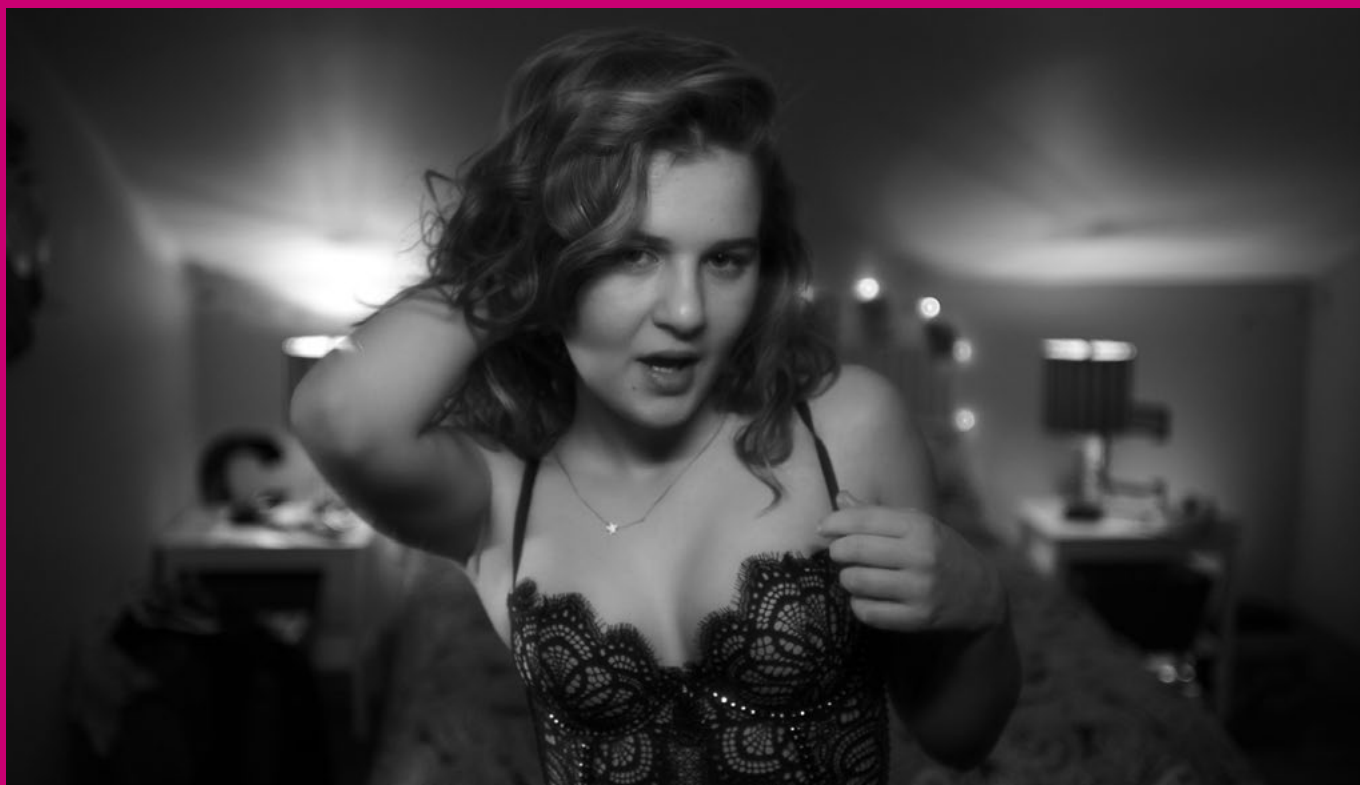


DISCOVERY FILM FESTIVAL

Scotland's International Film Festival
for Young Audiences



Teachers' Resource: Charlotte a du fun (Slut In A Good Way)

Senior Phase

Created by Sheila Docherty

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

discoveryfilmfestival.org.uk

DCA²⁰

Dundee Contemporary Arts

**EUROPA CINEMAS**
MEDIA-PROGRAMME OF THE EUROPEAN UNION

**DUNDEE**
ONE CITY, MANY DISCOVERIES

CREATIVE LAND
SCOT

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With support from DCA Cinema and Learning teams



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

Each resource is free and available to download from

www.discoveryfilmfestival.org.uk/resources



Charlotte a du fun (Slut In A Good Way)

