

DISCOVERY FILM FESTIVAL

Scotland's International Film Festival
for Young Audiences



Teachers' Resource: Pour vivre heureux (For A Happy Life)

Senior Phase

Created by Germain Julien (in French) and Meg Brough (in English)

Discovery Film Festival: Sat 19 October - Sun 3 November 2019

discoveryfilmfestival.org.uk

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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 21st Century Literacy / moving image texts

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www.discoveryfilmfestival.org.uk/resources



Pour vivre heureux (For a Happy Life)

Dir: Salima Sarah Glamine et Dimitri Linder

Belgium/Luxembourg 2018 / 1h28m

French and Urdu with English subtitles

Modern Languages Resources

This pack has been designed to offer activities and discussion for both learners of French and/or English / Media students. Modern Languages Resources (created by Germain Julien) are on pages 2 to 13, followed by English and Media resources (created by Meg Brough) from page 14 onwards.

Synopsis

Amel et Mashir, deux jeunes bruxellois, s'aiment en secret. Ni leurs parents, ni leurs amis ne se doutent de leur relation et encore moins de leur projet de passer l'été ensemble à Londres.

Le jour où la famille de Mashir décide de le marier à sa cousine Noor, qui est aussi l'amie d'Amel, c'est tout leur monde qui s'écroule. Comment pourront-ils sauver leur amour sans faire souffrir tous ceux qui les entourent?

Amel and Mashir, two young people from Brussels, love each other in secret. Neither their parents nor their friends are suspicious of their relationship and even less of their plan to spend the summer together in London.

When Mashir's family decides to marry him to his cousin Noor, who is also Amel's friend, it is their whole world which collapses. How can they save their love without hurting everyone around them?



Advisory: The film contains strong language, references to sex and an act of attempted suicide in which you very briefly see the young person covered in blood.

The topic of arranged marriage and the weight of tradition is at the core of the film, and this could therefore cause moral dilemma for viewers coming from a traditional religious background.

Teacher's notes

This part of the pack focuses on Modern Languages study. The audience of this pack are French learners in the Senior Phase (S4 to S6). There are numerous topics that are relevant to the N4/5, Higher and Advanced Higher courses:

- N4/5: **Culture** (Other countries, Film and Television), **Learning** (Education), **Society** (Family and Friends, Media, Global Languages)
- Higher: **Culture** (Living in a multicultural society ; Stereotypes, prejudice & racism ; Traditions, customs and beliefs in another country ; studying the media of another country), **Learning** (Education), **Society** (new family structures; marriage/ partnership ; social influences and pressures ; impact of the digital age ; minority languages and their importance, association with culture)
- Advanced Higher: **Culture** (Living in a multicultural society ; Stereotypes, prejudice & racism ; Traditions, customs and beliefs in another country ; studying the media of another country), **Learning** (Education), **Society** (becoming an adult ; new family structures ; marriage/partnership ; impact of the digital age ; minority languages and their importance, association with culture)

Each Teacher is free to decide which activities are relevant for their classes and adapt some of them in order to differentiate according to pupils' ability.

Avant le film - L'affiche du film



Après le film

Activité 1 - Les personnages

- Les jeunes:



