**“A Separation” Teacher Copy**

**Opening – 3.20:**

* How does the opening scene at the photocopier establish the mood and pace of the film? Slow pace suggesting that the admin involved has been time consuming – devoid of human perspective – an administrative job; snippets of info revealed bit by bit (in the same way that the scenes later slowly hide and reveal info); the passports reveal the central conflict – Simin’s desire to leave Iran, Nader’s refusal to go ; the photocopier’s movement symbolically represents the shunting back and forth of arguments as the couple attend their divorce hearing
* How is the audience included in this scene? Judge is hidden, the couple face us, inviting/asking us to solve their problem
* How is the interpersonal conflict between Simin and Nader depicted? Through the argument and alternate silence; the body language; the dialogue – much contrasting perspective (1000 reasons versus 1 reason; “opportunity” versus being “dragged” along)
* 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. Mainly through dialogue and the notion of abandonment – “he’s my father”, Your daughter’s future doesn’t matter to you” – a clash of priorities, ironically stemming from the same source- family

**3.20 – 5.16:**

* The Judge asks Simin, “do you all children in this country have no future?” What tone is suggested here? it is a reprimand of Simin, suggesting disloyalty to her country and its history. How does such a comment shift the conflict into the extra personal arena? Raises questions about the political context of the country – what sort of future does it offer children? Women? Why would Simin want to make such a monumental decision and impact her entire family in such a way? What are the broader implications of such a question? Where does her responsibility lie?
* As the hearing continues, Simin’s powerlessness is revealed. How does this develop? Mainly through the judge whose authority discredits her position. He accuses her of “wast[ing] the court’s time” and declares his power: “I’m the judge and I’m saying your issue is small.” Symbolically, he represents the power of the patriarchy – she is at the mercy of her husband’s decision and the system’s decision. – “just give me my daughter”(as a mother, is she asking for little or everything?)

**5.16 – 6.12:**

* What is the purpose of this scene with the piano? Consider what it reveals in terms of later events. Symbolises their middle class status and also links to later. The money the Razieh is accused of stealing is the money that Simin uses to pay the piano movers demand the extra funds they demand. Simin uses it because the conflict they create is an additional stress she doesn’t have the energy to fight off in this moment.

**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? The camera shifts from one stressed face to another – all are separated by the focussed shots, each enduring their own pain and distress – Termeh watches through glass (somewhat distorted) and around door frames; Nader puts on a front – pretending to cope; Razieh and Somayeh are largely ignored, symbolically suggesting their class separation. The camera focuses on Nader’s father, holding onto Simin, suggesting that he senses the conflict.
* Consider the dialogue between Simin and Termeh? Cautious, stilted, quiet. How might Termeh be feeling? Confused, angry, anxious…How would you characterise their relationship? Close but fraught – the implications of Simin’s actions are significant
* How do we see Nader in this scene? How do we know that he is upset by his wife’s departure? Distracted – his forced focus on the negotiations with Razieh re: his father’s care – he is quite short with her, almost uninterested in the very person he offered as his reason for not wanting to leave. Sounds hollow in his proclamation that “she’ll be back”
* What are Razieh’s concerns in this scene? $ How does this influence the events that occur later in the film? Suggests that economic disadvantage drives people to act in ways they might not usually.
* Simin asks Termeh, “You’re not coming?” Why doesn’t she answer? She hopes that by not committing she will stop her mother leaving

**12.10 - 13.50:**

* What does Farhadi reveal about Simin in his close up on her in the car as she leaves? The close up on Simin as she leaves, crying – upset, but quietly resolved to take action.
* Why does Simin pick up Razieh and her daughter from the bus stop? She recognises her vulnerability – part of why she wants to leave. What is revealed about the social/cultural context of Iran in this scene? Gender disadvantage, religious extremism – she is afraid and concerned about the propriety of being alone with Nader
* How does Simin trey to alleviate Razieh’s fears? She tells her that he is s a good man, that she has “faith” in him to act appropriately; she reassures her that Termeh will be there too
* What is the purpose of the close up on the key as Razieh arrives the apartment the next morning? Tension and vulnerability (foreshadows a potential fall?)

