



FILM FEST

LUXEMBOURG CITY FILM FESTIVAL

DOSSIER PÉDAGOGIQUE

Lycées

(12-19 ans /Joer)

14ème édition

29 / 02 → 10 / 03 / 2024



SCRAPPER

Charlotte Regan | UK, 2023 | 84' | Original English version with French subtitles /
version originale anglaise avec sous-titres français | Dramatic comedy / comédie dramatique



DMC Film, BBC Film, Great Point Media

KEYWORDS | MOTS CLÉS

- Solving conflicts / Résolution de conflits
- Loneliness / Solitude
- Underprivileged environment / Milieu défavorisé
- Family / Famille
- Parents
- Encounter / Rencontre
- Responsibility / Responsabilité
- Friendship / Amitié
- Family / Famille
- Grief / Deuil
- Abandonment / Abandon
- Coping with emotions / Gestion des émotions

Twelve-year-old Georgie has been living on her own in a London suburb since her mother died. Every day, the wily girl manages to keep the social services away by pretending she lives with an uncle, earning money by smuggling bicycles with her friend Ali... This resourceful balance shattered when a young man named Jason, introduces himself as her long-absent father.

A tender and beautiful tale of grief

Banlieue de Londres. Georgie, 12 ans, vit seule depuis la mort de sa mère. Elle se débrouille au quotidien pour éloigner les travailleurs sociaux, raconte qu'elle vit avec un oncle, gagne de l'argent en faisant un trafic de vélo avec son ami Ali. Cet équilibre fonctionne jusqu'à l'arrivée de Jason, un jeune homme qui se présente comme étant son père.

Un film tendre et délicat sur le deuil



Introduction and debate in English with students from the Lycée Vauban.
Introduction et débat en anglais avec des élèves du Lycée Vauban.



With the support of the *Œuvre Nationale de Secours Grande-Duchesse Charlotte*.
Avec le soutien de l'*Œuvre Nationale de Secours Grande-Duchesse Charlotte*.

SCHOOL SCREENING | SÉANCE SCOLAIRE

07/03 – 9:00 – Ciné Utopia (end / fin – 12:00)

SUGGESTED TOPICS OF DISCUSSION

SOCIAL REALISM IN CINEMA, LIVING WITH GRIEF, BUILDING A RELATIONSHIP OF TRUST

Social realism in cinema

- Having seen the film and Georgie's character, can you define the term *scrapper*?

(The term scrapper comes from slang and refers to a determined, brash, rebellious person who is prepared to fight to achieve their goals).

- The social context of the film is very important. Describe the environment in which Georgie grew up before her father arrived.
 - The death of her mother led Georgie to take on responsibilities at an early age. How does she cope with the situation?

Example: Georgie teams up with her best friend Ali to steal bikes and sell them to earn money. She figures out various strategies to survive and pay her rent.

- How does she manage to avoid social services?

Example: She asks a friend to pre-record voices. So, when the social services call the house, she plays them the pre-recorded answers to make them believe that she lives with her uncle Winston Churchill (this reference is very comical because Winston Churchill was a 20th century politician who refused to allow England to surrender during the Second World War).

- How does Georgie balance her adult responsibilities with her childlike imagination? Use the images from the film to find the moments when she allows herself to have fun.



Illustrations 1.

- British director Charlotte Regan places her debut film in the social realism genre. Do some research on this film genre. What other recent films corresponding to this genre can you name?

Example: This genre depicts the everyday life of the working classes and criticises the difficult social circumstances they face. This motif originated in nineteenth-century realist literature and inspired many artists to depict the reality of a large proportion of the population, which was often ignored in the works of that time.

Examples of films: Aftersun by Charlotte Wells, 2020; The Florida Project by Sean Baker, 2017; Mary by Marc Webb, 2017; I, Daniel Blake, Ken Loach, 2016.

Living with grief

- During the film, Georgie claims that she is fine and that her mourning is almost over. Name several situations in which we understand that she still misses her mother.

Example: When Ali asks her about her mother, Georgie backs away very easily because she doesn't want to talk about her. She also often hides in her mother's old bedroom to look at the collection of objects that link her to her mother. From time to time, she also watches videos of her mother to remember her voice and face.

- What link can you find between Georgie's emotional response and the situation she's going through? Choose an obvious example to demonstrate this.

Example: Georgie is struggling to control her emotions. She is going through a grieving process and sometimes reacts irrationally to certain situations. When she realises that she has lost her phone, which means that her mother's videos have disappeared, her behaviour changes. Having found no other way to express her sadness, her emotions explode when her classmate tells her to ask for another mobile phone.

- Which characters will help her overcome this grief?

Building a relationship of trust

- Describe Georgie and Jason's behaviour at the beginning of the film. Do they have a typical parent-child relationship?
- How does Georgie react when her father comes into her life? Explain why she is suspicious of him.
- Referring to specific situations, describe how Jason's behaviour towards Georgie changes throughout the film. How does he adapt and take responsibility for his daughter, who is already very independent?

Example: When Jason first arrives, he is initially aggressive towards his daughter because he doesn't really know how to behave; he hesitates between being an authority figure or a sort of big brother and friend to Georgie. As the story progresses, however, we see a change: he tries to be more thoughtful towards his daughter by preparing food for her, finding money for her tooth, and so on. He starts to look after her by taking her to the countryside for a day, suggesting activities and so on. Eventually, he adopts a protective attitude towards his daughter, for example when he tries to sort things out with the mother of the girl Georgie has hit.

