

# DOSSIER PÉDAGOGIQUE



## WHAT WOULD MOTHER SAY?

Réalisé par : Louis Chan

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## Collège

### Classe de sixième

#### **Repères culturels**

- Axe 1. Personnes et personnages
- Axe 2. Le quotidien : vivre, jouer, apprendre
- Axe 3. Pays et paysages
- Axe 4. Imaginaire, contes et légendes
- Axe 5. Arts et expression des sentiments

### Classe de cinquième

#### **Repères culturels**

- Axe 1. Portrait, autoportrait
- Axe 2. Le quotidien : lieux, rythmes, saisons
- Axe 3. Le réel et l'imaginaire
- Axe 4. École et loisirs
- Axe 5. Des langues, des lieux, des histoires
- Axe 6. Le Royaume-Uni

### Classe de quatrième

#### **Repères culturels**

- Axe 1. Sport et société
- Axe 2. Voyages et explorations
- Axe 3. Villes, villages, quartiers
- Axe 4. Inventer, innover, créer
- Axe 5. Langages et messages artistiques
- Axe 6. L'Irlande

### Classe de troisième

#### **Repères culturels**

- Axe 1. À la rencontre de l'autre
- Axe 2. Travailler hier, aujourd'hui, demain
- Axe 3. Voyages et migrations
- Axe 4. Langages et médias
- Axe 5. Formes de l'engagement
- Axe 6. Les États-Unis

## Lycée

### Classe de seconde

#### **Repères culturels – LVA, LVB et LVC**

##### **Axe 1. Représentation de soi et rapport à autrui**

##### **Axe 2. Vivre entre générations**

- Axe 3. Le passé dans le présent
- Axe 4. Défis et transitions
- Axe 5. Créer et recréer
- Axe 6. Les pays du *Commonwealth* : héritages, unité, diversité

### Classe de première

#### **Repères culturels – LVA, LVB et LVC**

##### **Axe 1. Identités et échanges**

- Axe 2. Diversité et inclusion
- Axe 3. Art et pouvoir
- Axe 4. Innovations scientifiques et responsabilité
- Axe 5. L'être humain et la nature
- Axe 6. Les aires anglophones américaines

### Classe terminale

#### **Repères culturels – LVA, LVB et LVC**

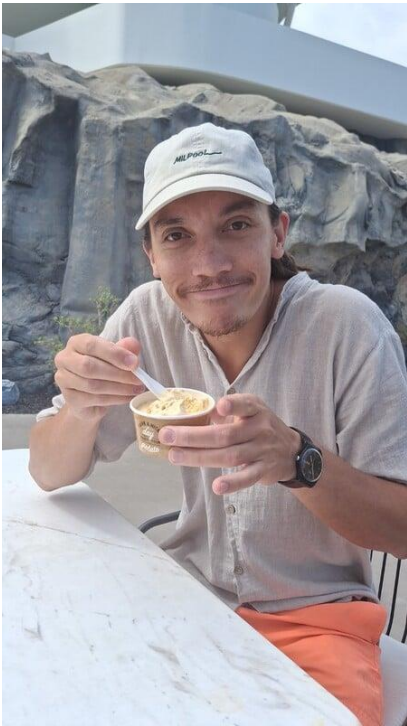
- Axe 1. Espace privé et espace public
- Axe 2. Territoire et mémoire
- Axe 3. Fictions et réalités**
- Axe 4. Enjeux et formes de la communication
- Axe 5. Citoyenneté et mondes virtuels
- Axe 6. Le Royaume-Uni et ses nations

# FICHE TECHNIQUE

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Éléments fournis par la production du film:

<b>Project Type:</b>	F i c t i o n
<b>Runtime:</b>	7 m i n u t e s 4 s e c o n d s
<b>Completion Date:</b>	May 24, 2025
<b>Country of Origin:</b>	U n i t e d K i n g d o m
<b>Country of Filming:</b>	U n i t e d K i n g d o m
<b>Shooting Format:</b>	D i g i t a l
<b>Aspect Ratio:</b>	1 6 : 9
<b>Film Color:</b>	C o l o r
<b>First-time Filmmaker:</b>	N o
<b>Student Project:</b>	N o



## Biography:

**Chan** is a British filmmaker of Malaysian and Jamaican heritage. His highly accomplished award-winning debut drama short *STATIONARY* screened at BAFTA qualifying festivals, before partnering with Fully Focused, amassing over 300,000 views online.

