Berlinale Generation 2011
Bericht der Nelson-Mandela-Schule

The School Environment

The State International School Berlin (now Nelson Mandela School) was founded in September 2000 by the Berlin Senate. It is working towards enhancing an intercultural conscience in its students through the practice of tolerance, liberal-mindedness and flexibility. It accepts pupils from 5 to 16+ years, covering pre-school up to secondary school levels. Students aim for the German Abitur, and the International Baccalaureate. Currently, the school has its first IB and Abitur classes (11th class). Tuition is free. The school aims to provide a sound bilingual education in English and German for pupils with a multi-national and multi-cultural background. The school's international syllabus will enable pupils to continue their studies in other countries. French and Spanish are also offered at the beginning of grade 7. Teachers (60% German and 40% native English speakers) are all certified. The average experience is about six years. The team is highly motivated and flexible.

Each class consists of 50% native German speakers and 50% English native speakers. Due to the popularity of the school and its syllabus, waiting lists are long. German students are admitted by lottery, and the English native speakers need to pass an English Competency Test at all levels to attain admittance. The school calendar conforms to the German system. The school is an all-day school from 08:00-16:10 for all grades. Formal education is mixed with extra-curricular activities offered at the school, e.g. woodwork, cooking, karate, spots, art, music, drama, computer skills, etc in order to achieve a rhythmic day for all the grade levels. In the school canteen, a hot meal for lunch is available. The two school buildings in Pfalzburger Street (primary), and in Kastanienallee (secondary) are located in Charlottenburg-Wilmersdorf, one of the most attractive residential areas of Berlin and is close to an excellent transportation net. For the younger children, a private bus-transportation service is available.

The Group

We have five year 9 learn groups, all between the ages of 14-15. The learn groups are differentiated externally into F, FE, E, E & E groups. The F, being the group of high performers and the E, being the average performers. This particular year 9 is quite loud and boisterous when compared to the other middle grades at the Nelson Mandela School, which was why we initially wanted to do the project with them. We believed that doing a project that tapped their creative and physical abilities would be more appealing to them than other groups. This may be because there are actually more boys than girls in the group. The boys are usually quite outgoing and the quite shy. Of course there are always exceptions to the norm. One of the biggest challenges that we had was that the groups had to do their internship in a firm of their choice between the time we first watched West is West and the actual project. Their internships were two weeks long, so the problem that they had probably forgotten the film or the details in the film was a great concern.
Hours Dedicated to the Project:

Two weeks in general, whereby the 9th grade have English five times a week. We were bound by a really tight schedule, as the 9th grade went on their vocational training for two weeks before we could actually sit down to focus on the project; additionally they have to sit for their third school exam on 25th March. So everything was/is pretty tight, time-wise and organization-wise.

The Goal of the Project Overall by Nihal Adler:

To learn how to write a script based on a film that the students had watched. These would be the so called deleted scenes / or extras that do not appear in the main film West is West.

The Pedagogical Goal:

a) To work in a team in a cooperative and creative way and to write the initial plot for the group scenes.
b) To make a decision together on how many characters would be involved (all students had to have a role in this scene)
c) To write the dialogues in the scene
d) To choose and make a list of the costumes and props needed
e) To actually write the scene(s)
f) To play the scene in front of the rest of the 9th grade classes
g) To finally film the scenes

Phase 1- Pre-Viewing

To make the link to the new West is West film, the students spent three hours watching East is East. The determined pre-task here was to acquaint the students with the characters in the film and to summarize the plot of the film, and note down all of the characters.

Phase 2- Pre-reviewing -

With the list of characters, and a review of the film East is East, as well as West is West, the students were put in groups and were requested to devise an initial plot for their scene.

Phase 3

In their pre-determined groups, the students were additionally given a list of ten steps on how to write a script together with a copy of an original script of the first two pages of the film Antz. They were supplied with a laptop to type the script on directly in the format dictated.
Phase 4

Students began to write their scripts. This took us three sessions, as well as began to discuss the costumes and props they needed.

Phase 5

Rehearsal of the written script, where it became obvious that more time was needed for this phase.

Phase 6+ 7

Played before other 9th grade students and filmed simultaneously and then discussed how to improve the scenes.

Phase 8

Watch the filmed scenes and evaluated the work. The evaluations though will be supplied later.

At this point I, and my colleagues would like to apologize in advance for any inappropriate language, as it was in keeping with the character of George and his family.
Attachments

Pre-Viewing

WE are going to go to watch West is West.

The activity will be part pleasure but also part work 😊 So … get your pencils sharpened- as well as your brains! Perk your ears and make sure you get a good night’s sleep before we go to watch the film together!!!

It is absolutely important that you are FOCUSED😊

What you need to absolutely do:

1) Jot down some notes on East is East. Important here, are the characters, as they will eventually play a role in the upcoming project that we will work on together.
2) Follow the outline on the other side to help you focus.
3) When you go to watch West is West use the outline again!!
4) Don’t forget! Bring in your notes to school after the break.

Good Luck everyone and please remember, It is up to you to make the project work; we will need to work in a team, work with respect, avoid disturbing others, and last but not least practice to listen carefully to what others are saying- IT MIGHT BE VERY IMPORTANT!

Sincerely

Your English Teachers
Write the summary of the film

Themes

Commentary

Links to other Films or books that you have read
Attachments 1 - The short plot for group A for the scenes for Mrs. Adler’s group

- Sajid asks Tariq for help, since Sajid hates Pakistan.
- Tariq comes along with Meenah, and hopes to help.
- Sajid turns out to like Pakistan and doesn’t want to go back.

Attachment 2 - The short plot for group B for the scenes for Mrs. Adler’s group

Tariq Khan flies to Pakistan with an airplane, from England. He is a womanizer who could get all the girls he wants. In Pakistan, he meets a girl who is very religious and falls in love with her. She sticks to the rules and they don’t kiss at all. She is very reserved towards him but at the end they marry.
Attachment 3 - The short plot for group A for the scenes for Mrs. Adler’s group

Tariq fly's to Pakistan. Stella miss him and persuades Reggy to come with her to Pakistan. Nobody now about Tariq and Stella's relationship until one day they kiss each other on the Market and when the family sees and it gets a big religious conflict.
Attachment 4 – Reading to remember about East is East

By C. Antonio Romero

SAN FRANCISCO, 11 July 2000 - Cinematic alchemy - there's no other word to capture the achievement of East is East, in which writer Ayub Khan-Din turns the pain of his immigrant upbringing into comic and dramatic gold.

In 1971 working-class Salford, England, disintegration is the watchword of the day - a humiliated Pakistan is torn in half by civil war, and George Khan (Om Puri) brings about the slow-motion explosion of his own family. Having left India in 1936, Khan has taken an English wife (Ella, played by Linda Bassett) and produced six sons and a daughter. His days are divided between the fish-and-chip shop which supports them all and the mosque which anchors his life as a Muslim. A dream of Pakistan serves as consolation for the frustrations of his English life (while in the background, the real Pakistan - a country created only in 1949, and which Khan may well have never visited - lies humiliated by the breakaway of Bangladesh, ongoing internal corruption, and military defeats in Kashmir).

Khan tries to bully his children into a Muslim upbringing, going so far as to arrange marriages for his sons. Ella, meanwhile, is torn between her obligations to her husband and her own desire for the children's happiness; often running interference for them, she encourages them to pursue their own dreams of integration into 1970's English life. As the film opens, the resulting strains are tearing the family apart - one son flees his own wedding and vanishes, an increasingly desperate Khan resorts to physical violence to keep the others in line, and the children all live in various states of rebellion.

In lesser hands, this would be the stuff of an exotic-flavored movie-of-the-week; but Khan-Din, amazingly, avoids both sentimentality and sensationalism to construct from this (autobiographical) material a story that blends legitimate pathos with laughs that literally knocked at least one audience member from his seat. The humor, while low and often raunchy, is far smarter than most Hollywood slapstick. Without sinking into ethnic or English in-jokes, the material turns heavily on the collisions between English and Pakistani
culture. The children engage in one forbidden (i.e. English) behavior after another, parading with their neighbors in observance of a Christian religious holiday, or wolfing down bacon and pork sausages while Dad's at the mosque. Whatever the source of the humor, the craft of the writing is undeniable. (No doubt this material was honed extensively when *East is East* was first incarnated as a play.).

If the humor were all, the film would come across as an odd mixture of inappropriately cruel slapstick and Khan's brutality. The film achieves much more than this, though, capturing the complex emotions in the relationships among the Khans. Between Khan-Din's fundamental sympathy for his father-figure and Om Puri's performance, Khan miraculously remains a sympathetic figure even as his intransigence takes its physical and emotional toll on his family. (One senses the autobiographical roots of the film at work here - how similar were Khan-Din's own family dynamics? his own immigrant upbringing?) And both Puri and Basset make the whole range of their relationship believable - they ring true both in their most intense clashes (as Khan corners his wife and beats her bloody) and in tender moments they share even after tenderness would seem impossible. The film thus surpasses both comedy and straight-ahead drama, reaching an emotional complexity truer than either to life as lived.