**13.50 – 19.40:**

* Consider the interaction between Razieh and Mr. Morteza. How is Razieh’s anxiety initially revealed? She fiddles with her head scarf – emphasising her growing moral conflict which stems from her fear that she is sinning. How is it developed as the scene continues? Her sense of shame and fear is emphasised by her inaction and apparent lack of compassion – her inability to adequately deal with the problem is portrayed as she stands at the bathroom door – the physical separator between her and sin – close up on her face, the sound of running water; the repetition of her instructions and his silent confusion. Razieh’s phone call makes clear her personal conflict? What does it entail? Guilt and shame that if she touches his naked body, she will be committing a mortal sin. She does not seem to be able to make a distinction between helping a vulnerable, old man and touching him inappropriately. Her phone call to the Islamic help line emphasises her inability to make a decision and this neatly foreshadows the next scene where Nader teaches his daughter to asset herself at the petrol station.
* Consider the daughter’s promise, “I won’t tell dad” and Razieh’s response, “my sweetheart.” Daughter implicitly understands the danger here and we understand that she will grow up like her mother. How does her sense of guilt and shame feed into potential interpersonal conflict? Her husband’s potential anger and the conflict it may cause between them. Can you make links to extra personal conflict here too? Religious extremism

**20.00 - 25.30:**

* 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? Importance of independence in a society where women’s rights might be easily overlooked/disrespected. Termeh is anxious and unsure, but is quietly proud of her success when the lesson is over. (Is there an irony in this scene given Simin’s desire to leave? Can it be viewed as complicit agreement on Nader’s behalf that perhaps Iran is not going to offer Termeh the kind of future she could have elsewhere or is it confirmation that he can make it work for her regardless?)
* How is the chaos of the scene portrayed in the apartment? Several people in the small apartment and a lot is going on –the camera pivots through doorways and provides glimpses of many different things. Why does Farhadi do this? To distract us from his key qn: what does Nader hear re: Razieh;’ pregnancy – something we cannot be sure of
* Describe Razieh’s body language as she explains that she can no longer look after Nader’s father. Anxious – playing with her headscarf (chador) which comes to partly cover her face and ends up in her mouth.

**25.40 - 27.00:**

* How are the class differences between Hojjat and Nader established in this scene? Costume and action – Nader wears a suit jacket and is busy doing important things (symbolically represented by the vault- $); Hojjat wearing very casual clothes to his ‘interview’. This is further emphasised as they haggle over $ for the job.
* How is their ‘separation’ physically marked? Again, a glass wall ‘separates’ the men, signifying their class difference and social separation.

**27.05 - 30.35:**

* Explore the irony of the ‘vocabulary’ scene involving Nader and Termeh. Nader is very exacting in his attitude to ‘Truth’. This is highlighted in his dialogue, “ What’s wrong is wrong, no matter who says what.” The audience is keenly aware of the irony here given the events that occur later, particularly Nader’s actions and response to Termeh when she asks him if he knew Razieh was pregnant.
* What do the cuts shots between Razieh and her daughter reveal about their personal situation? The family are desperate enough for money to do things that are too difficult for them physically - particularly poignant given that Razieh is pregnant and Somayeh is so young. This is amplified by the fact that she has lied to her husband. How are they used to build tension? We know they are distracted and are expecting something to happen - to the old man or to one of them.

**31.00 – 33.10**

* Comment on the images of Razieh running with the black chador flying behind her. Camera shot from above suggests helplessness as does the wildly flapping, streaming chador – faceless, featureless desperate woman.
* Somayeh views events from both below (stairs) and above (balcony). What does this suggest about the role of children in Iranian society? Mimics the roles of children who are incredibly important to the family while also being traditionally viewed as beneath. Judged and supported by females of other generations.
* 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? Sharp contrast in overall sense of power, confidence and security. Fear, anxiety and helplessness versus indulgent security and childish pleasure.
* How does this scene depict the connections between gender and power? For all that Nadar is in the midst of a stressful separation from his wife, this conflict does not compare to the socio-economic and cultural powerlessness experienced by Razieh. Powerful patriarchy vs struggling masses. Issues of fear and security.
* Describe Razieh’s body language and facial expressions while in the kitchen and riding the bus. Ideas evident in imagery. Intense distress. Rapid breathing, face washing, profile – we are viewing the edge of her face – oblique to indicate that we don’t know/understand what is happening. Fear response to shock: exhaustion/fainting. Chewing the chador – support of an entirely female bus.
* How does Razieh compare (visually) to the other women depicted in this scene? What causes those differences? Differences in clothes, confidence, wealth and status as demonstrated by the more liberal, colourful dress of the contrasting women. Separation. Suggesting that traditional values are linked with powerlessness? Supportive nature of women communally.
* What knowledge is kept from the viewer? The pregnant Razieh has been hit by a vehicle while attempting to re-claim Nadar’s nameless, shoeless father.

