

DISCOVERY FILM FESTIVAL

Scotland's International Film Festival
for Young Audiences



Teachers' Resource: Das schweigende Klassenzimmer (The Silent Revolution)

Senior Phase

Created by Sheila Docherty

Discovery Film Festival: Sat 19 October - Sun 3 November 2019

discoveryfilmfestival.org.uk

DCA²⁰

Dundee Contemporary Arts


EUROPA CINEMAS
MEDIA-PROGRAMME OF THE EUROPEAN UNION

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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



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The Silent Revolution (Das schweigende Klassenzimmer)

Dir: Lars Kraume

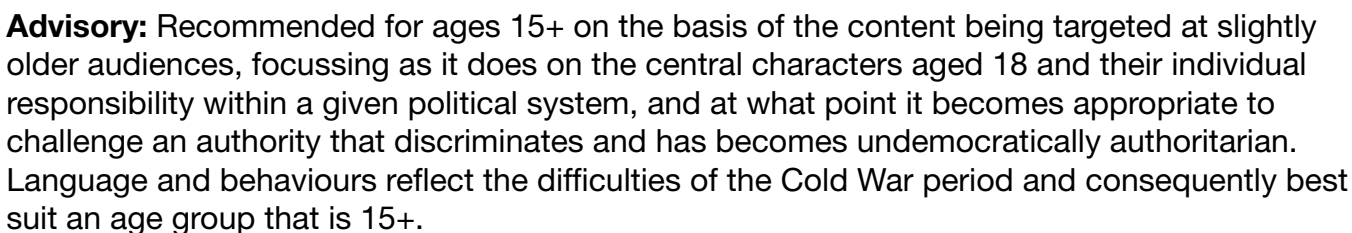
Germany 2018 / 1h51m

German (and Russian) with English subtitles

Synopsis

The year is 1956. During a visit to the cinema in West Berlin, high school pupils Theo and Kurt see dramatic newsreel footage of the Hungarian uprising in Budapest. Returning over the East German border to their homes in Stalinstadt, they spontaneously decide to hold a minute's silence at school in support of the victims of the uprising, and encourage their classmates to join them in this small act of protest. But the gesture has a much bigger impact than they could have expected: while their headteacher initially tries to put the whole thing down to youthful playfulness, the pupils become objects of the political machinations of the fledgling East German state. The People's Education Minister condemns the action as a clearly counter-revolutionary act and demands that the ringleader be named within a week. But the students stick together and are made to face a choice that will change all their lives forever.

The Silent Revolution tells a deeply moving chapter from the diary of the cold war, based on the personal experiences and eponymous book by Dietrich Gartska - one of the 19 school children who turned an entire state apparatus against them with a simple humane gesture.



Themes

Historical background

The Potsdam Conference a few months later outlined the reorganisation of the countries occupied by the Germans, and part of this was the division of Germany and Berlin. West Germany would fall under the influence of the USA, the UK, and France, whereas the East went to the Soviet Union. Berlin was situated in the East, but as it was the capital the 4 nations agreed to divide the city up too.

In 1949 the “west” became the Federal Republic of Germany and followed a democratic capitalist economy, whereas the “east” became German Democratic Republic, falling under the very centralised communist rule.

The East German Uprising 1953

Began as an East Berlin strike of the construction workers, which quickly grew into an uprising against the GDR. The Soviet forces used tanks and troops to end this uprising.

Travel between east and west

Until the building of the Berlin Wall the people in East Germany were permitted to travel across the border into West Berlin in order to work or visit relatives, although they had to justify any visit and could be turned away.

Why the Berlin wall was built: <https://youtu.be/X3Xe4AdJaFQ>

Why they couldn't walk around the Berlin wall: <https://youtu.be/dOP0HQUTSo0>



The Hungarian Revolution in 1956

Was one of a number of uprisings in the new Warsaw Pact Countries. Emboldened by the success of Poland and Austria, Hungarian students gathered to show support and deliver their own demands. The students quickly drew in others and this huge gathering marched on the Hungarian Parliament building. The revolution began when the AVH, the State Security Police, shot into the crowd and killed a student.

The pace of change was quick and within a matter of days the government had been seized, the AVH disbanded and many political prisoners released. Despite initially agreeing to the demands, on 4/11/56 the Soviets sent in tanks to Budapest and around the country to crush the revolution. The resistance ended on 10/11/56 with thousands of dead, and hundreds of thousands fleeing as refugees.

Bibliography

<https://adst.org/2013/06/the-east-berlin-uprising-june-16-17-1953/>

<https://www.history.com/this-day-in-history/soviets-crush-antigovernment-riots-in-east-berlin>

<https://www.bbc.com/bitesize/guides/zghnqhv/revision/1>

https://en.wikipedia.org/wiki/Hungarian_Revolution_of_1956

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

<https://www.history.com/topics/cold-war/berlin-wall>

<https://www.wilsoncenter.org/sites/default/files/happ.OP-3.pdf>



Before watching the film

Understanding the historical background. Below is a summary of the events leading up to the real-life circumstances in the film. Students can spend some time researching this, using the table below to create a glossary of terminology used in the film.