Many of the performances are standouts - besides Puri and Basset, Jimi Mistry warrants attention as rebellious 70's Swinger son Tariq, as do Raji James as his too-straight-laced younger brother Abdul and Jourdan Routledge as quick-witted youngest son Sajid, whose second skin is an ever-filthier parka he appears to have filched from South Park's Kenny. (One possible complaint is that the sheer number of sons in the Khan family makes it hard to keep them straight.) The supporting cast of English and Pakistani figures - Tariq's English girlfriend, her unpleasingly plump sidekick, the buck-toothed brides-to-be for the arranged marriages of Tariq and Abdul - are mostly written and played for laughs, and come across as a bit thin, but in a film this good this is a small complaint.

Genuinely smart, hilarious, and touching, *East is East* is one of the must-see films of this year.
East Is East Review

by "Harvey S. Karten" (film_critic AT compuserve DOT com)
March 21st, 2000
EAST IS EAST

Miramax Pictures
Director: Damien O'Donnell
Writer: Ayub Khan-Din (play as well)
Cast: Om Puri, Linda Bassett, Jordan Routledge, Archie Panjabi, Emil Marwa, Chris Bisson, Jimi Mistry, Raji James Ian Aspinall, Lesley Nicol, Gary Damer, John Bardon, Emma Rydal, Ruth Jones

When Bob Dylan sang "The Times They are a-Chang ing" some thirty years ago, not even he may have envisioned just how much the world would transform itself by the turn of the century. The Iron Curtain is long gone, Vietnam and China are edging toward prosperity, and even North Korea has opened up serious negotiations with Japan, Australia and the United States. We're living in what NY Times journalist Thomas P. Friedman calls the Global Society, a momentous event that has impacted cultures in virtually every corner of the planet. As though to preface this great transfiguration, small rebellions have been taking place in the families of traditional cultures--the sons and daughters reacting against the hidebound customs and cultures of their parents when these practices have limited their freedom. In Irish director Damien O'Donnell's first feature, "East is East," adapted from a staged play by Ayub Khan-Din, an Anglo-Pakistani family living during the 1970s in the Manchester suburb of Salford is a hotbed of insurrection. The seven lively children of Pakistani expatriate George Khan (Om Puri) and his English wife Ella (Linda Bassett) are for the most part rejecting every aspect of the culture to which their father clings while embracing everything English from fish-and-chips to hot dogs and ham to the local bimbos (who reject their own parents' narrow-mindedness and embrace the young Khans).

"East is East," which garnered awards in Britain such as "Best British Film of the Year" from the London Film Critics and from the Evening Standard and was nominated for six BAFTA Awards including Best Picture, is alternately riotous and dramatic in the best tradition of the genre and features one of India's great performers, Om Puri, in the role of the stressed-out father. The subject of rebellion against the culture of parents is hardly a new one in the movies. Who can forget poor Tevye in Norman Jewison's 1971 adaptation of Joseph Stein's musical "Fiddler on the Roof" as a man trying preserve his family's Jewish heritage against growing odds? Just recently, Soori Taraporevala adapted Rohinton Mistry's book "Such a Long Journey" about a quiet, decent man, Gustad Noble, who is angered that his son is disobeying orders to go to engineering school. What stands out in all three stories is the depth of characterization: the keeper of the legacy is not portrayed as an entirely unsympathetic character, though the audience is coaxed to root for the new. Each in his own
way has good reason to opt for the antique ways in view of the seemingly anarchic changes that the modern world is creating. The urge to preserve ancient cultures that have withstood the test of time is understandable.

George Khan, for example, is under a strain. In his Manchester suburb of 1971, war is being pursued by his native Pakistan against India over possession of Kashmir. The crypto-fascist politician, Enoch Powell, is gaining some support among the British people for his ideas of racial purity and his suggested policy of repatriating all immigrants. And all but one or two of his seven children have assimilated into English society, making friends with English neighbors—most of whom display no anti-immigrant feeling. While Maneer (Emil Marwa) is the only obviously religious member of the Khan children and Abdul (Raji James), is the typical good-boy who always wears a suit, Saleem (Chris Bisson) attends art school while feigning residence at an engineering academy; Meenah (Archie Panjabi), who is the only girl in the family, eagerly plays soccer with the fellows on the street; Tariq is the classic rebel disgusted with his father's backward-looking presumptions; and Sajid (Jordan Routledge) is the source of much of the picture's comedy as a 12-year-old boy who forever wears a parka despite the October heat and who is belatedly dragged to a doctor to be circumcised.

When George's eldest son (Ian Aspinall) bolts from an arranged wedding minutes before he is to take vows with the woman he has just seen for the first time, George cracks down on the others, determined to impose Pakistani culture on his Anglo-Pakistani children. George's English wife for the past twenty-five years, Ella (Linda Bassett), is of two minds: she wants her children to go their own way while determined to have them respect George properly despite their differences. The various small incidents involving the playing off of the father against each of his children and ultimately committing an act of violence against this wife is climaxed in a wonderful payoff scene involving a meeting between the Khans and the family with whom George has arranged a marriage for two of his children. As uncomfortable and insincere smiles give way to outright animosity, George Khan is slowly led to an understanding that his children's world is not the same as his own.

Director O'Donnell crams in a great deal of comedy by displaying the outdoor scenes involving the seductive machinations of two local English girls toward the Khan children and by ironically showing a small, bespectacled red-haired kid distributing literature for Enoch Powell while happily shouting "Salaam Aleikem" to George Khan and playing happily with the Khans' youngest kid.

The only aspect difficult to understand is that George would ever marry a local woman, his children making the obvious point that their embrace of the English culture is in no way more daring that of their own dad. The ensemble acting is splendidly natural with Om Puri's charisma capturing the attention of the audience, while Brian Tufano's camera effectively illustrates the dismal banality of working-class Manchester streets.
Character Synopsis of *East Is East* Family

**George Khan:** Father – Pakistani immigrant and dominant father

**Ella Khan:** mother, catholic British and quite liberal and protective of all of her children

**Nazir Khan:** bails out of an arranged marriage organized by his father. It turns out that he is gay in the end. Leaves the family at the very beginning of the film and goes his own way (designer).

**Tariq Khan:** is the most modern of all of his brothers. He is a womanizer and goes to bars and is known there under the name of Tony

**Abdul Khan:** Gives up his own interests for the sake of the family. He already works and is very reserved and serious. He is the one who stops his father from hitting his mother a second time.

**Maneer Khan:** most obedient and submissive of all his brothers and sisters. He is also quite religious. He is the one that gets beaten up by his father at the end of the film

**Saleem Khan:** Is the artist who makes a controversial plastic artifact that casues the outbreak between the Khan family and the Shah family at the end as the marriages of both Tariq and Abdul are being arranged in the family´s parlour.

**Meenah Khan:** Is the naughty daughter

**Sajid Khan:** youngest son. He always runs around in a Parka and tries to hide himself. His father is informed by the Head of the Koran school that he is not circumsized at the beginning of the film.

**Stella:** is Tariq´s girlfriend at the beginning of the film

**Peggy:** is her fat friend

**Auntie Annie:** Ella Khan´s best friend and neighbor.
Attachment 7

Create A Captivating Scene

Step 1

What is the Purpose of the Scene?

Why do I need this scene?

Does this scene reveal anything new about the character or the plot?

Step 2

Don’t tell when you can show

When you write your screenplay remember that movies are a visual medium, so be as visual as possible. Don’t have two characters discuss something they did recently, if it’s backstory that’s important enough to bring up directly then it’s important enough to show.

Step 3

Avoid having two characters just idly chatting while nothing happens. Wherever you have dialogue the characters should also be thrust into action. Even if they’re just walking towards where the next scene is happening.

Step 4

A scene should have a beginning, middle and end.

A good scene should stand alone as a dramatic using while tying into the previous scene and leading to the next. Think of each scene you write as a mini screenplay. Have a character with a goal, setback and some sort of conclusion while leaving a loose end for the next scene to take up.

5. Cut the Crap.

Don’t have dialogue just for the sake of dialogue and don’t have any unnecessary action scenes. A screenplay is a potentially real life situation condensed into a short period of time with all the dull parts cut out.

The best way to achieve this is to start each scene as close to the end as possible. If you have a character leaving work, driving home and walking into his home only to find that his house is being burgled then you’re showing too much. You create a lot more impact by cutting the first two parts and just having the character walking into his house and being confronted by the burglar(s).

6. Pace your scenes.
While I studied scriptwriting (a process which is never ending) I was given a piece of advice which stuck with me.

“Never blow the world up in the beginning of the scene or you’ll have nowhere to go.”

While it’s perfectly acceptable and even advisable to start a scene with a big event to grip the reader/viewer you want to save the biggest and best ‘till last. The pace of a scene should also fluctuate depending on its position in the story. The closer to the story climax the quicker the pace should be. Keep throwing obstacle after obstacle at your main character.