**33.10 – 38.10**

* How does Razieh’s experience contrast with Nadar’s at the beginning of this scene? Discuss imagery, body language, music. Raziah is hen-pecked, looked down upon, visually suffering, exhausted with the tools she needs out of reach. Somayeh is silent and watchful like her mother. Nadar is independent, driving (in charge), listening to modern music and eager to see his daughter who chatters happily with her friends. They too come up the stairs, but the happy tone is quite different. To a point.
* What is the atmosphere of the scene where Nadar discovers his father? How is it conveyed? Grim. Taut. Panicked. Overwhelmed (powerless). Conveyed through a series of partial, active shots through and near doorways (barriers). Quick shots. Handheld camera. Cuts between Termeh and Nadar. All characters are helpless initially, but through Nadar’s agency solutions/progress is created.
* Even in the midst of his distress over his father, how are Nadar’s values towards Termeh depicted? Contrast of a strong desire to protect her modest and his father’s pride while also relying on her in the role that her mother used to fill with his father. Caring, but demanding. Like Termeh, the audience is closed out by the abrupt slamming of the door. There are clear limits, but unclear boundaries.
* What are the range of emotions exhibited by Nadar? Fear, anger, helplessness, sorrow, outrage, frustration.
* 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 father’s Alzheimer’s? With no prior relationship/strategies, pregnant, constrained by her faith, Razieh clearly cannot manage what is difficult for even Nadar to cope with. Conflict between expectations and reality. Further calls into question Simin’s ability to manage the situation (as she has been) and informs her desire to be elsewhere (country/relationship).

**38.10 – 41.06**

* Nadar repeatedly refers to his father’s hand being tied. What does this symbolise? All of their hands are tied (helpless/powerless) in the face of this situation, but also in a larger sense by culture, religion, family, SES etc.
* How does Razieh’s chador depict her sense of vulnerability in this scene? She fusses with it endlessly, repeatedly wrapping it around herself in gestures of comfort and protection. Contrasts with the flying chador from earlier.
* How do the social, religious and cultural norms bind all the parties in this conflict? Conflicting expectations, belief systems function to limit the responses and behaviours of all parties. Larger links to larger issues here.
* How is the audience positioned to view Razieh at the start of the scene? Compare this to how Nadar is depicted in this scene. We look intently to see how/why she did this terrible thing, but see only a vulnerable woman for whom the audience feels sympathy.
* Why does Nadar accuse Razieh when he can’t locate the money? She’s ‘scum’ and capable of anything – reflects his silent critique of her doing the work that he NEEDs her to do. Also, demonstrates socio economic bias.
* At what point does Razieh’s defense of herself demonstrate her sense of injustice? She only defends herself, entering the conflict when falsely accused of stealing. Why not earlier? She has an ongoing sense of guilt and wrongdoing about every aspect of the father’s care. She believes herself to be guilty of many crimes in relation to him, though forced to prioritise her own health/safety. However, she is not a woman who would steal given the strict morality she adheres to.
* What differences in values are demonstrated during the argument? Razieh relies on oaths to religious figures (god, martyrs etc) with a more traditional focus. Nadar relies on power. Termeh knows she is unjustly accused and attempts to de-escalate and protect Somayeh (sense of protectiveness and some regard for justice).

**41.07 – 44.30**

* How does Farhadi use doors symbolically in this scene? As a separation indicative of all the barriers.
* What parallels are there between Nadar and Razieh at this point? Both beating against barriers that cannot be overcome (sense of helplessness in the face of the range of issues). Both demonstrate persistence and ultimately the strength to get through the barriers. Between Nadar’s father and Razieh? Both trapped. Both ultimately moved away from the door by Nadar. His sense of helplessness is tempered by a larger power to create what he wants.
* How does Nadar’s behaviour towards his father act as a contrast for his treatment of Razieh? Nadar’s interactions with Razieh do not paint him sympathetically. Were it not for the tenderness and care for his father that ultimately underpins his behaviour, Nadar would be the antagonist. The comfort of his family (and men) outweighs the need to be kind to this woman (type of woman?).
* 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? Demonstrates her powerlessness and total lack of agency in this society. She is not our concern (metaphorically) nor are we interested in her point of view. Also, leaves the conflict unclear (plot device).
* What is Nadar feeling as he washes his father? A terrible love and isolation. He is able to experience the grief over the situation with not just his father but his marriage as well.

