**YEAR 12 HOLIDAY HOMEOWORK**

**CONGRATULATIONS! I am so proud of you all! You are now more than two thirds of the way through Year 12! And….you only have two more SACs in English. Although you should use these holidays to rest up and reenergise, you must think of these holidays as a ‘study break’ – you will have plenty of time to holiday in just a few more months!**

**Please ensure that you use the holidays wisely and get up to date with all of your work. You want to start Term 3 feeling confident and 100% up to date.**

**The following homework MUST be completed and emailed to me by Friday 10th July.**

1. **Research the context of the film and read as many study guides as you can. Complete a one page of summary notes (word processed). (2 HOURS)**

This should include:

* Relevant historical information – definition of theocracy; the Shah of Iran(rule/policies); Ayatollah Khomeini(rule/policies); the war against Iraq and why Iran declared itself “an enemy to the state of Israel”; modern Iran – what is the country like now?; any other relevant info
* Relevant political context – a map, including Iran and its neighbours – make sure you make note of the connections between the countries in terms of past/recent conflict; recent presidents, including an outline on their views and values; the difference between the President and the Supreme President; censorship; any other relevant info

1. **Watch the film ‘A Separation’ 3 times and complete the viewing journal attached. (6 HOURS)**
2. **Create a quotes page in your scrapbook. Make a list of 10 pertinent quotes and discuss why you chose them, ensuring that you link your discussions explicitly to conflict related ideas. ( 1 HOUR)**
3. **Write AT LEAST one practice essay on a prompt of your choice – (2 HOURS)**
4. **Read the following poems from Gwen Harwood’s ‘Selected Poems’. (1 HOUR)**

‘In the Park’

‘Home of Mercy’

‘O Could One Write As One Makes Love’

‘Prize-Giving’

‘Nightfall’

‘Burning Sappho’

‘Suburban Sonnet’

‘New Music’

‘The Violets’

‘Father and Child’: I ‘Barn Owl’, II ‘Nightfall’

‘The Lion’s Bride’

‘The Secret Life of Frogs’

‘Mother Who Gave Me Life’

‘Class of 1927’: ‘Slate’, ‘The Spelling Prize’, ‘Religious Instruction’, ‘The Twins’

‘Bone Scan’

‘Autumn’

* ‘To Music’.

**‘A Separation’ Viewing Journal**

Underneath the following subheadings, take notes and respond to the prompt questions for each section. You may answer in dot points, but answers should be specific and draw on textual detail as appropriate. Please note, times indicated below are approximate only.

**Opening – 3.20:**

* How does the opening scene at the photocopier establish the mood and pace of the film?
* How is the audience included in this scene?
* How is the interpersonal conflict between Simin and Nader depicted?
* Initial reactions to Simin?
* Initial reactions to Nader?
* How is the notion of familial conflict established in this section? Consider in relation to both personal and interpersonal conflict.

**3.20 – 5.16:**

* The Judge asks Simin, “Do you think all children in this country have no future?” What tone is suggested here? How does such a comment shift the conflict into the extra personal arena? What are the broader implications of such a question?
* As the hearing continues, Simin’s powerlessness is revealed. How does this develop?

**5.16 – 6.12:**

* What is the purpose of this scene with the piano? Consider what it reveals in terms of later events.

**6.12 - 12.10:**

* As the scene moves into the apartment, the personal and interpersonal tension escalates. How does Farhadi’s camera work contribute to this?
* Consider the dialogue between Simin and Termeh? How might Termeh be feeling? How would you characterise their relationship?
* How do we see Nader in this scene? How do we know that he is upset by his wife’s departure?
* What are Razieh’s concerns in this scene? How does this influence the events that occur later in the film?
* Simin asks Termeh, “You’re not coming?” Why doesn’t she answer?

**12.10-13.50:**

* What does Farhadi reveal about Simin in his close up on her in the car as she leaves?
* Why does Simin pick up Razieh and her daughter from the bus stop? What is revealed about the social/cultural context of Iran in this scene?
* How does Simin try to alleviate Razieh’s fears?
* What is the purpose of the close up on the key as Razieh arrives the apartment the next morning?

**13.50 – 19.40:**

* Consider the interaction between Razieh and Mr. Morteza. How is Razieh’s anxiety initially revealed? How is it developed as the scene continues?
* Razieh’s phone call makes clear her personal conflict? What does it entail?
* Consider the daughter’s promise, “I won’t tell dad” and Razieh’s response, “my sweetheart.” How does her sense of guilt and shame feed into potential interpersonal conflict? Can you make links to intrapersonal conflict here too?

**20.00-25.30:**

* How do we view the relationship between Nader and Termeh as this scene commences?
* What is Nader trying to teach Termeh in his insistence that she pump the petrol and retrieve the change? What does this scene reveal the cultural context of Iran?
* How is the chaos of the scene portrayed in the apartment? Why does Farhadi do this?
* Describe Razieh’s body language as she explains that she can no longer look after Nader’s father.