After directing sketches for BBC Comedy, Chan co-created the comedy anthology series *TAKIN' L's*. In 2022-23, Chan made two comedy shorts for *TAKIN' L's* entitled "Roadman Au Pair" and "Sticks of Fury", the latter starring Keiyon Cook & Demmy Ladipo. *Sticks* premiered at LFF and toured across multiple festivals in Europe. *Sticks* was Vimeo Staff Picked and showcased at the BBC Comedy Festival in Cardiff.

"Roadman Au Pair" premiered at Raindance, with Monumental Pictures (*GHOSTS*) developing the TV adaptation. Chan's original pilot *BAD NAI NAI* is in development with Fully Focused (*PRU*, *Rocket Fuel*) and his debut feature *MANIC MUM* with award-winning producer Chi Thai and the BFI. Louis was selected to be part of the BBC Comedy Collective 2025.

As a director, his work is daring, intelligent and packed with laughs.

## Director Statement:

*What Would Mother Say?* marks the 3rd comedy short film produced by our comedy collective *Takin Ls*, created by brothers Louis (writer/director) and Bruin Chan (writer/actor) and working closely with frequent collaborators director Yuan Hu (director/dop), Jonathan Caicedo Galindo (producer) and Laurelle Jones (producer). Together, we have made three comedy shorts: *Sticks of Fury* (2022), *Roadman Au Pair* (2023) and now *What Would Mother Say?* (2025).

*Sticks* premiered at the BFI London Film Festival, was nominated for best comedy at the Stockholm Film Festival, screened at Berlin British Shorts and selected as a Vimeo Staff Pick and Short of the Week, amassing over 50 000 views online. *Roadman Au Pair* premiered at Raindance 2023 and is currently in development as a sitcom with Monumental (*Ghosts*).

"*What Would Mother Say?*" and *Takin Ls* a celebration of multiculturalism in the UK in 2025, united by the universal theme of "cripplingly embarrassing moments", the little things we can all relate to.

We hope you enjoy the film as much as we love making them.

# Full Cast & Crew

Directed by **Louis Chan**

Written by **Louis Chan & Bruin Chan**

Music by **Adrian Leung**

Casting by **Aoife Hindse**

# Synopsis

Whilst vibing to reggaeton in the garden, mischievous Morty is about to light up her first joint—lifted straight from big sister Binky’s "secret stash." But when Binky catches her in the act, the sisters' long-running cold war erupts into open combat. With blackmail as their weapon of choice and years of buried secrets as ammunition, the sibling standoff escalates into a hilarious, high-stakes showdown.

# Poster



# Still photos



# PISTES D'EXPLOITATION

## Tâches possibles :

- Présenter un exemple célèbre, réel ou imaginaire, de 'family feud'.
- Ecrire / jouer une scène de 'sibling standoff' sur le modèle de celle du film.

## Activités possibles :

- Anticipation à partir des deux *stills* suivants :



- “Gram or Snap?”

Question posée par Binky (Aoife Hinds) à Morty (Kaja Chan) dans le film.

Après le visionnage du film, rédiger un commentaire en réaction à l'une ou l'autre des publications suivantes.

## Instagram

The screenshot shows an Instagram post by user **kaja.chan**. The post features a promotional image for the film 'WHAT WOULD MOTHER SAY?' with the tagline 'The only thing worse than a thief... is a grass.' and the names of the lead actors, AOIFE HINDS and KAJA CHAN. The post text reads: 'What a wackadoodle day this was with the brilliant team behind Roadman Au Pair and Sticks of Fury, and as this film hits the festival circuit I can't help but ask myself... what will MY mother say when she sees it? 🤔😂'. It lists the cast (Binky - Aoife Hinds, Morty - @kaja.chan) and the crew (Writers - @louischanwing, @bruin\_chan\_actor; Director - @louischanwing; DoP - @yuanwho; Producers - @joncaigal & @laurelle\_jones). The post has 145 likes and was posted on August 5th. To the right, there is a comment from user **louischanwing** (Adrian Leung) that reads: 'Introducing WHAT WOULD MOTHER SAY? the spiritual follow up to shorts Roadman Au Pair and Sticks of Fury. Featuring the incredible and inimitable talents of Aoife Hinds and Kaja Chan as warring sisters Binky and Morty 🍷'. The comment also includes a thank you message to the cast and crew and a shout-out to the core team.

- CO – Top 10 famous sibling rivalries

<https://www.youtube.com/watch?v=RAoC7t253rg>

- CE – Extrait du roman *The Hundred Secret Senses* d’Amy Tan (1995). Le passage suivant est tiré des premières pages du roman.