Dir: Sophie Lorain

Canada 2018 / 1h29m

French with English subtitles

Synopsis

Each year, the megastore Toy Depot hires students as casual staff for the Christmas holiday season. 17 year olds Charlotte (recently heartbroken), Mégane, (the anti-love anarchist) and Aube (a virgin who dreams of her first real relationship) all decide to apply for a part-time job, having been somewhat smitten by the guys who already work at the store. Charlotte decides to no longer be an emotional addict and chooses to fully explore her recent freedom. Charlotte has fun. However, when her new-found sexual empowerment gives her the 'perfect score' in a game created by her male co-workers, she bands her female colleagues together to go on a sex strike. Will abstinence make the heart grow fonder?

In the genre of teenager films, there are many examples of school-based romances, boys behaving badly or of young men seeking to lose their virginity, and far fewer where young women hold centre stage. Recent films such as *Lady Bird* and *Booksmart* have begun to address this imbalance, and *Slut In A Good Way* is another major step in this direction. Taking a Jane Austen-esque comedy of manners, mixing it with a healthy steal from Aristophanes' classical comedy *Lysistrata*, and then firmly planting it in the 21st century world of work leads to a fresh and invigorating exposé of sexual relations in a (still) male-dominated society.



Advisory: The content of the film warrants an audience aged 15 or older.

There is much frank discussion of sex and sexual relationships. There are several shots of sexual activity, though these are neither detailed nor extended. One scene takes place in a sex shop, where items of sexual paraphernalia are examined and discussed in detail.

One character refers to her decision regarding abortion choices.

Language is strong throughout, though this reflects the context of young people in contemporary society.

Recreational drugs are taken on several occasions – a couple of times this happens in a children’s playground, though children are not present. Characters regularly drink alcohol and smoke tobacco.

A sequence shows one of the (drunk) characters urinating in a public park. Although this is presented comically there is a clear indication that it’s against the law.

Themes

Group dynamics, male/female relationships, gender bias, social behaviours, the burden of reputation, consequences.



Before watching the film

Activity 1 - Title

Slut in a good way

The original title was *Charlotte a du fun*, which literally translated means *Charlotte Has Fun*. However, the English language title is *Slut in a Good Way*. These are clearly radically different titles so why was it done?

For both the titles consider:

1. Word choice.
2. What could the plot be about?
3. What is the target audience?

The taglines are:

"In life, if you don't want to be emotionally dependant, you have to be free."

and

"Claim your freedom"

How do these taglines affect your interpretation of the titles?

Activity 2 - Poster Analysis





Layout of the poster

Reading a poster involves each part of the poster and how they balance with the other elements. The text used (content, size, font and colour), the image (size and placement), colour and lighting individually say something. However, this is a time when the whole is more than a sum of its parts.

How a poster is laid out and designed also provides an interesting level of information. These basic design principles can be memorised in this handy acronym: C.R.A.P.

	Example from poster
Contrast	White text and black and white female character on a sea blue background. The text and central character really stand out and the boys in the blue are in the background.
Repetition	
Alignment	
Proximity	
What does this suggest?	



What is the purpose of this poster?

The primary purpose of any movie poster is to encourage the public to go and watch the movie. However, what about it makes them want to see it?


Audience Looking at the age of the characters, the costumes: what group would find them selves represented on the poster?

Genre Looking at the costumes, what era do they belong to? Look at the ordered way the characters are lined up, what does this suggest? What could the red lines signify?

Media students should have some understanding of the key aspects in order to fully decode the poster. The following table sets out the key aspects with space for notes:

Analysing a poster			
Key aspect	Example from poster	How does it persuade the audience to go and see the film? (Purpose)	How does this target an audience?
Representation	Sexually active young women, young men.		
Categories			
Language			
Narrative			
Society			
Institutions			

*To show my understanding, I can give detailed, evaluative comments, with evidence, on the content and form of short and extended texts, and respond to different kinds of questions and other types of close reading tasks. **ENG 4-17a***



Activity 3 - Trailer

Watch the trailer: <https://youtu.be/iCoHxWiYyiw>

	Describe it	What does it suggest?
Music (0:17)		
Dialogue (0:17)		
Music (0:17- 0:38)		
Dialogue (0:17- 0:38)		
Music (0:38 - end)		
Dialogue (0:38 – end)		
Text on screen		
Who is the main character?		
What relationships are predominant in the trailer?		