Amel

Mashir

Amin

Sima

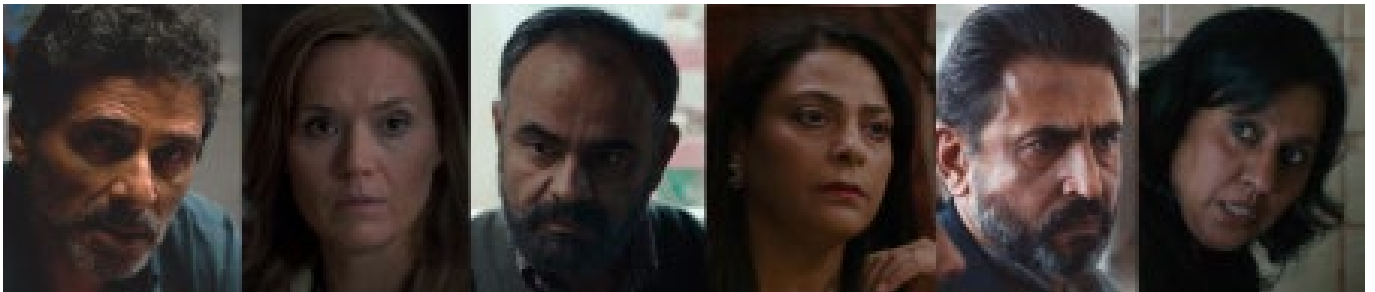
Noor

Chloé

Choisis la/les description(s) (parmi les mots ci-dessous) correcte(s) pour chaque personnage.

la copine du collègue ; la soeur de Mashir ; le frère de Mashir ; la cousine de Mashir et Sima
le petit copain d'Amel ; la fille de Tariq et Rania ; les fils d'Ali et Hinnah, la fille de Karim

- Les adultes:



Karim

Natalie

Ali

Hinnah

Tariq

Rania

Choisis la/les description(s) (ci-dessous) correcte(s) pour chaque personnage.

la belle-mère d'Amel ; le père de Noor ; les parents de Mashir, Sima et Amin
la soeur de Tariq ; le père d'Amel ; le père d'Amel ; la femme de Tariq ; le mari d'Hinnah

- Qui est ton personnage préféré et pourquoi?



- Ecris quelques phrases pour décrire les relations entre les personnages.

Banque de vocabulaire :

| | | |
|--|-----------------------------------|------------------------------|
| au début = at the start | pendant le film = during the film | à la fin = at the end |
| s'entendre bien = to get on well | se disputer = to argue | se confier à = to confide in |
| sortir avec = to go out with | mentir = to lie | comploter = to plot |
| parler de tout = talk about everything | rigoler = to laugh | cachez = to hide |

- L'amour, la famille et l'amitié

Le film parle des tensions entre l'amour et les relations amicales et familiales, dessine un diagramme avec des annotations pour illustrer ces tensions.

Selon toi les parents sont-ils trop stricts dans le film?

Qu'est-ce qui est le plus important pour toi: l'amour, l'amitié ou la famille?

Ecris un paragraphe pour donner ton opinion.

Activité 2 - L'histoire



Mets les phrases ci-dessous par ordre chronologique.

- a) Amel rend visite à Noor à l'hôpital mais la famille lui dit de 'dégager'.
- b) Noor est nouvelle dans la classe, Chloé lui laisse sa place à côté d'Amel.
- c) Les parents de Noor changent d'avis et veulent qu'elle se marie avec Mashir.
- d) Amel et Mash discutent, il promet à Amel qu'il refusera le mariage arrangé avec Noor.
- e) Amel menace Noor de dire à tout le monde qu'elle a perdu sa virginité si elle n'annonce pas qu'elle ne veut pas se marier avec Mash.
- f) Noor livre son secret à Amel : elle a perdu sa virginité.
- g) Amel retourne à l'hôpital avec son père et peut enfin parler à Noor pour lui demander pardon.
- h) Noor fait une tentative de suicide.
- i) Un docteur vient pour vérifier si Noor est vierge, il ment sur le résultat et dit qu'elle est toujours vierge.
- j) Mash annonce qu'il ne veut pas se marier avec elle mais ses parents veulent rencontrer sa copine et pensent qu'elle est pakistanaise.
- k) Mash refuse à nouveau le mariage avec Noor.
- l) Amel va manger chez Noor, avec la famille de Mash, pendant le repas, ils annoncent le mariage, elle ne se sent pas bien et s'échappe aux toilettes.
- m) Après une dispute, Amel annonce à Noor qu'elle sort avec Mash.
- n) Les parents de Noor discutent à nouveau du mariage mais le père oblige la mère à choisir Mash comme mari plutôt que Shaz.
- o) Au début du film tout le monde est réuni pour le mariage d'Amin, le frère de Mash.
- p) Après une discussion avec sa belle-mère Amel rend visite à la famille de Mash, il lui court après dans la rue pour la retrouver.
- q) Amel prend le portable et envoie un texto 'je ne suis plus vierge' avec le portable de Noor à toute la famille.
- r) Les parents de Noor lui parlent d'arranger un mariage avec Shaz, un jeune homme qui habite à Berlin.



