

DISCOVERY FILM FESTIVAL

Scotland's International Film Festival
for Young Audiences



Teachers' Resource: Jackie & Oopjen

First, Second and Third/Fourth Levels / Ages 8+

Created by Sonia MacEwen

Discovery Film Festival: Sat 23 October - Sun 7 November 2021

discoveryfilmfestival.org.uk

DCA

Dundee Contemporary Arts


EUROPA CINEMAS
MEDIA-PROGRAMME OF THE EUROPEAN UNION

DUNDEE
ONE CITY, MANY DISCOVERIES

 
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With support from DCA Cinema and Learning teams



Introduction

Discovery Learning Resources give you exciting classroom activities to enhance Curriculum for Excellence delivery.

They are created by classroom teachers and education professionals. Each resource aims to:

- support and extend working with film in the classroom
- help prepare teachers for a class visit to a Discovery Film Festival film and to extend the impact of that visit for delivery of CfE
- develop confidence in Moving Image Education approaches and working with 21st Century Literacy / moving image texts

Each resource is free and available to download from

www.discoveryfilmfestival.org.uk/resources



Jackie & Oopjen (Jackie en Oopjen)

Dir: Annemarie van de Mond
The Netherlands 2020 / 1h30m
Dutch with English subtitles

Synopsis

Jackie is a 12-year-old girl living in Amsterdam with her mother and younger sister. She acts hilariously as a mother figure to both of them, while her career-focussed mother works at the Rijksmuseum which Jackie has made her second home. Together with the Louvre, the museum has just purchased Rembrandt's famous paintings of Maerten Soolmans and his wife Oopjen Coppit for a record €160 million (€80 million each), making them the most expensive Old Master paintings in history. While Jackie's wandering around after hours, Oopjen Coppit suddenly appears in front of her, looking for her long lost sister. Jackie's used to solving other people's problems and decides to take her home, so they can search for her sister. For Oopjen, a woman from the Golden Age, the 21st century is a big adventure and Jackie finally gains a real friend: a true BFF whilst attempting to help her find her long lost sister in a humorous, colourful adventure. Will they find her in time before the world realises Oopjen's portrait is an empty frame?

Teacher Advisory

Some coarse language (a cyclist calls Oopjen a 'silly old cow' during one scene), drinking beer, bodily functions (peeing/belching), brief mild violence and references to facial imperfections.

One of the changes between the 17th and 21st centuries are the artistic representations of

the female form. In Jackie's home there are many contemporary artworks, one of which is an outline drawing of a naked woman, hanging on the kitchen wall. It is on screen at 46m20s, for approximately 25 seconds, and at 75m30s, for approximately 10 seconds.



Director's statement

"I love films that tell us something about the complexity of life. Heart-warming films in which people lovingly stumble through life, while, despite of all the odds, not losing hope and faith, sometimes even against their own better judgment.

Jackie & Oopjen is about an unusual friendship between a girl and a painting. Jackie and Oopjen are complete opposites. Jackie is a mess. A tough city girl. If someone has a problem, she wants to solve it and she tends to take too much on her little shoulders. Oopjen, on the other hand, follows her impulses. Because she comes from a different time period, she doesn't worry about what people think of her, she doesn't know them anyway. But even though Oopjen causes many problems (which Jackie then has to solve), Jackie now finally has a real girlfriend, for the first time in her life.

Jackie & Oopjen is the kind of film that I would like to watch in the cinema. The story is compelling, funny, adventurous, strange, magical and ultimately moving. On the surface it is the story of Jackie, who experiences all sorts of adventures with 17th century Oopjen. However, the disappearance of Oopjen's sister also has an allegorical significance for Jackie's relationship with her mother Mouna.

The moral of the story is: you have to keep an eye on your loved ones, on the ones closest to you, otherwise you might just lose them. Oopjen has lost sight of her sister because she did not keep a close eye on her, and the same thing is about to happen to Jackie and Mouna, if they aren't going to start paying more attention to each other.

I immensely enjoyed making this cheerful and adventurous detective with these wonderful and inspiring actors. Together we tried to make it a detective on two levels, a film with a deeper layer, so that adults can also enjoy watching it and will resonate with it. A film about the desire for safety versus the desire for adventure and about taking new steps in your life.

