

NEFTA FOOTBALL CLUB

YVES PIAT (2018)





IT IS IMPORTANT TO FIRSTLY REGISTER AND LOG INTO OUR WEBSITE TO ACCESS ALL THE FILMS AND SUPPORT MATERIAL BEFORE BEGINNING THIS TOOLKIT

WWW.SHORTCUT.NERVECENTRE.ORG

TITLE

NINA (2019), Dir. Yves Piat

TOPIC

COOPERATION

THEMES

Collective vs. individual, borders (between countries and between people), social awareness, trust and relations, common goal, coordination and communication

MAIN OBJECTIVES

Social education will reflect on how to work together as a group and with the community where they live. The activities will help them to understand what conditions determine success of group efforts, take a broad perspective when working with others and communicate and negotiate goals in a positive, nonviolent way.

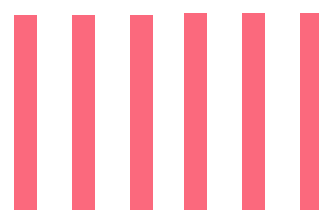
Creative education will introduce students to experimental filmmaking techniques and the idea of the short film. Creative practice will include exercises in filmmaking with community representatives from worm's-eye and bird's-eye view and will focus on our role in city and community spaces.

SPECIFIC OBJECTIVES

- develop creative critical thinking skills to inspire deeper understanding
- explore creative approaches to their local community,
- learn about the conditions under which individual attitudes can foster cooperation and support development of new friendships,
- practice communication and coordination skills

METHODS

- Poetry Game
- Film Analysis
- Discussion
- Workshop (Social context)
- Creative Exercises - Photography & Filmmaking



MATERIALS

- Paper & pens
- whiteboard/flipchart
- Phone/tablet/camera or camera with recording function, computer and editing software (e.g. one of the free programs such as YouTube video editor, iMovie or DaVinci Resolve)
- Phone stand or tripod or camera tripod

CLASS TIME

2 x 45 minutes plus time to discuss homework

LESSON STRUCTURE

The following lesson plan is based on an experiential learning scheme known as the Kolb's cycle. Particular stages of the scheme lead students from film experience to accumulation of knowledge and training of competences.

LESSON PLAN

INTRODUCTION STAGE

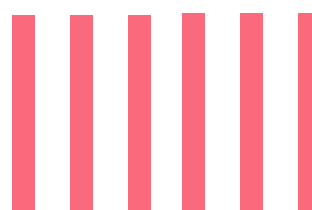
OPENING ACTIVITY

Poetry/Storybuilding Game - Exquisite Corpse

Before the screening of the film, invite the class to play the 'Exquisite Corpse' collaborative poetry game. Through inference and deduction, the students are challenged to creatively make predictions about the film before watching it from the prompt words.

STEP BY STEP INSTRUCTIONS

1. The stimulus material for this exercise/game are prompt words associated with the story and themes in Nefta Football Club.
2. Divide the class into 2 or 3 groups. From the words listed related to the film, choose one for each group and write it on paper:
 - Goals
 - Boundaries
 - Partners
 - Game



- Play
- Success
- Laugh
- (you can choose also another one, after seeing the film)

3. Only the first student in the group sees the word written on the sheet and associatively writes his/her own word or short sentence, then folds the sheet so that only what he/she has written is visible and passes it to the next student in the group. In this way, all students participate with a word or a sentence in this poem of sorts.

4. Finally, all groups read what they have written and discuss the resulting associations.

Being unaware of what the others have written creates a surprising, sometimes funny and absurd effect. Creating a poem via the Exquisite Corpse game is a great way to collaborate with others, fully freeing our imagination. Many of the most memorable phrases are those that are most surprising.

You can find more about the game and the inspirations here:

https://en.wikipedia.org/wiki/Exquisite_corpse

<https://poets.org/text/play-exquisite-corpse>

EXPERIENCE STAGE

1. FILM SCREENING - Watch the film as a class


After a short talk with the pupils, watch the film *NEFTA FOOTBALL CLUB* together with as a class.

REFLECTION STAGE

After the screening, initiate a general discussion about the film, giving students a chance to vent their emotions, solidify their understanding of the plot, and exchange interpretations of the message. Then students present their ideas from the exquisite corpse collaborative poetry game and compare it to the plot. Who was closest and who was farthest from the solution?