- At the end of the film, Georgie says to her father: 'I didn't think I needed you. [...] Now that I know you, I can really not know you.' What does this sentence symbolise to the young girl?

Example: This sentence stands for the resolution of the film, as Georgie has finally accepted her father into her life, admitting that she needs an adult presence who can look after her. She is not looking to replace her mother, but to have another person to care for her and give her affection. She would rather have a sometimes awkward father like Jason, with whom she feels comfortable, than the loneliness she experienced after her mother's death.

FILM ANALYSIS

- In several moments of the film, certain characters address the camera directly, as you can see in the images below. Analyse the impact of this technique on the narrative.



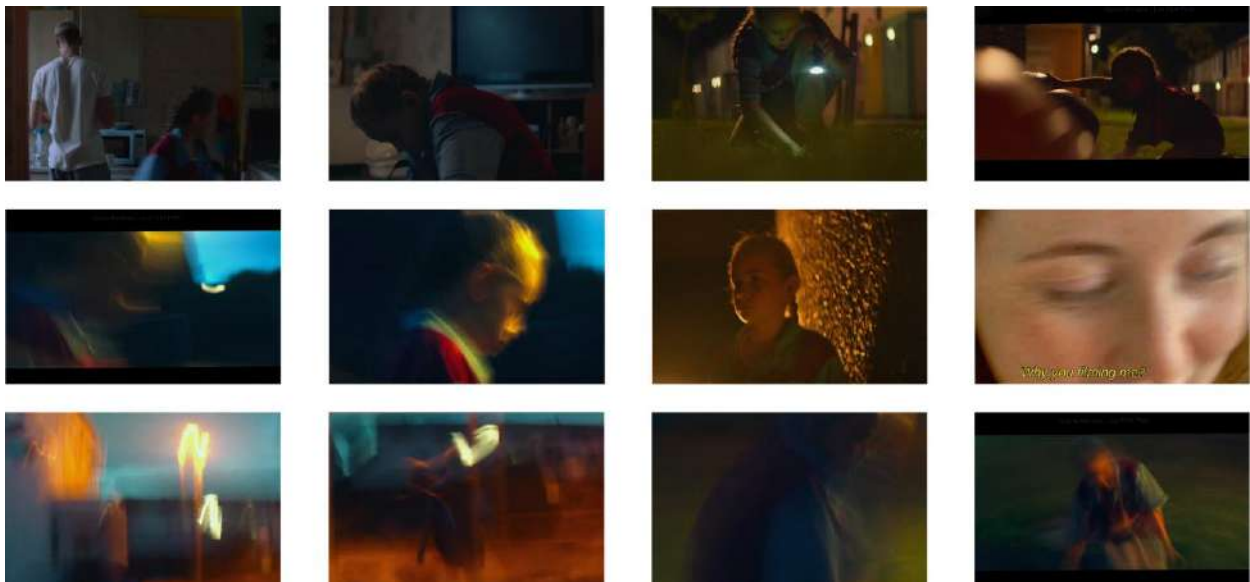
Illustrations 2.

Example: This technique allows the director to interrupt the narrative and gather comments from Georgie's acquaintances. The framing of the images changes, allowing the viewer to clearly perceive the narrative break. These secondary characters bring an outside perspective to the story, another way of looking at the little 'scrapper' by using the format of interviews. Their points of view are fairly cynical and superficial and show a lack of consideration. It creates a comic discrepancy, while highlighting the capacity of individuals to easily criticise the life of others.

- In what type of content are we used to seeing people talking directly into a camera?

Example: This technique is used in interviews and reality shows, giving the audience the impression of a 'confession'.

- Look at the images below and explain the production process used by the artist. What sound effects have been added to amplify Georgia's feelings? Why did the director choose to shoot this sequence in this way?



Illustrations 3.

Example: This sequence takes place in several stages. The first four stills show Georgie looking for her phone at home, then outside. The director then adds a soundtrack suggesting that the heroine is worried about losing her phone. From the second row onwards, the scene accelerates and repeats itself, mixing reality with flashbacks of her memories of her mother in the video. The rapid succession of images gives the impression that the young girl is losing control and no longer understands what is happening. The repetition of the scene and its acceleration give the viewer the feeling of being overwhelmed by the protagonist's emotions, of being lost and disconnected from her surroundings, as if she had been in shock. This creative choice makes it easier for the audience to understand what the protagonist is feeling, because we have the sensation of experiencing these emotions with her.

- Jason makes several attempts to create a bond with his daughter. Look at the images in this sequence. Describe how the director creates complicity between the two protagonists.



Illustrations 4.

Example: On the way home, Jason plays different characters to amuse his daughter. He hides behind passing cars to appear as a different character. These character changes are highlighted by alternating shots of Jason and Georgie to capture the young girl's reaction. At first, she does not react to her father's interpretations, then the sequence ends with her smiling.

- The technique of quickly changing character by hiding behind an object originally comes from other performing arts. Do you know what this costume/situation changing technique is called? From which art form does it originally come?

(This technique is called 'rapid change' and is used by transformists. They change costumes as quickly as possible to disorientate the audience. This type of performance is widely used in magic and theatre.)

- Look at the images from the film. How does the mother remain present throughout the film?



Illustrations 5.

Example: The mother remains present throughout the film thanks to new technologies: she appears in videos recorded on her daughter's phone or in messages left on the answering machine. She also appears most of the time in Georgie's memories, especially when she goes to her mother's room and looks at objects that bring up memories of her.

The images in this educational material can be downloaded via this link: <https://www.luxfilmfest.lu/wp-content/uploads/2024/01/Scrapper.zip>