For me this film also proves that art has the ability, throughout all ages, to touch people and to move them forward. There won't be a 12-year-old who believes that someone can step out of a painting, but you can tell them the story about dreaming and imagining. That says something about the power and vitality of art, something that is much needed in people's lives. An encounter with a work of art can be an adventure that will stay with you for the rest of your life." **Annemarie van de Mond, Director**



Before the film

Activity 1 – Watching the Trailer

With the class, watch the official trailer WITHOUT telling them anything about the film. This is in Dutch with no subtitles and can be found on YouTube at:

Jackie en Oopjen I Officiële trailer I 14 oktober in de bioscoop!

https://www.youtube.com/watch?v=CU_A_O4ft-g

In pairs, pupils should discuss the questions below. Once they have done this, discuss altogether.

1. What do you think the film is about?
2. What clues were there in the trailer to lead you to your conclusion?
3. What language do you think the film is in? How do you know?

Now read out the synopsis at the beginning of this guide and watch the trailer again. In pairs, pupils should discuss the questions below. Remind them that they should include evidence from the trailer and synopsis in their discussions. Once pupils have had time to discuss with their partner, discuss each question as a class.

1. Who are the main characters?
2. What film genre do you think this is? Why do you think that?
3. What is the general plot? What do you think will happen in the film?
4. Where do you think this is set?

I can select and use a range of strategies and resources before I read, and as I read, to make meaning clear and give reasons for my selection. LIT 2-13a



Activity 2 – Artist & Country Research Project

Resources: iPads or Chromebooks or other suitable devices for researching in lesson 2, large sheets of paper/card for making posters, A4 paper for making leaflets, colouring pencils/pens.

This activity should be carried out over 4 lessons.

Lesson 1: Decide on research questions and areas

Divide the class into groups for research. Ideally groups should be 2-4 children. Allocate each group an area to research. They should then decide how they are going to present their finished project – will it be a poster, fact-file, leaflet, Powerpoint/Sway or a video? This could be differentiated for ability or let the pupils choose. Pupils then decide what they want to find out and how they will organise their notes – think of suitable headings for each part. There is a template for taking notes in [Appendix 1](#).

Areas for research:

- Rembrandt
- The portraits of Maerten Soolmans and his wife Oopjen Coppit
- Amsterdam
- The Rijksmuseum & The Louvre
- Oopjen Coppit

Lesson 2: Carry out research

Pupils will work together in their groups to find the information using iPads, Chromebooks or some other suitable device. They will take notes, organising the information under appropriate headings using the template from lesson 1.

Lesson 3: Create a presentation

Pupils will create their presentations to share with the rest of the class. This could be a poster, fact-file, leaflet, Powerpoint/Sway or perhaps a video. They will need to decide who is going to say what and rehearse their presentations.

Lesson 4: Presentations

Each group will become the 'expert' in the area they were researching. They will share their findings with the rest of the class using their presentations. Invite some pupils in the audience to give feedback on the presentations.

EXTENSION: The rest of the class can take notes under organised headings while listening to the other presentations.

Suggested websites:

Rembrandt

- Biography: Rembrandt Art for Kids (ducksters.com)
<https://www.ducksters.com/biography/artists/rembrandt.php>
- BBC – History – Historic Figures: Rembrandt (1606-1669)
http://www.bbc.co.uk/history/historic_figures/rembrandt.shtml
- Rembrandt (1606 – 1669) | National Gallery, London
<https://www.nationalgallery.org.uk/artists/rembrandt>
- Rembrandt Facts for Kids (kiddle.co)
<https://kids.kiddle.co/Rembrandt>
- Rembrandt – Kids | Britannica Kids | Homework Help
<https://kids.britannica.com/kids/article/Rembrandt/390592>