**25.40 - 27.00:**

* How are the class differences between Hojjat and Nader established in this scene?
* How is their separation physically marked?

**27.05 - 30.35:**

* Explore the irony of the ‘vocabulary’ scene involving Nader and Termeh.
* What do the cuts shots between Razieh and her daughter reveal about their personal situation? How are they used to build tension?

**31.00 – 33.10**

* Comment on the images of Razieh running with the black chador flying behind her.
* Somayeh views events from both below (stairs) and above (balcony). What does this suggest about the role of children in Iranian society?
* What is the impact of the close up on Razieh’s face during the montage in contrast to the sharp cut to Nadar playing table soccer with the daughters?
* How does this scene depict the connections between gender and power?
* Describe Razieh’s body language and facial expressions while in the kitchen and riding the bus.
* How does Razieh compare (visually) to the other women depicted in this scene? What causes those differences?
* What knowledge is kept from the viewer?

**33.10 – 38.10**

* How does Razieh’s experience contrast with Nadar’s at the beginning of this scene? Discuss imagery, body language, music.
* What is the atmosphere of this scene? How is it conveyed?
* Even in the midst of his distress over his father, how are Nadar’s values towards Termeh depicted?
* What are the range of emotions exhibited by Nadar?
* How is his sense of powerlessness depicted?
* What do Nadar’s difficulties in managing his father suggest about Razieh’s and/or Simin’s ability to manage his Alzheimer’s?

**38.10 – 41.06**

* Nadar repeatedly refers to his father’s hand being tied. What does this symbolise?
* How does Razieh’s chador depict her sense of vulnerability in this scene?
* How do the social, religious and cultural norms bind all the parties in this conflict?
* How is the audience positioned to view Razieh at the start of the scene? Compare this to how Nadar is depicted in this scene.
* Why does Nadar accuse Razieh when he can’t locate the money?
* At what point does Razieh’s defense of herself demonstrate her sense of injustice? Why not earlier?
* What differences in values are demonstrated during the argument?

**41.07 – 44.30**

* How does Farhadi use doors symbolically in this scene?
* What parallels are there between Nadar and Razieh at this point? Between Nadar’s father and Razieh?
* How does Nadar’s behaviour towards his father contrast his treatment of Razieh?
* Compare and contrast the response of the daughters (Termeh and Somayeh) to the conflict?
* Why don’t we see this scene from Razieh’s point of view?
* What is Nadar feeling as he washes his father?

**44.33 – 46.50**

* Describe Nadar’s relationship with Simin’s family. How is importance of family depicted in this scene?
* How does the camera work suggest the fragmented nature of the relationship between Simin and Nadar in this scene?
* What does Simin’s chopping of the salad symbolise about her state of mind in relation to Nadar?
* Describe the conflicted nature of Simin’s feelings in this scene.

**46.52 – 51.30**

* Why does Simin accompany Nadar to the hospital? What does this suggest about responses to conflict?
* Discuss the imagery as they descend in the hospital lift.
* Why and in what ways does Hojjat’s sister feel betrayed by Simin?
* Compare and contrast Nadar’s response to conflict with Hojjat’s responses. What does this reveal about social/class tensions?
* What role do the women play in the altercation between the men?
* What does Simin’s black eye suggest about the impact of conflict on those lacking power?
* Simin has strengths that Nadar lacks. Describe them.

**51.30 - 56.55**

* Describe Nadar’s feelings at the beginning of this scene based on body language and facial expressions.
* Discuss the impact that self preservation has on ideas like truth and honour based on Nadar’s depiction of his behaviour to the judge and later revelations.
* Describe the reactions of Nadar and Hojjat during court.
* What role does Razieh play during the proceedings? What is her major concern?
* How are Razieh and her loss depicted?
* What prejudices does Nadar reveal?

**56.55 – 1.00**

* What does Razieh reveal about her vulnerability when she leaves the courtroom?
* Where is Somayeh while the parents are in the courtroom? What emotions are evoked by the image of her wandering in a white head scarf? Discuss the contrast between the image of Somayeh and the darkness around her?
* What phone call is Razieh trying to make and what does it reveal about her internal sense of right and wrong?
* What do the chains symbolise in relation to Razieh, Somayeh etc?
* Discuss the role pride plays in this conflict.
* Describe the judge’s responses to Hojjat and Nadar.
* Nadar reveals that he has left his father home alone and locked the door. How does this impact our view of Razieh’s earlier choices?

