

# DISCOVERY FILM FESTIVAL

Scotland's International Film Festival  
for Young Audiences



## Teachers' Resource Pack: **Winners (Sieger Sein)**

Second Level | Created by Ian Cameron

**Discovery Film Festival: Sun 25 October – Sun 2 November 2025**

## DCA

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[dca.org.uk/discovery-film-festival](https://dca.org.uk/discovery-film-festival)

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## 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 21<sup>st</sup> Century Literacy/moving image texts

Each resource is free and available to download from:

<https://www.dca.org.uk/discovery-film-festival-resources/>

### *Winners (Sieger Sein)*

Dir: Soleen Yusef

Germany 2024 / 1h59m

German and Kurdish with English subtitles



# Sieger Sein (Winners)

## Synopsis:

*Winners* follows the story of recent Syrian refugee, Mona, as she negotiates her recent move to start her schooling in Berlin, Germany. In Syria, she used football socially to escape the reality of the proximity of war. In moving to Germany, we discover that she is reluctant to engage with the girls' school football team due to her association with this and the close relationship with her aunt who, as it transpires, is currently missing in action, presumed dead.

As the narrative unfolds, Mona is convinced by a supportive teacher to join the team and we see her navigate the social difficulties of becoming a member of the team, from the viewpoint of both a teenager and the cultural diversities within the existing team members. This results, eventually, in Mona being accepted into the team as they compete in the local schools' tournament, winning against the odds.

This film highlights multiple issues, including racism, sexism, refugees, coming of age and bullying.

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## Advisory note:

Some difficult language is used throughout the film. All language used is in context of the year group and the setting of the narrative within a social/economic group. This includes use (in some cases multiple uses of) the following: piss off!, ass kisser, shit (used casually in social context), fag (used as a derogatory insult), bullshit, shitshow, ragheads (used as a racial insult), fucking (used casually), fuck off (used in anger), use of the middle finger and a comic drawing of male genitalia.

It would be useful before the film to have a conversation about how different cultures view swearing. There is also stealing undertaken by the main character. This does have some consequences.





## Teacher's notes:

Age and stage recommendations, including CfE objectives:

This film is appropriate for ages 10+ and is recommended for Primary 7+. Discussion will be needed, prior to the film visit to pre-empt/highlight the language used in the film. This pack is aimed at Second Level learners. The following CfE Experiences and Outcomes are covered:

Literacy and English: **Lit 2-13a, Lit 3-13a, Lit 2-16a, Lit 3-16a, Eng 2-17a, Lit 3-17a**

Health and Wellbeing: **HWB 2-08a, HWB 3-08a, HWB 2-09a, 3 -09a,**

Social Studies: **SOC 2-16(a,b and c), SOC 30-16a, SOC 2-17a, SCO 3-17a**

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## Teacher quote:

Whilst there may be a long list of words noted in the advisory (see Advisory Note) which may make this challenging for some, this film deals with issues that are very current and relevant to the young people. The language used is appropriate to the age and stage of the intended users/viewers and reflects the reality for many young people in educational establishments. *Winners* offers up some strong discussion points to address some difficult UNCRC issues in a way that is accessible and relevant for young people.

In a world that is currently often portrayed to young people as divided and angry in the media, this film definitely allows practitioners a valid avenue to discuss and investigate the issues of racism, sexism (both explicit and institutionalised), and refugees/immigration.





## Before watching the film:

### Activity 1: **Tuning in to Context (Film and Screen, Literacy/Media, Health and Wellbeing)**

The film is about sport (football) as a catalyst for breaking down social barriers, specifically investigating the potential barriers of asylum seeking and immigration. It also highlights sexism and institutionalised core values and beliefs (positive and negative) within education systems. This activity focuses on sexism to set the context for the film. Completing this activity prior to the visit to the cinema will be beneficial. However, it will also be of value after engaging with the film.

Pupils should make a list of the films they are aware of that have sports at their core. Narrative and documentary/docudrama should be considered. Drawing from own knowledge could be used, but time might be given to researching online. This list may include *F1*, *Rush*, *Dodgeball*, *Rocky*, *Bend it Like Beckham*, *Creed*, *Challengers*, *Karate Kid*, *Chariots of Fire*, *White Men Can't Jump*, *Nyad*, *Cars*, *Lords of Dogtown*, etc.

