective 1</b> Understanding filmic language and cinematography</p>	<p><b>Task/s</b> An interesting aspect of the Chumo film is the sponsorship by US government affiliated agencies for malaria control. How did that impact the plot? How do financial considerations influence the production of a film? In Hollywood for example, the “Chinese factor” (i.e., studios wanting to distribute in China) has tremendous influence on plot and thematic development, e.g., in a film such as <i>Arrival</i>.</p> <p><b>Additional topics of discussion that are stated in Kiswahili</b> <i>Context:</i> The classroom would be a good place to have students focus on the film, the characters, the plot, the cinematography, what makes this a good or bad film.</p> <p><b>Prompt #1:</b> Katika makundi ya watatu, zungumzeni kuhusu wahusika, ploti, na mbinu za filamu kwenye filamu Chumo. Je, kwa maoni yako unadhani filamu hii ni nzuri au ni mbaya?</p> <p><u>Matumizi ya maandishi kwa Kiingereza (English Subtitles)</u></p> <p><b>Prompt:</b> Je, nini maoni yako kuhusu maandishi ya Kiingereza kwenye filamu? Je, maandishi haya yalikutatiza kusikiliza na kufuatilia hadithi kwa Kiswahili? Je, ungependa filamu yenye maandishi au la? Na je, maandishi yakiwepo utapenda yakiwa katika lugha ya Kiingereza au Kiswahili?</p> <p><u>Udhamini wa filamu na athari zake</u></p> <p><b>Prompt:</b> Je, baada ya kutazama video yote,</p>

	<p>unadhani maudhui ya kujikinga dhidi ya malaria yalitokeza vizuri. Iwapo hapana, hii inakuambia nini kuhusu wadhamini wanavyojaribu kusukumia maudhui yao kwenye filamu za Kiswahili kisha baadaye yanakosa kutokeza vizuri?</p> <p><u>Lugha ya filamu (filmic language)</u></p> <ol style="list-style-type: none"> <li>1. Matumizi ya muziki wa haraka kutoka 3.20 hadi 4.10 kunatoa fununu ya matarajio gani?</li> <li>2. Mtengenezaji wa filamu anapokoleza giza kwenye 0.45-2.17 linaashiria nini?</li> <li>3. Mvuto nyuma wa kamera kwenye 3.40 - 3.44 kunaashiria nini?</li> </ol>
<p><b>Objective 2</b> Cultural understanding, Comparison and making Connections</p>	<p><b>Tasks/s</b> Fishing in Swahili culture, rural life and how it differs from the city, healthcare in rural areas, dating rituals, storytelling, notions around death and an afterlife, especially reincarnation, premarital sex, pregnancy. Does the hero's belief that his father became a sailfish reflect Muslim/Christian beliefs, or does it reflect a different belief system?</p> <p><b>Additional topics of discussion that are stated in Kiswahili</b></p> <p><u>Biashara ya Samaki (Fish trade)</u> <i>Context:</i> Another cultural moment is the role of the father: why is he buying fish? Does he then resell to restaurants, families, etc.? What is the situation with fishermen in Kenya and Tanzania today?</p> <p><b>Prompt #1</b> Kwenye klipu hii, tunawaona Juma na Yusta wakimletea Mzee Ali (babake Amina) samaki. Na mwishoni mwa</p>

	<p>klipu tunamwona mzee Ali akiendesha gari. Je, unadhani mzee Juma ni mfanyabiashara? Una maoni gani kuhusu biashara anayofanya?</p> <p><b>Prompt #2</b> Linganisha biashara ya samaki katika klipu hii na biashara ya samaki au/na wanyama wengine wa baharini katika nchi yako.</p> <p><b>Prompt #3</b> Fanya utafiti kuhusu wavuvi nchini Kenya na Tanzania. Andika insha ya maneno 100 kwa ajili ya mazungumzo darasani kesho.</p> <p><u>Maisha baada ya kufa (Afterlife and reincarnation)</u> <b>Prompt</b></p> <p>Juma anasema kwamba babake, Kitwana, alikufa na kubadilishwa kuwa samaki mkubwa wa aina ya mbawazi. Je, maoni yako ni yepi kuhusu wapendwa kwenye familia waliokufa. Linganisha hali hii na hali katika jamii yako, na jamii nyingine za ulimwengu.</p>
<p><b>Activity 1 assessment</b></p>	<p>Success in individual, paired and group speaking moments. Quality of student short response papers.</p>
<p><b>1. Activity 2 (50 minutes)</b></p>	<p><b>Description</b></p>
<p><b>Objective 1</b> Students engage in a roleplay in order to enhance interpersonal communication.</p>	<p><i>Roleplay Topic</i> While vacationing in Dar es Salaam, Tanzania, you meet a fisherman while strolling along the sandy beaches of the Indian ocean. Have a 3-5 minutes friendly conversation with her/him/them.</p> <p><b>Additional topics of discussion that are</b></p>

	<p><b>stated in Kiswahili</b>  <u>Ngoma na uchezaji wake. (Drums and drumming among the Swahili)</u></p> <p><b>Prompt</b></p> <p>Katika jamii za waswahili, kucheza ngoma saa za jioni ni namna ya kujistarehesha na marafiki na wapenzi watarajiwa. Katika klipu hii mhusika Amina anasema, ngoma zimesitishwa, ninahitaji kwenda, baba ananisubiri. Baada ya kutazama klipu hii, nini maoni yako kuhusu uchezaji ngoma miongoni mwa wahusika na jamii ya waswahili kwa jumla?</p> <p><b>Prompt #2</b></p> <p>Watu hujistarehesha vipi katika jamii yako wakati wa jioni?</p>
<p><b>Objective 2</b>          Enhancing critical thinking about the film by having students engage in debate sessions that are geared towards critiquing the film.</p>	<p>Topics of discussion may be on whether Chumo is a particularly good film — some viewers may argue that the film lacks character development, and that the plot may be unimaginative. There may also be claims that the filmic techniques seem amateurish (the shots of the sailfish swimming (03.00); the hero peering around a tree spying on Amina and Yustus but the tree is on the wrong side of his face (08.34).</p> <p><b>Additional topics of discussion that are stated in Kiswahili</b></p> <p><u>Muktadha wa filamu (The film context)</u></p> <p><b>Prompt</b></p> <p>Filamu hii imerekodiwa kwenye bahari na fuko zake. Je, baada ya kutazama klipu hii, unadhani eneo hili ni la mjini au kijijini, na</p>

	<p><b>kwa nini?</b></p> <p><u>Mavazi (Dressing)</u></p> <p><i>Background:</i> Characters’ western style dress, as opposed to their more traditional dress.</p> <p><b>Prompt</b></p> <p>Baadhi ya watu ambao hawajawahi kusafiri Tanzania na Afrika kwa kijumla huchukulia kwamba mavazi ya kimagharibi hayamo Afrika mashariki. Baada ya kutazama klipu hii una maoni gani kuhusu mavazi yao wahusika, na watu wa Tanzania kwa jumla?</p>
<p>Lesson assessment</p>	<p>Success of participatory conversations that will mostly be presentational, interpersonal and interrogative. Quality of students’ response papers during class.</p>
<p><b>Homework assignment</b></p>	<p>Objective: Tasks assigned in order to continue enhancing critical thinking, comparing perspectives, connecting and creating communities for life-long learning.</p>
<p><b>Assignment disclaimer for instructors and students</b></p>	<p>Some of the topics listed here may be considered emotive, and students may decide not to engage in discussing them due to how personal some of them may be to them. Instructors are encouraged to let students be aware that they are not under any obligation to engage in topics that they consider problematic. Students are however highly encouraged to add to the list of these topics so that they may have a chance to discuss and write essays about their perspectives concerning the film.</p> <p>Secondly, some topics listed below are not necessarily meant to portray both the film and the country Tanzania in a negative manner. As students debate and write about these topics, they shouldn’t have the impression that they</p>

	<p>are coming from a privileged position.</p>
<p><b>Homework #1</b>  <b>Topic:</b> Privilege &amp; Supremacy</p>	<p><b>Description and Task/s</b>  Yusta’s actions portray him as a privileged human being with a pinch of supremacy, probably based on his social economic status, him having a motor boat as opposed to a canoe, his western first name, his height, body weight, skin complexion etc.</p> <p><b>Task:</b> How would you compare Yusta’s privilege and supremacy tendencies with any sort of supremacies that you’ve ever experienced in your society/state/hometown/country and around the world? Segments: 16.23-16.50</p>
<p><b>Homework #2</b>  <b>Topic:</b> Jealousy and Hatred</p>	<p><b>Description and Task/s</b>  The fact that Amina’s heart is with Juma makes Yusta have deep hatred for him. Hate has historically led people to cause heinous and unfathomable acts around the world. We’ve continued to experience loss of lives in places of worship, schools, malls, and other public spaces partly due to hate. Some people have also been historically targeted due to other reasons such as race, gender, nationality, class, mental ability, age etc.</p> <p><b>Task:</b> What’s your opinion about this topic, and the fact that Yusta’s deep hate for his competitor turns him into a monster who is ready to do the unthinkable? Segment 8.31-8.45.</p> <p><b>Task:</b> How do different people deal with jealousy? DO you ever get jealous? How do you deal with it? Yusta bombing Juma’s canoe: Segments: 3.50-3.59; 35. -35.04</p>

<p><b>Homework #3</b>  <b>Topic:</b> Pregnancies among the low income people</p>	<p><b>Description and Task/s</b>          In this film, Amina is pregnant with a poor man’s baby. She unfortunately has a miscarriage (35.53). In your own opinion, would the miscarriage be considered a blessing for the couple given that the father to be is a man of no means? What’s your opinion about this topic?</p>
<p><b>Homework #4</b>  <b>Topic:</b> Heterosexual relationships vs non binary unions</p>	<p><b>Description and Task/s</b>          LGBTQ+ provides humanity with a wide spectrum of sexual and gender orientations. In this film boy/girl relationship between Amina and her potential male suitors happens to be the thread running through. Tanzania as a country doesn’t recognise the LGBTQ+ spectrum, and people have been arraigned in court and jailed for engaging in non-binary unions. A couple of days ago president Biden condemned Ugandan president for signing anti-LGBTQ+ bill into law.  <a href="https://youtu.be/_4Mz18MZkPY">https://youtu.be/_4Mz18MZkPY</a></p> <p><b>Task:</b> In reference to Amina and Juma’s heterosexual relationship, and LGBTIQ+ realities in Tanzania, what’s you take concerning this topic?</p> <p>Segments: 1.21-1.53; 18.39</p>
<p><b>Homework #5</b>  <b>Topic:</b>Unconcealed Weapons in Public</p>	<p><b>Description and Task/s</b>          Mr. Ali has the machete he uses to cut fish in public (19.45). He has it even when he engages in heated conversations with his daughter’s potential suitors. Yusta also has a weapon; a pen knife that he uses to threaten Juma with (16.30-16.40).</p> <p><b>Task:</b> What is your opinion about Yusta and Mr. Ali having a pen knife and a dagger in public?</p>

<p><b>Homework #6</b>  <b>Topic:</b> Animal cruelty</p>	<p><b>Description and Task/s</b>  Mr. Ali slashes through the head of a tuna fish in public. As an animal advocate or a vegetarian how would that make you feel? Any opinion about the act? Segment 19.45.</p>
<p><b>Homework #7</b>  <b>Topic:</b> Child Labor</p>	<p><b>Description and Task/s</b>  The young men accompanying the fishermen may be described as underage. Segment 30.01-31.</p> <p>Task: What age in your country are youth and young adults allowed to engage in any form of salaried employment?</p>
<p><b>Homework #8</b>  <b>Topic:</b> Sustainable ways of fishing</p>	<p><b>Description and Task/s</b>  Yusta uses bombs to do fishing, an act that may end up killing the tiniest fish as well. Juma on the other side uses a string to get one fish at a time from the ocean, a fishing technique that may be described as sustainable, but also hurts his hands from the string pressure. Compare and contrast these two forms of fishing. Segment 30.01 - 31.</p>
<p><b>Homework #9</b>  <b>Topic:</b> Safety while in the ocean</p>	<p><b>Description and Task/s</b>  Both Juma’s canoe and Yusta’s motor boat don’t have safety gears with them. We assume the occupants are top notch swimmers, but what would happen to the minors in Yusta’s boat if they experience an emergency? The ocean is filled with sharks, and we all know that Tanzania as a country may not have standby helicopters or speed boats to rescue casualties in distress. Segment 30.01-31</p>
<p><b>Homework #10</b>  <b>Topic:</b> A father’s role in his daughter’s love-life/destiny</p>	<p><b>Description and Task/s</b>  Mr. Ali seems to have an active role in determining who between Juma and Yusta</p>



	<p>benefits his daughter. He skillfully uses this opportunity to grow his fish business, and at the same time have a close relationship with the two suitors. Segment 5.00-5.35: In favor of Yusta; Segment 37.15: No longer wants Yusta.</p>
<p><b>Homework #11</b> <b>Topic:</b> Individual rights and freedoms</p>	<p><b>Description and Task/s</b> Despite her dad favoring Yusta, Amina is determined to pursue Juma, the love of his life, despite him being from a poor background. She indulges in sex with him, and even gets pregnant as a way of proving her love for him. Amina’s actions may be described as an act of rebellion, going against her father’s wishes of a future husband, and instead pursuing what she believes will guarantee her happiness and freedom.</p> <p>Compare and contrast this reality with what happens in your own community/country and around the world. Segment 10.21-12.00; Segment 27.03</p>
<p><b>Lesson 3 assessment</b></p>	<p>The success of this lesson will be based on how vibrant class debates will be, and how each and every student contributed to the debates. The brainstorming session using these topics is meant to provide students with ideas for writing quality essays on any topic they choose from the list.</p>

**References**

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## BLC Summer Film Fellows Lesson Plan

Myrna Douzjian  
Instructor, UC Berkeley

**Film:** *Calendar* (dir. Atom Egoyan, 1993)

**Level/Language:** second-semester Armenian

### Introduction

This lesson plan asks students to watch and engage with Atom Egoyan's bilingual film, *Calendar* (1993). It is meant to be used toward the end of the second semester of a first-year Armenian language course.