7. Finish the scene dramatically.

When you reach the end of the scene you should always aim to leave the main character with some sort of decision or imminent decision. Make the viewer lust after the knowledge of what is going to happen next. Throw them a cliff-hanger, a reversal or a revelation to raise their interest level. This is how you add the twists and turns in a story that make it captivating.

8. Transition smoothly between scenes.

Here I’m not talking about adding cuts, dissolves and other editing techniques to your script, that’s the job of the director. Perhaps the best way of creating a smooth transition between scenes is to finish on a certain image and then start the new scene with a similar image. For example, you could end one scene with the image of a clock at one location and begin the next scene with the image of a clock at the next location. This example would also help the audience understand any passage of time that has lapsed.

9. Define an emotion or mood.

In a screenplay every main character should have some sort of ultimate goal. Each scene should work towards that character achieving their goal in baby steps. That means that every scene should contain some sort of action in which the character attempts to achieve their goal. Sometimes the attempt will fail or not work as planned, leaving your character frustrated and angry. Other times they will succeed and be driven on to push towards their goal even harder.

Humans are emotional creatures so treat your characters as such.

10. Have a motivated conflict.

No matter how big or small it is conflict which drives a story forward. Even small, less exciting, scenes should contain some level of conflict. Even the best of friends have small disagreements and you’ll find that even when two people have the same goal in mind they both have different ways to go about achieving it. In contrast the conflict between two enemies will be much greater, with both characters willing to do anything to defeat the other.

http://www.filmscriptwriting.com/CreateACaptivatingscene.html
Attachment 8- A Sample of Script based on Antz

CHARACTERS VOICES

"Z" ............................................... WOODY ALLEN
"WASP #1" ......................................... DAN AYKROYD
"WASP #2" ......................................... JANE CURTIN
"GEN. FORMICA" .................................. DANNY GLOVER
"MANDIBLE" ..................................... GENE HACKMAN
"AZTECA" ......................................... JENNIFER LOPEZ
"DRUNK SCOUT" .................................... JOHN MAHONEY
"WEAVER" ................................ ........ SYLVESTER STALLONE
"PRINCESS BALA" ................................ SHARON STONE
"QUEEN" ............................................. MERYL STREEP
"CARPENTER" .................................... CHRISTOPHER WALKEN

Z (O.S.)
(over a dark screen)
All my life, I've lived and worked in
the big city...

We see:

EXT. AN ANT MOUND - DAY

The camera swoops towards the entrance, then dives inside,
past a couple of tough-looking soldier ants who stand at the
gates of the ant colony like insect bouncers...into an access
tunnel that snakes this way and that, past a row of ants
plodding along...

...and into the MAIN CHAMBER of the colony, a huge, teeming
vista that seems to stretch away forever, filled with ants
rushing here and there on their business. We see -- a
"traffic cop" directing foot traffic, waving his arms like
crazy so both sides move at once -- a column of soldier ants
marching along in formation -- a chain of ants letting down
a matchbox elevator filled with workers.

Z (V.O.)
...which is kind of a problem, since
I've always felt uncomfortably in
crowds.

INT. MOTIVATIONAL COUNSELLOR'S OFFICE - DAY

We join Z, a worker ant with issues. He's lying on a couch,
recounting his woes.

Z
I feel...isolated. Different. I've
got abandonment issues. My father
flew away when I was just a larva. My mother didn't have much time for me...when you have five million siblings, it's difficult to get attention.

(pause)
I feel physically inadequate -- I've never been able to lift more than ten times my own weight. Sometimes I think I'm just not cut out to be a worker. But I don't have any other options. I was assigned to trade school when I was just a grub. The whole system just...makes me feel...insignificant.

MOTIVATIONAL COUNSELLOR
(enthusiastic)
Terrific! You should feel insignificant!

For the first time, we see the ant MOTIVATIONAL COUNSELLOR. He's a mixture of Tony Robbins and Ron Popiel (the hyperactive late-night TV huckster, and founder of "Ronco").

Z
...I should?

MOTIVATIONAL COUNSELLOR
(hopping around enthusiastically)
YES!!! You know, people ask me, "Doctor, why are you always happy?" And I tell them it's mind over matter. I don't mind that I don't matter! Do you get it? Do you get it?

Z gives a fake smile.

MOTIVATIONAL COUNSELLOR
(incredibly "up")
Z, we're part of the fastest growing species in the whole world!

The counsellor rolls down a chart from the wall. An arrow shows ant population going up, up, up.

MOTIVATIONAL COUNSELLOR
Ask me why we're so successful.

Z
Why are we so successful?

MOTIVATIONAL COUNSELLOR
I'm glad you asked me that question!

The motivational counsellor opens some blinds...and we see a vista of the ant-filled chamber below.

MOTIVATIONAL COUNSELLOR
What do you see out there?
Z

...Ants...

MOTIVATIONAL COUNSELLOR
Right! Ants! Millions of creatures, each with his assigned task, all pulling together!

Down below, we see a group of ants carrying a boulder up an incline. One worker ant slips, and the boulder rolls down, crushing his leg. The other ants rush over -- it looks like they're going to help their fallen comrade, but instead, they climb right over him, and pick up the boulder, continuing with their task.

MOTIVATIONAL COUNSELLOR
You see? Being an ant is being able to say, "Hey -- I'm meaningless, you're meaningless."

Z
But -- but I've always felt life was about finding meaning...and then sharing it with someone special, someone you love.

The motivational counsellor puts his arm on Z's shoulder...he seems to understand...

MOTIVATIONAL COUNSELLOR
Z...you need help.
(looking at a clock)
Whoops! We're gonna have to stop there. Your minute is up!

The counsellor ushers Z out of his seat and towards the door.

MOTIVATIONAL COUNSELLOR
Now back to work! We've made real progress! Remember -- let's be best superorganism we can be!

http://www.dailyscript.com/scripts/antz.html
Attachment 9

Film Project on the films *East is East* and *West is West*

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<tr>
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<td></td>
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<tr>
<td>Enjoyed the Project</td>
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<td>Enjoyed working in my Group</td>
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<tr>
<td>Would like to do it Again</td>
<td></td>
</tr>
<tr>
<td>What to change or do differently next time</td>
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The Scenes

Mr. David Howell’s Learn Group

Setting: On a lively street and in Tariq’s “Pakadilistanian” shop.

Characters: Sajid Khan, George Khan, Tariq Khan and a nameless girl.

Build up to the dialogue: George finds Tariq flirting with an English girl and flips out. After a tough argument, he leaves the shop heartbroken, only to find Sajid also making out with an English girl.

In Tariq’s “Pakidilistanian” shop. Tariq is flirting with an English Girl:

Girl: Wow, this shop is so deep going and spiritual.

Tariq: Well, my father is probably the most spiritual man in all of Pakadilistan. He is practically Gandhi.

George enters the shop quietly without being noticed and overhears the conversation of his son.

Tariq: He prays to our Indian gods at least four times a day.

Girl: Amazing, I would love to meet him.

George pushes away the English girl.

George: Yes, Tariq, I would love to see him too!

Girl: Tariq?! Who is that?

Tariq: Fuck! Dad!

George drags the girl out of the shop and closes the door behind him.

George: You bloody bastard! You bring shame to my family and me! You no son of mine!

George tries to attack Tariq, however, Tariq dodges in time.

Tariq: It’s not what it...

George interrupts abruptly.

George: What?! What?! It not what it seems like? I bloody fix you! Why you not want to be Pakistani? Eh!

Sajid is engaged to a Pakistani woman under the pressure of his father. He makes out with a British woman on the streets. George comes along.

George: Sajid! Is that you?!
Claire: Who’s that?

Sajid: My father.

George: You know you are engaged! Why, messing around with this bloody girl? I bloody fix you!

Claire: You never told me you were engaged.

Sajid: I never wanted to.

George looks angry, but he cannot risk to lose another son.

George: Sajid you bloody bastard! Come here!

Sajid: No.

George: Eh Boy. Say that again!

Sajid: No

Claire: Go Sajid, he looks angry.

Claire tries to push Sajid to his father but Sajid resists.

Sajid: No dad! I won’t listen to you. My whole life I have done what you told me to. But now you won’t ruin my future.

George: Bloody bastard, don’t say that ever again.

George charges at Sajid and knocks him out.

End
Saleem in Pakistan

Teacher: David Howell

By: Tabitha, Paul Jamie and Delasi

Class: English group 2

Deleted scene 23 March 2011

Scene 1- Saleem arrives in Pakistan. He stays at George Khan’s matrimonial home. This scene takes place when Saleem’s skeleton in the closet addiction is revealed.

He arrives in Pakistan.

Character playing Saleem glances around observing his surroundings.

Saleem: It’s even worse than I thought.

Saleem is revolted by the general appearance of Pakistan. (Referring to the big difference between Pakistan and England.)

Maneer: Welcome brother. Now you can have a true taste of Pakistan.

He arrives at the house.

Members of the family, look at Saleem with contempt. (all gaze at him)

Saleem: I feel as if I have just entered a torture chamber.

