

EXTRACURRICULAR

課外活動

ACTIVITY

A Film by

De'an Wei & Yidan Xu



75th Internationale
Filmfestspiele
Berlin

**Berlinale Shorts
Competition**

Synopsis



After a nighttime incident between a high school girl and boy, the latter's mother is woken up and forced to solve their conundrum. The nature of the incident puts her role as mother in direct conflict with her role as a woman.





The central question this film poses is the amount of discretion and stigma of women in regards to intimacy as opposed to men. There is no clear cut answer, and we don't assume that we know the answer. The film serves only to conjure up this very question and focus on that blind gap between male and female relationships.

DIRECTORS'



Statement

DIRECTOR'S Biography



Dean Wei

Born in Cologne Germany, Dean is a graduate of Beijing Film Academy's Cinematography Department. Currently based in Beijing as Director, Composer and Cinematographer.

Xu Yidan



Director, Writer and Actress from Chengdu, China. Graduate of Beijing Film Academy' s Cinematography Department. Now based in France.

Dean Wei's Filmography

2023, *Where Do Ants Sleep At Night:*

2023 17th FIRST International Film Festival

Special Mention

2024, *Extracurricular Activities:*

2024 18th FIRST International Film Festival

Best Short Film

2023 75th Berlin International Film Festival

Berlinale Shorts Competition

2024, *Goodbye! See You:*

2024 18th FIRST International Film Festival

Short Short Film of the Year

CAST

TU LING

XU YIDAN

LI GENGYOU,

WANG XIAO

HU SHAORONG

SONG DONGXU

XIANG FEI

CREW

Writers and Directors

Dean Wei & Xu Yidan

Assistant Directors

Song Dongxu & Morris Ke

Producers

Liu Jiaqi & Zhao Xinyi

Director of Photography

Fang Jiacheng



CREW

Editor

Dean Wei

Production Designer

Xie Tian

Constume Design

Li Yifan

Make Up

Chen Xin & Xing Yujie

VFX

Wang Xuelin

Sound Design

Xie Yun

Gaffer

Lu Ganghui

Colorist

Julia Gao



Interview with the Directors

What was your starting point for “KE WAI HUO DONG” ?

The character of the mother was the first one to manifest. We know real people quite like her: suburban life, chunky SUVs, gated communities. It all sounds a bit cliché but it’s not uncommon for them to have trouble holding their children’s leash. We were interested exploring a conflict in which the character’s role as mother clashes with her role of being a woman.

As we dug deeper, the character of Xu Yidan became more prominent and we ended up shifting the point of view from that of the mother to having no point of view at all. Which in of itself is an impossibility in the medium of film, but the idea behind it was to adopt as much of an observational approach as possible with only little artifice or cinematic trick.

Do you have a favorite moment in the film? Which one and why this one?

Dean Wei:

My favorite scene is the one where the boy's mother goes to the bathroom to check on the girl. The part plays out a bit like a hide and seek and you feel the tension between the characters change, even though they're not in direct line of sight of one another.

I've always liked the idea of the "frame" in films, especially when characters disappear off frame but their presence still somehow "hangs in the air". It's almost like we're witnessing something we're not supposed to be seeing



Xu Yidan:

My favorite scene is at the end of the film, as the day dawns, the boy's mother gently leads the girl away from an oncoming garbage car.

This particular scene adds a bit of grayness to their relationship. The film is all about unspoken words and the actions that result from those silent stretches.

What do you like about the short form?

Dean Wei:

A short film is a different canvas, but not necessarily a smaller one. Most of the revelations I've had of cinema have come from watching shorts. The language is concise and carries such urgency that every shot, every line, every piece of information has to be justified. It's a bit like songwriting.

Xu Yidan:

I like how the short form limits information. Making a short film is like arranging a 10-square-meter room. How can I use the space efficiently while still making myself comfortable? It's a different sort of discipline to create hidden corners and to get rid of anything that doesn't fit.



TECHNICAL INFORMATION



Original Title in Pinyin: KE WAI HUO DONG

Film Genre: Drama

Country: China

Language: Chinese

Subtitle: Chinese & English

Film Colour: Colour

Screening Ratio: 1.85:1

Sound Ratio: 5.1

FPS: 24

Camera Brand: Arri Alexa

Other: Digital, DCP2K

Dogme23

We specialize in film distribution strategy, with the dedication to helping underrepresented independent films and the new generation of filmmakers excel at their deserved markets on a global scale, along with curating a catalog consisting of the most current and finest independent cinema.

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