The film tells the story of a photographer and his wife, who travel to Armenia because a diaspora organization has commissioned the photographer to prepare images for a calendar of Armenian churches. As they travel together, a rift forms between the photographer and his wife, because she bonds with their driver, who tells them about the historical background of the religious sites they visit. As the film explores this love triangle it portrays three characters with different relationships to Armenia(n): the driver, a local, who speaks fluent Eastern Armenian; the photographer, a diasporan Armenian, who speaks English; and the photographer's wife, a diasporan Armenian, who speaks Western Armenian and English and who serves as her husband's translator.

Since *Calendar* is in English and Armenian, with translations of almost all the Armenian dialogue as part of the script, even those who know little to no Armenian can understand most of the film without any subtitles. The unique use of Armenian in translation in the film makes it particularly appropriate for novices who can pick up certain words and phrases, without having to take their attention away from the images on the screen to read subtitles. As such, the film will serve to transition students to the increased use of authentic Armenian-language texts that they will use in the second-year Armenian language course.

Each of the days in this lesson plan are 80 minutes in length and should be adjusted for class sessions with a longer or shorter duration.

### Learning Goals

- As a film that has characters who speak in Eastern and Western Armenian, *Calendar* gives students exposure to the interaction of the two standards of the language and allows them to practice engaging with both standards simultaneously. This type of practice is particularly practical in the United States, where the diaspora is made up of speakers of both Eastern and Western Armenian.
- Students will understand some of the socio-cultural contexts informing contemporary Armenian-language texts and daily interactions, including but not limited to, language as medium of/barrier to communication and a means to access/deny access to a culture; different types of Armenian (diasporic) identity and relationships to Armenia.
- Students will learn common phrases that we haven't seen in the textbook yet.

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- Students will examine the film’s approach to characterization by interpreting non-verbal and non-lexical elements, including body language, tone, and camerawork, and by comparing the Armenian language content to its English translation.
- Students will connect the different assumptions surrounding hospitality in North American and Armenian contexts.

### **Culminating Project**

After completing this three-day lesson, the instructor devotes an additional day of class to a concluding project that can be scheduled about a week after students have been given the instructions for this assignment.

The instructor groups students in pairs and assigns one of the churches featured in the film to each group.

The students are given the following instructions: Create and enact a two- to four-minute skit that features an Eastern Armenian-speaking driver and a Western or Eastern Armenian speaking diasporan visiting Armenia. The driver should provide some basic information about the church and the visitor should ask questions. Your skit may also reveal some cultural differences between the driver and the visitor.

In case there is an odd number of students in the class, one of the groups can have two guides or two visitors.

With this project, students practice the new vocabulary that they learned (how to ask for clarification, how to apologize, etc.); they are also given the opportunity to consider other cultural differences they notice in the film. While serving partly as an assessment, this project allows students to continue to immerse themselves in the cultural material presented in the film by identifying the sites, many of which most people who have visited or lived in Armenia would easily recognize, and to use sources of information about them in the target language and in English.

### ***Day 1***

#### **Narrative summary of day**

This class session will be devoted to providing students with background to the film’s historical context and the filmmaker’s conception of it. It will also give students an opportunity to have a general discussion about the many issues this film explores. Students should come to this class session having completed the following homework assignment:

Watch *Calendar* (running time: 74 minutes) and respond to the following two prompts in English:

1. Write a short response to the film, explaining what you take to be the most important themes or issues it explores. Aim for your response to be one to three paragraphs in length.

2. What questions do you have about the film? List at least one question that is about the film's content; by asking this question, your goal should be to improve your understanding of the film.

### **Objectives:**

Objective A: Students will collaboratively interpret an Armenian cultural product, Atom Egoyan's *Calendar*, from a critical perspective. Their analysis of the film may focus on its exploration of translation and language, cultural identity, different types of Armenian identity, the tourist's gaze, or any other topics that they consider important. Students may also consider their own subject position with respect to the film's content and style.

Objective B: Students will understand, interpret, and analyze the significance of the historical context of the film. Students compare their initial understanding of the film to their understanding of it after being introduced to this context.

Objective C: Students independently practice engaging with and refining their interpretation of an Armenian text.

**Films/Clips (include timestamps):** The instructor will need access to the short video interview, "Atom Egoyan on *Calendar*" (2022), available on [the Criterion Collection](#).

### **Activity 1 (time required: 50 minutes)**

#### Activity objectives

The students have already completed a comprehension exercise, which asked them to take inventory of the film's primary themes for homework. This activity aims to have students: a) check their comprehension of the film by sharing their reactions to it; b) develop an interpretation of the content they have identified; c) use questions to pursue a line of analysis about the film's content.

#### Activity description

Working in pairs or groups of three, students will be asked to follow these instructions: Discuss and compare your written responses to the film as well as the questions you had about it. Then, prepare to share your answers to the following questions in a short three-minute presentation: a) What do you think are the most important themes or issues that the film explores? What ideas does the film express about these themes/issues? b) What questions did you have about the film and what are some possible answers? (Try to answer at least one of the questions.) After preparing your responses, make sure to divide up the material so that each member of your group is responsible for a portion of the presentation. (10-15 minutes)

Students are then given the opportunity to present their group's findings. The instructor encourages discussion among the groups by doing the following: writing down key assertions that the students make on the board; asking students if their groups had any points that speak to

what has already been mentioned (Can they add any new dimensions to these points?); asking students to make connections between groups' findings; asking students follow-up questions to encourage them to think further about their analysis of the film. (30-35 minutes)

#### Activity assessment

The assessment is embedded in this activity. As students give their presentations, the instructor assesses their understanding of the film. She gives them feedback by providing suggestions for ways to respond to their own questions, adding to the list of important themes (if anything was overlooked), and providing her own interpretation of the film's messaging.

*Now that we've discussed our own interpretations of the film, we will turn to an interview with the director to see how his ideas complement or complicate our own.*

#### **Activity 2 (time required: 30 minutes)**

Activity objectives: a) Students gain cultural and historical knowledge about Atom Egoyan, diaspora-Armenia relations, and the early post-Soviet period in Armenia. b) Students refine their interpretation of the film after learning about its historical background and the director's vision.

Activity description: The instructor screens "Atom Egoyan on *Calendar*" (running time: 15:12), available on [the Criterion Collection](#), for the students to watch. The instructor then opens a general discussion about the interview by asking each student to respond to the following question: What struck you about this interview?

After hearing from all the students and responding to their questions, the instructor takes a few minutes to give students a brief historical background on the following topics: Atom Egoyan as diaspora-Armenian filmmaker; the increased contact between the diaspora and Armenia after the collapse of the Soviet Union; and the period of the early 1990s in Armenia.

Activity assessment: At the end of class, students are given ten minutes to respond to the following question in writing: How did our class discussions and/or the interview with Atom Egoyan complement, clarify, or change your understanding of the film?

**Lesson Assessment:** The instructor will collect the students' homework and their responses to this question and provide oral feedback during the following class session; this feedback will also serve as a conclusion to the general discussion about the film.

*Now that we have had a general discussion of the film, we will devote the next two classes to an analysis of two short scenes from it. By focusing on these scenes, we will practice engaging with and understanding the Armenian used in the film; we will also further refine our interpretation of the film by exploring some of its approaches to making meaning.*

**Homework:** Students are asked to watch the clip "[To Touch and Feel the Churches](#)" at home and to bring their answers to the following questions about the language used in the scene to the next class meeting:

1. How does the driver say, “I understand”?
2. How does he say, “to touch and feel”?
3. How does the translator ask for clarification?

## ***Day 2***

### **Narrative summary of day**

The instructor begins by providing brief reflections and feedback on the homework and in-class writing activity that students turned in on the previous day. She provides concluding remarks about their discussion and the work they did, and then turns to the primary focus of today’s class, the scene that the students watched for homework. Five minutes should be devoted to this brief introduction.

The class session will focus on the scene [“To Touch and Feel the Churches”](#) that the students watched for homework. The class activities will involve an assessment of the homework and an analysis of the scene’s verbal and non-verbal content.

### **Objectives:**

Objective A: Students learn how to say, “I understand,” and “to touch and feel;” they also learn a new way to ask for clarification.

Objective B: To practice identifying what is lost or withheld in translation in the film and to understand what non-verbal cues allow us to do so.

Objective C: To add to our understanding of the characters' attitudes toward one another and toward Armenian cultural heritage.

Objective D: To analyze the camerawork in the film as an additional layer of meaning.

### **Films/Clips: [“To Touch and Feel the Churches”](#) (24:21-26:59)**

#### **Activity 1 (time required: 10-15 minutes)**

Activity objectives: To assess students’ homework that was due today; to verify that they have correctly identified how to say, “I understand” and “to touch and feel” and that they now know that a question word they have learned in a different context can be used to ask for clarification.

Activity description: The instructor asks students to share their responses to the homework questions. 1. After students identify how the driver says, “I understand,” the instructor asks them what the infinitive form of this verb is. She then asks students if they can say the same thing in Western Armenian. 2. After students identify how to say, “to touch and feel,” the instructor clarifies the meaning of this word in Armenian, because there is no exact equivalent for it in English. In other words, she explains why a single word in Armenian is translated as two words in English. 3. After students identify the question word for clarification, the instructor explains

that this is the secondary meaning of this word and that is why it is not typically used in this way in textbooks.

Activity assessment: The assessment is embedded in the activity, which gives students the opportunity to practice identifying either new words or familiar words used in new contexts in oral speech. Before the instructor goes through the list of homework questions, she asks students if they had any trouble answering them. If the instructor finds that some of the students had difficulty answering one or more of these questions, she can replay the pertinent segments of the clip for them at a slower pace and ask them to try answering the questions again. As she asks students to share their responses to each question, she checks if they have any questions about the correct answer before moving on to the next question.

*We will now look at the same scene again, but this time our objective will be to analyze it.*

### **Activity 2 (time required: 50-55 minutes)**

Activity objectives: a) Students interpret non-verbal and non-lexical aspects of the scene to enhance their understanding of the characters' portrayal and their relationships. The instructor points out to students that honing this skill can help them better understand spoken Armenian, even when they are not familiar with all the vocabulary that they hear. b) Students practice comparing the Armenian script and its English translation to identify inconsistencies in the translation. They consider what these inconsistencies might reveal about the translator. The instructor points out that such inconsistencies are present in most, if not all, the scenes that feature translation.

Activity description: The three parts of the activity aim to analyze elements in the film that inform its approach to representing the three characters it features: 1. What is lost or withheld in translation? 2. Character and relationship portrayal; 3. the applicability of Atom Egoyan's assertion that "The camera is used as a direct expression of what I'm feeling. And you have access to that."

Before each section of this activity, the instructor provides the students with a list of questions and then plays the scene for them again in class, asking them to watch it with an eye toward answering the questions. After students have been given two or three minutes to consider their answers to the questions independently, they are asked to share their responses in groups of three or four and then report back to the class. These steps are repeated for each set of questions (1-3).

1. What is lost or withheld in translation?
  - What's the driver's tone in this scene? How does the translator's tone compare to that of the driver?
  - Describe the driver's body language and hand gestures. What do they convey? How does the translator's body language compare?
  - You might notice that the driver speaks at greater length than the translator. In other words, the translator withholds some of the content of the driver's speech. What does the translator refrain from translating? Can we pick up anything in the driver's speech that is not present in the translation?



2. Characterization

- How is the driver characterized? What do you make of his description of the photographer and the question he poses?
- How is the translator characterized?
- How is the photographer characterized?
- What does this scene convey about the relationship between the three or any two of the characters?

3. Camerawork

- What do you make of the last shot in this scene? How might it be interpreted as a “direct expression” of what the photographer is feeling?

Activity assessment: The assessment is embedded in the activity. As students report back after discussing their responses to the questions in groups, the instructor assesses their understanding and interpretations, providing feedback and clarification where necessary.

**Lesson Assessment (5-10 minutes):** The instructor asks students to turn in a written response to the following question at the end of class: What did you learn in today’s class about this scene’s portrayal of the three characters in the film? How has what you learned shed new light on your understanding of the film as a whole?