This list should then be collated as a class. Using either prior knowledge or research facilities, pupils should determine which films have a female focus, which have a male focus, which represent LGBTQ+ (pupils can break this down further if they choose to) and any which have a focus on non-human leads. Blurb could be used to determine this. **Activity 1 Worksheet (Appendix 1)** could be used to support this data collection.

Pupils should work in groups to discuss their findings and formulate a response to the results and their meaning(s).

## Activity 2: Investigate Setting (Film and Screen, Modern Studies, Health)

The setting of *Winners* is important. It is set in Wedding, an urban area of Berlin, known for its high levels of multicultural representation (compared to other parts of Germany) and high levels of social deprivation and unemployment. As reflected across Europe, Germany is facing political and social opposition, supported by the far right, to immigration, refugees and “anti-woke” rhetoric. Investigating some of the basic geopolitical basics of the area will support pupils to examine the setting context.

Using appropriate research strategies and working in small teams, pupils should research the Wedding area in Berlin and compare and contrast this with Berlin as a wider city and their home city as a comparison. Potential online resources/links have been included to support this in the **Useful websites/links** section at the end of this resource pack.

Pupils may want to include some information on the following:

- Populations
- Economic situations
- Population density
- Area (squared km)
- Ethnicity breakdown
- Spoken Languages
- Religious breakdown
- Information about the director, Soleen Yusef

Pupils should compile a short report from the researched information and present this to the class in any way that the practitioner feels appropriate. This should include a conclusion justifying why they feel the director, Soleen Yusef, has used this as the setting for the film.

### Activity 3: **Creating a Soundtrack (Film and Screen)**

In this activity, pupils should investigate the use of soundtrack in films. As an introduction, the class teacher could choose a well-known sequence of film (i.e. the opening 3 mins of *Wall-E*) and play this muted from YouTube or equivalent. This could then be accompanied by various pieces of music, discussing how each of these changes the feel of the clip. They should then have time to discuss the music of *Winners*.

The two closing tracks of the film are linked below. After listening to each of these in turn, pupils should consider the following questions. These can be discussed in shoulder partners or small groups.

- How appropriate was it?
- Did it suit the film/moment?
- Could it have been improved on? How?

Closing track by Ivy Quainoo:

[https://www.youtube.com/watch?v=VcjqpV4H8&list=RDVcjqpV4H8&start\\_radio=1](https://www.youtube.com/watch?v=VcjqpV4H8&list=RDVcjqpV4H8&start_radio=1)

Closing track by Sugar MMFK:

[https://www.youtube.com/watch?v=OXAqlxMI4P8&list=RDOXAqlxMI4P8&start\\_radio=1](https://www.youtube.com/watch?v=OXAqlxMI4P8&list=RDOXAqlxMI4P8&start_radio=1)

Pupils should then consider alternatives. Which tracks would they have closed the film with, thinking about how these would've matched the feel of the film at the end. Using **Activity 3 Worksheet (Appendix 2)**, pupils should then consider 3 more sequences from the film, and alternative tracks for them. These could be from any genre of music. Allow some pupils (selected at random) to justify their options.

**NOTE:** Please send images/additional worksheets for this activity separately, with a file name that includes the name of the film and the activity number.





## Activity 4: **Directors, linked with Activity 1** **(Film and Screen Industry, Health and Wellbeing)**

Soleen Yusef is an award-winning director. She is an Iraqi-born refugee, based in Germany. Her biography is included in the **More Information** section at the end of this resource. Alternatively, an interview with her can be watched here:

[https://youtu.be/tYWnGn60D2k?si=jp\\_pH-rTEJiQ3GVg](https://youtu.be/tYWnGn60D2k?si=jp_pH-rTEJiQ3GVg)

It may be useful for the pupils to have access to this (or watch) at the start of this activity, to allow them to consider the role of a director in Film/TV production.

Pupils should then make a list of their favourite TV shows and Films. This could be collated as a group/team. This should be noted down for the next part of the activity.

Pupils should then use appropriate research strategies to find out:

- Who directs them?
- What genders do they identify as?
- What are their nationalities?
- What awards have they won?