Activité 3 - Le langage du film

Quand les jeunes parlent entre eux ils utilisent parfois des mots d'argot, entre autre le verlan (un procédé qui consiste à inverser les syllabes d'un mot), relie les mots en argot et la traduction en anglais.

- | | |
|----------------------------|----------------------|
| a) une meuf (=fille) | 1. hangry |
| b) un mec (=un garçon) | 2. to like |
| c) vener (=énervé) | 3. let's leave |
| d) chelou (=louche) | 4. you're crazy |
| e) c'est mort | 5. it's not possible |
| f) c'est chaud | 6. strange |
| g) kiffer (= aimer) | 7. a girl |
| h) t'as craqué (=t'es fou) | 8. it's tricky |
| i) on s'casse (=on part) | 9. a boy |

Quand les jeunes parlent avec leurs parents, quelle langue utilisent-ils?
Combien de langues étrangères parlent les personnages (Amel et Mash)? Lesquelles?

Activité 4 - L'école

Complète les phrases sur le lycée en Belgique, choisis parmi les mots ci-dessous.

| | | | |
|----------|---------------------|--------------------------|----------------|
| réviser | rattraper les cours | carnet de correspondance | |
| internat | redoublé | il faut | il ne faut pas |

1. _____ enlever son bonnet en classe.
2. Noor emprunte les notes d'Amel pour _____ car elle a été absente.
3. Amel a _____, c'est à dire qu'elle a recommencé la même classe une seconde fois.
4. Le père d'Amel la menace de l'envoyer dans un _____ si ses notes sont mauvaises.
5. Amel passe donc beaucoup de temps à _____ pour ses examens.
6. _____ copier sur son voisin de classe pendant les interros.
7. Quand Amel ne se comporte pas bien en classe la prof écrit un mot dans son _____.



Activité 5 - Points de discussion

Voici deux extraits de discussions entre les personnages du film. En groupe analyse les dialogues et discute en répondant aux questions.

Scène dans la voiture, Amel reçoit un message texto à propos du mariage de Noor et Mash et Karim (son père) confisque le portable:

Amel *Papa s'il te plait c'est important laisse-moi répondre à ce message. Ecoute-moi s'il te plait c'est important laisse-moi répondre à ce message. Là c'est vraiment sérieux laisse-moi répondre à ce message Papa! S'il te plait j'ai besoin de répondre!*

Karim *Regarde dans quel état tu te mets à cause d'un téléphone, on dirait une droguée.*

Amel *Mais écoute-moi quand je te parle, donne-moi mon téléphone Papa!*

[Karim jette le téléphone par la fenêtre de la voiture]

Amel *T'es sérieux? Mais t'es un malade toi en fait!*

Karim *Tais-toi !*

- Pourquoi le père d'Amel a-t-il cette réaction? La réaction est-elle disproportionnée?
- Selon toi Amel est-elle accro à son portable?
- Comment réagiras-tu si tes parents jetaient ton portable?