**Homework:** As with the previous homework exercise, students are asked to pay close attention to the language in another scene, [“More Money.”](#) Students are asked to watch the clip and bring their answers to the following questions to class: 1. How do the driver and the translator say, “It’s not a church”? What’s the difference between the two ways that this statement is articulated in this scene? 2. To whom is this pagan temple dedicated? 3. How does the translator apologize? 4. How does the translator say, “Hold on/hang on a minute”?

*Day 3*

**Narrative summary of day**

The instructor begins by providing brief reflections and feedback on the in-class writing activity that students turned in on the previous day. She provides concluding remarks about their discussion and the work they did, and then turns to the primary focus of today’s class, the scene that the students watched for homework. Five minutes should be devoted to this brief introduction.

The class session will focus on the scene [“More Money”](#) that the students watched for homework. The class activities will involve assessing the homework, building on the historical content presented in the scene, and discussing the culture of hospitality that it alludes to.

**Objectives:**

- Objective A: compare negation in Western and Eastern Armenian;
- Objective B: learn about the pagan temple Garni;
- Objective C: learn how to apologize and how to say “hold on/hang on a minute;”

Objective D: learn about the culture of hospitality and the etymology of this word in Armenian

**Films/Clips (include timestamps): [“More Money”](#)**

**Activity 1 (time required: 20-25 minutes)**

Activity objectives: This activity will serve to assess the students’ homework and to provide them with additional cultural and linguistic information about the content in the scene.

Activity description: The instructor asks students to share their responses to the homework questions. 1. After students identify the difference in the driver and the translator’s articulation of “It’s not a church,” the instructor explains to students that the driver expresses himself using the colloquial form of negation in Eastern Armenian, while the translator uses a form that would be standard to Eastern and Western Armenian. 2. Students may be able to identify either the name of the god or what he is the god of. The instructor should try to illicit both responses from students and play back this section of the scene if necessary. The instructor can then point out that the name of this god is the root of a common male name. 3. After students say the words the translator uses to apologize, the instructor asks them which word is the verb and which is the noun. Next, she explains the root of the noun and how this root can be used to form a verb and an adjective; similarly, she lists other common uses of the verb. 4. After students say the words the translator uses to say “hold on/hang on a minute,” the instructor lists other common ways that one might express this sentiment and points out the differences between the Eastern and Western Armenian options.

Activity assessment: The assessment is embedded in the activity, which gives students the opportunity to practice identifying either new words or familiar words used in new contexts in oral speech. Before the instructor goes through the list of homework questions, she asks students if they had any trouble answering them. If the instructor finds that some of the students had difficulty answering one or more of these questions, she can replay the pertinent segments of the clip for them at a slower pace and ask them to try answering the questions again. As she asks students to share their responses to each question, she checks if they have any questions about the correct answer before moving on to the next question.

*We will now look at the same scene again, but this time our objective will be to discuss its portrayal of cultural difference.*

**Activity 2 (time required: 30 minutes)**

Activity objectives: a) Students discuss the cultural differences at play in the scene. b) They learn about assumptions surrounding hospitality in Armenian culture and the terms used to describe it; c) They compare these assumptions with their notions about hospitality in American and any other culture they are part of; d) Students assess the photographer’s attitude on the subject.

Activity description: In groups of three or four, students are asked to discuss the following questions for five minutes and to report back to the rest of the class: Why does the driver get so offended at the suggestion that he might be expecting to be compensated for providing the

historical background to each of the sites they visit? Do you think that the driver's heated reaction is warranted? Why or why not?

As groups share their responses with the rest of the class, the instructor facilitates a discussion and brings the topic of hospitality into the conversation if it does not come up. The instructor gives students information about norms involving hospitality in Armenian culture. She also provides them with two useful terms related to hospitality, Հիւրասիրութիւն (*hiwrasirut'awn*) and հիւրընկալութիւն (*hiwrenkalut'awn*), both of which have the word "guest" as their root. During the discussion, the instructor also asks students to consider how their own/American expectations about hospitality informed their attitudes toward the driver's reaction. To conclude, the instructor asks students to evaluate whether the photographer's attitude is an exaggeration of the typical North American attitude. The instructor provides historical context about the popularity of this stereotype in post-Soviet portrayals of the US.

**Activity assessment (15 minutes):** The instructor assesses the students' responses to the discussion questions and to her follow-up questions. After the discussion, the instructor asks students to write a reflection in response to the following question: How might you connect the cultural differences presented in this scene to the portrayal of the differences between the driver and the photographer elsewhere in the film?

**Lesson Assessment:** The instructor assesses the students' written reflections to determine whether they can connect what they learned during this class session to at least one other scene in the film. The instructor provides written feedback, encouraging students to make connections between scenes and their approaches to portraying the driver and photographer.

**Homework:** The instructor uses the remainder of the class session to explain the instructions for the culminating project (see page 2 of this lesson plan).

## BLC Summer Film Fellows Lesson Plan

Nathalie Khankan  
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**Film:** *Wajib* (dir. Annemarie Jacir, 2017)

**Level/Language:** first-semester Arabic

### INTRODUCTION

This lesson plan provides a scaffolded framework for introducing students to a cinematic Arabic text from the first days or weeks of the elementary Arabic classroom. In this 3-day plan, the opening scenes from *Wajib* (2017) by Annemarie Jacir serve to immerse students in a richly textured Arabic soundscape and develop students' ability to carefully listen to and watch filmic texts. This is done through guiding questions, class discussion, and different modes of careful listening: causal, acousmatic (with eyes closed) and semantic listening, without and with subtitles.

Listening comprehension is widely perceived by students as the hardest skill to train and master. This lesson, rich in repeated, focused listening, is part of a larger framework of immersive soundscapes (an audio-visual syllabus) and is also an invitation for students to begin to reframe their understanding of “understanding” in the language classroom, and their anxiety/discomfort with lack of understanding. If “understanding” often coincides with our biases, “not-quite-understanding” can free us to listen beyond what we already know.

### LEARNING GOALS

- Discuss and decipher layered Arabic soundscapes
- Discuss diglossia as linguistic experience (MSA and Palestinian dialect as adjacent and braided in everyday life)
- Practice making inferences and constructing meaning through aural and visual clues
- Develop ability to watch, listen and read filmic texts

## ASSESSMENT

Summative assessment: The film clips from *Wajib* form part of a supplemental Audio-Visual Syllabus (AVS). The AVS introduces students to sound and film texts as pleasure and ritual through casual and deep listening to cultivate symbolic competence. At the end of the semester, students choose one filmic or sound text from the AVS that held particular meaning for their learning and reflect on their viewing and listening experiences through the AVS.

## FILM CLIPS

*Wajib* (2017) by Annemarie Jacir

Clip 1 | 00:17-02:56 | Opening shot + credits. Son joins father in car and drives off.

Clip 2 | 02:40-05:07 First invitation delivery

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## DAY 1 | WAJIB Clip 1

Week 3 or 4 of the first semester of Elementary Arabic. Students have covered the alphabet and can read and write. Note: The plan may be adjusted for any time during the first or second year of Arabic by modifying questions accordingly to allow for use of at-level reading skills, vocabulary and grammatical structures.

## PREVIEWING

In class or bCourses

See Teaching Notes to film for ideas, e.g., *Wajib* synopsis, director Annemarie Jacir, Palestinian cinema; diglossia as spectrum.

## VIEWING

At home

Ask students to listen to the clip several times with eyes closed (casual, acousmatic listening), and with eyes open and answer the list of guiding questions in English as best they can. Students submit their answers under Discussions on bCourses and can view other students' answers once they have submitted their own.

Homework:

Guiding questions for clip 1 (no subtitles)

1. Play the clip with your eyes closed and list the sounds you hear and any words you catch (acousmatic and causal listening). You can do this a few times to register as many sounds as possible.
2. Play the clip with your eyes open and list/add to the sounds you hear and any words you catch. Do this a few times as well.
3. How many voices do you hear on the radio?
4. What kind of emotions would you associate with each radio voice?
5. What Arabic letters/words were you able to recognize/read during credits?
6. What are the names of the lead actors? What do you think this means?
7. What does the man put in the boot of the car?
8. What can you say about the two male characters? Why do you think that?
9. What direction is the car going?
10. What do you see on the streets? What does this tell us about the environment?
11. Play the clip again one last time with your eyes closed. What do you hear clearly now you didn't hear the first time?

#### POST-VIEWING

In class 20-25 min

Pair-work, class discussion and reviewing clip with subtitles.

1. In class, ask simple “who, where, what” questions in Arabic (as much as textbook Alif Baa vocabulary allows at this point), e.g.:

ما اسم الفيلم؟ من في الفيلم؟ ماذا نرى في الكليب؟ أين نحن؟ من في السيارة؟

2. Idioms and words recognized?
3. In pairs or small groups, students discuss their listening and watching experience and homework questions, compare observations and inferences made. What gaps do they perceive?
4. As a class, review the clip now with English subtitles and discuss the two viewing experiences including assumptions, guess work, context clues, camera work. Discuss ambiguous sound and “understanding” in the language classroom.

## DAY 2 | WAJIB clip 2

### VIEWING

At home

As Day 1. Days 1 and 2 may also be combined. Students listen to and watch clip 2 at home several times and answer guiding questions before coming to class. Submit answers to Discussion on bCourses.

### Homework:

#### Guiding questions for clip 2 (no subtitles)

1. Play the clip with your eyes closed and list the sounds you hear and any words you catch (acousmatic and causal listening). You can do this a few times to register as many

sounds as possible.

2. Play the clip with your eyes open and list/add to the sounds you hear and any words you catch. Do this a few times as well.
3. Where are the men walking? What else can you say about this?
4. What do they bring to the house? What is their reception like?
5. How are the two men greeted (words and gestures)?
6. What greetings do you recognize?
7. What are the two main characters called?
8. List three countries mentioned in the dialogue between the guests and the hosts.
9. What are some of the religious symbols we see in the home?
10. Play the clip again with your eyes closed and note any sounds/words you may have missed before. You may need to do this a few times to register all sounds.

#### POST-VIEWING

In class 20-25 min.

Pair-work, class discussion and reviewing clip with subtitles.

1. In class, ask simple “who, where, what” questions in Arabic (as much as textbook Alif Baa vocabulary allows at this point), e.g.:

من في الكليب؟ ما اسمه؟ أين نحن؟ من في البيت؟ هل الغرفة كبيرة؟ من البنت؟

2. Idioms and words recognized? Names of countries?
3. In pairs or small groups, students discuss their listening and watching experience and homework questions, compare observations and inferences made. What gaps do they perceive?
4. As a class, review the clip now with English subtitles and discuss the two viewing experiences including assumptions, guess work, context clues, camera work.



DAY 2 | WAJIB clip 2 and 2 revisited (post communal screening of film)

This may be done immediately after Day 1 and 2 or later in the semester. Students watch the entire film (together in class or at home) and return to the opening scenes.

Review clips 1 and 2 in class. How do students review these opening scenes now? What do they see and hear that they previously missed? What do they perceive as significant? Sounds, gestures, speech, camera work, filmic devices? What aural and visual objects now take on added semantic, emotional or aesthetic value? What themes or concerns of the film are foreshadowed in these opening clips?

In-class

Guiding questions/talking points:

1. Simple “who, where, what” questions in Arabic with the vocabulary available to students at this stage, e.g.:

من في الفيلم؟ أين نحن؟ ما اسمها المدينة؟ من هو شادي؟ من هو أبو شادي؟ إلى أين يذهب شادي وأبو شادي؟

2. Palestinian and Israeli geography and place names in Arabic, e.g., الناصرة، القدس، الجليل
3. On the radio we hear death announcements. Does “death” otherwise appear in the film?
4. On the radio we also hear a snippet of local news. Is this news related to the thematic concerns of the film?
5. How do these two opening scenes establish the characters of father and son and their relationship?
6. What is visible? How would you describe the environments of the opening clips (landscape and domestic setting).
7. How does the camera make the environment/landscape visible to the viewer? What does the camera invite us to see (and infer)?
8. What kind of family? What kind of home? What makes it so? (gender, religion, clothing etc.)
9. What is a roadmovie? Is *Wajib* as roadmovie? How so?

Note: Depending on semester and level, consider ways to integrate “the invitation” as a prompt, e.g., have students create handwritten or typed, hand-deliverable invitations to a fictitious or real event.

## SUPPLEMENTAL MATERIALS

*Wajib* is part of a complementary Audio-Visual Syllabus (AVS) of filmic and sound texts (soundscapes) created via Padlet and organized around the theme of the journey. As such it invokes a global, Arab(ic) road movie. Situating *Wajib* next to other car-journey/road movie texts allows students to make comparisons and discover connections across texts and contexts, Arabic and non-Arabic.

Teaching Notes for *Wajib* (**add link**)

[Audio-Visual Syllabus](#) (general; example I)

[Audio-Visual Syllabus](#) (thematic “the journey/roadmovie”; example II)

## BLC Summer Film Fellows Lesson Plan

Natalya Nielsen

Graduate Student Instructor, UC Berkeley

**Films:** *Sameblod* (dir. Amanda Kernell, 2016), *Hva vil folk si* (dir. Iram Haq, 2017)

**Language level:** Developed to be used in English for first year Nordic language students (Swedish, Norwegian, Finnish, Danish) with an emphasis on cultural knowledge and a deeper understanding of Nordic contexts, issues, and discussions surrounding race. Could also be used for second year Swedish and Norwegian especially with more focus on the languages in the films and some of the discussions in the language.