In the case of TV, multiple directors could be involved, pupils can list all of these, or the main directing credit. **Activity 4 Worksheet (Appendix 3)** could be used to record this information. What do they notice? Are there differences between representations in TV and Film? Pupils should formulate some ideas about why they think this might be. What are the factors that might lead to this?

This concept could be further developed to investigate awards, researching either nominees or awards winners for the best director awards.

This might include International Awards such as Golden Globes, Oscars, BAFTAS, or local ones. Looking at the directors of “Best Film” e.g. Raindance’s Maverick Award. Splitting into small teams (3-4), each team could focus on a different festival. Groups should then report back their findings to the class. Pupils should be encouraged to think about differences in gender representation, but also ethnic or nationality and offer potential reasons for these differences in representation.

Pupils should be given opportunity to link these findings back to core elements of the film: sexism, racism, anti-refugee rhetoric. Does the film successfully highlight these issues? How did it do this? Was there a better way to address these issues within the film? Did they need addressed? What factors might have led to the director choosing to film the subject matter?



## Activity 5: **Refugees (Health, Modern Studies, Literacy)**

One of the main themes in *Winners* is the plight of refugees and how this movement of people is seen by wider society. The film highlights the difficulties for the refugee communities across the world, humanising them through the characters in the narrative. Pupils should be given the opportunity to discuss the differences between refugees and immigrants, and maybe the different types of migration. Reference should be made to UNCRC throughout the activity.

Working in groups, pupils should summarise what we know about Mona's journey and past from the film. What do we know for definite? What was implied? Why did her parents decide to come to Germany? What difficulties have they had making that decision? How does the family fit into the community? What difficulties do they have?

Some of the **Refugee Links** in the **Useful Websites/Links** section might be used after this discussion to add context, and then a follow up discussion to see if there is anything the groups feel they have missed. *All the links are from credible sources, but practitioner discretion should be used as some of the content might be triggering for pupils.*

Pupils should then discuss what barriers Mona has to her learning:

- With staff?
- With pupils?
- With her parents?
- In her personal life?

Using this information, pupils should work in pairs to prepare an interview between a local reporter and Mona (following the football match success), or conversation between Mona and one of her new friends, where Mona talks about her background story. This could be just acted out or filmed as a post-credits sequence to the film.





In this activity, pupils will investigate what a Screenplay looks like and the industry standards that are the core of structuring it.

<https://www.studiobinder.com/blog/brilliant-script-screenplay-format/>

**Activity 6 Worksheet (Appendix 4)** has an excerpt from the *Winners* film. It is the scene in the school toilet where Mona first meets Harry. Using this conversation, and the information regarding the structure of screenplays, pupils should create a page(s) for this scene. If this is the first time attempting this, pupils should focus on 3–4 elements of the structure, rather than every single component.

**09 /** [dca.org.uk/discovery-film-festival](http://dca.org.uk/discovery-film-festival)

## Appendix 1: Activity 1 Worksheet – Tuning in to context

[illegible]



### 3 Tracks

### 3 Tracks



### 3 Tracks



### 3 Tracks





## Appendix 3: Activity 4 Worksheet – Directors

Use the table below to list directors from Film/TV that you are aware of:

Directors						
Film Title	Male Lead	Female Lead	LGBTQ+	TV or Film	Nationality	Awards Won





## Appendix 4: Activity 6 Worksheet – Screenplay

### Dialogue excerpt from Winners

**MONA**

A lion... a lion you are.

**HARRY (OFF)**

That means lioness and not lioness.

**MONA**

This is the girls' toilet!

**HARRY (OFF)**

So what? I don't care!

**MONA**

You can't be here!

**HARRY**

Says who?

**MONA**

Get out!

**HARRY**

Why don't you go out? Go!

Wait!

**MONA**

What?

**HARRY**

It wasn't meant that way...

A sorrow shared is a sorrow halved.

**MONA**

Thank you...

**HARRY**

Please.

**FUNDA**

Danish! That one again! Get out!

**NADINE**

What is he doing here anyway?