Scène dans la cour de récréation du lycée, pendant que Chloé imite la signature du père d'Amel dans le carnet de correspondance, Amel et Sima discutent:

Sima *Attends mais tu devais pas m'envoyer la photo de ta belle-mère?*

Amel *Ah non mais j'ai pas pu en fait.*

Sima *Et elle est comment?*

Amel *Bah franchement classique quoi, algérienne **[alors qu'elle est d'origine française, contrairement à Amel qui est algérienne]**, normal quoi.*

- Pourquoi Amel ment sur l'origine ethnique de sa belle-mère à Sima?
- Selon toi c'est important qu'un couple ait la même origine culturelle ou ethnique?
- Quelles sont les difficultés d'avoir un partenaire ou de se marier avec une personne d'origine culturelle ou ethnique différente?

Activité 6- Les critiques du film

Lis les critiques du film ci-dessous, es-tu d'accord ou pas avec elles ? Ecris ensuite ta propre critique du film en donnant ton opinion et des raisons pour la justifier.



“Sofia Lesaffre, vue notamment dans *Le Ciel attendra* ou *Seuls*, incarne avec une belle énergie la volonté et les tourments d’Amel. Face à elle, le nouveau venu Zeerak Christopher porte avec subtilité et conviction les hésitations de Mashir.”
Aurore Engelen / Cineuropa

“Montrer ce film riche en matériel pédagogique dans l’enseignement semble un but majeur, mais il devrait être vu par tout le monde selon la jeune actrice principale, époustouflante de justesse en jeune tête brûlée dans le film.”
Claude Neu / RTL 5minutes.lu

“Sofia Lesaffre (*Le Ciel attendra*, *Seuls*, *Nous trois ou rien...*) est splendide dans le rôle principal. Et ce drame sentimental, bien joué, bien écrit et bien réalisé, évite tout jugement.”
Pablo Chimienti / Le Quotidien

“Pour leur premier long métrage, le duo Dimitri Linder-Salima Sarah Glamine nous proposent un drame familial et amoureux dans la communauté pakistanaise. Ceux qui s’attendent à une sorte de “*Noces*” 2, le tout bon film de Stefan Streker, en seront pour leurs frais. On est dans tout autre chose, ce sont deux conceptions d’un monde qui s’affrontent. L’intrigue rebondit régulièrement dans des situations virant parfois au tragique sans que cela soit fatal. Entre tradition et modernité, entre l’amitié trahie ou renforcée, entre liens du sang et de l’amour, qu’est-ce qui gagnera?”

C’est également un casting très réussi, avec des acteurs d’origine pakistanaise, la plupart n’avaient jamais joué au cinéma, sans oublier Sofia Lesaffre (“*Le Ciel attendra*”, “*Nous trois ou rien*”) et Pascal Elbé qui, en peu de scènes, démontre tout son talent. Vraiment, un très beau film, récompensé par trois prix au dernier FIFF: Public, Critique et Cinevox. Je vous le conseille vivement.”
6néma blog

Pour aller plus loin: Regarde l’interview des deux acteurs principaux (Sofia Lesaffre et Zeerak Christopher) <https://youtu.be/uq2jX3kxOtA>



Answers

Activité 1 - Les personnages

- Les jeunes
 - Amel: la fille de Karim
 - Mashir: le petit copain d'Amel
 - Amin: le frère de Mashir
 - Sima: la soeur de Mashir
 - Noor: cousine de Mashir et Sima, la fille de Tariq et Rania
 - Chloé: la copine du collègue
 - Mashir, Amin & Sima: les fils d'Ali et Hinnah

- Les adultes
 - Karim: le père d'Amel
 - Natalie: la belle-mère d'Amel
 - Ali: le mari d'Hinnah
 - Hinnah: la soeur de Tariq
 - Ali et Hinnah: les parents de Mashir, Sima et Amin
 - Tariq: le père de Noor
 - Rania: la femme de Tariq

Activité 2 - L'histoire

- o) Au début du film tout le monde est réuni pour le mariage d'Amin, le frère de Mash.
- r) Les parents de Noor lui parlent d'arranger un mariage avec Shaz, un jeune homme qui habite à Berlin.
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Activité 3 - Le langage du film