### Lesson Plan 1 for Southern Sámi/Swedish Film *Sameblod*

*Framing and introduction to film (for students especially):* *Sameblod* was written and directed by Southern Sámi-Swedish film director Amanda Kernell and was in part based on her own grandmother's story. It is set in 1930s Sweden, just years after the Swedish government founded *Statens institut för rasbiologi* (*The State Institute for Racial Biology*) in 1922 under the direction of physician and psychiatrist, Herman Lundborg. *The State Institute for Racial Biology* was an organization founded for the purpose of studying eugenics and human genetics, and field work was conducted on indigenous peoples and national minorities due in part to Lundborg's fear over so-called "racial mixing" of Sámi, Swedish, and Finnish people. You will see in this film a portrayal of this time period that is part of both Swedish and Sámi history and the violence inflicted on Sámi children as part of an eugenics agenda and in the name of "science" and "education." As you watch this film, think about the mechanisms of power used to assert racial dominance and how the construction of the racial "Other" is built—whether it be through language, education, literature, clothing, science, religion, etc. Consider also how the film reclaims and rewrites Sámi history as it takes the perspective of Elle-Marja and helps you build empathy and closeness with her experiences (as one example, through the camera's many close-up shots). Finally, reflect on how the notions of a singular national identity, racial difference, state border lines, and various apparatuses of power force Elle-Marja to choose between her Sámi identity and her newfound Swedish one—a reality that tortures her until the end of her life.

#### *Learning goals:*

- Gain deeper knowledge and awareness about Sámi history.
- Reflect further on the mechanisms of power used to assert racialized dominance—such as language, clothing, education, science, religion, etc.
- Consider questions of agency for indigenous groups, with an especial focus on the intersections of gendered and racialized experiences of indigenous women.

*Assessments:*

- One written reflection to be completed after pre-watching activities and in class discussion.

*Narrative description of the day's lesson plan:* This lesson plan includes a pre-class activity, an in-class discussion, and an after class reflection and engagement with the entire film. All of the activities in this plan aim to help students think critically about race and culture in the Nordic region. In-class activities focus mainly on peer discussion and developing critical thought around this subject in English instead of language instruction.

*Films/clips needed:*

- Film *Sameblod*
- Clip “Sámi children go to Swedish boarding school” (15:46-20:46) available on Lumiere
- Clip “Sámi children meet visitors from Uppsala” (26:35-30:00) available on Lumiere
- Clip “Sámi children are forcibly examined by Uppsala visitors” (30:00-35:00) available on Lumiere

*Pre-class homework:*

- Watch the following three clips in this order: “Sámi children go to Swedish boarding school,” “Sámi children meet visitors from Uppsala,” and “Sámi children are forcibly examined by Uppsala visitors.”
- Consider the following questions in particular as you watch (and come prepared to discuss them in class):
  - How is the concept of race constructed and used in this film? Take language as one example—how is racial difference indicated by the use of language? How are the children treated when they speak Southern Sámi? What words and actions are used by the Swedish boys/Uppsala visitors to indicate racial difference? Why would a Swedish boarding school for Sámi children want to use language as a source of control?
  - How is gender constructed in these clips? In addition to Elle-Marja, pay attention in particular to the woman who is the Swedish teacher of the Sámi children. When is she dominant and when is she subservient? How does race intersect with gender in these scenes? What are the hierarchies of power shown in these clips?
  - What angles does the camera take when focusing on Elle-Marja? How do you think the way the camera works helps us build empathy with her and reclaim Sámi history?

*In-class activity (20-30 min):*

- a. Objectives: Help students think critically about the film and the ways it discusses indigeneity, gender, power, culture, and race.
- b. Activity description: Watch one or more of the clips again together and analyze it using the questions given in the pre-class homework. In addition to discussing the pre-class consideration questions, discuss further questions such as the following (or pick one or two groups of questions as time allows):
  - What binaries are constructed about "cultures" in this film? Where are they complicated? How are Elle-Marja and Njenna beginning to create a split (that will grow later in the film)?
  - Do these scenes juxtapose individual identity versus cultural identity? Why or why not?
  - How does the camera build empathy with Elle-Marja?
  - Analyze in depth each of the following topics and how they come up in the clips: language, clothing, education, science, religion.
  - What are the forces that are at play in the social construction of race? (For example, defining Sámi children as intellectually inferior constructs an idea and boundaries around a so-called "Sámi race." Feel free to help your students by giving further examples if this is a difficult question)
- c. Assessment: Students will write a reflection following up on this discussion.

*After-class homework:*

- Finish watching the film
- Write a 2-page reflection in English in response to the in-class discussion and further thoughts on any of the pre-watch questions as well as any of the following ones (making references to specific scenes and moments):
  - What are the values you see portrayed in this film? What does Elle-Marja value? What tensions are present between the various decisions that Elle-Marja makes?
  - Analyze the way the film depicts Elle-Marja and Njenna. What are the differences between the two of them? What do they both stand for?
  - Do you think the film concludes with the idea that you cannot be indigenous in the so-called "modern world"? Why or why not? What are the reasons that Elle-Marja feels she cannot inhabit both identities at once? How do you understand Elle-Marja's name shift to "Christina" in her new Swedish life?
  - Do you think Elle-Marja's destiny is predetermined? By her family? By Swedish society, which relegates her to a lower place because of her racialized identity? Why do you think Elle-Marja feels she would have more freedom in Swedish society? What would have to change about the societies (Sámi and Swedish) for her to feel like she could inhabit more than one identity? Or experience belonging in both?

- What do you make of the scene where Elle-Marja’s ear is cut? How do you make the connection with that act of violence and “marking” another for a racially predetermined destiny?
- Is there anything left out of the film that you wanted to know more about?

*Suggestions for other instructors:*

- Especially for Swedish instructors: Consider coupling this movie with another short video called “Vi får aldrig glömma” [We Must Never Forget] from UR Play. This is a short video about Máridjá, a 19-year-old who lives in Stockholm and is discovering her own Sámi heritage as well as a short interview with an older person who went to a Sámi boarding school as a child. Link to video here: <https://urplay.se/program/204023-min-samiska-historia-vi-far-aldrig-glomma>

**Lesson Plan 2 for Urdu/Norwegian Film *Hva vil folk si***

*Framing and introduction to film (for students especially):* Despite mainstream assumptions about Norway as a culturally and racially homogenous place, there is a history of diversity in the country, including Sámi people who have lived for centuries in and across the boundaries of what is now known as Norway as well as other groups, such as thousands of Korean children who were adopted in Norway between the 1960-90s and hundreds of Iranian people who began migrating to Norway post the 1979 Iranian Revolution (to name just a couple of examples). Racial and cultural diversity has only increased in recent years as many people from around the world have continued to migrate to Norway, yet a pervasive idea of racial homogeneity persists in a global imaginary. This film, *Hva vil folk si*, gives you a glimpse into Pakistani-Norwegian film director, Iram Haq’s, portrayal of growing up in the spaces between cultures, races, and values inspired by her own experiences as a child born in Norway to parents who migrated from Pakistan. The main character, Nisha, is also played by a Pakistani-Norwegian actress by the name of Maria Mozhdah. Pay attention as you watch the ways Haq examines what some might call “culture clashes,” and how Nisha is situated between these worlds. Instead of slotting Nisha’s cultures and experiences into binaries of “good” vs. “bad” and “right” vs. “wrong,” think about how the film shows Nisha’s complicated relationship with each piece of her environment that evades simple reductions. The film also asks you to think about issues of race and gender together. Nisha is a victim of gender violence, but in trying to protect her against the violation of her human rights, well-meaning people could also make broader and harmful sweeping assumptions about her racial and cultural background, assuming that racial groups are dangerous or damaging as a whole. These assumptions in turn could and do lead to real and tangible oppression of racialized and marginalized groups—something that must be carefully and conscientiously avoided in the consideration of Haq and Nisha’s story and in the broader understanding of race in Nordic contexts.

*Learning goals:*

- Consider common binaries such as one culture vs. another culture, right vs. wrong, these values vs. those values and problematize these binaries in thinking about people from different backgrounds.
- Consider intersections of gender and race together in Nordic contexts.
- Reflect on the ideas of “femonationalism” and how a white Nordic audience could read the movie *Hva vil folk si* in a harmful way.

*Assessments:*

- One written reflection to be completed after pre-watching activities and in class discussion.

*Narrative description of the day’s lesson plan:* This lesson plan includes a pre-class activity, an in-class discussion, and after class reflection and potential engagement with the entire film (if time allows). All of the activities in this plan aim to help students think critically about race and culture in the Nordic region. In class activities focus mainly on peer discussion and developing critical thought around this subject in English instead of language instruction.

*Films/clips needed:*

- Film *Hva vil folk si*
- Clip “Nisha interacts with her family” (05:10-09:29) available on Lumiere
- Clip “Incident with Nisha’s father and boyfriend” (10:24-15:24) available on Lumiere
- Clip “Nisha interacts with Norwegian social workers” (15:24-20:20) available on Lumiere

*Extra materials needed:*

- Interview with the director, Iram Haq: <https://rm.coe.int/interview-with-iram-haq/16809a6193>
- Article about femonationalism: <https://www.thenation.com/article/archive/feminism-nationalism-right-europe/>
- Article about how youth of color in Norway responded to the film: <https://www.dagsavisen.no/kultur/2017/10/07/hva-vil-folk-si-far-enorm-publikumsrespons/>

*Pre-class homework:*

- Read this interview with the director, Iram Haq, before watching the clips: <https://rm.coe.int/interview-with-iram-haq/16809a6193>
- Read this article on femonationalism before watching the clips: <https://www.thenation.com/article/archive/feminism-nationalism-right-europe/>

- Watch the clips on Lumiere in this order: “Nisha interacts with her family,” “Incident with Nisha’s father and boyfriend,” and “Nisha interacts with Norwegian social workers.”
- Consider the following questions as you watch:
  - Do you think the film sets up a binary between Pakistani-Norwegian and white Norwegian culture? Why or why not? How is Nisha’s Pakistani-Norwegian family and Pakistani culture at large portrayed in relation to white Norwegian culture in this film? What are the complicating moments?
  - Reflect on the figures presented from both groups (for example, many of the white Norwegian people that are in the film are in roles of authority, like teachers or social workers). What interactions do the two groups have and what are those interactions like? What power dynamics are present? What similar and different values are represented for both groups?
  - What is different about Nisha interactions with her family versus with her interactions with the social workers? Do you think the social workers understood her situation? Why or why not? How do you understand the family scene with warm colors and connectedness yet rigid gender boundaries in contrast to the scientific and cold detachment of the social worker’s office? In what ways are both groups missing the mark?
  - Compare and contrast the two dance scenes. How are they different?
  - Consider the intersection of gender and race in this film. Do you think it sets up a binary of liberated white individuals vs. oppressed non-white women? Why or why not?
  - Based on the article you read about femonationalism, how do you think this film could be read in a femonationalist context? What other interpretations could be taken from this film that would be damaging?

*In-class activity 1 (5-10 min):*

- d. Objectives: Create a productive environment for discussing difficult issues.
- e. Activity description: Begin class with a discussion (or a reminder about a previous discussion) about some collectively established ground rules about how to discuss difficult topics, such as racism and gender violence. Establish the ways that the group commits to treat each other, even if someone says something they disagree with.
- f. Assessment: Make some “community agreements” and list them on the board. Keep for future reference.

*In-class activity 2 (5-15 min):*

- a. Objectives: Review the clips and investigate further how the film sets up the relationship between white Norwegians and Pakistani-Norwegian people through its techniques.



- b. Activity description: Show the clips of Nisha again with both her family and the Norwegian social workers (optional—you could just jump into discussion if time does not allow to re-watch). Discuss (most likely in English) the ways the film portrays these two groups as different, between the colors used in each scene, who is represented from each group, the camera angles, and the settings. Consider making lists on the board in order to make it more visual.

*In-class activity 3 (15-30 min):*

- a. Objectives: Encourage students to think critically about the film, including thinking critically about the ways it deals with race, gender, culture, and the concept of femonationalism.
- b. Activity description: Discuss the following questions together (feel free to pick one or two groups of questions as time allows or add your own):
  - Do you think the social workers miss the mark when talking to Nisha about her situation? Why or why not?
  - What are the power dynamics of the film? There are multiple. Who has power and what are the hierarchies between different people with power?
  - There is a big debate in the Nordic region around integration and assimilation versus multiculturalism. What are the different assumptions of both ideas (for example: integration/assimilation assumes one culture is dominant and all others should be subsumed into it, multiculturalism assumes no one culture is above another)? What political and cultural implications do the two different ideas have? How does this film fit into this discussion?
  - Based on the article on femonationalism you read, what do you understand the concept to mean? How do you understand the idea of femonationalism in connection to this film and its potential reception?
  - What do you think Nisha is feeling as she navigates her different worlds and contexts? What are the values of each group and where do they converge and diverge? Do you think Nisha sees herself more as so-called “Norwegian” or so-called “Pakistani” or somewhere in between? Do you think Nisha is forced in the film to choose between her two worlds? Do you think it could have been possible for her to find a middle ground? Why or why not?
  - What do you feel like was missing from the film? What interactions or scenes do you wish had been pictured that were not?
- c. Assessment: Students will write a reflection following up on this discussion.