Terminology	Research
The Hungarian Revolution	
East German Uprising 1953	
The Yalta Conference	
SA (The Sturmabteilung)	
SS (Schutzstaffel)	
Red Front Fighters League	
Fascism	
Nazi	
Arrow Cross Party	
RIAS radio station	
The Warsaw Pact	
The Cold War	

*Using what I know about the features of different types of texts, I can find, select, sort, summarise, link and use information from different sources. **LIT 4-14a***

*I can make notes and organise them to develop my thinking, help retain and recall information, explore issues and create new texts, using my own words as appropriate. **LIT 4-15a***

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Activity 1

English and Media students

Analyse the international poster:

- What is the purpose of this poster?

The primary purpose of any movie poster is to encourage the public to go and watch the movie. However, what about it makes them want to see it? Barthes' Enigma code poses the question over the images that watching the film will answer. (an Enigma code is a question the text poses that is not immediately answered.)

- Audience

Looking at the age of the characters, the costumes: what group would find themselves represented on the poster?

- Genre

Looking at the costumes, what era do they belong to? Look at the ordered way the characters are lined up, what does this suggest? What could the red lines signify?

Media students should have some understanding of the key aspects in order to fully decode the poster. **Table 1** sets out the key aspects with space for notes and analysis.

*To show my understanding, I can give detailed, evaluative comments, with evidence, on the content and form of short and extended texts, and respond to different kinds of questions and other types of close reading tasks. **ENG 4-17a***



Table 1

Analysing a poster			
Key aspect	Example from poster	How does it persuade the audience to go and see the film? (Purpose)	How does this target an audience?
Representation	Young adults		
Categories			
Language			
Narrative			
Society			
Institutions			



Layout of the poster

How a poster is laid out and designed provides an interesting level of information. These basic design principles can be memorised in this handy acronym: C.R.A.P.

	Example from poster
Contrast	Pale yellow background and the red stripes across the faces of the people
Repetition	
Alignment	
Proximity	
What does this suggest?	



Activity 2

Propaganda features heavily in the film. Being able to separate legitimate news and propaganda is difficult but understanding the ideology that supports the propaganda can help you to identify it. In 1956, there was a Cold War between the east, including East Germany, and the west, especially the USA.

The main differences between what became known as super-powers were as follows:

The USA	The Eastern Bloc
The USA was a democracy. The government periodically changed through free democratic elections.	Ruled by the Communist party. Any elections held were dominated by the Communist Party.
Capitalist- property and business privately owned.	All property and industry belonged to the community.
High general standard of living. However, there was extreme wealth and extreme poverty.	Lower general standard of living, however, extreme poverty was rare.
Low government interference in personal life.	The society was the most important thing, and the rights of the individual were less important. Private lives were heavily influenced and controlled by the state.
Americans believed their way was the best way.	Soviet leaders believed that other countries should be run in the Communist way.

Using your research on the Hungarian revolution. Write two newspaper reports, one pro revolutionary, and one from the communist side (anti).

I can independently select ideas and relevant information for different purposes, organise essential information or ideas and any supporting detail in a logical order, and use suitable vocabulary to communicate effectively with my audience. LIT 4-06a

I can convey information and describe events, explain processes or concepts, providing substantiating evidence, and synthesise ideas or opinions in different ways. LIT 4-28a

Activity 3



Watch the trailer: https://youtu.be/RVs_LXtBvgQ

Watch until 21 seconds (just before the music changes).

- What is the film going to be about?
- What does the music tell you about time/place setting?
- What does the mise en scene tell you about the time/place setting?
- What changes after 20 seconds?
- What is the impact of the changes?

As I listen or watch, I can make notes and organise these to develop thinking, help retain and recall information, explore issues and create new texts, using my own words as appropriate.

LIT 4-05a

I can show my understanding of what I listen to or watch by giving detailed, evaluative comments, with evidence, about the content and form of short and extended texts.

LIT 4-07a

To help me develop an informed view, I can identify some of the techniques used to influence or persuade and can assess the value of my sources.

LIT 4-08a

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Activity 4

Consider the 2 shots of the parade ground:

0:08



1:12





Mise en scene	0:08	1:12
Lighting		
Colours		
Costume		
Character positioning		
Shot/angle		
What does this suggest?		

Activity 5

As the drama builds during the trailer the authorities are seen getting out of cars. Analyse the shot:

1:33



Mise en scene	1:33
Lighting	
Colours	
Costume	
Character positioning	
Shot/angle	
What does this suggest?	

To show my understanding across different areas of learning, I can:

- clearly state the purpose, main concerns, concepts or arguments and use supporting detail
- make inferences from key statements and state these accurately in my own words
- compare and contrast different types of text. **LIT 4-16a**

To show my understanding, I can give detailed, evaluative comments, with evidence, on the content and form of short and extended texts, and respond to different kinds of questions and other types of close reading tasks. **ENG 4-17a**

Activity 6



The final moments of a trailer should leave the audience with a lingering desire to watch the film. What about the last images, the final dialogue? Listen carefully, what is the impact of the sound at this point?