- a) 7
- b) 9
- c) 1
- d) 6
- e) 5
- f) 8
- g) 2
- h) 4
- i) 3

Activité 4 - L'école

1. Il faut
2. rattraper les cours
3. redoublé
4. internat
5. réviser
6. Il ne faut pas
7. carnet de correspondance



For A Happy Life (Pour vivre heureux)

Dirs: Salima Sarah Glamine and Dimitri Linder

Belgium/Luxembourg 2018 / 1h28m

French and Urdu with English subtitles


Media and English Resources

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Synopsis

Amel and Mashir, two young people from Brussels love each other – in secret. Neither their parents nor their friends are aware of their relationship and even less of their plans to spend the summer together in London. When Mashir’s family decides to marry him to his cousin Noor, who is also Amel’s friend, it is their whole world which collapses. How can they save their love without hurting everyone around them?

The film follows the journey of all the friends as they encounter new allies and meet new dangers half way around the world.



Advisory: There is strong language throughout the film, most usually in the scenes between the younger characters, and especially whilst at school. There are also moments, however, when the emotions between family members result in very strong expressions being used.

As one of the key elements of the narrative hinges on whether or not a character has had sex before marriage, there are several discussions referring to sex and sexual acts.

Sexual activity is referred to but not presented on screen. The one moment when it is clear what is intended, the camera cuts away.

The theme of arranged/forced marriage does lead to an act of self harm and an attempted suicide. There is no coverage of the act itself and the aftermath is made clear without being overly dwelt upon. There is no element of behaviour to be imitated, and the outcome of the action is regret and moving forward.

Teacher's notes

This resource pack will be mainly of use to Media and English teachers, although the issues raised could be usefully explored in RMPS OR Personal and Social Education. S4 classes and above would gain most benefit from the film and associated tasks.

These exercises could be used by S4-S6 classes to provide evidence for the Analysis and Evaluation unit for both National 4 and National 5 Level Media.

The most obvious E&Os are listed after each task. However, there may be more from other curricular areas that could apply, depending on the approach to the task.

Themes

Tradition, family relationships, expectations, intergenerational communication, honour, pre-marital sex, respect, regret, forgiveness.



Before watching the film

Film trailer analysis

Here is a worksheet that will help you to analyse the *For a Happy Life* trailer (which you can find with English subtitles at: <https://youtu.be/-H86hJ-6v4M>.)

You should watch the trailer and analyse the media language used before you attend the screening. This will give you a better understanding of how the directors use film language to explore the issues surrounding the film. This worksheet can be used again to analyse many other film trailers.

Institutional information

1. What institutional information should be included in a successful film trailer?
2. Has this film trailer been successful in providing this information?

Categories

Genre – which genre does this film fall into? How can you tell?

Style – do you notice anything stylistic about this film? What makes this director's style different to other films in the same genre?

Tone – what is the tone or mood of this film? How can you tell?

Purpose, Audience and Society

1. What is the purpose of a film trailer? What might the reasons be for the creation of this film?
2. Now you have watched the trailer, who do you think might watch this film? Think about things such as age, gender and interest. Give reasons from the trailer to back up your answer.
3. What are the main societal issues highlighted in this film? How can you tell? Do you think this piece of media will challenge or reinforce certain cultural assumptions?



Analysing Film language

Now create a short write up of how trailer the uses film language to highlight these issues. Here are some questions that might help you:

1. How is lighting used to show us what the mood or tone of the film will be?
2. Who are the main characters in the film? How are each of these characters represented in the film trailer? How does their clothing or their emotions reveal aspects of their character? Are there any stereotypes or counter-types?
3. How does the soundtrack help to create a mood or tone? Are there any sound effects which build tension? Does the sound change at any point? If yes, what effect does that give?
4. How many storylines do you think are going to be in this film? How can you tell?
5. When/ where is this film set? How can you tell? Is the setting of the film important?
6. How has this trailer been edited? What effect does this give?
7. Are there any interesting camera angles used? What effect do they have on the audience?