The portraits of Maerten Soolmans and his wife Oopjen Coppit

- Portrait Of Maerten Soolmans, 1634 – Rembrandt – WikiArt.org
<https://www.wikiart.org/en/rembrandt/portrait-of-maerten-soolmans-1634>
- Portraits of Maerten Soolmans and Oopjen Coppit by Rembrandt – Espace presse du musée du Louvre
https://presse.louvre.fr/les-portraits-de-maerten-soolmans-et-doopjen-coppit-par-rembrandt_4614_4614/
- The Private Sale of Rembrandt Van Rijn's Portrait of Oopjen Coppit and Maerten Soolmans | Christie's (christies.com)
<https://www.christies.com/features/The-Private-Sale-of-Rembrandt-Van-Rijn-Portrait-of-Oopjen-Coppit-and-Maerten-Soolmans-7044-1.aspx>
- Common European Heritage: The French and Dutch Government Joint Acquisition of Two Rembrandt Portraits | Center for Art Law (itsartlaw.org)
<https://itsartlaw.org/2016/07/20/common-european-heriage-the-french-and-dutch-government-joint-acquisition-of-two-rembrandt-portraits/>
- 'Marten & Oopjen' in the Rijksmuseum for the first time – Holland.com
<https://www.holland.com/global/tourism/article/marten-oopjen-in-the-rijksmuseum-for-the-first-time.htm>
- Marten Soolmans, Rembrandt van Rijn, 1634 – Rijksmuseum
<https://www.rijksmuseum.nl/en/collection/SK-A-5033>
- Oopjen Coppit, Rembrandt van Rijn, 1634 – Rijksmuseum
<https://www.rijksmuseum.nl/en/collection/SK-C-1768>
- Susan over Marten & Oopjen (rijksmuseum.nl) (Video)
<https://www.rijksmuseum.nl/en/stories/rijksmuseum-from-home/story/Susan-marten-oopjen>
- (4467) DailyArt presents: Rembrandt van Rijn, Pendant portraits of Maerten Soolmans and Oopjen Coppit, 1634 – YouTube (Video)
<https://www.youtube.com/watch?v=1VV28ZUnKZs>



Amsterdam

- Amsterdam Facts for Kids (kiddle.co)
<https://kids.kiddle.co/Amsterdam>
- A bicycle tour of Amsterdam – KS2 Geography – BBC Bitesize (Video)
<https://www.bbc.co.uk/bitesize/clips/zgk7tfr>
- Interesting Facts About Amsterdam | AmsterdamTourist.info
<https://www.amsterdamtourist.info/numbers-trivia-interesting-facts-amsterdam/>
- Geography for Kids: The Netherlands (ducksters.com)
<https://www.ducksters.com/geography/country/netherlands.php>

The Rijksmuseum & The Louvre

- Rijksmuseum Amsterdam, home of the Dutch masters
<https://www.rijksmuseum.nl/en>
- Louvre Museum Official Website
<https://www.louvre.fr/en>
- Louvre Museum Fun Facts for Kids (easyscienceforkids.com)
<https://easyscienceforkids.com/louvre-museum/>
- The Louvre: Facts and Information – Primary Facts
<https://primaryfacts.com/2970/the-louvre-facts-and-information/>

*I can select ideas and relevant information, organise these in an appropriate way for my purpose and use suitable vocabulary for my audience. **LIT 2-06a***

When listening and talking with others for different purposes, I can:

- *share information, experiences and opinions*
- *explain processes and ideas*
- *identify issues raised and summarise main points or findings*
- *clarify points by asking questions or by asking others to say more. **LIT 2-09a***

*I can make notes, organise them under suitable headings and use them to understand information, develop my thinking, explore problems and create new texts, using my own words as appropriate. **LIT 2-15a***

*I consider the impact that layout and presentation will have and can combine lettering, graphics and other features to engage my reader. **LIT 2-24a***

*I can use digital technologies to search, access and retrieve information and am aware that not all of this information will be credible. **TCH 02-02a***



After the film

Activity 1 – 21st Century Guide

Resources: Large sheets card/paper for making posters.

During the film, Oopjen discovers many modern developments such as the Internet. With the class, list as many things as you can remember that she comes across.

Now brainstorm as many examples of modern technology/gadgets as you can. Think of things that we have now that Oopjen wouldn't have had in 1634 when Rembrandt created the portrait.

Pupils should choose one item from the brainstorming exercise. They will then create a '21st Century Guide'. They will create the following for the item they have chosen:

- Set of instructions
- Poster advertising their item (include persuasive language)
- **EXTENSION:** Pupils form groups with others who chose the same item as them. They work together to create a TV advert (include persuasive language).