*In-class activity 4 (5-10 min):*

- a. Objectives: Expose Norwegian language students to material about this film in their target language. Engage with material from other youth in Norway and their reactions to the film.

- b. Activity description: Show and read together some of the responses of Norwegian youth of color to this film after its release found here:  
<https://www.dagsavisen.no/kultur/2017/10/07/hva-vil-folk-si-far-enorm-publikumsrespons/>

*After-class homework:*

- Finish watching the film (\*\*\*)up to teacher discretion whether homework time allows for this)
- Write a 1.5-2 page reflection in English in response to the in-class discussion and further thoughts on one or more of the groups of pre-class homework consideration questions above after seeing the entire film (give specific scenes and moments as examples).

*Suggestions for other instructors:*

- Consider all different student viewpoints, even if you disagree with them. Focus on asking the students in an uncritical way to explain “why” something is important to them and what the underlying values are under what they are saying.
- If student opinions are getting contentious, consider focusing on analyzing the film through its own logic instead of concentrating on what students have opinions about. Use if necessary phrases such as “it’s okay if you disagree or did not like the film, but for now we are going to critically consider it and discuss what it has to say about this topic” or “I would love to hear concrete examples or moments in the film that you feel like did not work and why.” Remind the students at any point of their community agreements.
- Really hone in for your students how reading this film in a femo/nationalist context could lead white individuals to see non-white and non-Western groups of people as oppressive as a whole. This is something especially used by the political right in the Nordic countries as a reason for why non-white migrant men in particular are a danger to women and must be pushed out. While gender violence is a problem and must be stopped, it must be approached through careful consideration of individual contexts and without racializing entire groups of people at large.

## BLC Summer Film Fellows Lesson Plan

Oksana Willis  
Instructor, UC Berkeley

**Film:** *An Ordinary Miracle*, (dir. Mark Zakharov, 1978)

**Level/Language:** second/third-semester Russian

### Introduction

This multi-day lesson plan is developed for those students of Russian who have completed 2,5 or 3 semesters of university-level courses. Students' proficiency level across all skills should be Novice Mid and higher. This lesson plan is based on the Russian made-for-TV film "An Ordinary Miracle" (1978) by theater and film director Mark Zakharov starring Oleg Yankovsky, Irina Kupchenko, Alexander Abdulov, Evgeniya Simonova, Evgeniy Leonov, Andrey Mironov, Ekaterina Vasilyeva, Yuriy Solomin, and others. Music for this film was written by Gennady Gladkov, and the lyrics for five songs written by Yuliy Kim. "An Ordinary Miracle" was premiered on the Central TV Channel, which broadcasted for the entire territory of the USSR, on January 1, 1978. Since then, this film has become a New Year's classic, along with "Irony of Fate" (1976) by E. Ryazanov and "Magicians" (1982) by K. Bromberg. "An Ordinary Miracle" is a musical comedy based on the 1956 eponymous play by Evgeny Schwartz, who identified its genre as a philosophical fairy tale.

"An Ordinary Miracle" can be recommended for use in Russian language class for several reasons. First of all, it presents an exceptional quality of Russian language, delivered by actors who are trained in great traditions of Russian stage speech. Idioms, funny and sharp sayings, and catchy songs create an abundance of precedent phenomena<sup>1</sup> that the learner of Russian should be able to recognize. The underlying humanistic message of this film addresses our students' need for life-affirming content<sup>2</sup>. Last but not least, this is a complex and dramatic story of true love between two young people with a happy ending.

An abundance of themes, plot twists and complex visual imagery could make this movie inaccessible for inexperienced language learners. This is why I suggest narrowing the scope of learning to the overarching theme of hospitality. The Host in this film is a magician, who writes fairy tales to entertain himself and his wife, the Hostess. The first guest of this couple is a young man named Bear. Bear tells the Hostess that he was a real bear whom her husband turned into a human seven years ago. It is not easy to be a human, and Bear wants to go back to the world of animals. The spell will be broken when a princess falls in love with Bear and kisses him. This should happen very soon since the magician has already invited a King, who has a lovely daughter, and the entire King's court to stay at his house. Students focus on the language and rituals of hospitality demonstrated by the magician and his wife. Students examine personalities of the royal guests, as well as their needs and behaviors.

This lesson plan could be easily adjusted for students of higher proficiency. For more advanced students, instructors should allow more time to complete all assignments since students will produce more language.

### Learning Goals

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<sup>1</sup> Precedent phenomena are a special group of verbal or verbalized phenomena known to any average representative of a certain linguocultural community and included in the cognitive base of this community.

<sup>2</sup> "What Stories Do Teens Want to See in Movies and TV?" The Greater Good Science Center at the University of California, Berkeley. Internet resource:  
[https://greatergood.berkeley.edu/article/item/what\\_stories\\_do\\_teens\\_want\\_to\\_see\\_in\\_movies\\_and\\_tv](https://greatergood.berkeley.edu/article/item/what_stories_do_teens_want_to_see_in_movies_and_tv)

O.Willis

- Overarching Goal A: discuss traditions of hospitality
- Overarching Goal B: compare and contrast types of hosts and guests
- Overarching Goal C: discuss cinematic devices that assist in creating meaning in the film

### Assessments

Vocabulary Checks

Oral integrated skills activities (tasks and role-plays)

**Compositions.** Suggested topics:

1. It is Hard to Be a Real Man.
2. Cowardice is the Worst Character Flaw.
3. In the Name of True Love...
4. The Tyrants in “An Ordinary Miracle.”

### Final activity: “Princess’ and Bear’s Wedding”

Students choose the character they would like to study in depth and who they want to play during the royal wedding. Based on their choices, students should prepare a congratulatory toast or groom’s/bride’s vows. One student can take the role of master of ceremonies (тамада). During the wedding, students can sing the songs from the film, tell personal stories and jokes from their characters’ points of view..

### Day 1

Prior to Day 1, students should have watched both parts of “An Ordinary Miracle” with English subtitles. The theme of the lesson is “Meet the hosts and get comfortable in their house”.

### Materials Needed:

Video Clip “[To live like everyone else](#)” from “An Ordinary Miracle”

Film script

Projector

Online dictionaries

PowerPoint presentation with the illustrations of famous fairy tales, and paintings with an image of an egg by Salvador Dali

Youtube video of [Salvador Dali and Gala hatching from an egg](#)

White/Black board

### Objectives:

1. Objective A: discuss the plots and main characters of familiar fairy tales
2. Objective B: notice visual details in a clip and provide explanation of their significance
3. Objective C: practice vocabulary pertaining to the visual text and the script of the movie clip
4. Objective D: describe living spaces and discuss desirable improvements in students’ homes

### Films/Clips (include timestamps):

Clip: [To live like everyone else](#). Time in film: 00:25-03:30

### Activity 1 (5 minutes)

**1. Activity objectives:** introduce the theme of the lesson, activate related vocabulary

**2. Activity description:**

a) T<sup>3</sup> shows several illustrations of fairy tales and elicits Ss'<sup>4</sup> answers to the following questions: Who are the characters? Where do they live? What happens to them? How do they overcome the challenges they face? Name some famous fairy tales. How do the fairy tales end? What is the difference between fairy tales for children and the ones written or filmed for adults?

b) T writes on the board, Ss take notes.

**3. Activity assessment:** T provides oral feedback. Self-check of written answers.

### Activity 2 (15 minutes)

1. **Activity objectives:** identify cinematic elements that help create meaning and build-up lexicon

**2. Activity description:**

a) Ss watch the clip.

b) Ss take notes and name the objects they see before the first dialogue between the characters.

c) Ss consolidate their individual lists with speaking partners, look up translations of unknown words in online dictionaries. Ss' list should include some of the following words: flame, fireworks, smoke, picture frames, mirrors, windows, stairs, dry plants, feather pen, paper, egg, drawing on the wall, forest, cat, hot air balloon, flying ship, painted dragon, test jar, lamp, book, chairs, piano, clock mechanism, and others.

d) Ss read their lists in Russian, T records their answers on the board.

e) Ss choose three objects and discuss possible symbolic meanings of these objects in this film. T emphasizes the poetic power of space in the film.

f) Ss report the outcome of their discussion to the class.

g) T takes notes on the board

**3. Activity assessment:** T provides oral feedback. Ss perform self-check for the vocabulary lists.

### Activity 3 (15 minutes)

1. **Activity objectives:** analyze and utilize lesson vocabulary; express opinion, analyze cinematic device

**2. Activity description:**

a) T asks students to research the word family "host" (what is the etymology of this root?), find a Russian translation for the words "host", "hostess", "hosts" and "household".

b) b) T presets the word family of the verbs "love" and "play pranks"/"be naughty":

любить/полюбить, влюбленный, влюблен, влюбляться/влюбиться

шалить/пошалить, шалун, шалость

c) T presents the words of family "magic" and "transformation": волшебник, волшебный, волшебство, превращать/превратить (ACC, в(о)+ACC)

d) Ss read the script and answer the questions below. T records Ss' answers on the board.

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<sup>3</sup> Teacher

<sup>4</sup> Students

Хозяин: Она. Её шагí. Пятнадцать лет влюблён в свою жену, как мальчик. Здравствуй, жена. Тебя кто-то обидел (hurt)?

Хозяйка: Ты.

Хозяин: Грубиян (savage). Что ж я, окайнный (cursed), наделал!

Хозяйка: Что ты натворил нынче утром в курятнике (chicken coop)?

Хозяин: Любя.

Хозяйка: А кто обещал жить, как все?

Хозяин: Жить, как все!<sup>5</sup>

e) What does it mean “наделать”, “натворить” (mess up)? Ss should be able to recognize familiar verbs with a new prefix and infer the meaning from the context.

f) What does it mean “Жить как все” (“To live like everyone else”)? Share your perspective on order, obedience, risk taking, and creative work.

g) Why do you hear this dialogue twice? What is the difference in how this dialogue is delivered in these two instances?

**3. Activity assessment:** T provides oral feedback. Ss perform self-check.

#### Activity 4 (15 minutes)

- Activity objectives:** describe the house of the magician and its surroundings, analyze the connection between imagery in the film and surrealism
- Activity description**
  - Ss watch the clip one more time and try to identify new details in the house and space outside.
  - Working in pairs, Ss describe the house of the magician (each group should construct at least five sentences). Questions Ss consider: Are there any specific objects that make this house a home of a magician? What are the “everyday” objects? What is happening outside the house? What is the landscape? Did you notice any references to works of world-famous artists? Which ones? What does this technique of “visual text in visual text” do to the perception of the film?
  - Ss present their descriptions to the class, T takes notes on the board. T shows a screenshot from the film and a Youtube video
- Activity assessment:** T provides oral feedback. Ss perform self-check.

**Lesson Assessments:** T assess Ss learning through the task<sup>6</sup> (Activity 4)

#### Homework<sup>7</sup>:

- Review class notes.

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<sup>5</sup> For level text analysis I use the tool Visualizing Russian: <http://visualizingrussian.fas.harvard.edu/text-parsing-analysis> The colors are distributed between the years of Russian instruction in this way: year 1 - green, year 2 - blue, year 3 - purple, year 4 - orange, black - words that are not included in the database.

<sup>6</sup> During task-type activities, teachers assess students' learning by observing, making mental notes of errors, pronunciation, use of active vocab etc. This is an element of diagnostic teaching on a scale of one activity.

<sup>7</sup> Instructors should choose from among the following potential assignments.

2. Study active lesson vocabulary: create flashcards, make up your own list for Quizlet or share work with other students

3. Watch the clip [It's him!](#) Time in film: 03:25-05:50,

4. Read and prepare written translation of the script:

Хозяин: Жить, как все... Но я всё-таки волшебник. Захотелось пошалить.

Хозяйка: Ну, и сделал бы что-нибудь полезное для хозяйства. Песок привезли, дорожки посыпать. Вот и превратил бы его в сахар.

Хозяин: Какая это шалость?

Хозяйка: Или камни, которые сложены у амбара, превратил бы в сыр.

Хозяин: В сыр? Не смешно.

Хозяйка: Ну, что мне с тобой делать? Бьюсь, бьюсь, а ты всё тот же. Безумный бородач. Кого ты ждёшь?

Хозяин: Никого.

Хозяйка: Посмотри в глаза.

Хозяин: Смотрю.

Хозяйка: Говори правду, быстрее. Каких гостей сегодня ждать? Люди или привидения зайдут поиграть с тобой?

Хозяин: Сейчас, сейчас... Сейчас, сейчас!

Хозяйка: Кого ты ждёшь? Ты думаешь, от жены можно скрыть правду? Признавайся! Ну, разом!