*The Hundred Secret Senses is the story of two sisters, two cultures, two lives, two centuries. At the heart of the novel is the complex relationship between California-born Olivia and her much older Chinese-born half-sister, Kwan, who comes to America when she is eighteen years old.*

MY MOTHER has always suffered from a kind heart, compounded by seasonal rashes of volunteerism. One summer, she was a foster mother for Yorkle Rescue; the house still stinks of dog pee. For two Christmases, she dished out food to the homeless at St. Anthony's Dining Room; now she goes away to Hawaii with whoever is her current boyfriend. She's circulated petitions, done fund-raising, served on boards of alternative-health groups. While her enthusiasm is genuine, eventually, always, it runs out and then she's on to something new. I suspect she thought of Kwan as a foreign exchange student she would host for a year, a Chinese Cinderella, who would become self-sufficient and go on to have a wonderful American life.

During the time before Kwan came, Mom was a cheerleader, rallying my brothers and me to welcome a big sister into our lives. Tommy was too little to do anything except nod whenever Mom said, "Aren't you excited about having another big sister?" Kevin just shrugged and acted bored. I was the only one who did jumping-jacks like a gung-ho recruit, in part because I was ecstatic to learn Kwan would be *in addition to me*, not *instead of*.

Although I was a lonely kid, I would have preferred a new turtle or even a doll, not someone who would compete for my mother's already divided attention and force me to share the meager souvenirs of her love. In recalling this, I know that my mother loved me—but not absolutely. When I compared the amount of time she spent with others—even total strangers—I felt myself sliding further down the ranks of favorites, getting bumped and bruised. She always had plenty of room in her life for dates with men or lunch with her so-called gal pals. With me, she was unreliable. Promises to take me to the movies or the public pool were easily erased with excuses or forgetfulness, or worse, sneaky variations of what was said and what was meant: "I hate it when you pout, Olivia," she once told me. "I didn't guarantee I'd go to the swim club with you. I said I would like to." How could I argue my need against her intention?

I learned to make things not matter, to put a seal on my hopes and place them on a high shelf, out of reach. And by telling myself that there was nothing inside those hopes anyway, I avoided the wounds of deep disappointment. The pain was no worse than the quick sting of a booster shot. And yet thinking about this makes me ache again. How is it that as a child I knew I should have been loved more? Is everyone born with a bottomless emotional reservoir?

So of course, I didn't want Kwan as my sister. Just the opposite. Which is why I made great efforts in front of my mother to appear enthusiastic. It was a distorted form of inverse logic: If hopes never come true, then hope for what you don't want.

Mom had said that a big sister was a bigger version of myself, sweet and beautiful, only more Chinese, and able to help me do all kinds of fun things. So I imagined not a sister but another me, an older self who danced and wore slinky clothes, who had a sad but fascinating life, like a slant-eyed version of Natalie Wood in *West Side Story*, which I saw when I was five. It occurs to me only now that my mother and I both modeled our hopes after actresses who spoke in accents that weren't their own.

*The Hundred Secret Senses*  
Amy Tan, 1995

- CE – articles divers sur le sujet des rivalités entre frères et sœurs.

- *How Siblings Shape Us*, *New York Times* (May 2025)

<https://www.nytimes.com/2025/05/11/briefing/sibling-relationships.html>

- *A Sibling Fight Survival Guide*, *New York Times* (July 2018)

<https://www.nytimes.com/2018/07/06/opinion/sunday/a-sibling-fight-survival-guide.html>

- *Does Sibling Rivalry Never End?*, *BBC* (November 2021)

<https://www.bbc.com/worklife/article/20211122-does-sibling-rivalry-ever-end>

- CO et PPC – lecture croisée des films *Run Like We* et *What Would Mother Say*.

Comparaison entre les deux *stills* ci-dessous.



Après la séance, travail de groupes pour :

- résumer les deux films,
- présenter les personnages des deux frères / deux sœurs (noms, âges, personnalités, relation...),
- illustrer les notions de *'family feud'* ou *'sibling rivalry'* grâce à l'un ou l'autre des films,
- présenter cette notion à l'oral.

#### Autres pistes possibles :

- travail sur les représentations de la famille sino-britannique et sur les clichés qui l'accompagnent (générique et musique du film...)
- la fiction au service de la réalité : réflexion sur l'esthétique du jeu vidéo et du film de combat dans la construction du récit de *What Would Mother Say?*
- sibling bullying