As a class **discuss**:

- Who are the boys? What is their relationship?
- What are their passions?
- What language do they speak? Where are we geographically?

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- Is the film funny or sad (explain why)?
 - What is their approach to the finding?
 - What does the older boy hope for?
 - What is he planning to do? Why?
 - Is it a good idea? How do you understand his aspirations and hopes in the new situation?
 - What is his younger brother doing? Why?
 - How is the film ending? Do you think it is a happy ending?
 - What is lost and what is preserved with such development?

THEORY AND APPLICATION STAGES

In the second lesson you will discuss the topic of inclusion of vulnerable social groups. Begin with an analysis of a film language that will introduce students to the topic, as well as contribute to a better understanding of filmic means of expression.

ACTIVITY 2

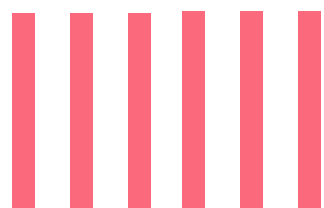
FILM ANALYSIS

EXPANDING THE FRAME

We propose to start the theoretical discussion with a brief scene analysis, i.e. the scene that frames the Nefta Football Club video from the field **Timecode 14:39 - 16:16**.

This scene will be used as a creative response activity as well as draw their attention to the nature of successful cooperation. Additionally the scene contains an important clue about the characters' situation, increasing empathy and understanding.

Stills from the sequence are on the following page.



STEP BY STEP INSTRUCTIONS

1. Watch the clip - timecode - 14:39 - 16:16
2. Following the screening, conduct a discussion on cooperation using (when necessary) the below questions:
 - What is illustrated by this scene?
 - What perspective is used in the final frame?
 - Why do you feel this perspective is used? Think of the word "perspective" - does it contribute to understanding the nature of successful cooperation?
 - What are the examples of cooperation in the film?
 - When is cooperation portrayed in the film successful and when it fails? Why?
 - Are the brothers cooperating with each other? Why is their cooperation unsuccessful?
 - What about the drug dealers? What makes them fail?
 - Are there any positive examples of cooperation in the film?
 - What is your personal view on cooperation?
 - Do you prefer to cooperate in a group or are you more of an individualist?
 - Could you name some benefits of cooperating with others?
 - What are the costs and risks of group-work?
3. Conclude the discussion by referring to the presentation on conditions of successful cooperation.

SUMMARY

There is a specific visual storytelling purpose to why the director has used these visual techniques by considering the meaning of the metaphorical language. What can we summarise from this final scene?

The final scene in Nefta Football Club, director Yves Piat lifts the cameras' perspective from over the shoulder shots of the conversation between the young brothers Abdalluh and Mohammed. As Abdalluh runs off to rejoin the games he leaves his brother standing looking on in disbelief of what he has done with the 'laundry detergent'.

The young brother Abdalluh's explanations of what has happened to the 'laundry detergent', illuminates his perspective and solution to the groups'/team problem. He has listened to others, co operated by making decisions to create resolutions.

"We made the lines with it to stop arguing. No more fights about corners or throws-in. Come on guys, let's go? "

The director changes the camera shot from on the pitch to a bird's eye view shot. The bird's eye shot widens as the camera lifts high into the sky as the credits roll and the music and football match commentary plays. The director leaves the audience with this one shot as it zooms out from the football pitch to higher perspective giving a 'broader view' of the pitch and its surrounding landscape. This change in camera is also a storytelling device, the view has changed and with it our awareness of the issue.

Birds Eye View or Over Head Shot - This type of shot is when the camera is placed directly above the subject looking down at a 90 degree angle. It is like what a bird's view would be looking down. This shot is used sometimes for practical reasons and also as a creative decision to enhance the metaphorical film language to give meaning.

The director has taken the creative purpose of the situation in the story to the use of the changed camera shot and given the opportunity to widen the view of the issues, situation and different goals, the view has changed both visually and metaphorically. The audience is placed watching as the view is broadening, high and wide.

It could be said that the director Yves Piat is making an ultimate comment that with distance comes perspective.

CREATIVE EXERCISE 1

SHADOW FILM PORTRAIT

This is proposed as an optional homework activity.