George’s first wife (Rehana Khan): Welcome, Amira will show you to your room.

(Note: Amira is a never mentioned before character created for this scene, who plays the part of the house-help.)

He follows Amira to his room.

Saleem sighs, bowing his head as he slightly greets the other members of the family, a fake smile plastered on his face.

Saleem: The horror begins.

He starts unpacking. He picks up his suitcase and places it on his bed. (In this case, referring to the table.) Then he takes out his sculpture.
Saleem: I missed you.

He says with a perverted look at his sculpture.

The sound of breaking glass echoes throughout the room.

George’s first wife (Rehana Khan) shrieks shocked.

Amira comes in.

Amira: Allah help his soul!

Saleem: Assalamu alaikum to you too mates.

George’s first wife rushes out of the room to bring holy water. She throws it at Saleem, she whispers Muslim Prayers.

Saleem wipes his face clean.

George’s wife: Foolish minded boy get out and take that thing with you.

She says with a rather loud voice.

Amira: Your father will be shocked to hear this.

Saleem: No, No, No this has nothing to do with him. You….. You didn’t see anything.

He picks up his bag and sculpture than walks out of the room.

End
Mrs. Nihal Adler’s Group A:

Scene I

Characters
Tarek = Mau
Stella = Pia
George = Castro
Sajid = Sabrina
Meenah: Taya

Plot:
Sajid calls Tarik to come and get him from Pakistan. Tarik goes to Pakistan to help Sajid. Meenah and Stella follow Tarek. When they arrive to Pakistan, Sajid does not want to return to England anymore since he actually starts to enjoy living in Pakistan.

Scene I - On the Phone

Sajid is on the phone with Tariq. Sajid is in Pakistan Tariq in England.

Sajid: Hello Tariq here’s Sajid.

Tariq: Hey Sajid How are you doing??

Sajid(panicking) : Not well. I don’t like Pakistan! Please come and get me. It’s a shithole here. They don’t even have a toilet!

Tariq: Twirp! I have stuff to do; I have a life here. Give me a reason to fly across the globe and come chill with some goats….and you!

Sajid: But Tariq..(Sajid starts crying).. I hate it here!
Dad´s making me go to some shit school and clean...look after these bloody goats.
Please I´m not asking you to stay (wipes his tears). Just please come and get me!

Tarek: Ok.. Sajid. Please Stop crying; Listen, I can´t promise you anything right now, but I´ll call Meenah and see what she thinks about it.

Sajid: Alright, let´s just hope it works out and you can come. Bye.

Tarek: bye.
**Scene II- At home:**

Tarik: Ey Meenah, come to Pakistan with me, will you?

Meenah: For what bloody reason? To bore myself to death or what?

Tarek: NO! Uts Sajid. We need to go and get him; he hates it there!

Meenah: Isn’t he old enough to go by himself; It´s not like someone can kidnap him on the plane innit?

Tarek: Meenah, he’s 15! He won´t survive his way from Pakistan to Britain on his own; besides, it won’t be so bad. Dad will pay the flights.

Meenah: Well how long then? I´m not going to stay there and rot! And what are you going to do about Stella? She will follow you all the way there!

Tarek: No she won´t even know I´m leaving! And it won’t be long anyway; we’re just picking him up! I can´t go alone! You need to come with me.

Meenah: Fine, but you owe me.

**Scene III- At London Airport/ Heathrow**

Voice: "All Flights to Pakistan to gate 5 down the main hall, please"

Stella: Tarek, Tarek! Wait for me! I’m coming!

Tarek (looking perplexed): Who told her I´m going?!!?!!?

Meenah (sourly): What did I bloody tell you! I could be sitting at home eating bacon while mum and dad are gone, and you drag me to Pakistan, and next thing I find out you’re bleeding girlfriend coming with us! I want 50 quid when we get back!

Tarek (irritated): Alright, alright, but we need to deal with Stella´s problem now! What do we do about her now?!

Meenah: I’ve got no idea; She´s you’re girlfriend not mine!

Stella: Hello there! Did you think I was going to let you go without me?!

Meenah and Tarik: -.-
Scene IV- On the plane

Stella (cupping her ears with her hands): ow, my ears hurt! Tarek! Are we there yet?!

Tarek (fed up): No Stella, there are still two hours to go.

Stella (pouting and talking incessantly): Tarek, I can’t believe you wanted to leave without my permission and without at least telling me! Oh and by the way do you like my new suitcase? It´s pink from Top Shop; it was on sale, and I also bought a dress that day, and when I saw it I was like, “ Oh My God! I have to get it!” And I wanted to ask you if You want to come to my spa appointment with me! I need to get a facial and relax my face especially after Pakistan! TALKS, talks talk.....

Tarek (unnerved): ALRIGHT STELLA! WE GOT IT!

Stella: Tarek? ( Tarek runs off to escape to the bathroom)

Scene V- In Pakistan

Sajid(seems surprised): Tarik, Meenah what are you doing here? And stella??

Tarik: we came to pick you up!

George( looking at Sajid for an explanation): PICK YOU UP? Sajid what is this?

Sajid: Well that´s not exactly the case anymore Tarek!

Meenah( looking accusingly at Tarek): Oh no! Tarek! What is this? You told me he hates it here!

Tarek (perplexed and shrugging his shoulder): Well that´s what he told me on the bloody phone!

Sajid: Tarek, you know my mind can change. I´ve made a friend now and Pakistan isn’t so bad after all!

Stella (seemingly unaware of the dilemma and completely immersed in her own thoughts): Tarek, I need to go to the closest nail salon! My nail has just chipped, and the colour has come off! Ah!

End
Nihal Adler’s Group B

Characters:
Ferdinand: Narrator
Moritz: Tarek
Azra: Ella
Ariella: The beautiful Pakistani girl
Boran: George

Scene I
The camera swoops towards Tariq, coming out of the airplane and everyone starts staring at him. Then the camera swoops around the people staring ending finally with Tariq. He starts to remove his sunglasses and the wind blows towards him. His family and a friend of his family (the pretty girl) pick him up. They greet one another. While Tariq’s sunglasses fall down. Both Tariq and the pretty girl bend down to pick up the glasses. They, sort of, bump into one another unintentionally. While they slowly stand up again, they look into each other’s eyes, their eyes were locked for a short moment. We discern from both of their faces that they are very attracted to one another. However, they are soon disturbed by the father who grumbles at Tariq, as he suspects that his son is flirting again: BLOODY BASTERD!

Tariq and the girl meet each other again at the wedding and they get to know each other. They talk for a long time together and are really taken by one another. Tariq thinks he is really in love for the first time in his life! They talk and talk and towards the end they kiss.

Dialogue
The Family: Welcome to Pakistan!
Tariq: Hey guys!
Father: How was your flight?
Tariq: Thank you, it was pleasant. It wasn’t as long as I expected it.
Girl: Hello my name is Latiqua, nice to meet you!

Scene II- Later at the wedding

Tariq: hello, isn’t you name Latique?
Girl: yes, urn Tariq? am i right? Why are you here in Pakistan?
Tariq: Actually only because of my brother’s wedding
Girl: Okay.
Tariq: Do you want to go for a walk with me?
Girl: Yeah there’s a park, close to here we could go there.

End
Characters:
Anna: Ella
Karim: Peggy
Sarah: Stella
Jakob: George
Castro: The random man in the street who falls in love with Peggy
Thomas: Tarek

Scene I - Somewhere in a playground in England:

(We see Stella and Peggy hanging around at a playground. Stella is sitting on a swing and Peggy is leaning against the wall, chewing her gum. We see a close-up of Stella's face.)

Stella: I wonder how Tariq is doing in Pakistan. I miss him so much! Let's go visit him!
(The camera turns around to Peggy.)

Peggy: Are you crazy? Haven't you heard about the people that live over there? They are all dressed in those long, full-body things and the religion is so strict about smoking and drinking and especially boys.
(Stella and Peggy, start a heated discussion.)

Stella: I know, I know! But I don't know what to do about it. We've been fighting and we never came to a conclusion. I think about him every second and need to see him really badly.
(Peggy is starting to get exasperated.)

Peggy: Oh my days! All you do is moan and whine about that dumb 'paki ras'! Man I need a ciggie.

Stella: Oi! Listen to me. I miss him. Besides, he's my boyfriend, not yours, you twat!

Peggy: Alright alright! So, what do you wanna do about it?

Stella: How much money av you got at home?
(Peggy takes a while to think.)

Peggy: About 200 quid.

Stella: Perfect! It costs about 500 pounds to get there and with my 300, we're definitely going! I love him so much. I just need to go see him!
(Peggy cannot believe what she is hearing.)

Peggy: Are you mad?
Stella: C'mon, we have to go and pack our bags!

(We see Stella jump up and start running out of view. Peggy starts to realize how serious Stella is about her plans.)

Peggy: Jesus Christ!