The pupil's work could be put together into a booklet and someone could create a front and back cover complete with blurb. There is a video guide on instructional writing at:

How to write clear instructions - BBC Teach

<https://www.bbc.co.uk/teach/class-clips-video/english-ks1-ks2-how-to-write-instructions/zrvtscw>

I can convey information, describe events, explain processes or combine ideas in different ways. LIT 2-28a

I am learning to use language and style in a way which engages and/or influences my reader. ENG 2-27a



Activity 2 – Rembrandt Style Portraits

Resources: A4 paper, pencils, handwriting pens, colouring pencils, dark grey or black card.

In this lesson, pupils will create their own self-portraits in the style of Rembrandt. There are three parts to the lesson and these could be taught in three different sessions.

Part 1: Rembrandt style & techniques

Resources: A4 paper, pencils, handwriting pens.

Optional: iPads, Chromebooks or other devices.

Look at some examples of Rembrandt's paintings at the following links:

- Paintings by Rembrandt – Bing images
<https://www.bing.com/images/search?q=Paintings+by+Rembrandt&form=REStAB&first=1&tsc=ImageBasicHover&cw=1663&ch=939>
- Rembrandt – 769 artworks – painting (wikiart.org)
<https://www.wikiart.org/en/rembrandt/all-works#!#filterName:all-paintings-chronologically,resultType:masonry>

Discuss similarities in the paintings. If pupils have access to iPads, Chromebooks or other devices then let them explore the paintings themselves by zooming in and inspecting the detail. If not, do this altogether on your interactive whiteboard.

ASK: How do you think Rembrandt created his paintings?

Show pupils the image in [Appendix 2](#). Explain that this was created using hatching, cross-hatching and stippling. Notice how the lightest areas have nearly no lines in them, so they look almost entirely white. Now notice how the darkest areas are full of lines to the point at which they look close to black. They are going to learn how to use these techniques so that they can then create a self-portrait in the style of Rembrandt.

Part 2: Trace an image

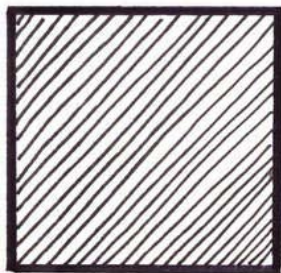
Resources: a copy of the image in [Appendix 3](#) for each pupil, A4 paper, pencils.

Show pupils the painting *Bust of an Old Woman, Rembrandt's Mother* at the following link:

Bust of an Old Woman, Rembrandt's Mother, 1628 – Rembrandt – WikiArt.org.

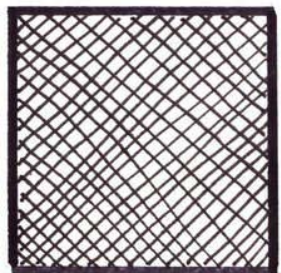
<https://www.wikiart.org/en/rembrandt/bust-of-an-old-woman-rembrandt-s-mother-1628>

Explain that they are going to practise drawing in the style of Rembrandt using the portrait. They will use three techniques – hatching, cross-hatching and stippling. Give each pupil a piece of paper to practise on. Go through each of the techniques, demonstrating on the interactive whiteboard.



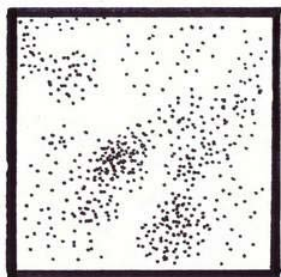
1. Hatching

This can be considered the most basic of all of the shading techniques included here. It involves creating groups or patterns of parallel lines. These lines don't have to be completely vertical or horizontal. Experiment making dark with closer lines and light with wider lines.



2. Cross Hatching

Create a first layer of parallel lines (in any direction) and a second layer of lines is drawn on top in a perpendicular or nearly perpendicular manner. This is a quick way to create darker areas.



3. Stippling

When stippling, tone and texture is built up by applying dots in different densities. This technique takes time and you have to make sure that you don't start creating lines instead of dots.

Give every pupil a copy of the image in [Appendix 3](#). They should experiment with the three techniques by going over the pencil lines, drawing onto the image. This will allow them to explore, in their own way, how Rembrandt created his paintings.