As I listen or watch, I can make notes and organise these to develop thinking, help retain and recall information, explore issues and create new texts, using my own words as appropriate. LIT 4-05a

I can show my understanding of what I listen to or watch by giving detailed, evaluative comments, with evidence, about the content and form of short and extended texts. LIT 4-07a



Activity 5 - Female representation in film

Slut In A Good Way is remarkable for its exploration of female sexuality, through a coming-of-age film. It is remarkable as it does not judge the protagonist for having sex, rather the judgment is on the men who “strategize” on how to gain sexual dominance over the women, and talk about the girls’ sexual activity. They are the ones who are taught a lesson through the “sex strike,” learn their lesson and are rewarded by a renewal of sexual relations at the end of the film.

However, this representation of womens’ sexuality on film has not always been the case. Nor has it always been straightforwardly critical of sexually active women.

Watch and discuss the following:

The Scarlet Letter (1934)

https://youtu.be/ZnAF_2JJpwU

Play from 03:43 for the trial.

Grease: Look at me I’m Sandra Dee

<https://youtu.be/UVrBI368VGY>

Grease: There are Worse Things I Could Do

<https://youtu.be/-05A34V2xIA>

Even *Slut In A Good Way* cannot escape these concerns, as the other girls tell Charlotte the consequences of her actions (00:44:49).

Of course there is the traditional price to be paid by sexually active women (pregnancy, un-planned children, abandoned by the father) and a co-worker tells Charlotte her story.

Arguably it is her emotional attachment to her partner that forces her into having her baby as he stopped her having an abortion by promising emotional support and commitment (00:50:23).

Is the baby, then, a punishment for her sexual activity, or for her naively believing her boyfriend? What do you think of the boyfriend? He has disappeared, consequence free (apparently), what do you think about that? Should he be forced into accepting the consequences of his actions, just as the mother is? What would that mean?

Can you think of any other films/programmes that are critical about female sexuality (or lack of it)?

I reflect on how my attitudes, beliefs, values and morality can influence my decisions about friendships, relationships and sexual behaviour. HWB 4-46a

Additional material



Slut in a Good Way Director Q&A | TIFF Next Wave 2019.

The director discusses institutional factors, women's sexuality in film etc. Recommended viewing. https://youtu.be/9yug_4FJUY8

Official trailer

<https://youtu.be/iCoHxWiYyiw>



Press Pack

ENGLISH TITLE: Slut in A Good Way

ORIGINAL TITLE: Charlotte a du fun

DIRECTOR: Sophie Lorain

SCREENWRITER: Catherine Léger

PRODUCTION COUNTRY: Canada

PREMIERE STATUS: International Premiere

PREMIERE YEAR: 2018

PRODUCER: Martin Paul-Hus

KEY CAST: Marguerite Bouchard, Rose Adam, Romane Denis, Alex Godbout, Anthony Therrien, Vassili Schneider

RUNTIME: 89 mins

CAMERA: ARRI Alexa

COLOR: B&W

ORIGINAL LANGUAGE: French

SUBTITLES: English

SYNOPSIS:

Each year, the 'Toy Depot' hires students for the holiday season. Charlotte, the recently heart-broken, Mégane, the anti-love anarchist, and Aube, a virgin who dreams of love, all three smitten by the guys at the store, decide to apply for their first part-time job. Charlotte, decides to no longer be an emotional addict and explores her freedom. Charlotte has fun.

WEBSITE: <http://charlotteadufun-lefilm.com/#accueil>

#Charlotteadufun

#SlutInAGoodWay

CONTEXT OF PRODUCTION

In the genre of teenager films, you most often are shown stories of romance or of young men seeking to lose their virginity. There are very few stories that deal with young women's sexual desires. As we were developing the film and looking for financing, this double standard took an unexpected form. We were faced with two opposing views. One was to state that this bias was something of the past, or on its way to being resolved. The other, was that such a serious subject could not be dealt with in a comedy: 'the central character, Charlotte, can't sleep with all the boys without grave consequences'. This prevalent double standard in the way societies see the sexual behavior of teenagers and the decision to approach the topic as a popular comedy was the anchoring point for director Sophie Lorain, a welcome change from the preachy tone we are used to seeing. This inequality had been the starting point for Catherine Léger, the screenwriter, to write the story and its significance was reaffirmed throughout the development process.