**44.33 – 46.50**

* Describe Nadar’s relationship with Simin’s family. How is importance of family depicted in this scene? Simin’s mother/family are still warm and seem to care/embrace Nadar’s presence in their lives. There is no particular sense of conflict with the family in a larger sense. The importance of the role of family in society is explored in this scene where relationships are depicted as close (literally and metaphorically).
* How does the camera work suggest the fragmented nature of the relationship between Simin and Nadar in this scene? Oblique angles around doorways with hampered viewing emphasises the tension between the couple, suggesting the fragmented nature of their communication.
* What does Simin’s chopping of the salad symbolise about her state of mind in relation to Nadar? She is frustrated/aggravated and the trust between them is minimal.
* Describe the conflicted nature of Simin’s feelings in this scene. One the one hand she is connected to Nadar still and feels the need to support him, but also seems to believe that he is fully capable of harming Razieh in some way. She is distrustful and angry, while still feeling protective of her family in a larger sense.

**46.52 – 51.30**

* Why does Simin accompany Nadar to the hospital? What does this suggest about responses to conflict? As above, she is still in the role of supportive woman and seeking to protect her family even in light of their separation. This suggests the importance of loyalty, but also the idea that smaller scale conflicts between individuals can/will be put aside in the face of an outside threat. Simin is also playing the role assigned her as supportive wife in the larger conflict.
* Discuss the imagery as they descend in the hospital lift. A revelation takes place as the couple are captured in mid-shot, backed by the distressed/dark/decaying concrete wall behind the descending lift. Their stillness displays their distrust, doubt and dislike. They are descending to a very dark place (again literally and metaphorically).
* Why and in what ways does Hojjat’s sister feel betrayed by Simin? It is clear in this scene that Hojjat’s sister conspired with Razieh and Simin to get this much needed job for Razieh, flying the in face of both cultural and religious expectations to compensate for the poverty of the family (Hojjat’s financial struggles). Hojjat’s sister has been betrayed in a range of ways that include the injury to her relationship with her brother (revelation of conspiracy) and stretch ultimately to the miscarriage.
* Compare and contrast Nadar’s response to conflict with Hojjat’s responses. What does this reveal about social/class tensions? Nadar’s response to the conflict initially is to explain the situation in a fairly reasonable fashion. He draws Hojjat away from the women to discuss the matter as men. Hojjat, on the other hand, is demonstrated little emotional control and throwing his rage in every direction. While some of this can be attributed to his concern for his wife/child there is an underlying suggestion that men of a certain SES/education level respond to conflict with violence rather than reasoned discussion. This is a negative depiction of Hojjat.
* What role do the women play in the altercation between the men? Initially, they play little part, then bystanders, then peacemakers. Suggests the stereotype of women being the gentler, more civilising force in society and conflict in general.
* What does Simin’s black eye suggest about the impact of conflict on those lacking power? It is those who lack power in a conflict who end up wearing the most visible impacts of the destruction it can cause. It also functions as a accusation towards Nadar with implications that his misconduct resulted in her injury. Reflects Simin’s larger sense of blame where Nadar is concerned.
* Simin has strengths that Nadar lacks. Describe them. While Nadar is more reasoned and in control than Hojjat, it is clear that Simin is able to maintain a focus on larger issues within the conflict. She is the calmest character without question in this conflict. Simin also has a more gently defined idea of pride.