End of Scene 1

Scene II- At The Airport in Pakistan:

(Stella, who is all made up in a short mini-skirt is soon surrounded by a lot of young men who visibly stare at her. Peggy seems a bit flabbergasted, and chews her bubble with a kind of national fervor. It is midday and clearly quite hot in the airport telling by Peggy’s and Stella’s very red cheeks)

Stella (thrilled): Wow! We did it!

(Peggy looks very skeptical)

Peggy (looking around critically): Look at this place, it's a fucking pigs' sty!

Stella: C'mon, let’s ask around for Tariq!

(Stella walks around asking people if they have seen Tariq. Instead of finding him she gets introduced to loads of other Pakistanis; all whom, it seems, are called Tariq)

Peggy: We're never going to find him!

Stella: I'm not going to give up yet!

Peggy: C'mon let's go catch a cab and go to a payphone, maybe his cell phone still works!

(At a payphone, Stella presses a couple of buttons and hears ringing)

Tariq: Hello? Hello? Hello?

Stella: My babe! It's me, Stella! How come you don't recognize my voice?

Tariq: Babe, I'm sorry (seemingly irritated)... but what on earth are you doing in Pakistan?

Stella: I missed you so much, I just had to come and see you! Please, come and meet me at the airport!

Tariq: Don't move! I'll be there in 20 minutes!

(Stella sits down onto an object close by. We see Peggy giving Stella a skeptical look and blowing a big bubble)
(Now we see a black screen. A text appears in white writing.)

23 Minutes later.

(We now see Tariq visibly baffled and irritated arriving. Stella and Peggy are waiting for him)

Tariq: Why the fuck are you here? And what are you wearing? You can´t wear that sort of thing here! Come with me quick. Quick!

(Stella and Tariq sneak into a toilet, while Peggy just stands there, chewing her gum looking rather bored and irritated when a man stares at her as he goes by)

Peggy: What you lookin´ at, you wanker!

(Back in the toilet.)

Tariq: Here, put this on and cover yourself up for heaven´s sake!

(Tariq gives Stella a sari to change into.)

Stella: Ok babe.

Scene III - Tariq, Peggy and Stella on their way on a donkey cart to his fathers home

Tariq: So why on earth are you two here again?
Stella: Well what do you think? (she looks fondly into his brown eyes smiling knowingly)
Tariq: Yeah alright, but did you have to bring her?

(Tariq points at Peggy.)

Peggy: Oi! I´m her best mate!

(Tariq whispers under his breath.)

Tariq: More like her bitch.

Peggy: I heard that you, smell y pakí!

(Tariq, Stella and Peggy arrive at a busy marketplace and Stella is eager to kiss Tariq.)

Stella: Tariq could we stop here real quick i wanna buy something

Tariq: What would you possibly want to buy in Pakistan. All you eat in England is Walker’s Cheese and Onions and Cadbury chocolate!

Stella: I want a mango.

Tariq: What? O.k. whatever you say, but make it quick, I don’t want people to notice we’re together.

(Stella dismounts from the donkey cart)
Stella: Aren't you gonna come with me? I don't know how to speak Urdu.

(Tariq rolls his eyes.)

(They move towards the shop as suddenly, Stella turns around and kisses Tariq straight on the lips. She grabs him tight and more and more curious people stare at what is going on. Tariq struggles to pull Stella away, but fails. About 20 seconds later.)

Stella: Ah, that is a lot better.

Tariq: Come with me.

(He pulls her hefty behind the shop to give her a lecture on how to behave in public in Pakistan, and Peggy stands in the middle of the crowd and shouts.)

Peggy: What are you all staring at! Never seen a “fit” chick like me?

A Random man (in awe of Peggy’s graces approaches her): Oh my dear, you are the most beautiful woman I have ever met! Will you marry me?

Peggy: Wow I’ve never been asked out before, but you're a paki, and my dad would get pissed.

Random: He will never find out.

Peggy: Hmm. Promise?

Random: Promise. Now come we have a lot to prepare for!!

(10 minutes later Tariq and Stella return)

Stella: Where’s Peggy?

Tariq: We can’t worry about her now, we’ve got to get going.

Police (stops Tarek and Stella): Hold it young brother. We’re going to have to take you with us.

Tariq: Ah, shit! C’mon.

Stella: What’s going on?

Scene IV- 20 minutes later at Tariq’s house

George: What is going on?

Police: We caught your son’s friend or girlfriend committing sexual actions in public.

George: What? You bloody bastard!

(George slaps Tariq.)

Tariq (still recovering from the slapping): Ah, dad, you don’t understand what happened!
(Ella walks in flustered by the noise and suspecting that George is being violent again)

Ella (Ella looks at Tariq and is shocked by the look of him): What’s going on here? OMG Tariq who done that to your face?

Ella: Oh my gosh, Tariq, who did that to your face?

Tariq (angrily and accusingly pointing at George): He’s right in front of you mom.

George: This bastard son of yours went and embarrassed me in front of all of my people! He must be punished!

Ella (frustrated with George): Why can’t you just talk about things. Why do you always have to use your hands!

George (no shouting at Ella): You shut up! I’m the man in this house!

Stella (unaware of the trouble she is causing and wanting desperately to be alone with Tariq): Tariq what’s goin’ on? can we get to a bedroom? I need to “speak” to you.

George (incensed at Stella’s insensitivity shouts at her): You bloody slut, get out of my house!

(Tariq grabs Stella and protects her.)

Ella (frustrated with George): Why can’t you just talk about things. Why do you always have to use your hands!

Tariq: No dad, let’s just talk about this!

The scenes were written by Karim Kane, Jakob Kuusimaki, Sarah Rafehi, Castro Herbshofer, Boran Topal and Tomas Lamle

END
Mrs. Elizabeth Birmingham´s Groups scenes

Patricia Lamlé & Anna Miehlau 9c – Group 1

English Play Script – West is West

Setting: In the airplane, flying from England to Pakistan. It is full and the air is hot and dry and everybody is sweating. George and Sajid are sitting in the second class, next to the window in the back. No one is sitting next to them. The plane is having some turbulence and most people sitting around them have worried faces. The flight attendant is walking through the plane, pushing a cart in front of her, offering people something to drink. She stops by them.

Flight Attendant: Hello, would the two of you like something to drink? Or a small snack?

(Takes a cup and waits for a reply)

Sajid: No...

(Has a grumpy face and turns his head towards the window, so that you can’t see it)

George: Why aren’t you drinking anything, son?

Sajid: Because I am not thirsty

(Rolls eyes)

George: What is wrong with you? You don’t drink, you don’t eat, you don’t do anything since we’ve left England!

Sajid: Yes, because I don’t want to go to Pakistan!

George: Ey son, why are you so negative? It’s going to be wonderful. You’ll meet new friends. For sure!

Sajid: Why are you so naïve? Why do you think in Pakistan everything and everyone is better?

(Shakes head a couple of times)

Flight Attendant: Oh...uhm...hello? Do you or do you not want something to drink?

George: Listen son. I only want the best for you and the rest of the family. And believe me, Pakistan is best for you!

Sajid: How should you know? You didn’t grow up in England; you don’t have any English friends. You are from the Stone Age. You don’t understand me. Ever!

George: Just shut your mouth you bloody bastard. You don’t know nothing.
(Stands up and walks towards toilette.

On the way, he wipes his eye with the tip of his sleeve. When he reaches the bathroom, he locks himself up and a crying sound starts.

the flight attendant, follows him and waits outside the bathroom and tries to calm him down.)

Flight attendant: Is everything okay in there?
George: ... yes, yes. No problem!
Flight attendant: Are you sure? It doesn’t seem like it. Can I help?
George: How could you help, if my son is unhappy with anything I do?
Flight attendant: Come out here and we could maybe talk about it. That may help?!
George: No, no. I’d rather stay in here. I don’t want Sajid to see me like this.
Flight attendant: Do not worry. He is asleep since a while. Now come out here!
George: Oh ok. Give me a second.

(water running from the sink, water splashes
Paper is being ripped from next to the sink)

Flight attendant: Now tell me, what is wrong?
George: Uh my son is so unhappy with going to Pakistan. And he is always angry and grumpy. But I just want the best for him. I really do. And Pakistan is the best for him, I know that as his father. He’s finally becoming a real Pakistani then.
Flight attendant: Hmmm…Could it be that you son is scared?
George: Scared of what? The country he is going to is the country he originally comes from!
Flight attendant: Probably not because of that. Rather that he is scared of liking it. That he doesn’t want to go back.
George: Why should that scare him? I mean he clearly said that he is not interested in my country.
Flight attendant: Could be. But why should he be so uninterested in where he comes from?
George: I don’t know. I don’t know anything. No matter what I do, I do it wrong and each time everything ends in a disaster. I am a disaster.
Flight attendant: It’s ok. It’s ok. You’re not a disaster. Nobody is. You try your best, I’m sure.
George: No! Nothing is ok.
George: What should I do now?

Flight attendant: Let him get used to the country. The people. Everything! It’ll be a big change for him. Give him time.

George: Maybe... Maybe you are right. I... I guess I should go back to my seat now.