Part 3: Create your own ancient selfie!

Resources: A4 paper, pencils, handwriting pens, dark grey or black card.

Optional: photograph of each pupil or a mirror.

Pupils have now looked at examples of Rembrandt's paintings, explored making dark and light drawings using the techniques of hatching, cross-hatching & stippling and they will now create their own self-portrait.

Explain that, in a way, Rembrandt could be known as the 'King of the Selfie' of his time! Selfies are a very modern and common way of capturing images of ourselves and these are often used to explore and enhance our features.

ASK: How many of you have taken a selfie? How many of you have perfected the selfie – either through showing your 'best side', changing your angle to highlight your features or manipulating the image in some way?



Selfies are the modern portrait. Way before mobile phones were even considered, artists were painting self-portraits to explore their identity or to express something about themselves or their status. Rembrandt created almost 100 self-portraits over his life.

Explain that today, pupils will apply their learning from the previous two lessons to create their own self-portrait (ancient selfie!). They should do this in pencil first and then they can go over the pencil lines with a handwriting pen. Once finished, cut around the drawing leaving a white border and attach to dark grey or black card.

I can respond to the work of artists and designers by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work.

EXA 1-07a / EXA 2-07a

I can create and present work that shows developing skill in using the visual elements and concepts. **EXA 2-03a**



Activity 3 – Friendships

Resources: Large sheets of paper or card for making posters, colouring pencils or pens, pencils.

In the film, Jackie and Oopjen become good friends, or BFFs. As a class, discuss the following questions:

1. Why do you think they became friends despite being very different?
2. Can two different people be friends? What issues might this cause? What benefits might arise from the friendship?
3. Do you have any friends that are different to you? In what way?
4. What do you think makes a 'BFF'?

Now ask them to discuss what skills they think are required to be a 'BFF'. They should do this with a partner. Once they have had a chance to think and discuss with a partner, discuss their thoughts as a class and create a mindmap on the interactive whiteboard.

On the interactive whiteboard, display the skills needed to manage changing relationships: tolerance, empathy, loyalty, kindness, resilience, mutual trust and respect. Ask pupils to discuss what they think each one means and why it's important, in a group of 4. Encourage them to think of a time when they have had to apply the skill.

Pupils should then create an information poster about how to be a 'BFF', focussing on the skills of tolerance, empathy, loyalty, kindness, resilience, mutual trust and respect. Their poster should detail each skill, why it's important and an example of when they've experienced it either themselves or witnessed someone else doing so.

ALTERNATIVE: allocate a skill to each group of 4 or partner and get them to create a poster about only that skill.

*I am identifying and practising skills to manage changing relationships and I understand the positive impact this can have on my emotional wellbeing. **HWB 2-45a***

*I consider the impact that layout and presentation will have and can combine lettering, graphics and other features to engage my reader. **LIT 2-24a***



Activity 4 – Modern Vocabulary

Resources: Paper, pencils.

In the film, Oopjen speaks differently to Jackie and does not understand modern vocabulary or slang. She gets into comical situations using only the words Jackie allows her to use, without understanding their meaning, eg ‘Duh’.

As a class, mindmap modern slang or vocabulary that they use in everyday language that Oopjen wouldn’t understand. Pupils should then create a dictionary of the words they have brainstormed, writing them in alphabetical order and including their definitions.

By considering the type of text I am creating, I can select ideas and relevant information, organise these in an appropriate way for my purpose and use suitable vocabulary for my audience. LIT 2-26a

Activity 5 – Personal Writing: Diary/Vlogs

Resources: Paper, pencils, iPads/Chromebooks or other suitable devices if creating a Vlog.

Through discussion as a class, recall everything that happened to Oopjen in the film. Pupils then take on the role of Oopjen, creating either a detailed diary or vlog, recording a day’s events. Don’t worry if they include events that happened on different days, just write it as though they happened on the same day!

They should remember to include all the details from Oopjen’s perspective – who she was with, where she was, how it made her feel and what happened to her.