**51.30 - 56.55**

* Describe Nadar’s feelings at the beginning of this scene based on body language and facial expressions. Nadar is anxious, saddened and overwhelmed by the environment. This is evident in his head movements and tense facial expressions. Downward cast eyes and contained hands. His body language mirrors Razieh’s.
* 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. Nadar is quite prepared to lie and behave dishonourably to protect himself. This contrasts with his earlier insistence in the ‘vocabulary’ scene and his refusal to lose face with Simin in their separation.
* Describe the reactions of Nadar and Hojjat during court. The men display animosity towards each other that is fuelled by both class and religious differences in this environment. Nadar is coolly contained at the start, which contrasts sharply with Hojjat’s increasingly personal and emotional attacks on him.
* What role does Razieh play during the proceedings? Razieh is in many ways obscured in this scene both physically and symbolically. She is silenced by the judge and her husband does much of the speaking. What is her major concern? Her primary concern and sense of outrage is focussed on the accusation of stealing (which she knows herself to be innocent of, while other accusations synch with her sense of guilt). She is concerned about the religious and moral implications of lying.
* How are Razieh and her loss depicted? There is almost no sense of loss associated with Razieh in this scene. None of the men seem concerned about her health or wellbeing. There is an irony associated with her being the wronged party in the situation while almost no consideration is given to her personally. The issue becomes about pride, honour, class and compensation.
* What prejudices does Nadar reveal? Both religious and class prejudices are revealed ‘always with the chador.’

**56.55 – 1.00**

* What does Razieh reveal about her vulnerability when she leaves the courtroom? Again, her sense of being overwhelmed by guilt and focussed on a larger religious culpability is revealed.
* Where is Somayeh while the parents are in the courtroom? Left to wander the halls with criminals. This suggests that while the cultural focus is ostensibly on what is best for children, the reality is more focussed on money, class, power and honour. What emotions are evoked by the image of her wandering in a white headscarf? Causes the viewer to feel protective in reaction to her isolation and vulnerability. Discuss the contrast between the image of Somayeh and the darkness around her? The innocence of the blazing white headscarf worn by Somayeh strongly clashes with the darkness all around her. A critique of Iranian justice.
* What phone call is Razieh trying to make and what does it reveal about her internal sense of right and wrong? Once again Razieh is trying to seek advice from the religious advisor, as she did earlier in the movie when concerned about whether it was okay to clean Nadar’s father. This reveals that she is concerned about the state of her soul.
* What do the chains symbolise in relation to Razieh, Somayeh etc? While it is quite clearly men in chains, the camera’s prolonged focus on the chains suggests that children in particular (Somayeh in this case) are trapped, bound, confined by the justice system and cultural expectations placed on their citizens. This also reflects a larger sense of helplessness amongst all the characters in this scene.
* Discuss the role pride plays in this conflict. Pride is clearly a massive motivating factor with both men. They both are extremely concerned about losing face and the conflict escalates accordingly.
* Describe the judge’s responses to Hojjat and Nadar. The judge is frustrated, impatient and quick to exert his institutional power.
* 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? This ironic decision causes the viewer to feel greater sympathy for Razieh and a sense of annoyance with Nadar. Here we see how his father’s illness is put aside by Nadar when his own needs conflict. He is quick to blame both Razieh and Simin for a situation that he shares an equal burden in which is ironic given that his own decisions mirror their’s.

**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? Pride
* 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? This illustrates the tendency of traditionalists to blame all disaster on the liberalisation movement.
* Why is Simin upset? What does she want from Nader?She is hurt that he shows no remorse. His pride comes before his feelings for Simin. She tells her daughter not to call, but as soon as her phone rings she turns back.

**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”? Nader is sarcastic about the lower class who he believes (as do many of the middle class) arrogantly assert themselves as the preservers of tradition and custom.
* Mrs Ghahraei questions Somayeh about her mother’s miscarriage. What assumptions is she making about Hojjat? Why? She assumes that domestic violence is common in the lower class. Farhadi has gone to great lengths to show that Hojjat’s violence is directed towards himself.
* 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? He constantly assumes that he will be judged differently to Nader because they are from different social classes. He does not deal directly with the issues, rather he looks for excuses.
* 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? This is the only point where the judge looks angered. Throughout the film the judge does not become emotionally involved. He tries to simplify the situation ignoring any of the complexities. As a judge he would be trained in sharia law.
* Compare Hojjat and Nader’s reactions to the judge. What do we learn about the two men? How does the camera portray them? Hojjat reacts emotionally and struggles to control himself; his movement around the room exposes his erratic behaviour. Nader is in control, he remains composed and does not react emotionally, he observes Hojjat perhaps judgementally.
* Razieh begs the judge not to arrest Hojjat and earlier we heard that she begged Hojjat’s creditors. How does she deal with conflict? She is powerless and appeals to people’s sense of pity. She holds the least power though is able to evoke some sympathy.

