



Summer Arts & Academic Engagement

Overview: This year DPCHS is doing something very different for summer. Rather than summer reading, you get to watch FOUR films! But you are not watching them with your grade only; every scholar in every grade will watch these and so will the teachers! For the first time ever at DPCHS, the entire community will explore the same works!

Make it Social: These films are available on several streaming platforms and purchase on others, but there is no reason you have to watch these alone! Use Zoom's screen share function to watch a movie with friends! Use Netflix Watch Party to stream together! And for the short films, use the "Watch Together" feature of YouTube.

The Films: Teachers and staff from every area came together to narrow down the film selections – Mr. Crespo had the most popular choices! There were a couple things we really wanted all scholars and teachers to see and some places where we wanted to provide choice.

- **A Taxi Driver:** Based on a real-life story, the film centers on a taxi driver from Seoul who unintentionally becomes involved in the events of the Gwangju Uprising in 1980.
 - **Prework:** Watch this short video for context and take any notes you might want to reference later; label notes "#KoreaUprising": <https://www.youtube.com/watch?v=jBNFYdJqo7w>
 - **Where to Watch:** Rent on YouTube, rent/watch on AmazonPrime, buy on Vudu.
- **Beasts of the Southern Wild:** As a storm approaches a southern Louisiana bayou community called the "Bathtub" (a community cut off from the rest of the world by a levee), six-year-old Hushpuppy and her ailing, hot-tempered father Wink are optimistic about their life and their future.
 - **Prework:** Watch this short video for context and take any notes you might want to reference later; label notes "#WealthGap": <https://www.youtube.com/watch?v=Mqqrhn8khGLM> (also on YouTube).
 - **Where to Watch:** Rent on YouTube, rent/watch on AmazonPrime, buy on Vudu.
- **If Beale Street Could Talk:** Clementine "Tish" Rivers and Alonzo "Fonny" Hunt have been friends their whole lives, and begin a romantic relationship when they are older. It is the early 1970s, and they struggle to find a place to live as most New York City landlords refuse to rent apartments to black people.
 - **Prework:** Watch this short video for context and take any notes you might want to reference later; label notes "#BlkMedical": <https://www.youtube.com/watch?v=IfYRzxeMdGs>
 - **Where to Watch:** Rent/watch on AmazonPrime, watch on Hulu, buy on Vudu.
- **See You Yesterday:** The film follows the story of an ambitious science prodigy, who uses her prowess and capabilities to create time machines, in order to save her brother who has been killed by a police officer. As she tries to alter the events of the past, she will eventually face the perilous consequences of time travel.
 - **Prework:** Watch this short video for context and take any notes you might want to reference later; label notes "#WomenInSTEM": <https://www.youtube.com/watch?v=mPohBFk6SV0>
 - **Where to Watch:** Watch on Netflix (with WatchParty)

Film Access: If you do not have access to some services, first, check in with your friends family to see if they can stream the film with you via Zoom screenshare ability; second, reach out to DPCHS leadership; third, you can wait for watch parties during Prep Academy, but that will mean doing all the work at once!

Active Engagement!

Overview: At DPCHS all staff wants to ensure that we are critical consumers of information and media. An active citizen questions, researches, and communicates. By watching the prework videos you are doing the research! As you watch, question the film: how does it relate to the research, your life, other works of film and literature? Then, we communicate: first by writing, then in a scholar and staff Socratic Seminar during Prep Academy.

Writing Instructions: Make sure you take notes on each film; film notes could include quotes, scene descriptions, paraphrasing, notes about images or symbols – really anything! You can even take actual screenshots as evidence – how cool is that!? The requirements for what you write are different based on grade, but the prompts are the same for everyone. You can quote or paraphrase, but quotes are best.

- **Rising Freshmen:** Write a ONE paragraph response for EACH film with TWO pieces of evidence.
- **Rising Sophomores:** Write a TWO paragraph response for EACH film with a total of THREE pieces of evidence used.
- **Rising Juniors and Seniors:** Write a THREE paragraph response for EACH film with a total of FOUR pieces of evidence used.

The Prompts: These prompts were chosen for their relevance to our school mission and values. We want you to see yourself in them, and we want you to know what adults in the building will be writing and discussing right along with you! These prompts are part of our community!

- **A Taxi Driver:** First, describe the circumstances that created the need for the Gwanju Uprising, then evaluate the methods of resistance and change shown in the film. Conclude with one idea that people in the United States could try based on this film?
- **Beasts of the Southern Wild:** Often art uses impossible or unrealistic elements to represent very real social issues, emotions, or historical/generational trauma. Choose one or two unrealistic elements (events, images, or characters) and explain how those elements represent a larger social issue or problem. Be sure to include why the writer and director chose to use this method.
- **If Beale Street Could Talk:** Artists often focus on oppressed people in order to highlight the society that created that oppression. First, identify the type(s) of oppression that exist in work (sexism, racism, religious discrimination, and homophobia are a few examples of words you could use). Then, explain the author's message about the society that allowed that oppression.
- **See You Yesterday:** Time is one of many tools in an artist's toolbox. Consider how the manipulation of time in the work functions as an opportunity to make sense of a traumatic past. Consider that possibility that the traumatic event is a symbol for even older traumas.

The Socratic Seminar Questions:

ATD: Who had the most power during the Gwanju Uprising? The government or the people?

ATD: If you were in the position of a taxi driver at this time, what would you have done and why?

ATD: What lesson would you like the United States people or government to learn from this film?

ATD: What made the Gwanju Uprising effective? Or was it? If not, why not?

ATD: What was the role of class (wealth and wealth inequality) in the Gwanju Uprising?

BOTSW: Using evidence from the video on the wealth gap, consider the role of poverty in the film?

BOTSW: What is the role of community in the film, and what is the director's message about poverty?

BOTSW: What real world issues do the unrealistic or fantastic elements in the film represent?

BOTSW: How does the rural location effect the characters? Compare to a film in an urban setting.

BOTSW: What methods for social change are promoted by this film?

IBSCT: Adam is writing

SY: Is this film addressing only the trauma of police brutality? Or older traumas as well?

SY: Why would the author choose to make the protagonist a young black woman?

SY: Consider the time machine as a symbol; what does it symbolize?

SY: Does this film offer a call to action? If so, what? And, how?

SY: Compare/contrast the unrealistic elements in this film to *Beasts of the Southern Wild*.

ALL: Do these films challenge narratives about people of color? If so, are these narratives better? How so?

ALL: How do all of these films encourage or promote social change? What methods?

ALL: If the protagonists of all these films all had to agree on protesting one problem, what would it be?

ALL: How are police and authority presented in the works? Where do the works agree and disagree?