Teacher notes

These activities should cover most of the key aspects of Media and can provide evidence of pupils ability to pass the 'analysing media content' section of the Media Course.

Points for discussion

- To what extent should you value parental and family expectations over your own happiness?
- Can you think of the advantages of arranged marriages?
- Is there enough done in the UK to support mental health surrounding arranged marriages?
- Do the parents in the film have their children's best interests at heart?



What is Mise-en-Scène?

The arrangement of everything that appears in the framing is called mise-en-scène, a French term that means “placing on stage”. The frame and camerawork are also considered part of the mise-en-scène of a film. These elements can work together to portray a certain mood, tone or style.

This can include:

- Props
- Lighting
- Acting (movement, speech and facial expression)
- Clothing and make up
- Setting (décor, set design)

The directors explain:

“With *Pour Vivre Heureux*, we have built a mise en scène of the gaze. Who sees what, and what do we see in these love and family relationships? In this idea, close-ups and tight shots are the tools of our elementary language; we experience the energy of this youth, we apprehend their fears and their impulses. Our camera, mobile, oscillates between an intimate proximity to the characters and a distance to embrace complex relationships between them.”

For each of the following pictures, comment on how the mise-en-scène portrays the feelings, personality and relationships of the main characters:





After watching the film

Reflective Writing – Cultural and family expectations

Amel and Noor both had different family expectations depending on their respective cultural backgrounds. Amel's father desired academic progress, while Noor's family wished for her to be married to someone from a similar cultural and religious background.

Cultural expectations can be religious or social traditions based on your heritage or where you are from. Many family expectations exist due to the cultural background of the parents or grandparents, but are not necessarily for religious or social reasons.

- A) List some of the expectations your family members have for you. (Think about school, further education, relationships, responsibilities.)
- B) Think about your culture and heritage. List some of the things that you feel are expected of you by society, or the groups of people you are associated with.

Reflective Writing task

Write about a time something was expected of you. How did you deal with this?

You may wish to include:

- A description of the situation and how it arose.
- How did you feel when it was first presented to you?
- Why is it that these expectations were put upon you? Do you think they might have been for your own good?
- In the end, did you put your own happiness first, or did you conform to these expectations?
- Why did you choose this?
- What have you learned from this situation?

Teacher notes

Although these issues could be dealt with in class discussion, pupils may not feel comfortable in talking about their own experiences amongst others. It is advisable that this is undertaken as an individual, written task.

*I can create a convincing impression of my personal experience and reflect on my response to the changing circumstances to engage my reader. **ENG 4-30a***

*Throughout the writing process, I can review and edit my writing independently to ensure that it meets its purpose and communicates meaning clearly at first reading. **LIT 4-23a***

*I can convey information and describe events, explain processes or concepts, providing substantiating evidence, and synthesise ideas or opinions in different ways. **LIT 4-28a***

I am aware of and able to express my feelings and am developing the ability to talk about them.

HWB 4-01a



Discursive Writing and group discussion

We can see parallels in this film to Shakespearean plays such as *Romeo and Juliet*. In Europe it is less common nowadays for marriages to be arranged, but some families (such as the monarchy) have strong standards of who can be accepted into their family. Arranged marriage is not always a religious issue.

Think about the translated title of the film *For a Happy Life*. Noor's father believes that at 17 she does not know what decisions will make her happy in the future so he tries to help her. As a result Noor would not be marrying because she loved someone but would be marrying someone who was trusted. Discuss the following question with a partner:

“To what extent do you think parents should be involved in their children’s significant life decisions?”

Amel is also not a stranger to the idea of marrying someone from her own cultural group, which is why she is so angry with her father for his hypocrisy in his relationship with Nathalie. Discuss the following question with a partner. Provide evidence from the film to back up your points.