Flight attendant: Would you maybe want to drink something now, before you go back to your seat? A glass of water perhaps?

George: No, No I’m fine. And thank you. Thanks a lot!

(Walks back to his seat. Sajid is still asleep, leaning his head next to the window. George sighs one last time, wipes away his last tear and sits down again)

Scene ends
Characters:
George: Lara
Cousin: Johanna
Imaginary George: Justine
Imaginary Cousin: Rea

Scene: In front of the cowshed when George is explaining how he will renovate the farm

Plot: The cousin is imagining what he could've said to George and how he felt

(George and cousin face each other in front of the cow shed.)

George: I will renovate here, we will pull down the shed and build a house.
Cousin: But-
George: It will have four rooms.
Cousin: But the cows-
George: The kitchen will be here and... bathroom...running water
(Both characters freeze)
Imaginary George: ...Coming out of golden taps, an indoor swimming, huge TV on the wall, maids could clean, waiters waiting on us, marble stairs...
Cousin: George, you are so over the top.
Imaginary George: ...expand the farm, buy more cows – you will take care of-
Imaginary Cousin: Hold on, who are you to say that you will renovate my farm? You left us thirty years ago. Now you come back and you say you want to turn this into your place, you want to bring your new nationality, new culture, new life-
Imaginary George: You farm? This is my-
Im. Cousin: No this time, you listen to me! By the way, this is my farm now. You left us and you will leave again, so why are you turning my work, my life, upside down?
Im. George: You should appreciate me building this house for you!
Im. Cousin: A house won’t make up for the difficult time when you left; do you even understand what that was like? Why should we take you back just like that? You sent us money, yes that was helpful. You know what, without you we are better off.

Im. George: Okay, you’re right, I’m sorry. I won’t change anything. I’ll leave. The farm is yours now.

Cousin: That would be great… but it won’t happen.

George: Did you say something?

Cousin: (tries to speak)

George: Now listen, you bloody bastard (freeze)

Im. George: …running water, wouldn’t that be nice?

Im. Cousin: Hold on wait! Who are you to say you will renovate my farm? You left-

Im. George: This is not your farm! What are you saying you bloody bastard? If you want a farm so badly, be a man, make your own money, build your own farm and for heavens sake, get a wife and make your own family!

Im. Cousin: This is my family.

Im. George: So now you’re stealing my family as well? You’re our family’s parasite, none of us want you but we can’t get rid of you. No woman will marry you, you’ll grow old alone.

Im. Cousin: Look at you, you’re the one that isn’t wanted. You’re the one that isn’t wanted!

Im. George: Still trying to blame me?

Im. Cousin: No-

Im. George: You have no abilities, you can’t look after anything except cows, you can’t do anything on your own; you have no ambition. Is this really how you want to spend the rest of your life?

Im. Cousin: (silence and starts fidgeting)

Cousin: (mumbling) Oh my God, is it true? …No… can’t be… it’s true.

George: Um what? Did you get that? We start tomorrow?

End
Mrs. Sehkon’s Learn Group

New Character: Shahid- A rich half Pakistani half English man in his early 20s and is Meenah’s boyfriend.

Setting: Nice gallery in Manchester, England 2-3 years later. About 100 people are present. Everyone is drinking, talking and looking at the exhibit. 2 rich women rush out in total shock. (outside the gallery doors)

Rich woman 1: What has happened to the world?!!
Rich woman 2: Such a disgrace
Camera change: In the gallery
Shahid: (to Stella and Meenah): Excellent exhibition eh?
Stella: Its bloody brilliant!!
Meenah: Imagine if our parents saw this
Stella: (giggles) My father would lose it!
Meenah: You don't want to know what mine would do!
(Doorbell rings- Tariq joins)
Girl voices: TAAARRIIQQ!!!!!
Tariq: Hello ladies
(puts his arm around two girls and walks up to Meenah, Shahid and Stella)
(Nazir and husband join)
Nazir: Hello everyone! Hows life?
Everyone: Good/ fine
(Abdul and Maneer join the crowd)
Tariq: Hey, its Ghandi and company
Abdul: very funny Tariq (sarcastic)
(lights dim, back doors open and Saleem enters)
(applause)
Saleem: (steps on to stage and takes microphone) Thank you, thank you.
I'd like to thank everyone for attending my first exhibition and I'd especially like to thank my brother Nazir and his friend (spouse) Gregory for sponsoring this event.
A few years ago I met a wonderful woman name Peggy. She was my first model and once my first piece of work was done, it was beautiful... I had to continue! You cannot imagine how thankful I am that ..(doorbell rings)
( George Khan, Ella Khan and Auntie Annie are standing in the entrance)
(shocked, Saleem drops the microphone.)

(silence)

( George looks around speechless)
Auntie annie: Well this is interesting', idn't?

George: What you bloody doing??!! You bring disgrace to our family!!(George points at vulgar artwork) What is this?! WHAT IS THIS!!!???? (screams and curses incoherently)

Saleem: (snaps) Dad This is what I love to do!! I’ve put my fuckin’ sweat and blood into these pieces and I’m not going to let you ruin it for me! You won’t control my life!!

(Both Saleem and George start cursing and screaming incoherently)

( not sure what to do, the crowd between Saleem and George turn their heads back and forth as they scream at each other)

( Ella tries to calm George down but without success)

Shahid: (picks up microphone) EVERYONE!

(everyone including George and Saleem are silent)

I have an announcement to make: Meenah my darling, I love you with all my heart and soul, you are the most important part of my life. I want to be your favorite hello and your hardest goodbye.

( Meenah is very red)

Will you marry me?

( gets on his knees and pulls out a ring)

Meenah: (with tears of joy) YEEES!!

( everyone looks at George)

George: (slowly walks up to Shahid)

(You can hear every individual footstep)

(his face filled with hatred turns to a joyful smile)

(almost about to cry)

(puts his hands on Shahid’s arms)

Welcome to de Family!!!

(Ella comes with tears in her eyes and gives Meenah and then Shahid a big hug)

(Everyone starts celebrating)

George: (to Meenah) I’m very proud of you.
Script

Characters:
George Khan, Tariq Khan, Sajid Khan, Girl, Claire (new character)

Setting:
On a lively street in the “Pakadilistanian” shop of Tariq Khan.

Build up to the Dialogue:

In Tariq’s “Pakidilistanian” shop. Tariq is flirting with an English Girl:

Girl: Wow, this shop is so deep going and spiritual.

Tariq: Well, my father is probably the most spiritual man in all of Pakadilistan. He is practically Gandhi.

George enters the shop quietly without being noticed and overhears the conversation of his son.

Tariq: He prays to our Indian gods at least four times a day.

Girl: Amazing, I would love to meet him.

George pushes away the English girl.

George: Yes, Tariq, I would love to see him too!

Girl: Tariq?! Who is that?

Tariq: Fuck! Dad!

George drags the girl out of shop and closes the door behind him.

Tariq: You bloody bastard! You bring shame to my family and me! You no Son of mine!

George tries to attack Tariq, however, Tariq dodges in time.

Tariq: It’s not what it...

George interrupts abruptly.

George: What?! What?! It not what it seems like? I bloody fix you! Why you not want to be Pakistani? Eh!

Tariq: Because of you! Now get out of my shop!
George leaves the shop without any words and walks down the lively street Tariq’s shop is on. Sajid is engaged to a Pakistani woman under the pressure of his father. He makes out with a British woman on the streets. George comes along.

George: Sajid! Is that you?!

Claire: Who’s that?

Sajid: My father.

George: You know you are engaged! Why, messing around with this bloody girl? I bloody fix you!

Claire: You never told me you were engaged.

Sajid: I never wanted to.

George looks angry, but he cannot risk losing another son.

George: Sajid you bloody bastard! Come here!

Sajid: No.

George: Eh Boy. Say that again!

Sajid: No

Claire: Go Sajid he looks angry.

Claire tries to push Sajid to his father but Sajid resists.

Sajid: No dad! I won’t listen to you. My whole life I have done what you told me to. But now you won’t ruin my future.

George: Bloody bastard, don’t say that ever again.

George charges at Sajid and hits his youngest son in the face.
A sequel to East is East

Setting: Jessica's house, near the Kahn's house, the neighborhood from EE.

Jess' family moved into Salford three years ago. Since the first moves she has been dating Tariq secretly. They both believe that their relationship will work, because both their parents are south-west Asian.

Jess comes back from her date with Tariq and enters her house. Her step mother Vinya, originally from India, is waiting for her in the kitchen and eating.

VINYA: Hi Stella! Where have you been?

JESS: Um… Helping out in the bakery.

VINYA: I'm so proud of you, honey. You have become such a grown up girl! Come sit down with me!

JESS: Oh... Well, I was just about to go to Peggy's.

VINYA: Don't you have a few minutes to spare for your mother? It will only last a few minutes.

JESS: (very impatiently) All right, but make it quick! Let me just bring my things up.

Jess goes to her room and Vinya makes tea for Jess and herself.