**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? They sit at the front together, indicating the intimacy between them. He is very dismissive and tries to change the subject. He likes to avoid confrontation feeling that he does not need to explain himself.
* 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?” She believes in justice and truth. She has had an idealised view of her father and this is beginning to slowly disappear.
* 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. They are powerless and intimidated. Note Razieh’s chador.

**1.20 – 1.27**

* Why does Nader decide not to go through with the doctor’s examination? Nader’s better nature is evident here. When he realises that pursuing the claim against Razieh is going to be undignified course of action for everyone involved (personified by undressing his father), he changes his mind.
* 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? He does have a point; she makes an assumption based on class. There is no indication of violence against his wife and child.
* 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? She instinctively wants to side with people like her, educated and middle class. She does not have the same religious convictions as the very pious Razieh. She is appalled when Hojjat suggests that the relationship between her and Nader may be sexual. When she is told by a colleague to call her husband she says she doesn’t want him to know. Does he know that Simin has left the home?
* Compare Nader and Simin’s response to the conflict and how they deal with challenging situations. Simin is able to empathise with them, she sees that Nader is partly responsible for what has happened and she is clearly touched by the loss of the baby. Nader is completely unable to empathise or sympathise. It is also an issue of class division for him; he believes that he does not bear any responsibility for those who suffer in society.

**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? Indicates a change in their relationship as her impression of her father changes.
* 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? He lied because he refuses to admit any degree of guilt. He is angry about finding his father tied up and will not acknowledge the possibility that he may have caused the miscarriage. It is not valid as Termeh could live with her mother. He is less animated by principle and truth than he is by loss of honour.
* 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? Throughout the film she has demanded to know the truth and has a strong moral sense. She compromises this to save her father, but now her idealised view of him is shattered. She sits at the back to indicate the division between them. She cries for her lost innocence, as the heavy traffic around them seems to indicate turbulent emotions between father and daughter.
* Simin tries to resolve the conflict, how is her approach different to Nader’s? She is careful and conciliatory. She remains calm and acknowledges her husband’s blame. She is not weighed down by the need to save face as the men are.

**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 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.
* 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? This illustrates the gender differences in managing conflict. Nader does not want to compromise matters of honour, whereas Simin is happy to negotiate and give way.
* Termeh is placed in the middle of the conflict. Describe her reaction as she leaves the room? What does her body language tell us? Again he places too much responsibility on a ten year old child. She appears exasperated as her father forces her to be his judge.
* Describe Razieh’s personal conflict. How does she appear in this scene? She is conflicted as she wants to support her husband but her religious beliefs will not allow her to accept the blood money while she has doubts. She appears desperate and the long silences between the women highlight their lack of power to resolve the conflict.
* Simin asks, “Will your husband leave us alone?” What personal conflict does Simin now face? She fears that if they do not pay Hojjat may hurt her daughter. She would like to assist Razieh but her daughter comes first. The women’s anxiety contrasts with Somayeh’s drawings of a happy family on the whiteboard.
* 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? We see the different roes the two women play in society as Simin works as a teacher and Razieh prepares for company in her home. Both women are bound by society’s rules and expectations as they must cover (law in Iran). The glass highlights the constraints they face.

**1.46 – 1.51:**

* Compare this home with Nader’s home. Clearly smaller and poorer
* Describe Simin’s body language as Nader speaks. What does this indicate? She has her arms folded and has a very stern expression on her face. She is clearly uncomfortable and possibly resents being there.
* Why does Azam remain behind the door, watching through the window? She is concerned but remains behind the door, highlighting her inability to assist or intervene.
* Why can’t Razieh accept Hojjat’s offer for it to be his sin? Her religious beliefs will not allow her to take a risk; she fears that if she swears something bad will happen to her daughter as some form of punishment.
* Why does Hojjat hit himself? Why do you think the director presents him channelling his violence at himself and not at his wife? Does not want to simply fulfil the stereotype. Adds complexity to his character.
* 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? The glass door exemplifies her powerlessness. She is trapped as a woman, a pious person and as a wife. She is expressing her impossible situation. She can’t leave as Simin has.
* What does the smashed windscreen represent? Disintegration of their family

**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? Initially, Nader claims he will not leave because of his father. Now his father is gone yet they will still separate. It suggests that the damage caused is irreparable.
* 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? They are separated by the glass door, they are near each other but irrevocably separate. They are surrounded by others attending court, this hints at the universal nature of conflict. This is one story amongst many.