Хозяин: Будут у нас совсем другие гости. Душа просит не пустяков и не развлечений. Ты уж не обижайся.

Hostess: Я знала, за кого идёшь замуж.

Хозяин: Это он. Он! Я давно ждал тебя. Войди.

4. In this dialogue, Hostess asks her husband to stop his mischievous behavior and to do something useful for their house. What does she request? What would you request for your room/apartment improvement and why? Write at least five sentences. (Хозяйка просит Волшебника перестать шалить и сделать что-нибудь полезное для дома. О чём она просит своего мужа? О каких изменениях/улучшениях в вашей квартире вы попросили бы Волшебника и почему?)

5. Hostess feels that the guests are about to come to their house. How does she react to it? What is the sorcerer's reaction? Write at least five sentences. (Хозяйка чувствует, что скоро у неё будут гости. Что она об этом думает? Что думает Волшебник о том, что в его дом приедут гости?)

6. What do you make of the first guest's arrival in the film, first as a reflection in the mirror and then as a horseman? Write at least five sentences. (Как вы думаете, почему первый гость сначала появляется в доме Волшебника в зеркале, а потом приезжает на белом коне?)

7. Record yourself reading the script and your answers to the prompts. Submit the best recording for teacher's review.

8. Lion or cat? Treasure hunt: find information on Russian literary lions and cats. Prepare PP presentation (three slides and minimum 10 sentences in Russian).



### ***Day 2***

On Day 2, students begin with a review of their descriptions of the magic house. As they get to know the characters in the movie, students practice describing characters' appearances and personalities. Instructor emphasizes that with every new character entering the scene, students encounter the model "host greets guests." The theme of the lesson is "Arrival of the first guest. Newfound family. Cowboys and Bears."

### **Materials Needed:**

Video clips: [Medved'](#)

Film script

Projector

PowerPoint presentation

White/Black board

### **Objectives:**

1. Objective A: Utilize active vocabulary
2. Objective B: Discuss arrival of the first guest and hospitality language and rituals
3. Objective C: Explore the topic of a newfound family

### **Films/Clips (include timestamps):**

Clip [Medved'](#). Time in film: 05:50-08:50

### **Activity 1 (15 minutes)**

1. **Activity objectives:** review and homework check
2. **Activity description:**



- a) T uses PowerPoint to show photos of various objects and Ss identify the objects as mundane or “magic” (for example, T can show a photo of a mirror, flame, bird, etc.) and explain their answer.
  - b) In pairs, Ss share their answers to HW assignment #4.
  - c) In pairs, Ss share results of their search on Russian literary cats and lions.
  - d) T asks a volunteer to give a presentation on cats and lions. T leads the discussion about mundane vs. magic by introducing the concept of defamiliarization (*ostranenie*) by Victor Shklovsky and the Russian formalists.
  - e) Ss discuss why the Magician invited guests into his house. What is his motivation? What does he wish to accomplish?
  - f) In pairs, Ss personalize previous topics and share when and why they invite guests to their house/room. Ss should produce a short paragraph (3-4 sentences).
3. **Activity assessment:** T provides oral feedback and collects written homework for check.

### Activity 2 (20 minutes)

1. **Activity objectives:** utilize lesson vocabulary, practice reading and using intonation for meaning making, discuss rituals and verbalization of greetings and hospitality
2. **Activity description:**
  - a) Vocabulary contest! In pairs, Ss read the list of words from the clip glossary and underline familiar ones.
  - b) Ss read the list of familiar words to the class. Next team adds a few new words. The group of students with the longest list of familiar words wins.
  - c) T discusses grammar, morphology and translation of the remaining words on the list.
  - d) Ss watch the clip [Medved'](#) and pay attention to the body language of the characters, their emotions, and the relationships between them.
  - e) T asks Ss to share their observations.
  - f) Ss read (role-play) the script.

#### Dialogue 1.

Хозяин: Здравствуй, здравствуй **сынóк!**

Хозяйка: Садитесь к столу, пожалуйста, **выпейте кофе - как раз вскипéл.** Как вас зовут?

Медведь: Медвéдь.

Хозяйка: Медвéдь... Какóе **неподходящее** прóзвище

Медведь: **Это не прóзвище....**

g) Ss answer the questions: Why doesn't Bear reply to the Host's "Hello"? Is it polite? What does it tell about their relationship? How does Hosts greet Medved'? Do you usually offer coffee to your guests? Why? Why did Hostess use the word “неподходящее”? What does she try to say by that?

#### Dialogue 2

Медведь: 7 лет наза́д ваш муж **преврати́л** меня в человека. И сде́лал он э́то прекра́сно. У него́ **золотые** ру́ки.

Хозяин: Спасибо, **сынóк**, спасибо!

Хозяйка: Э́то пра́вда? Почему́ ты мне сра́зу не **призна́лся** в э́том?

Хозяин: Забы́л. Шéл, понима́ешь, по ле́су... Вижу, молодо́й медвéдь, **несмышлённыш.** Го́лова **лоба́стая**, глаза́ **у́мные.** Он мне пона́вился.

Хозяйка: **Замолчи! Терпеть не могу, когда для собственной забавы мучают животных. Слона заставляют танцевать, соловья сажают в клетку, а тигра учат качаться на качелях. Тебе трудно, сыночек?**

Медведь: **Да. Быть настоящим человеком очень нелегко.**

h) Ss answer the questions: What form of address do the characters use, formal or informal?

Why? Both Host and Hostess call Medved' "sonny""сынóк". Why? How does Hostess treat her new son? Why?

Dialogue 3

Хозяйка: **Ты смеёшься?**

Хозяин: **Радуюсь. Любуюсь на свою работу. Человек из мёртвого камня делает статую и гордится, если работа удалась. А попробуй из живого сделать ещё более живое. Вот это работа! Это то, что я ждал много лет. Ждал много лет.**

Хозяйка: **Сейчас же преврати его в медведя, если ты любишь меня. Отпусти его на свободу.**

i) Ss answer the questions: Why does Hostess think that her husband must liberate Bear? Does her husband agree with her? Why is he proud of Bear?

**3. Activity assessment:** T provides oral feedback. Ss perform self-check.

### Activity 3 (15 minutes) Task and lesson assessment

1. **Activity objectives:** create an action plan for meeting a new family member
2. **Activity description:**
  - a) T introduces the following scenario: your Russian friend tells you about a cousin whom they never met before. This cousin is coming to visit. Advise your Russian friend on how to greet a new family member.
  - b) Ss work in groups and prepare a list of suggestions (five sentences each group)
  - c) Ss present their suggestions to the class and T takes notes on the board
  - d) Ss consolidate their effort by selecting five best suggestions.
3. **Activity assessment:** T provides oral feedback. Ss perform self-check.

**Lesson Assessments:** T assess Ss learning through the task (Activity 3)

### Homework:

1. Review your notes from the previous lessons. Study new vocabulary. Prepare for lexical check.
2. Describe Medved', Host, and Hostess: their physical appearance, outfits, and personality. Write seven sentences for each character. Look up new words in the dictionary. Create a list of the new words with a brief grammatical description, translation and examples of usage.
3. Tell Medved's story in five sentences.
4. Medved' said that it is not easy to be a real man. Do you agree? Explain in three sentences.
5. Magician says he is happy and that he admires his work because he made a living thing even more alive ("Человек из мёртвого камня делает статую и гордится, если работа удалась. А попробуй из живого сделать ещё более живое".) How do you understand that? Write down your answer.
6. Do you agree with the hostess that her husband should liberate Medved' by turning him back into a bear? Why? Write down your answer.
7. Record yourself reading the script from Day 2, your descriptions and your answers to the prompts. Submit the best recording for teacher's review.

### **Day 3**

The theme of the lesson is “**Special occasions and guests**” Ss discuss the occasions for which people gather. They examine the reasons for the characters in the movie to be at the magician's house.

#### **Materials Needed:**

Video clip: [Spell](#)

Film script

Projector

PowerPoint presentation

White/Black board

[Illustrations to A.S. Pushkin’s novel “Eugene Onegin” by L. Timoshenko](#)

[E.A. Lyubimova “The Motif of Turn-Skin in E. Schwartz’ Play “An Ordinary Miracle”](#)

[Map of circumpolar area of distribution of bear ceremonialism](#)

#### **Objectives:**

1. Objective A: description of people’s appearance and personality
2. Objective B: discuss the occasions for which people gather and the reasons for gathering in the film
3. Objective C: lexical check

#### **Films/Clips (include timestamps):**

Clip: [Spell](#). Time in film: 08:40-11:13

#### **Activity 1 (15 minutes)**

1. **Activity objectives:** homework check; description of people’s appearance and personality
2. **Activity description:**
  - a) Ss work in pairs creating semantic fields/clouds for human body parts, descriptive adjectives for body parts, pieces of clothing, personality traits etc. and report to the class
  - b) T demonstrates a slide with semantic fields.
  - c) T divides class into three groups and assigns one character to each group. Each group prepares a detailed description of the appearance and personality of one character with one inaccurate statement.
  - d) While one group of Ss presents their description, other Ss listen and try to identify inaccurate information.
  - e) T invite Ss to decide if the characters are dressed in the particular style of a certain epoch. What did people wear in the 1970s? What do people wear today? How do the costumes contribute to creating meaning in this film?
3. **Activity assessment:** T provides oral feedback and collects written homework for check.

#### **Activity 2 (15 minutes)**

1. **Activity objectives:** discuss the occasions for which people gather and the reasons for gathering in the film
2. **Activity description:**

- a) T distributes handout with five mixed sentences for Ss to arrange in order of events unfolding in the film (only discussed episodes). Ss work in pairs and one or two groups report to class.
- b) In pairs, Ss recall the times when they had visitors. They name particular reasons/occasions for visits and describe the rituals that are associated with visits (for example, birthday parties, religious and state holidays; the rituals include gifts to the hosts, sharing meals, offering tea or coffee). Ss report to the class.
- c) T asks Ss to recall the instances of big gatherings in fairy tales (balls, births and weddings) and discuss what happens at such gatherings. T takes notes on the board (focus on useful vocabulary: “fall in love”, “fall out of love” “kiss”, “turn into” “magic”, “magician”).
- d) Ss watch the clip “Spell” and look for the answers to the following questions:

Why did Bear come to the Magician’s house?

When will Bear turn back into a beast? How will it happen?

- e) T shows a slide with the script. Ss role-play the dialogue

Хозяйка: Но это случится теперь?

Медведь: Это случится не скоро. Я стану медведем, когда в меня влюбится принцесса и поцелует меня.

Хозяйка: Ты придумал?

Хозяин: А что, по-моему, неплохо.

Хозяйка: Как это грустно!

- f) Ss translate the dialogue and check their answers to the questions in part d)

- g) Ss formulate the reason that the guests are gathering in one sentence with word чтобы (in order to).

**3. Activity assessment:** Ss check each other’s work and T provides oral feedback.

### Activity 3 (15 minutes)

1. **Activity objectives:** discuss the motif of bear in Russian and world beliefs and fairy tales; speculate about the place of cowboys in Soviet and Russian culture

2. **Activity description:**

- a) In pairs, Ss discuss cultural representations of bears. Ss share popular beliefs and stereotypes that are held about bears in their home countries.
- b) T shows pictures of literary and cinematographic bears and asks Ss to comment on the pictures. For example, illustration to Tatyana Larina’s dream from novel in verse “Eugene Onegin” by A. Pushkin, screenshots from [“The Marriage of the Bear”](#) a film by Konstantin Eggert and Vladimir Gardin (1925), [“Jack Frost”](#) (Russian: “Морозко”) 1964 directed by Alexander Rou, [“Bear's Kiss”](#) (2002) film by Sergei Bodrov, [“Night Watch”](#) (2004) film directed by Timur Bekmambetov loosely based on the 1998 novel [“The Night Watch”](#) by Sergei Lukyanenko.
- c) T demonstrates the map of the world marked by the territories where the bear is viewed as a totem animal.
- d) Ss read a paragraph from the article by Lyubimova on the motif of turn-skin in E. Schwartz’ play “An Ordinary Miracle”
- e) Ss speculate about the place of cowboys in Soviet and Russian culture.
- f) Working in pairs, Ss construct an interpretation of the Medved’s dual nature as bear and cowboy and write three sentences about it.
- g) Ss read their sentences to the class.

**3. Activity assessment:** Ss check each other’s work and T provides oral feedback.

### Lexical check (5 minutes)

**Lesson Assessments:** Lexical check; T assess Ss learning through the task (Activity 3)

### Homework:

1. Review class notes and study new vocabulary.
2. Review formation of future tense of imperfective and perfective verbs.
3. Read the dialogue, identify verbs in future tense. Underline expressions with verbs “happen”

Хозяин: Всё будет отлично! Он для того и приехал, чтобы снова стать медведем.

Хозяйка: Я рада. Ты здесь будешь превращать его?

Хозяин: Нет, так неинтересно. Всё будет прекрасно! Всё будет совершенно иначе. Всё будет совершенно иначе. Всё будет иначе.

Хозяйка: Но это случится теперь?

Медведь: Это случится не скоро. Я стану медведем, когда в меня влюбится принцесса и поцелует меня.