As I listen or watch, I can make notes and organise these to develop thinking, help retain and recall information, explore issues and create new texts, using my own words as appropriate.

LIT 4-05a

I can show my understanding of what I listen to or watch by giving detailed, evaluative comments, with evidence, about the content and form of short and extended texts.

LIT 4-07a

To help me develop an informed view, I can identify some of the techniques used to influence or persuade and can assess the value of my sources. **LIT 4-08a**



Activity 7

Discussion: whole class or group.

One boy is isolated, and the request seems so reasonable, how would you react in that situation?

*Having explored and analysed the features of spoken language, I can use these independently, adopting and sustaining an appropriate register to suit my purpose and audience. **ENG 4-03a***

Activity 8

Compare the trailers for *The Silent Revolution* (<https://youtu.be/5TUXfOJHDIs>) and *Dead Poets Society* (https://youtu.be/4lj185DaZ_o).

In what ways are they similar, in what ways are they different?

The Silent Revolution	Dead Poets Society

To show my understanding across different areas of learning, I can:

- clearly state the purpose, main concerns, concepts or arguments and use supporting detail*
- make inferences from key statements and state these accurately in my own words*
- compare and contrast different types of text. **LIT 4-16a***



Additional Information

Cast list

Theo Lemke	Leonard Scheicher
Kurt Wächter	Tom Gramenz
Lena	Lena Klenke
Erik Babinsky	Jonas Dassler
Direktor Schwarz	Florian Lukas
Frau Kessler	Jördis Triebel
Paul	Isiah Michalski
Hermann Lemke	Ronald Zehrfeld
Ingrid Lemke	Carina Wiese
Hedmaster Schwarz	Florian Lukas
Free German Youth Secretary Ringel	Daniel Krauss
Edgar	Michael Gwisdek
People's Education Minister Lange	Burghart Klaußner
Hans Wächter	Max Hopp
Anna Wächter	Judith Engel
Father Melzer	Götz Schubert

Crew list

Directed by, screenplay by	Lars Kraume
Writing Credits, original book	Dietrich Garstka
Director of Photography	Jens Harant
Production Design	Olaf Schiefner
Costume Design	Esther Walz
Makeup	Jens Bartram and Judith Müller
Sound	Stefan Soltau
Editing by	Barbara Gies
Casting	Nessie Nessler
Producer	Miriam Düssel, Akzente Film, Fernsehproduktion
Executive producer	Susanne Freyer, Akzente Film, Fernsehproduktion.
Co-Producers	ZDF (Caroline von Senden), Zero One Films (Thomas Kufus), STUDIOCANAL FILM (Kalle Friz, Isabel Hund)

Production Companies

Akzente Film- und Fernsehproduktion
Filmförderungsanstalt (FFA) (support)
Medienboard Berlin-Brandenburg (support)
Studiocanal Film
WunderWerk (co-production)
Zero One Film
Zweites Deutsches Fernsehen (ZDF)



Distributors

Albatros Film (2019) (Japan) (theatrical)
Arti Film (2018) (Netherlands) (theatrical)
Constantin-Film (2018) (Austria) (theatrical)
Pyramide Distribution (2018) (France) (theatrical)
Seven Films (2018) (Greece) (theatrical)
StudioCanal (2018) (Germany) (theatrical)
StudioCanal (2018) (World-wide) (theatrical)
The Klockworx (2019) (Japan) (theatrical)
Angel Films (2018) (Denmark) (all media)
Arthaus Filmverleih (2018) (Germany) (Blu-ray)
Arthaus Filmverleih (2018) (Germany) (DVD)
Films4You (2018) (Portugal) (all media)
Karma Films (2018) (Spain) (all media)
StudioCanal (2018) (Germany) (DVD)

Other Companies

Deutscher Filmförderfonds (DFFF) (funding: EUR 747, 200)
FilmFernsehFonds Bayern (funding)
Filmförderung Hamburg Schleswig-Holstein (funding)
Hiventy (french subtitles: original version with subtitles)
Mitteldeutsche Medienförderung (MDM) (funding: EUR 400, 000)
Rotor Film Babelsberg (post-production facilities)
Sonnenstudio (post-production sound services)

Awards won

Berkshire International Film Festival (BIFF) 2019
Winner, Audience Award
Narrative Feature: Lars Kraume

Film by the Sea International Film Festival 2018
Winner, Film and Literature Award
Lars Kraume

Golden Trailer Awards 2018
Winner, Golden Trailer
Best Foreign Poster: The Dream Factory

Jameson CineFest - Miskolc International Film Festival 2018
Winner, Special Prize of the Jury
Lars Kraume

Luxembourg City Film Festival 2019
Winner, School Jury Award
Lars Kraume

Munich Film Festival 2018
Winner, German Cinema Award for Peace
Best National Director: Lars Kraume



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