There is a guide with video clips on diary writing at:

Diary writing - Year 6 - P7 - English - Home Learning with BBC Bitesize - BBC Bitesize
<https://www.bbc.co.uk/bitesize/articles/z4qtqfr>

As I write for different purposes and readers, I can describe and share my experiences, expressing what they made me think about and how they made me feel. ENG 2-30a



Activity 6 – Creative Writing: Oopjen’s New Adventure

Resources: Paper or jotters, pencils, appendix 5, appendix 6, appendix 7, colouring pencils/pens if drawing their setting.

Pupils will create their own version of the story by changing one of the details. It could be either a different setting, such as their home town, or a different purpose for Oopjen’s return rather than trying to find her sister. Their story should include a beginning, middle and end. Older pupils should also focus on the build-up (creating tension) and the resolution.

This activity could be delivered over several lessons as shown in the structure below:

Lesson 1: Character development

Character study of Oopjen. Describe her personality and appearance. List adjectives, similes and metaphors that could be used in the writing. See [Appendix 4](#).

Lesson 2: Setting development

Describe the setting in detail. List adjectives, similes and metaphors that could be used in the writing. See [Appendix 5](#). They could draw their setting on the back of the sheet.

Lesson 3: Structure

Plan out the story using the story mountain template. Include a brief outline of what will happen in each part. See [Appendix 6](#). There is information on the BBC about structuring stories at: **How is a story structured? - BBC Bitesize** and **How to plan your story - BBC Bitesize** <https://www.bbc.co.uk/bitesize/topics/zpccwmn/articles/zqmkh39>

Lesson 4: Introduction

Write the beginning of the story, focussing on detailed descriptions of the character and setting. Peer assess and make any amendments. See [Appendix 7](#). There is a Powerpoint about story openings, including examples, at: **Story Opening ppt and activities | Teaching Resources (tes.com)**

<https://www.tes.com/teaching-resource/story-opening-ppt-and-activities-6361061>

Lesson 5: Build up & Main event

Write the middle of the story focussing on building tension and describing the main event. Peer assess and make any amendments. See [Appendix 7](#). There is a Prezi about building tension and suspense at: **Writing a suspense story at KS2 by Stuart Rathe (prezi.com)**

<https://prezi.com/c74xebul1gos/writing-a-suspense-story-at-ks2/>

Lesson 6: Resolution & Ending

Write the rest of the story focussing on how the issue in the main event will be resolved and end the story appropriately. Peer assess and make any amendments. See [Appendix 7](#). There is a Powerpoint for story endings at: **Story Endings | Teaching Resources (tes.com)**

<https://www.tes.com/teaching-resource/story-endings-6069009>

*Having explored the elements which writers use in different genres, I can use what I learn to create stories, poems and plays with an interesting and appropriate structure, interesting characters and/or settings which come to life. **ENG 2-31a***

Activity 7 – Writing a Personal Recount: Time Travel



In the story, Oopjen finds herself in a ‘futuristic world’. Pupils should imagine they could travel in time to the future. They could draw a labelled picture of what the world would look like and write a descriptive account of what it was like. What futuristic technology will they encounter, like Oopjen discovering the Internet? What might be the same? They should include lots of detail focussing on the 5 senses. They could use the template in **Appendix 5** to plan their futuristic setting.

There is a guide with video about writing a personal recount at:

How to write a recount - BBC Teach

<https://www.bbc.co.uk/teach/class-clips-video/english-ks1-ks2-how-to-write-a-recount/z7dg92p>

*As I write for different purposes and readers, I can describe and share my experiences, expressing what they made me think about and how they made me feel. **ENG 2-30a***



Appendix 1 – Research

I am researching:	How I will present:
What I want to find out:	
Notes:	



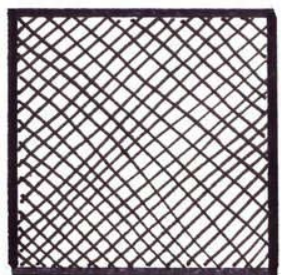


Appendix 3 – Rembrandt Style Portraits Lesson 2



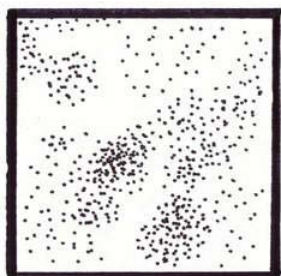
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2. Cross Hatching