Have you noticed the artistic approach in one of the scenes? Do you remember a scene which represented just the shadows of the boys? Why do you think this decision was taken? Is it connected to what they were doing? How does the aesthetics of this 'shadow' scene make you feel?

Watch this sequence at - Timecode: 05.50min - 05.55min



In this creative exercise as a group or in pairs create a 30 sec shadow film portrait -

There are two options:

A. Shadow group portrait - get creative and have fun composing a portrait of your group using this shadow technique - we just see the shadow/s of each of the group.

Or

B. Shadows in the city/neighbourhood - get creative and have fun exploring the city with your camera and the shadows created by buildings, objects and people.

STEP BY STEP INSTRUCTIONS

1. Firstly think about the light and how shadows are created - here are few things to consider:
 - the time of day
 - the weather
 - natural light or electric light?
 - inside or outside
 - the light coming in a window or the shadows on walls, on floors, inside your home/school etc.
 - how the sunlight falls across the city, buildings, people, objects, moving shadows.
2. You will need to consider how you need to position the camera, do you need to arrange shapes in order to make the shadows work on camera?
3. Create your film using your camera or smartphone camera.
4. Share your shadow film portraits with your class and on our Padlet.
5. Discuss and celebrate all your creative works. How do you feel about your outcomes and the techniques used?

SOCIAL WORKSHOP

The final social workshop connected with the film *Nefta Football Club* is meant to strengthen the participants' reflection on successful cooperation and communication, and help them develop relevant competencies. Additionally the aim of the workshop is also to support the youth in closing the project in a way that they will find satisfactory and fulfilling.

In this first option you will be asked to work with a guest once more. Think of a successful cooperator from your community. The person could be a representative of a municipality or an informal body supporting the local authorities in implementing changes in the environment or the process of public consultations. Is there a chance to meet this person and find out more about their ways of making people work together and communicate without prejudice? If yes, ask the facilitator to join you and share their first-hand experience of negotiating and achievement of common goals, ideally at the whole community level.

Alternatively, you may focus on closing the project. During the next creative tasks - the one attached to this film and the general one which will focus on the final outcome of the project, the youth will need to think about the shape of their final story about the community. Now it might be the time to stop, celebrate all the work that you have done and reflect on your findings. Meet to discuss what you have learned from your walks, meetings with the local residents and work with the archives. How would you describe your community? Can you tell something about it using just five adjectives? Think if there is anything else that you need to find out - there's still time since you haven't finished your final story.

Finally, you might want to use this slot to devote a bit more time to summarising your cooperation experience in the project. Share with one another your thoughts on what made you try harder and what was maybe a bit less empowering experience. Open space for frank and partner exchange of opinions, intervening where necessary. Students should not offend each other and yet talking about difficulties is important. Create space for expressing mutual gratitude. Talk about division of labour. Maybe there are some persons in the team who would like to be more involved in developing this project or some who feel they are doing most of the work and are already tired of this. The last stage can be a way to restore balance and ensure that everyone has made similar contributions to the project. Celebrate and enjoy! You have done great work getting so far. Enter the final step in a good mood with refreshed motivation.



Image: Facebook Stowarzyszenia Miłośników Rozbarku

Story About Our Place Through Music

How has music been used in the film? Did it have an important plot meaning? How did listening to music change the rhythm of the film? Where was the song from? Was it characteristic for the place we were at?

STEP BY STEP INSTRUCTIONS

1. Every student from the class or the group should choose one piece of music (without songs).
2. Listen together to all of the pieces and try to explain how they make you feel. Try to link the music to some particular places from your city or place around.
3. Choose 3 or 4 places and the related music pieces and try to connect them by creating a short film, working on small groups. This film should not be a music video, but rather express the relationship between the music and the chosen place. It can be a short story, with characters, or it can be a documentary observation, even an experimental form. Reflect on the form and take time to prepare your idea.
4. Before you shoot the short film, think about the camera position and the different shots, the time you will shoot it, and where the music will be heard from? From a device that we will see in the frame or will it be added during editing?
5. Once you've captured and viewed the footage, use an editing program and put together the footage to recreate the feeling the music evokes in that place. You can add voice-over or captions when editing.
6. Watch together the 3 or 4 short films, discuss and analyse what is specific about them, what are the differences between the forms you have chosen. Are they related to music? How?

You can see an example of this type of exercise here: <https://vimeo.com/418039996>