VINYA: Take a seat. (Patting on the seat next to her- Jess sits down). Your father and I have been thinking....you know, all those years your dad and I have been together, we have had our ups and downs- like every family. And you know how you have always been in Salford, never traveled far. We thought it would be a great idea and the perfect time to go to (happy and excited)........

TV is on, BBC advertisement- Incredible India! comes on. Vinya points in the direction of the TV.

VINYA: There!
JESS: *(astonished and startled)* WHAT?!?!??? You’ve got to be kidding!

VINYA: *(still excited and happy)* No darling! Our family is going to visit India this summer!

*(very excited)* You’re going to see the Taj Mahal, the Palace of the Wind…

JESS: Seriously?

VINYA: Yes!!! We already booked the tickets!

JESS: *(carefully picking the right words)*: Vinya, I have to think about it. I want to stay here, in Salford and spend time with my friends! I want to find a job and take my A-Levels more seriously!

VINYA: *(surprised)*: You don't have a choice, sweetie! It's is the only great opportunity!

When if not now?

JESS: Listen. I can’t come with you guys. What about school, what about my friends here?

VINYA: *(becoming angry and disappointed)*: Jessica. Seriously, what friends do you have except for that fat girl of yours! In India you will find great peo--

JESS: *(interrupting)*: Don't talk about my friends that way! You have no right to say that and you don't even know--

VINYA: *(raising her voice)*: DON’T interrupt me, Jess. Your father and I have been thinking about this and planning it for months now! *(calming down)* You will experience a fascinating culture and tradition there. We might visit my family and you will meet great people, find friends and maybe your true love!

JESS: *(not thinking before she talks; screaming)*: I already found HIM!!!

VINYA: What?!?! Who is it, darling?

JESS: I love Tariq Khan!!! I always will!

VINYA: *(startled)*: Oh no... That womanizer from the disgraceful Khan family!!! Jess, why didn’t you tell me? I would have warned you to stay away from them! That family has no manner and they are from Pakistan! They will ruin your future!
JESS: (angry): Shut up! What do you know about them? I love Tariq since 2½ years now and we have been together since! (stares at Vinya) I will spend my summer here (slowly making her way to the door).

VINYA: Jessica, you can't change things now!!! You are coming with us this summer and you will never see this Tariq boy again!

JESS: You cannot decide anything for me, only because you replaced my mum! I'm going to Tariq now and don't expect me to come back!

VINYA: Stella!!!!!

Jessica is already out of the house and running with the wind. She makes her way through the backstreets to the back door of the Khan's house. Jess is about to call Tariq's name out, when she hears loud noise. George's loud and angry voice is heard and someone groaning in pain. Although Jess knows the risks, she breaks open the door and steps into the house. As soon as she walks in, George's face turns to her. Jess sees a vandalized and desolated room. Tariq is lying on the floor. His face is bloody and his shirt is ripped. Above him, George is standing with his hands formed in fists. Tariq sees Jess and his face looks disappointed and guilty.

TARIQ: (in pain): I told him. I didn’t think that--

GEORGE: (startled): That bloody bastard girl?

TARIQ: Jess, run. Please, run!! RUN!

Stella reacts quickly. She takes a porcelain vase standing on the table and hits George on his head. Tariq is as surprised as Stella.

TARIQ: What did you do?

STELLA: Come, we need to run. Run far, far away from this place.

Jessica wraps a hand around Tariq and helps him stand up. They walk out the door quickly.

THE END

By Sasha, Antonia and Hadar, English 9F
A Sequel to East is East

[Nazir, his boyfriend (Bob), Meenah, Saleem and Tariq are driving home to Salford.]

Nazir: I haven’t seen Mum for such a long time. I can’t wait to see her!
Bob: Darling, will I finally meet your father?
Meenah: Oh, get a room!
Tariq: That bastard! He’ll rip you into pieces!
Saleem: Stop! We’re here.

[They all get out of the car and look nervous, except for Bob. The front door opens and Auntie Annie comes out and looks surprised.]

Annie: Oh Nazir, how lovely it is to see you again. And who are you? (pointing to Bob) You are gorgeous!
Bob: It’s a pleasure to meet you Mrs. Khan. I’m Bob Nazir’s lover.

[Annie looks surprise and calls Ella. Ella comes running through the doorway.]

Ella: Nazir! Oh my God, Nazir how are you?
Nazir: Mum! I haven’t seen you for so long! (crying) I missed you so much.

[Bob realises that Annie is not his mother.]

Annie: Oh it’s so nice that we are all together again. Let’s go inside and have some tea.

[Everyone goes into the sitting room in the house and Meenah goes to the kitchen to make some tea.]

Ella: What are you doing here? (mum stands up) Why do have your luggage with you and who are you? (pointing to Bob)

[Sajid comes into the sitting room curiously and interrupts her.]

Sajid: Nazir! (running to him) What’s happening?
Saleem: (holds Sajid) Shhhh, Sajid stop talking! This is going to be so hilarious. (amused) I can’t wait to here this! (exchanges looks with Abdul)
Tariq: Mum sit down and Saleem be quiet, this is important. We’re here now to convince dad that we can make choices for ourselves but if he doesn’t understand that, we will leave again. Mum, look at our family we are all together again and happy but Dad is ripping it apart and he will not stop until we all turn into pakis.
[Mum is stressed and confused.]

Sajid: This paki problem again? I’m going out.

[While Sajid is walking out, Meenah comes in with the tea. Sajid opens the front door and sees dad, slams the door closed and accidentally wets himself. He runs back to the others in the sitting room and Meenah sees that he has peed himself and starts to make fun of him]

Meenah: Aww, Mum’s boy peed himself!

[Everyone laughs and then the Mum sees George and stops smiling and becomes paralyzed with fear.]

Maneer: Mum, are you all right?

[Everybody follows Ella’s gaze and see George]

SILENCE

[Nazir stands up]

Nazir: Dad, we need to talk.

George: You...You bastard! You have nothing to tell me! You do not belong to this family, not after what you did! Get out of here now or there will be some serious consequences! (Points to the door shouting)

Nazir: No, I won’t.

George: Ok (sarcastically)

[George punches him and Nazir falls to the ground. Bob runs to him and tries to protect him from George.]

Bob: Darling? Are you all right?

[George notices that Bob is Nazir’s boyfriend and becomes aggressive.]

George: (swears in Punjabi). You bloody bastard! You are a disgrace to this family! How could you do this? I bloody fix you! (To Nazir)

Ella: No George. Don’t do this!

George: You shut up Ella!

Annie: George, what has gotten into you?

[George ignores her. He looks around and picks up a vase. George is about to hit Nazir with it but Ella stands up and runs in between them. She bends down to protect Nazir. The others follow but it is too late. George does not see her and hits Ella on the back of her head. While Ella falls to the ground, she]
hits her head again on a table and everyone gasps. George gets ready to hit again but Abdul, Tariq and Maneer hold his arm and stop him. George looks around and sees that Bob has fainted, Sajid is crying and Meenah and Saleem are checking if Ella is alright.

Meenah: Mum, are you alright?
Sajid: (crying) Mum, please wake up!
Saleem: Oh shit! She’s bleeding! Someone call the doctor!
Annie: Doctor? I’m going to call the ambulance!
[Annie takes the phone and dials 999 for the ambulance.]
Tariq: Look what you’ve done, you bastard!
[Tariq is about to hit George but Abdul stops him.]

Abdul: Tariq don’t do this, you’ll make everything worse.

[George looks terrified and confused. Tears roll of his face. Everybody looks worried. Suddenly someone knocks on the door. Maneer opens it and a police officer comes in]

Police officer: The neighbours have complained about some extreme noise and screams. Would you mind explaining the situation?

[Notices Ella on the floor]
Police officer: Oh my god! What have you done? Have you called an ambulance? And WHO is to blame for this poor lady’s injury?

[All look at George]

Tariq: It was him [pointing to George]
Police Officer: All right, we’ll take him in. Come with me, sir. But I shall ask each of you alone exactly what has happened her.

[The police officer puts handcuff on George and goes outside with him. Everyone else surrounds Ella and they wait until the ambulance comes.]

END OF SCENE

[The Khan children and Auntie Annie are in the hospital waiting for news of Ella. The doctor comes out of Ella’s room. Maneer and Abdul go to the doctor while the others run into her room.]

Doctor: Wait, wait-
Sajid: Mum! You’re alright.
Sajid jumps on Ella’s bed and hugs her.

Ella: Mum?! How can I be your mother? I’m 20 for God’s sake. Anyway, we don’t even look alike.
Tariq: Doctor, what have you done to her? (all turn around and look at the doctor)
Doctor: Why don’t we go outside to discuss her condition

[The family and Auntie Annie leave Ella’s room with the doctor.]

Doctor: Your mother was hit pretty hard. She is lucky to be alright, however I have some bad news. Just now, I asked her if she remembers anything. She said one of the last thing she remembered was running away from her parents to marry someone but she doesn’t remember who or what he looked like and what happened next. I’m afraid that your mother has lost her memory.

[They all look shocked and surprised and everybody is quiet. A nurse comes in.]