Хозяйка: Ты придумал?

Хозяин: А что, по-моему, неплохо.

Хозяйка: Как это грустно!

Хозяин: Опять не угодил!

Хозяйка: О принцессе вы подумали?

Хозяин: Влюбляться полезно.

Хозяйка: Влюблённая девушка поцелует его, а он превратится в зверя.

Хозяин: Дело житейское.

Хозяйка: Но он убежит в лес.

Хозяин: Бывает, убегают.

Хозяйка: Сынок, ты бросишь влюблённую девушку?

Медведь: Увидя, что я медведь, она сразу разлюбит меня.

Хозяйка: Я не хочу пугать тебя, но ты затеял опасную игру. Я ко всему приучена, но теперь я боюсь.

Хозяин: Ну, что может случиться? Принцесса в него не влюбится? Глупости, влюбится. Смотри, какой он у нас всё-таки славный.

Хозяйка: А если...

Хозяин: Поздно рассуждать!

4. Translate the dialogue
5. Make up two short dialogues with the expression “ Everything is going to be great/completely different” and the following words: влюбляться/влюбиться (fall in love), целовать/поцеловать (kiss), влюбленный (in love), случаться/случиться (happen).
6. Group assignment: make an audio recording of the dialogue.
7. Watch the clip [King](#) (Time in film: 11:13-15:09 ) and answer the questions: Which forms of address do the King and Hostess use? How does the King ask for permission to stay at the magician's house? Which relatives does the King mention? Notice the rituals of hospitality and being a guest.

Хозяин: Я сделал так, что один из королей ужасно захотел свернуть к нам в усадьбу. Он мчится к нам.

Бегй, сынок, мы их сами примем. Я позову, когда нужно будет.

Хозяйка: Неужели к нам явится король?

Хозяин: Но какой! Хам и грубиян! Тотчас начнёт безобразничать, распоряжаться, требовать. Сейчас увидишь.

Король: Добрый день. Я Король, дорогие мой.

Хозяйка: Добрый день, Ваше Величество.

Король: Не знаю почему, понравилась ваша усадьба. Так что, разрешите погостить у вас несколько дней. Должен предупредить, гости мы беспокойные. Я страшный человек. Тиран, деспот, коварен, капризен, злопамятен. Кто-нибудь, поди сюда. Ну, ты! Поздоровайся с ними. Видите, что я делаю? И самое обидное, не я в этом виноват. Правда?

Король: Свободен.

Не виноват! Предки виноваты. Прадеды, прабабки, внучатые дяди, тети разные, праотцы и праматери в жизни вели себя, как свиньи|свиньи. А сейчас я расхлёбываю их прошлое. Ну, паразиты, одно слово. Извините за грубость. Паразиты! Вот и всё. А сам я по натуре добряк, умница. Люблю стихи, прозу, музыку живопись, рыбную ловлю. Кошек я люблю. Но иногда такое выкинешь, что на душе становится... Вот, что делаю.

Хозяин: Весельчак!

Король: Да вы тоже веселый. Хозяйка, дай-ка 3 бокала. Драгоценное трёхсотлетнее королевское вино. Отпразднуем нашу встречу! Ну, со свиданьем! За это дело до дна!

Хозяин: Не пей.

Хозяйка: Почему?

- Гостя обидеть хочешь?!

Хозяин: Тише, не дома.

Король: Не учи меня! Я глазом моргну, министры спишутся, выразят сожаление и всё!

Хозяин: Не пей! Вино отравленное.

Король: Что придумал, подлец!

Хозяин: Пей первый.

Король: Точно, отравленное. Не хочешь, не пей, вылей в бутылку. Где я тебе яду-то достану хорошего? В дороге вещь необходимая.

Хозяйка: Стыдно, Ваше Величество!

Король: Я не виноват!

Хозяин: А кто?

Король: Дядя. Он тоже, бывало, в компании наговорит на себя, а душа у него тонкая, деликатная, легко уязвимая. Ну, а чтобы не мучиться, возьмёт и отравит собеседника.

Хозяин: Подлец.

Король: Скотина!

Хозяйка: Ну, а вы то что?

Король: Не надо. Сейчас скажешь, надо отвечать за всё самому! Не сваливать вину на товарища, соседей, жену. Я не гений! Это выше моих сил! Я король. Обыкновенный король. Таких, хоть пруд пруди. Мы понимаем друг друга. Чего притворяться?! И не надо хмуриться! Живы - здоровы и слава Богу! Остаемся здесь! Придворные! Располагайтесь, как дома в гостях и музыку!

8. List the words that characterize the King as a nice or bad person (nouns and adjectives):

Positive personality traits	Negative personality traits


9. Who does the King blame for his tyrannic behavior?
10. What hobbies does the King have?
11. The King is the only guest in this film who arrived with a gift. What do you think about this gift? What do you bring when you visit someone? (Король - единственный в этом фильме гость, который пришёл с подарком для хозяев. Что вы думаете о его подарке? Что вы обычно дарите хозяевам, когда приходите в гости?)
12. Describe the King, his appearance and personality, in 10 sentences.
13. Record yourself reading the script, your descriptions and your answers to the prompts. Submit the best recording for teacher's review.

#### **Day 4**

##### **Description:**

The theme of the lesson is “Royal Guests: The King and the Princess.” Ss discuss guests’ etiquette: what to bring or not to bring with you when you visit someone. What does it mean if the host invites you to “feel yourself home”? Should you do what you usually do in your own private space? Princess is introduced by her father, the King.

##### **Materials Needed:**

Video clips: [King](#) and [Princess](#).

Film script

Projector

PowerPoint presentation

White/Black board

Handout

##### **Objectives:**

1. Objective A: Utilize vocabulary
2. Objective B: Describe people
3. Objective C: Discuss the arrival of the guest

##### **Films/Clips (include timestamps):**

Clip: [King](#). Time in film: 11:13-15:09

Clip: [Princess](#). Time in film: 15:08-19:12

##### **Activity 1 (20 minutes)**

1. **Activity objectives:** review and homework check
2. **Activity description:**
  - a) Working in pairs, Ss compare tables about the King’s personality traits, make corrections, and add missing vocabulary.
  - b) Working in pairs, Ss share their descriptions of the King.

c) Ss role-play the episode of gift giving.

**Король:** Да вы тоже весёлый. Хозяйка, дай-ка 3 бокала. Драгоценное трёхсотлетнее королевское вино. Отпразднуем нашу встречу! Ну, со свиданьем! За это дело до дна!

**Хозяин:** Не пей.

**Хозяйка:** Почему?

- Гостя обидеть хочешь?!

**Хозяин:** Тише, не дома.

**Король:** Не учи меня! Я глазом моргну, министры спишутся, выразят сожаление и всё!

**Хозяин:** Не пей! Вино отравленное.

**Король:** Что придумал, подлец!

**Хозяин:** Пей первый.

**Король:** Точно, отравленное. Не хочешь, не пей, вылей в бутылку. Где я тебе яду-то достану хорошего? В дороге вещь необходимая.

**Хозяйка:** Стыдно, Ваше Величество!

**Король:** Я не виноват!

**Хозяин:** А кто?

**Король:** Дядя. Он тоже, бывало, в компании наговорит на себя, а душа у него тонкая, деликатная, легко уязвимая. Ну, а чтобы не мучиться, возьмёт и отравит собеседника.

**Хозяин:** Подлец.

**Король:** Скотина!

**Хозяйка:** Ну, а вы то что?

**Король:** Не надо. Сейчас скажешь, надо отвечать за всё самому! Не сваливать вину на товарища, соседей, жену. Я не гений! Это выше моих сил! Я король. Обыкновенный король. Таких, хоть пруд пруди. Мы понимаем друг друга. Чего притворяться?! И не надо хмуриться! Живы - здоровы и слава Богу! Остаемся здесь! Придворные! Располагайтесь, как дома в гостях и музыке!

d) Ss answer the questions: Why did the King try to kill his hosts? How did the hosts react? How did the King react to being exposed as a villain? (Почему Король пытался убить хозяев? Как отреагировали хозяева на то, что вино было отравлено? Как отреагировал Король на обвинения Волшебника?)

e) T asks Ss to comment on the fact that the King invites his entourage to feel at home in the magician's house ("Остаемся здесь! Придворные! Располагайтесь, как дома в гостях и музыке!")

f) T asks Ss to provide five adjectives that describe the King and his entourage as guests; T writes the answers on the board, Ss copy into their notebooks

**3. Activity assessment:** T provides oral feedback and collects written homework for check.

**Activity 2 ( 10 minutes)**

1. **Activity objectives:** read and interpret cinematic visual text; practice active vocabulary
2. **Activity description:**
  - a) Ss watch Clip "Princess" and make a list of objects that appear during introduction of the Princess.
  - b) Ss compare their lists with speaking partners and translate unknown words using online dictionary.
  - c) Ss read the dialogue, translate unknown words, hypothesize about Princess' personality and come up with five sentences that describe Princess, her interests, and hobbies.



Хозяйка: Скажите, пожалуйста, Король, Принцесса тоже...

Король: Что вы! Она совсем другая. Добрая и славная Трудно ей со мной приходится. Мать умерла, когда принцессе было 7 (семь) минут от роду. Не обижайте мою дочку.

Хозяйка: Король!

Король: Я перестаю быть Королём, когда думаю о ней, вижу. Дорогие друзья! Какое счастье, что я так люблю свою родную дочь!...

Хозяин: Необыкновенная! Она совсем непохожа на королевскую дочь.

3. **Activity assessment:** Ss check each other's work and T provides oral feedback.

### Activity 3 ( 20 minutes)

1. **Activity objectives:** read, interpret and retell the text, construct meaning from pieces of information, describe and compare.
2. **Activity description:**

a) Jigsaw reading: Ss work in pairs or individually with one part of the King's monologue, which is divided thematically. Then T arranges the groups in such a way that each group has an expert on every part of the text. Ss exchange the information and arrange the story in chronological order. Ss discuss King's behavior and decide whether he is a good host. Ss discuss what it means not to be a bad host. Ss share their stories of when they tried to avoid unwanted/uninvited guests.

#### “Everyday Life of King's Palace”

Вы, небось, знаете, что такое королевский дворец. За стёнкой людей душат, братьев, родных сестёр. Душат. Словом, идёт повседневная будничная жизнь

#### “Princess' Quarters of the Palace”

Бывало, придёшь в детскую, стыдно сказать, сам себе становишься симпатичным. <...> Так привык отдыхать возле неё душой, что стал оберегать бедняжку от всего, что могло бы её испортить. Заходишь на половину Принцессы, там приятные разговоры, поэзия, музыка. Отдыхаешь.

#### “Kings' Reasons for Getting on the Road”

Рухнуло всё это из чистого пустяка. Помню, как сейчас. Сиж в субботу, работаю, проверяю доносы министров друг на друга. Вдруг, стук. А дочка рядом сидит. Вышивает шарф к именинам. Всё тихо, мирно, птички поют. Входит церемониймейстер с докладом. Приехала её тётя - герцогиня. Я эту визгливую бабу терпеть не могу. Скажи, говорю, что нас нет дома. Для нас с вами пустяк, потому что мы люди, как люди, а моя бедная дочь упала в обморок. "Папа сказал неправду!" С этого все|все и началось. Стала скучать и задумываться. Я растерялся. Но я очнулся ночью, вскочил, сказал: "Запрягай!" И на рассвете мы уже мчались в сторону Карпатских гор.

#### “King's Immediate Plans”

Нас тут никто не знает и не слыхивал про нас. Так что позвольте нам погостить у вас. Пока не построим замок со всеми удобствами, с садом, с темницей, с площадками для игр.

- b) In pairs, Ss work on a portrait of the Princess: her appearance and personality (five sentences).
- c) Ss report to class, T takes notes on the board.
- d) T ask Ss if the Princess in this film is unlike any other princess. T asks students to compare the Princess to Princess Aurora “Sleeping Beauty”, Snow White, Princess Frog, Mermaid (or other).
- e) Ss discuss why the Princess is the only character who is not meeting the hosts right away.

3. **Activity assessment:** Ss check each other's work and T provides oral feedback.

**Lesson Assessments:** T assess Ss learning through the task (Activity 3)

**Homework:**

1. Review class notes, study active vocabulary, and prepare for lexical check.
2. Listen to the song from the clip [Princess](#) (time in film: 15:08-19:12) and fill-in the blanks. Perform self-check with the key. Translate word for word this song with your homework partner. What is the main idea of this song? Which character does this song represent? Explain.