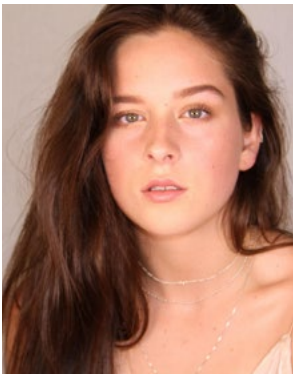


CHARACTER DESCRIPTION



CHARLOTTE - Marguerite Bouchard

Charlotte is first in her class and is very performance driven. She is convinced there is a way for her to make her life absolutely perfect. She is a very passionate and curious person but is caught between her tendency to follow the crowd and her desire for exploration. She is not one to admit her faults. At first glance she appears quite confident and mature, but deeper look reveals a fragility and insecurities in the face of people's judgements. What she needs is to learn is how to live her life. Working at 'Toy Depot' is her opportunity to do just that: to become an adult.



AUBE - Rose Adam

Aube is in love with romance. No one believes her many attempts to convince everyone that she is no longer a virgin. She will quickly develop a secret crush on Olivier and will not forgive Charlotte, her close friend, for having slept with him.



MÉGANE - Romane Denis

Mégane is a free, provocative, rebellious realist who is convinced love is just another way to manipulate people. She doesn't believe in it one bit. She is politically aware, and has her own theory and point of view on everything.



CHARACTER DESCRIPTION



GUILLAUME - Alex Godbout

He is finishing his Cegep degree and wants to enroll in industrial relations in University. Intelligent and down-to-earth, he likes to be open-minded, to be “the good guy”, but he will have to learn to focus more on his emotions than his intentions.



FRANCIS - Anthony Therrien

Francis is a friendly, loud-mouth guy. He is a ladies-man, respectful in the sense that he never leads anyone on, but a bit of a douchebag in his yearly quest to sleep with every one of the new girls. He doesn’t fall in love. In the end he will come to recognize that he may not have this love-thing quite figured out yet.



OLIVIER - Vassili Schneider

Olivier is an intelligent, slightly socially-awkward and snobbish character. He still has fun with the rest of the ‘Toy Depot’ gang, although they are not really his kind of people. He gives the impression of not being into girls all that much, although in truth, he is simply a shy and inexperienced guy who will have to learn to take risks.



CATHERINE LÉGER - SCREENWRITER

Trained at the National Theater School of Canada in dramatic writing in 2005, Catherine Léger wrote for Opium_37 Theater (Quat'Sous Theater, 2008), Princesses (Theater of Today, 2011), I lost my husband (Quai des arts, Carleton-sur-mer, 2014) and American Car (Théâtre La Licorne, 2015). Her most recent play Baby-sitter was presented at the Théâtre La Licorne in April 2017. Catherine Léger made her screenplay debut by writing episodes on Toc Toc Toc the Canadian TV series, The Job, and on the series Walk In The Shadows. She is currently working on the adaptation of the French TV series 10% for Quebec.

MARTIN PAUL-HUS - PRODUCER

Based in Montreal, Martin Paul-Hus is one of Amérique Film's producers. A company focused on the development, financing and production of feature films. Paul-Hus has established a reputation for creating sophisticated international financing executed with care and integrity. Amérique Film specializes in international Co-Productions.



Amérique Film is a Canadian company based in Montreal, focused on the development, financing and production of feature films. Since its creation in 1987, Amérique Film has established a highly-regarded reputation for investing in new talent and making distinctive, original and high-quality productions.



ALEXIS DURAND-BRAULT- DIRECTOR OF PHOTOGRAPHY

Alexis knows how to both entertain and emotionally connect with his audience, be it on T.V. or on the big screen. He has worked on numerous classic Quebec productions including the hugely popular La galère, to which he dedicated himself completely from 2007 to 2013, and Au secours de Béatrice, which has been said to be "the best produced québécois series currently airing in Quebec" according to Hugo Dumas. In theaters, Alexis has been director of photography on many films including Ghyslaine Côté's There Were Five of Us (which received the Grand Prize at the Festival du film de Paris in 2005) and Sophie Lorain's Heat Wave (2009). He also did the pilot episodes for the following two series: Kids Discover the World by director Jean-François Pothier, and Live Through This by director George Huang.