**1.00 - 1.04:**

* Nader leaves a message for Termeh to tell her he has been arrested rather than call Simin to bail him out. What does this tell the viewer about him?
* Termeh says to Simin, “If you hadn’t left, dad wouldn’t be in jail.” What insight does this viewpoint give us about the values of modern Iran?
* Why is Simin upset? What does she want from Nader?

**1.05 – 1.11:**

* Nader states, “Do I have to swear to God?” and Hojjat replies, “Like you believe in God.” Nader then claims, “No, God is for your type only”. Why might Hojjat doubt Nader’s religious beliefs? What does Nader mean by, “your type”?
* Mrs Ghahraei questions Somayeh about her mother’s miscarriage. What assumptions is she making about Hojjat? Why?
* Hojjat constantly interrupts Nader and when he hears that there is a complaint against his wife he asks the judge, “For God’s sake, listen to us for a change” and “Why are you being unjust?” What does this tell us about Hojjat and how he deals with conflict?
* Hojjat says to the judge, “You should fear God”. How does the judge react to this? What does his reaction tell us about Iranian society and values?
* Compare Hojjat and Nader’s reactions to the judge. What do we learn about the two men? How does the camera portray them?
* Razieh begs the judge not to arrest Hojjat and earlier we heard that she begged Hojjat’s creditors. How does she deal with conflict?

**1.12 – 1.19**

* How does Nader respond to Termeh’s questions? What do his reactions tell us about the way he deals with conflict? Note how they are both seated in the front seat, what does this indicate about their relationship at this stage of the film?
* Termeh questions her father as to why he went upstairs to speak to the neighbours. What do Termeh’s questions tell us about her, particularly when she asks, “If she is to tell the truth, why should she beware?”
* Nader and the neighbours stand above Hojjat and Razieh. What does this suggest about their status/power in this situation? Describe Hojjat and Razieh’s body language during this scene.

**1.20 – 1.27**

* Why does Nader decide not to go through with the doctor’s examination?
* Hojjat makes a scene and questions why Mrs Ghahraei spoke to his daughter at the court. He says, “Why do you think we beat our wives and children like animals?” Does Hojjat have a point here? Are we given any indication that he is violent towards his wife and daughter?
* Unlike Razieh, Mrs Ghahraei is prepared to swear on the Qoran despite being unsure of whether Nader was aware of Razieh’s pregnancy. Why do you think she does this? Why do you believe she revokes her testimony after this episode?
* Compare Nader and Simin’s response to the conflict and how they deal with challenging situations.

**1.28 – 1.38**

* Nader and Termeh sit close to each other in this scene but are not filmed in the same frame as Nader admits that he knew Razieh was pregnant. The camera moves between the two characters. What does this suggest about their relationship at this point?
* Nader explains why he has been dishonest. He states, “I only thought of what would happen to you…who you’d stay with.” Is this the reason he lied? Is it a valid reason?
* Termeh lies to protect her father. This marks a turning point for her and for her relationship with her father. In the car on the way home she sits in the back seat and cries in silence. How has their relationship changed?
* Simin tries to resolve the conflict, how is her approach different to Nader’s?

**1.39 – 1.45:**

* Simin presents Nader with her resolution to the conflict. Nader refuses to sit down and storms around the room, reminiscent of the court scene where he remains still and composed and Hojjat constantly rants and moves around. Simin remains seated and is calm. How do both of the characters appear in this scene?
* Nader says, “If I pay it means I have accepted it is my fault,” and he is angry at Simin claiming, “How dare you speak to him about money?” What is important for Nader?
* Termeh is placed in the middle of the conflict. Describe her reaction as she leaves the room? What does her body language tell us?
* Describe Razieh’s personal conflict. How does she appear in this scene?
* Simin asks, “Will your husband leave us alone?” What personal conflict does Simin now face?
* Simin changes her headscarf as she leaves work and then we are transported to Razieh’s kitchen as she puts on her chador. What is the purpose of this juxtaposition of the two women?

**1.46 – 1.51:**

* Compare this home with Nader’s home.
* Describe Simin’s body language as Nader speaks. What does this indicate?
* Why does Azam remain behind the door, watching through the window?
* Why can’t Razieh accept Hojjat’s offer for it to be his sin?
* Why does Hojjat hit himself? Why do you think the director presents him channelling his violence at himself and not at his wife?
* Razieh speaks to Simin through the glass door, she says, “how will I live in this house?” What does she mean? Was it reasonable of Razieh to ask Simin not to come to her house and offer the blood money? What do you think the glass door represents in this scene?
* What does the smashed windscreen represent?

**1.52 - Close:**

* The family are all dressed in dark colours which suggests that Nader’s father has died. Why is this information important at this point in the film?
* In the final scene Nader and Simin are separated yet again by a glass door and surrounded by many others waiting to speak with a judge. What does this suggest about conflict? How is this scene similar to the opening scene where the passports are being photocopied? What message is being conveyed?