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3. Stippling

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Appendix 4 – Character Development



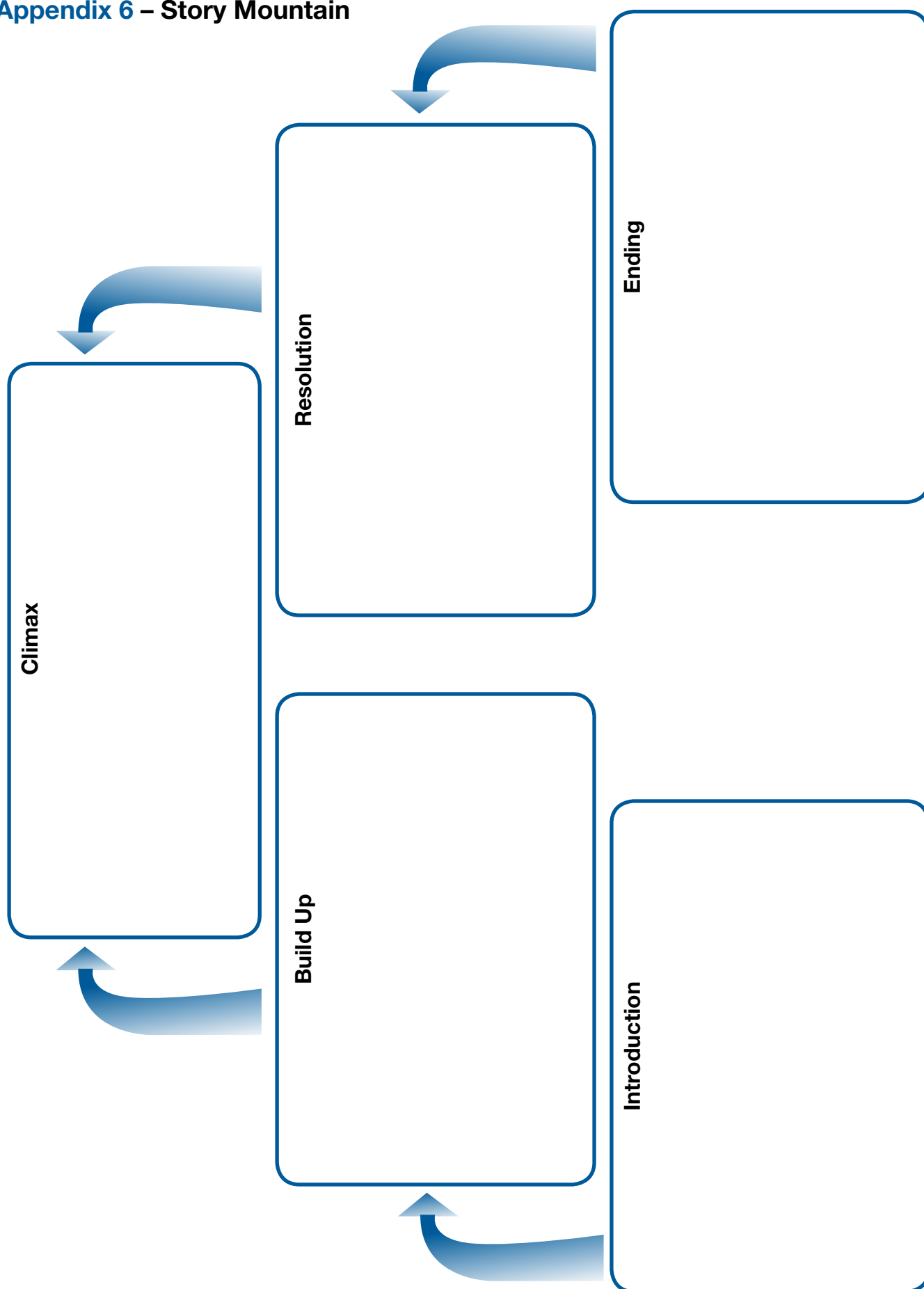
Appearance	Personality



Appendix 5 – Setting Development

See	
Hear	
Smell	
Feel (what would things feel like)	
Taste (eg when you can taste things such as on bonfire night you get a taste in your mouth)	