In 2004, Alexis was selected for the Jutra, Québec Cinema Awards, for best cinematography for his work on There Were Five of Us. He was also nominated for his directing of La galère in 2007, and then again in 2010 and 2011 for best directing in comedy.



SLUT IN A GOOD WAY
ACTOR LIST

CHARLOTTE

MÉGANE

AUBE

GUILLAUME

FRANCIS

OLIVIER

LÉA

NOÉMIE

ÉMILIE

ANTOINE

GENDRON

PHILIPPE

LUNE

VALÉRIE

BIG SEB

CHARLES

SAMUEL FORTIER

JONATHAN

Marguerite Bouchard

Romane Denis

Rose Adam

Alex Godbout

Anthony Therrien

Vassili Schneider

Marylou Belugou

Claudia Bouvette

Audrey Roger

Nicolas Fontaine

Samuel Gauthier

Adrien Belugou

Élizabeth Tremblay-Gagnon

Marine Johnson

Maxime Mompérouse

Jules Roy Sicotte

Alexandre Cabana

David Fleury



SLUT IN A GOOD WAY
CREW LIST

DIRECTOR	Sophie Lorain
WRITER	Catherine Léger
PHOTOGRAPHY	Alexis Durand-Brault
PRODUCTION DESIGNER	Louise-Marie Beauchamp
EDITING	Louis-Philippe Rathé
CASTING	Lucie Robitaille
ORIGINAL MUSIC	DAZMO
SOUND RECORDIST	Pierre Bertrand
SOUND DESIGNER	Pierre-Jules Audet
MIX	Louis Gignac
COSTUME DESIGNER	Odette Gadoury
HEAD MAKE-UP ARTIST	Johanne Gravel
HEAD HAIR STYLIST	Johanne Paiement
PRODUCTION MANAGER	Michel Croteau
FIRST ASSISTANT DIRECTOR	Marc Larose
POST-PRODUCTION SUPERVISOR	Peter Measroch
PRODUCER	Martin Paul-Hus
DISTRIBUTED BY	Les Films Christal (under Les Films Séville)



PRESS QUOTES

“Gratifying and empowering (...) A coming-of-age that dares to allow teenage girls their sexuality without judgment.”

Entertainment Weekly

*“Teen comedies are rarely as beautifully made as the sex-positive *Slut In A Good Way*.”*

The A.V. Club

“A charming, thoughtful coming-of-age story (...) The ways in which it de-stigmatizes the notion of female sexual autonomy are fabulous.”

Birth. Movies. Death.

“Fierce energy (...) A gorgeously shot black and white exploration of female friendships and sexuality.”

Film Threat

“With humor and originality, the film gets right into the hearts and minds of teenagers in an authentic, contemporary style.”

The Villager

*“A buoyant comedy (...) The Quebecois teenage answer to *Frances Ha*.”*

The New York Times

“An open and frank approach to adolescent sexuality (...) Lorain has a fine ear and a heart in the right place.”

Media Film

“Deserves applause (...) A unique teen movie unlike any other.”

La Presse

“Likeable and audacious (...) Lorain succeeds in grasping the real concerns of youth.”

Sequences

“Funny, refreshing, and intelligent.”

Ton Canape

Voxpops after a viewing: <https://youtu.be/XAuVBxvcKIs>



AWARDS

Canadian Screen Awards, CA 2019

Nominee Canadian Screen Award

Performance by an Actress in a Supporting Role
Romane Denis

Achievement in Hair
Johanne Paiement

Golden Trailer Awards 2019

Nominee Golden Trailer

Most Original Foreign Trailer
The Nacelle Company Project X

São Paulo International Film Festival 2018

Nominee New Directors Competition

Best Film
Sophie Lorain

4 nominations, 0 awards.

IMDB information

https://www.imdb.com/title/tt7740284/?ref_=tt_rt

Demographic review information. Broken down by gender and age

https://www.imdb.com/title/tt7740284/ratings?ref_=tturv_ql_4

There are links to reviews.



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