## Useful websites/links:

### Web Links for Activity 2: **Berlin/Wedding links**

Visit Berlin <https://www.visitberlin.de/en/blog/11-tips-berlins-multicultural-side>

Demographics of Berlin [https://en.wikipedia.org/wiki/Demographics\\_of\\_Berlin](https://en.wikipedia.org/wiki/Demographics_of_Berlin)

Humanity in Action [https://humanityinaction.org/knowledge\\_detail/in-kreuzberg-there-are-no-foreigners-scrutinizing-berlins-diversity/](https://humanityinaction.org/knowledge_detail/in-kreuzberg-there-are-no-foreigners-scrutinizing-berlins-diversity/)

City Population.de (Wedding)

[https://citypopulation.de/en/germany/berlin/admin/berlin\\_mitte/B0105\\_\\_wedding/](https://citypopulation.de/en/germany/berlin/admin/berlin_mitte/B0105__wedding/)

Berlin.de (Wedding) <https://www.berlin.de/en/districts/wedding/921251-6654154-wedding.en.html>

Scotland's Census <https://www.scotlandscensus.gov.uk/census-results/at-a-glance/ethnicity/>

Dundee Census

<https://www.dundee.gov.uk/sites/default/files/publications/Dundee%20Census%20Profile%202011.pdf>

Business Location Center.de (Demographic of Berlin)

<https://www.businesslocationcenter.de/en/business-location/berlin-at-a-glance/demographic-data>

IMDB, Soleen Yusef, Director <https://www.imdb.com/name/nm4286439/>

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### Web Links for Activity 5: **Refugee Links**

The Walk (the highlights of a feature-length documentary from Discovery Film Festival 2024)

<https://youtu.be/bJlrp3l1K4w?si=vqEuX7ozwdTQhOr->

Ted-Ed, What Does it Mean to be a Refugee? <https://www.youtube.com/watch?v=25bwiSikRsl>

*The Guardian*, Kids, Refugees, Questions: "What is it like to Have no Home?"

<https://www.youtube.com/watch?v=ctCaKH-2Wm8>

Al Jazeera English, How a Refugee Became a Hijab Model [https://youtu.be/Vt-jkA-](https://youtu.be/Vt-jkA-OrTI?si=nm3uxbGUPWIFuwFQ)

[OrTI?si=nm3uxbGUPWIFuwFQ](https://youtu.be/Vt-jkA-OrTI?si=nm3uxbGUPWIFuwFQ)

*The Atlantic*, The Harrowing Personal Stories of Syrian Refugees

<https://youtu.be/6b5H7je4m1A?si=SXsA0FjV09OFsj3R>

Exodus Refugee <https://www.exodusrefugee.org/about-us/who-we-serve/refugee-stories/>

## More information

### BIOGRAPHY SOLEEN YUSEF:

Soleen Yusef was born in 1987 in the city of Duhok, in the Kurdish part of Iraq. She was nine years old when her family decided to flee to Germany for political reasons. She graduated from high school in Berlin in 2005 with a degree in fashion and clothing. This was followed by two years of singing and acting training at the ACADEMY Bühnenkunstschnle Berlin as well as training as an IHK fashion seamstress. Soleen Yusef also worked as a production, directing and sales assistant at the film production and distribution company Mitosfilm.

From 2008, she studied film directing at the Filmakademie Baden Württemberg. Her third-year film *Trattoria* premiered at the Berlinale in 2012 in the Perspektive Deutsches Kino section. Soleen Yusef was awarded the Deutschlandstipendium 2012/2013 for her outstanding academic achievements at the Filmakademie Baden-Württemberg. In 2013, she also took part in a five-week Film Academy workshop at UCLA in Los Angeles as a Baden- Württemberg scholarship holder.

Her debut film *Haus Ohne Dach*, which Soleen Yusef shot in her hometown of Duhok in 2015, is also her diploma film at the Baden-Württemberg Film Academy. Since then, the director has worked on several international series productions, including for Netflix and Amazon Prime. She filmed the mini-series *Sam – A Saxon* for Disney+ in 2022. In addition to developing her own feature films and series projects, Soleen Yusef will bring her passion project *Sieger Sein (Winners)* to cinemas in 2024.







## Evaluating this resource

We hope that you found this resource useful and appropriate.

Please do send us any film reviews, letters from your pupils, documentation of classwork and your feedback by e-mailing [amaya.marco@dca.org.uk](mailto:amaya.marco@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 [amaya.marco@dca.org.uk](mailto:amaya.marco@dca.org.uk)