Nurse: Excuse me, which one of you is Abdul Khan?
Abdul: That’s me (standing up). Why?
Nurse: There is an inspector from Salford County Police Department on the phone, he would like to talk to one of you.
[They all look nervous and look at Abdul.]

Abdul: Ok, ok, I’ll talk to him.

[Abdul picks up the phone and they all look at him.]

Inspector: Hello, I’m sorry to disturb you right now but your father was brought in this morning for physical abuse. He will not be released anytime soon because the court needs to clear the situation up. I will put you through to your father, he would like to talk to you.

[Abdul waits]

George: Abdul, Abdul? How is Ella, is she alright?
Abdul: ummm... Dad this is not the right moment. You have caused enough harm for this family and just leave us alone, we’ve had enough of you.
George: Abdul, I’m s...  [Abdul hangs up the phone and sits back down with the others.]
A Second Idea by Mrs. Sarah Dent

Mrs. Sarah Dent chose to do a discussion followed by an essay writing with her group on Arranged Marriages, resulting from a discussion following the viewing of both films East is East and West is West.

After viewing, a discussion ensued and themes written on the board.

The theme that the class found most engaging was arranged marriages.

The class brain-stormed on ideas pertaining to the theme, and the characteristics of a formal essay were discussed.

The format of a good introduction were emphasized, after which the learn group wrote an introduction together.

Based on this introduction, Mrs. Dent wrote an essay and copied it and gave it to the class. The structure of the essay was revised again with the essay as a good example.

The students will be required to write a similar essay on another topic for their exam.
A Class Essay about Arranged Marriage: Examining the ingredients and structure

Arranged marriage eradicates freedom of choice
Your choice of partner is obscured by the "blindness" of being in love.
Caste - any of the distinct, hereditary Hindu social classes, each traditionally, but no longer officially, excluded from social dealings with the others
- any exclusive and restrictive social or occupational class or group spouse

She was estranged from her family / Estranged wife returned from abroad.
Arranged marriages are usually embedded in religious tradition.
Plants are embedded in soil. (flowerbed) The risk of prolonged sexual and physical abuse is higher.
Indian women, despite recent amendments to the law, still do not have equal rights when seeking a divorce.
Indian women have no right to their matrimonial home. matrimony
It may only be honour killings which make the headlines....
There are many people who advocate arranged marriage.
I am an advocate of arranged marriage
Conditions encountered by brides lead to a basic violation of human rights.
There is too much focus on individual gratification.

Introduction
Use different colours to:
  1. Underline the opening statement
  2. Underline the opinion / thesis statement
  3. Underline the three main arguments which will be addressed in the essay

Paragraph 2 (optional)
What is the purpose of this paragraph?

Paragraph 3
Underline the topic sentence: What is this paragraph going to tell the reader about?
What conclusion is being drawn / What is the paragraph arguing?
What evidence is used to support this conclusion?

Paragraph 4
Underline the topic sentence. What is the paragraph going to talk about?
What does the paragraph argue?
What evidence is used to back up this argument?

Paragraph 5
Underline the topic sentence. What is the paragraph going to talk about?
What is the paragraph arguing?
What evidence is used to back up this argument?
Conclusion

How does the conclusion link back to the introduction? (underline)
Which arguments are reiterated? (repeated)
What is the problem with many western marriages?
What final conclusion is reached in this essay?
Is the final sentence satisfying? Why / Why not?
Second Attachment from the Essay Project:

Imagine having to marry a complete stranger because your parents forced you to. Arranged marriage may help you find a partner, even provide valuable financial security but the lives of countless people have been ruined by tying the knot in this way. There are arguments which advocate arranged marriage, but however convincing these may seem, they will not change the fact that an arranged marriage eradicates freedom of choice, violates fundamental human rights and increases the risk of prolonged physical and sexual abuse.

In properly arranged marriages, partners do have the opportunity to meet their intended spouse and even to enjoy an engagement period during which they still have the right to say no. Families who have enjoyed generations of successful arranged marriage will argue that these marriages, agreed upon by all parties, offer greater possibility of a stable, long lasting partnership because their choice of suitable long term partner is not obscured by the "blindness" of being in love. There are very good reasons, however, why arranged marriage is rarely a matter of choice.

80% of marriages in India are arranged. This type of match making is the "norm" and dating is a taboo. This tradition is one which stems from child marriage, originally designed to prevent children marrying outside their caste or social status and today parental choices still reflect this pre selection very strongly. In reality saying no to an arranged marriage in India usually results in huge disappointment and brings shame on the family. As the caste and class system are still very important today, particularly in families of higher class, a choice of partner which ignores this, can have severe consequences. Is it not rare for a child to be cut off financially, even to be driven out of their own home. In addition to this, brides and grooms are young. Women marry at an average age of is 21.3, men at 24.9, in comparison to developed western cultures where men and women marry on average between 29 and 32. By saying no to an arranged marriage, young people, who have had little time to form their own minds, are faced with being estranged from their families by saying no. This is not a question of being able to choose freely.

Forced marriages, (believed to make up 60 – 80% of marriages in Afghanistan), in which under age girls are married off to older men, are an obvious violation of human rights, more often the rights of children. The violation of human rights for women is, however, also a real risk within a properly arranged marriage, where both spouses have given their consent. In arranged marriages, embedded in Hindu or Muslim tradition, a wife is more often expected to fulfil a traditional role. Hindu scriptures, for example “do not consider gender equality as an important consideration in marriage or in society ..and do show a
clear bias towards men” (Hindu marriages, purpose and significance – Hinduwebsite). A woman’s right to move freely or to seek further education is therefore inevitably going to be more limited in a traditional arranged marriage.

Though it is difficult to find statistics which prove that sexual and physical abuse is more frequent in arranged marriages, the lack of real choice upon entering the marriage, followed by inequalities for women, means that the risk of abuse is higher. Many spouses have chosen to consent to an arranged marriage, rather than disappoint their family, or risk being cut off. If love does not grow and the marriage turns sour, the pressure to stay remains. Physical and sexual abuse is therefore more likely to be tolerated in silence. In addition to the pressure of family expectations, the risks for woman seeking a divorce are higher. Indian women, despite recent amendments in the law, still do not have equal rights when seeking a divorce:

"There is one area of uniformity in inequality among Indian women, with the exception of those governed by the Goan laws. They have no right to their matrimonial home. Many of the problems arising from a breakdown of marriage are compounded by the fact that a woman is either left without a roof over her head or is forced to depend on relatives. “


It may only be honour killings which make the headlines, but the risks of suffering prolonged physical and sexual abuse are definitely higher within an arranged marriage.

Arranged marriages can definitely work. There are many happy and committed couples who respect each other, continuing to be advocates of this arrangement. I would argue, however, that in too many cases, young people are not able to make an informed choice. The conditions then encountered by brides, in a marriage embedded in religious tradition, lead to a basic violation of human rights. In western society the focus on individual gratification means that marriages are ended too quickly. We can therefore learn something from the value of commitment placed at the heart of arranged marriages but in the end, choosing your own partner, for better or for worse will always be the right option.

sources

**Arranged Marriages in India** [http://berchmans.tripod.com/arrange.html](http://berchmans.tripod.com/arrange.html)

Universal Declaration of Human Rights (adopted by the United Nations, December 10th, 1948)

[http://en.wikipedia.org/wiki/Age_at_first_marriage](http://en.wikipedia.org/wiki/Age_at_first_marriage)

[http://people.bu.edu/prothero/survey2.htm](http://people.bu.edu/prothero/survey2.htm) Indian women and gender: survey carried out in US among Indian women between 18-26, 2005
Evaluation
The project was as every project is quite demanding, time-wise and effort-wise. The students though enjoyed it thoroughly; the laughs, the heated discussions, the debating were all witness to that. Particularly with such a lively group as this one, the project was a great success. It was astonishing to see students that do not usually work well together and that spend most of the class time arguing about this or that, suddenly become interested in an interactive project, and sit down in a concentrated focused fashion and discuss for over an hour the best way to say something, the best way to act it out, and the best clothes to bring along. On the day of the filming, all of the students were terribly excited, and they were all there punctually! The girls ran into the bathroom to get dressed up, and it took them sometime to “unglue” themselves from the mirrors, and get a little courage to come out and face the boys. It was actually pretty cute, as potential script writers, actors and actresses unfolded before my very astonished eyes. Students, I had hardly noticed in class became prominent actors.
I literally fell in love with particularly one script because it so caught the mood of, the family wit, and the lovely dialect from the film. The one I am referring to is to group C, where the role of Stella was played by a boy chewing a bubble gum. I could actually imagine Stella before my very eyes. It was truly amazing.
We actually managed to film, but the quality is not particularly good. This in itself would be an extension of the project, as we would have needed to go into camera angles, and how to cut a film. That might be a good idea for next year though. I have attached what I was able to collate together with the help of my lovely colleagues and students. I hope you too will enjoy what we have come up with.

Sincerely

Nihal Adler
HoD English
Nelson Mandela School