How do you feel about Amel's father? How do you feel about Noor's parents? Do you think they had their best interests at heart?

If we look at the discussion points from earlier, and combine it with your new knowledge of cultural expectations, you are now going to have a group discussion surrounding the issues of arranged marriage.

Get together with another pair to make a group of 4.

- 2 people are going to research and list the advantages or reasons for arranged marriages
- 2 people are going to research list the negatives or reasons against arranged marriages

You must come up with at least three answers for each. You may find it useful to do some research online.

Now, you must come up with a group answer to the following question:

“Arranged Marriages: outdated or advantageous?”



Discursive Writing

Now you have used your skills in balancing pros and cons and arguing maturely, you can use these skills and your information to write a discursive essay on either of the previously discussed questions (parents making decisions for children or issues surrounding arranged marriage). You should include an introduction to the topic, reasons for and against with research to back them up and a conclusion with your personal opinion on the topic.

*When listening and talking with others for different purposes, I can communicate detailed information, ideas or opinions, explain processes, concepts or ideas with some relevant supporting detail, sum up ideas, issues, findings or conclusions. **LIT 4-09***

*I can persuade, argue, evaluate, explore issues or express and justify opinions within a convincing line of thought, using relevant supporting detail and/or evidence. **LIT 4-29a***

*I understand that a wide range of different kinds of friendships and relationships exist. **HWB 2-44***

*As I explore the rights to which I and others are entitled, I am able to exercise these rights appropriately and accept the responsibilities that go with them. I show respect for the rights of others. **HWB 4-09a***

*Having reflected upon and considered a range of beliefs, belief systems and moral viewpoints, I can express reasoned views on how putting these beliefs and values into action might lead to changes in society. **RME 4-09a***



Institutional Information

Directors: Salima Glamine, Dimitri Linder
Writers: Salima Glamine, Dimitri Linder
Stars: Sofia Lesaffre, Christopher Zeerak, Atiya Rashid
Country: Belgium | Luxembourg
Language: Urdu | French
Release Date: 5 December 2018 (Belgium)
Also Known As: Pour Vivre Heureux
Production Company: Tarantula
Distributors: Tarantula Distribution (2018) (Luxembourg) (theatrical)
Runtime: 1h28m (88 min)

Background information

In the film’s press pack the directors explain the research and thought behind some of their film making decisions.

In 2012, Salina Sarah Glamine co-wrote *After 3 Minutes* with Dimitri Linder. They both had experience of movie sets and acting techniques so the two filmmakers embarked on intense work with the actors to get as close as possible to the emotions they needed to portray.

“In Brussels and Paris we conducted writing, theater and film workshops for young people with an immigrant background. We talked with them about love, religion and freedom. We tried to find out what these European teenagers feel, caught between different cultures and traditions.”

Sofia Lesaffre was chosen to be the lead actress for her “audacity, passion and impressive acting range.” In 2015, she was nominated “Revelation” at the César for Best Female Hope and went on to star in a range of films. This made her the perfect candidate to flamboyantly embody the main character, Amel, as bold, endearing and human.

Both directors were trained in acting and directing actors, and it is from this background that “we considered the mise en scène of Pour Vivre Heureux. We worked with mostly non-professional comedians of Pakistani origin. During several sessions in residency, we allowed them to tame their characters and to create connections similar to those of a family. We focused on their instinctive reactions related to their culture and the modesty that sometimes follows”



Additional links

For a deeper understanding of Mise-en-scène:

<https://m.youtube.com/watch?v=cIBT7O3A3wI&t=570s>

Finding love in arranged marriages: <https://m.youtube.com/watch?v=jNyi6XpOrgU>



Evaluating this resource

We hope that you found this resource useful and appropriate.

Please do send us film reviews, letters from your pupils, documentation of classwork and your feedback by e-mailing mike.tait@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 sarah.derrick@dca.org.uk