Appendix 6 – Story Mountain



Appendix 7 – Peer Assessment

Introduction

Criteria	My Partner's Feedback
Opened appropriately – dialogue, action, character or setting	
Character – described appearance	
Character – described appearance	
Setting – used at least 3 senses in description	
Use adjectives, similes and metaphors	
Made the reader want to read on	

Build-up & Climax

Criteria	My Partner's Feedback
Used short sentences to build tension	
Used ellipses to build tension	
Describe feelings	
Use similes and metaphors	

Resolution & Ending

Criteria	My Partner's Feedback
Resolved the issue in the climax	
Used an appropriate ending: cliff-hanger, twist, unresolved, sad, narrator advice	



Additional Information

Production Team

CAST

Jackie Meyer	Frouke Verheijde
Oopjen Coppit	Sarah Bannier
Mouna Meyer	Karina Smulders
Piek Meyer	Saar van Aken
Mother Vos	Leny Breederveld
Herbert Vos	Bert Hana
Director Rijksmuseum	Jaap Spijkers
Doorman Arnold	Jochen Otten
Lulu	Karmela Shako
Flip	Roben Mitchell
Auctioneer	Dick van den Toorn
Teacher Jackie	Gürkan Kücüksentürk
As himself	Ron Fresen
Dentist	Sieger Slood
Dentist assistant	Tanja Jess
Journalist #01	Annabelle Zandbergen
Journalist #02	Judith Edixhoven
Journalist #03	Monika van der Marel
Temp	Nick Golterman

CREW

Director	Annemarie van de Mond
Screenplay	Myranda Jongeling
Producers	Annemieke van Vliet - Chantal van der Horst
Co-producer AVROTROS	Mylène Verdurmen
Line Producer	Niko Post
Director of Photography	Lex Brand N.S.C.
Production Design	Florian Legters
Editor	Jessica de Koning N.C.E.
Score	Het Paleis van Boem
Sound design	Maria Kramer
Re-recording mixer	Peter Warnier
Costume design	Heleen Heintjes
Casting	Marina Wijn
	Madelief Blanken



Director

Annemarie van de Mond was born in Haaksbergen, Netherlands, in 1962. She attended drama school in Maastricht where she graduated in 1989. After her education, she worked for many years as an assistant director and script supervisor for many Dutch films and TV series. In addition to this, she worked on various international productions including films with Wes Anderson and Joel Schumacher.

Since 1999, Annemarie has directed her own films and series including episodes of the drama series *Smeris*, *Meiden van de Herengracht*, and *De Mannentester*. She has received various awards for her short film *Beet* and television films *HannaHannaH*, *Taartman*, and *Gewoon Vrienden*. *Jackie & Oopjen* is her first feature movie.

Director Filmography:

Meisje van plezier (TV Series) (3 episodes), 2020
Jackie & Oopjen, 2020
Gewoon Vrienden (TV Movie), 2018
De mannentester (TV Series) (4 episodes), 2017
Meiden van de Herengracht (TV Series) (5 episodes), 2015
Force (TV Series) (4 episodes), 2015
Taartman (TV Movie), 2009
Roes (TV Series) (1 episode), 2008
HannaHannaH (TV Movie), 2007
Enneagram (TV Series) (1 episode), 2004
Beet (Short), 2003
De zeven deugden (TV Series) (1 episode), 1999

Award Nominations:

Children KinoFest 2021: Nominee, Best Film
Minsk International Film Festival "Listapad" 2020: Nominee, Best Film of the Competition for Children and Youth "Listapadzik"



Evaluating this resource

We hope that you found this resource useful and appropriate.

Please do send us film reviews, letters from your pupils, documentation of classwork and your feedback by e-mailing mike.tait@dca.org.uk

Would you make a good Discovery Film Festival Case Study?

We are seeking a number of simple Case Studies in how teachers have used or are using Discovery films in the classroom across Curriculum for Excellence and across the Levels.

Any case studies that we develop would be intended for presentation on GLOW, the Creativity Portal and on Discovery Film Festival websites. We have a simple template to be completed and are keen to have classwork and documentation included.

If you would like to be a Discovery Case Study please e-mail sarah.derrick@dca.org.uk