Нелёпо, [смешно́],  
Безрассудно, безумно,  
[Волшебно]!  
Ни толку, ни проку.  
Не в лад, невпопад,  
Совершенно!  
Приходит [день],  
Приходит [час],  
Приходит миг,  
Приходит срок,  
И рвётся связь.  
Кипит гранит,  
Плывёт лёд,  
И лёгкий пух  
Сбивает с ног.  
Что за напасть?!  
И зацветает трын-трава,  
И соловьём поёт сова,  
И даже тоненькую нить  
Не в состоянии разрубить  
Стальной клинок,  
Стальной клинок!  
Нелёпо, [смешно́],  
Безрассудно, безумно,  
[Волшебно]!  
Ни толку, ни проку,  
Не в лад, невпопад,  
Совершенно!  
Приходит срок  
И вместе с ним  
Озноб и [страх],  
И тайный [жар],  
Восторг и власть,  
И [боль] и [смех],  
И тень и [свет],  
В один костёр,  
В один пожар,

O.Willis

Что за напáсть?!  
Из миражá,  
Из ничегó,  
Из сумасбрóдства моегó,  
Вдруг возникáет чей-то лик,  
И обретáет [цвет] и [звук],  
И плóть и стрáсть,  
И плóть и стрáсть!  
Нелéпо, [смешнó],  
Безрассúдно, безúмно,  
[Волшéбно]!  
Ни тóлку, ни прóку,  
Не в лад, невпопáд,  
Совершéнно!

3. Watch the clip [Milk](#) (time in film: 26:50-28:00). Explain symbolism of spilled milk in this episode. Search the Internet for other examples of using milk/drinking milk/spilling milk as a symbol. Write a short paragraph.

4. Read the dialogue between Bear and Princess. What indicates that Bear is a good host?

Медведь: Вы, навéрно, устáли с дорóги, проголодáлись? Парнóе молоко. Пéйте.

Принцесса: Не знáю, навéрно.

Медведь: А вы из свíты Короля?

Принцесса: Нет.

Медведь: Тогда из свíты Принцéссы?

Принцесса: А вдруг я самá Принцéсса? Что с вáми? Вы вдруг так побледнели.

Медведь: Нет, вы не Принцéсса. Нет! Я дóлго бродил по свéту. Я видел мнóго принцéсс. Вы не похóжи на ни однú из них. Прощú вас... Не мúчайте меня. Говорите о чём угóдно, тóлько не об éтом.

Принцесса: Бóже мой! Я совсém забýбла о них. Свíта добралась до мéста. Какíе вчерáшние, домáшние лiца! Давáйте спрячeмся от них.

Медведь: Бежím! Скорéе!

5. Record yourself reading the script from Day 4, the lyrics from the song and the dialogue between Bear and the Princess, as well as your answers to the prompts. Submit the best recording for teacher's review.

### Day 5

The theme of this lesson is "Arrival of the King's Entourage: Prime Minister and First Dame." Students continue with the exploration of the film's colorful personalities. The Hostess demonstrates her hospitality tirelessly by offering what her guests need the most: from honest feedback to a hot soapy bath.

#### Materials Needed:

Video clips: [Prime Minister](#) and [First Dame](#)

Film script

Projector

PowerPoint presentation

White/Black board

Handout

#### Objectives:

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1. Objective A: identify forms of politeness and language for clearing confusion
2. Objective B: describe personality
3. Objective C: discuss forms of hospitality, summarize the best practices

**Films/Clips (include timestamps):**

Clip: [Prime Minister](#). Time in film: 29:14-31:34

Clip: [First Dame](#). Time in film: 32:40-34:30

**Activity 1 (10 minutes)**

1. **Activity objectives:** homework check, phonetic practice
2. **Activity description:**
  - a) Ss share their answers to activity # 3 and 4 in the homework.
  - b) Ss sing a song they translated.
- a. **Activity assessment:** T provides oral feedback and collects written homework for check.

**Activity 2 (15 minutes)**

1. **Activity objectives:** identify forms of politeness and language for clearing confusion; describe personality of a new guest; discuss forms of hospitality
2. **Activity description:**
  - a) Ss read the dialogue and get a gist.

Первый Министр: Здравствуйте, **хозяйюшка!** Простите, что я **врываюсь** (storm in) к вам. Может быть, я помешал? Мне уйти?

- Нет, что вы! Не уходите. Садитесь, пожалуйста.

Первый Министр: Можно положить **узелок** (*fardel*)?

- Конечно!

Первый Министр: Вы очень добры. Какой **славный, уютный очаг!** И ручка для **вертела** (*skewer*), и **крючок** (*hook*) для чайника.

- Вы **королевский повар**?

Первый Министр: Нет. Я Первый Министр Короля.

- Кто?

Первый Министр: Первый Министр Короля. Когда-то все с первого взгляда угадывали, что я Министр. Я был такой **сияющий** (*shiny*), такой **величественный** (*majestic*)! **Знаток** (*experts*) утверждали, что трудно понять, кто **держится достойнее** (*behave with dignity*): я или **королевские кошки**? Теперь я танцую **жалкие** (*pitiful*) **танцы** для **всеобщего** увеселения. И ни на что другое я уже не **способен** (*capable*). Ну как, получается?

- По-моему, не очень.

Первый Министр: По-моему, тоже. В целом **весьма посредственно** (*very mediocre*).

b) Ss answer the following questions: Why did the Hostess confuse the Prime Minister with the Royal Chef? What did the Prime Minister tell about his past? What does he do nowadays? Is he a pleasant guest? How does the Hostess greet him?

c) Ss watch the Clip Prime Minister and discuss what did the video (visual and audio text) add to the portrait of the Prime Minister.

3. **Activity assessment:** Ss check each other's work and T provides oral feedback.

### Activity 3 (20 minutes)

1. **Activity objectives:** discuss use of cursing by a guest and hosts' strategies with difficult guests
2. **Activity description:**
  - a) Ss read and translate the lyrics of the First Dame song. T comments on expressions, colloquial sayings, and emotionally charged expressions.

Кошма́р! Позо́р!  
Кабáк! Бедла́м!  
Да что ж тако́е,  
В са́мом де́ле?  
Поря́дочных же́нщин  
Воспи́танных Да́м  
Держáть буквáльно  
В че́рном те́ле.  
Чтоб он подо́х!  
Да че́рта с два!  
Добра́ не жди  
От парази́та!  
На кой мне, дья́вол,  
Моя́ голова́,  
Когда́ она́  
Три дня не мы́та!  
Где мы́ло?  
Где мочáлка? Где?  
Где крем, где?  
Хотя́ бы для бритья́?  
Кто эконо́мит на чистоте́,  
Тот и́ли вор, и́ли сви́нья!  
Тот и́ли вор, и́ли сви́нья!  
Где мы́ло?  
Где мочáлка? Где?  
Где крем? Где?  
Хотя́ бы для бритья́.  
Кто эконо́мит на чистоте́,  
Тот и́ли вор, и́ли сви́нья!

- b) Ss discuss what makes the First Dame upset. In the song, she curses and wishes death to someone. Who is she angry with and why?
- c) Ss share their opinion on using emotionally charged language by a guest and come up with suggestions for the host's course of action (five-six sentences).
- d) Ss watch the clip and pay attention to the behavior of the hostess and the way she defuses the situation with her upset guests.
- e) Ss read the dialogue and mark communication between the First Dame and the Hostess. Are they polite? Why do you think so? How does the Prime Minister introduce the First Dame? What did you learn about the Minister Administrator?

Первая Дама: Чёрт его знает, когда всё это кончится! Мы запаршивеем (*get lousy*) все тут к свиньям, пока этот ядовитый гад (*poisonous skunk*) соблаговолит (*deign*) дать нам мыло. Простите, хозяйка, что мы без стука (*nock on the door*). Мы одичали (*run wild*) в дороге, как чёртова мать.

Первый Министр: Позвольте (*allow*) представить красу и гордость королевской свиты, Первую Кавалёрственную Даму! Фрейлины (*Maids of Honor*) Принцессы Оринтия и Аманда!

Первая Дама: Простите хозяйка, но я вне себя! Его Окаянное Превосходительство (*Cursed Excellency*) Министр Администратор не дал нам сегодня мыла, не дал пудры, не дал духов! Я убеждена, всё это он продал туземцам (*aborigine*)! Подлец (*scoundrel*)! Когда мы выезжали из столицы, у него была картонка из-под шляпы, где лежал бутерброд и его жалкие кальсоны (*pitiful underpants*). Я повторяю: кальсоны! А теперь у этого мерзавца (*scoundrel*) 33 ларца и 22 чемодана!

Хозяйка: Не угодно ли вам умыться с дороги, сударыня (*madam*)?

Первая Дама: У нас же нет мыла!

Хозяйка: Я дам вам всё что потребуется (*required*) и сколько угодно (*wished*) горячей воды.

Первая Дама: Горячей воды?! Она святая! Мыться! Снова вспомнить оседлую (*settled*) жизнь! Какое счастье!

f) Working in pairs, Ss summarize great host practices. Ss share their ideas with the class. T takes notes on the board. Class selects the three most sensible ideas.

3. **Activity assessment:** Ss check each other's work and T provides oral feedback.

### Lexical Check (5 minutes)

**Lesson Assessments:** T assess Ss learning through the task (Activity 3); Lexical check

### Homework

1. Review your notes and study lesson vocabulary
2. Watch the clip [First Dame](#) (time in film: 32:40-34:30). What can you tell about the First Dame based on her clothes and gestures? What kind of person is she? Why did the King designate such a person to be in charge of the Princess' affairs? Write a paragraph.
3. Read the dialogue between the First Dame and the Hostess, and write down what you learned about the Minister Administrator (five-six sentences).
4. Watch the clip [Minister Administrator](#) (time in film: 34:28-36:53) and read the dialogue. Translate the dialogue. How does the Minister Administrator reply to greetings? Why? What else did you notice about the Minister Administrator? Was the First Dame accurate in her description of his personality and assessment of his achievements? Explain in five-six sentences.

Аманда: Тйше! Он идёт сюда!

Оринтия: Сам приближается!

Первый Министр (Хозяйке): Умоляю, ни слова! Я вам ничего не говорил!

Первый Министр (Министру Администратору): Здравствуйте. Здравствуйте, говорю.

Министр Администратор: Виделись.

Оринтия: Простите! А где наши чемоданы?

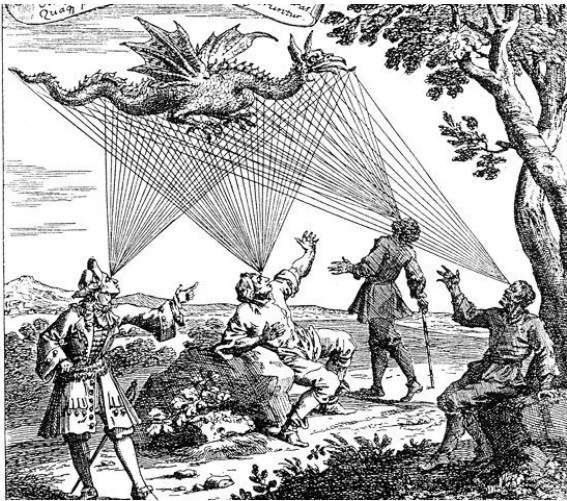
Министр Администратор: Вот народец! Всё только о себе! Будете мешать, оставлю без обеда. Кстати, это относится ко всем. 4 фунта придворным. 2 в уме... 3 фунта Королю. Полтора в уме. 1 фунт Принцессе. Полфунта в уме. Итого за утро - 6 фунтов. Неплохо.

Министр Администратор: Ровно в полночь.

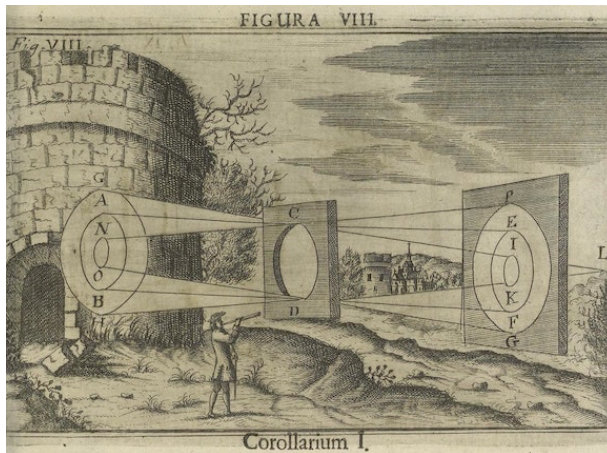
Хозяйка: **Что в полночь?**

Министр Администратор: **Приходите к амбáру, не пожалéете. Мне ухájивать нéкогда. Вы привлекáтельны. Я чертóвски привлекáтелен. Чегó зря врéмя теря́ть? В полночь жду.**

5. In the clips you watched, you probably noticed a painting of a dragon. This painting is a fragment of a print by the Würzburg cleric Johannes Zahn, who in 1685, published his *Oculus Artificialis Teledioptricus Sive Telescopium* (The Long-Distance Artificial Eye, or Telescope). What does this painting do to the system of meanings in the film? Watch the clip [Empty house and dragon painting](#) (time in film: 52:23-53:44 ) and answer the questions: Why did the magician destroy the painting? What did you see in the depth behind the painting? The camera rapidly zooms into the image you see in the distance. The image is appearing amidst the low key lighting. What does this cinematic choice mean in regards to the story?



6. Another image pertaining to Johannes Zahn's work is camera obscura. It appears in the clip [Spell](#) (time in film: 08:40-11:13). What is camera obscura? What role does it play in the film? Write three sentences.



7. Record yourself reading the script from Day 5, homework script and the lyrics from the song, as well as your answers to the prompts. Submit the best recording for teacher's review.