

# AN APPROACH TO THE CINEMA

---

Crédit Variable. Tercer i Quart d'ESO

Tomeu Aloy  
María Luque  
Pilar Martinez  
Pilar Sanchez  
Carmen Sanz  
Anna Tolosa



# AN APPROACH TO THE CINEMA

Crèdit Variable. Tercer i Quart d'ESO

Tomeu Aloy  
María Luque  
Pilar Martinez  
Pilar Sanchez  
Carmen Sanz  
Anna Tolosa

An Approach to the Cinema.  
Crèdit Variable. Tercer i Quart d'ESO.

Primera edició octubre 2004

© Els autors, 2004











Edita: P.O.Barcelona

Imprimeix: CPDA  
Diagonal, 647  
08028 BARCELONA

I.S.B.N.: 84-688-8598-3  
Dipòsit Legal: B-46544-2004

La reproducció total o parcial d'aquesta obra, sense modificacions, està permesa, sempre i quan hi constin les dades dels autors, sigui fet sense ànim de lucre i es segueixi aquest mateix criteri en la distribució.

# INDEX

	Guia didactica .....	5
	Cinematographic techniques .....	13
	Cinematographic genres (types of films) .....	19
	The Gold Rush.....	25
	Frankenstein .....	33
	Four Weddings and a Funeral .....	41
	Rob Roy .....	51
	West Side Story .....	67
	Robin Hood.....	77
	Project Work .....	89



GUIA DIDACTICA



## INTRODUCCIÓ

Aquest crèdit d'ampliació (de 35 hores aproximadament) està pensat per alumnes de tercer i quart d'ESO que vulguin ampliar els seus coneixements d'anglès mitjançant material audiovisual i el conjunt de les quatre habilitats: llegir, escoltar, escriure i parlar. També pot ser útil per reciclar coneixements al batxillerat.

L'objectiu general d'aquest crèdit és que els alumnes amplii els seus coneixements d'anglès utilitzant com a input diferents projeccions cinematogràfiques que permetran que els alumnes despertin un interès pel món del cinema i finalment siguin capaços d'elaborar la seva pròpia gravació cinematogràfica en llengua anglesa.

Els objectius principals s'aconseguiran mitjançant la motivació portant a l'aula material autèntic amb l'ús de pel·lícules (extretes la major part d'elles de la col·lecció SPEAKUP).

Les situacions que es tractaran al llarg del curs reflectiran l'ús quotidià de l'anglès. Seran totes seqüències de curta durada (uns deu o quinze minuts) que introduiran i faran que es practiquin aspectes funcionals del llenguatge que es podran utilitzar de manera productiva pels alumnes.

Juntament amb el material audiovisual hi haurà exercicis i activitats que prepararan a l'alumne per explotar el que estan veient i escoltant. Cada unitat didàctica estarà dividida en tres seccions: Pre-viewing; While-viewing; Post-viewing.

La secció Pre-viewing introdueix el tema de la unitat amb tasques que preparen a l'alumne amb el vocabulari i el llenguatge necessaris per tractar la seqüència de la pel·lícula.

La secció While-viewing comença amb la visió global del vídeo . Tot seguit hi haurà diferents tasques que ajudaran els alumnes a entendre el vídeo secció per secció.

Finalment la secció Post-viewing comprèn activitats addicionals dissenyades per consolidar el llenguatge i el vocabulari estudiats. Hi ha una combinació d'exercicis tals com: vocabulari, lectures, activitats de comunicació oral, elaboració de textos,... Aquesta secció també comprèn un resum de la gramàtica i de les funcions comunicatives emprades i que per tant pot ser utilitzat com a material de referència pels alumnes.





## OBJECTIUS GENERALS

1. Valorar l'aprenentatge i ús de la llengua estrangera com un mitjà de desenvolupament personal.
2. Demostrar una progressiva autonomia en el treball individual i un control gradual del propi procés d'aprenentatge.
3. Compartir activitats comunicatives i de desenvolupament de la llengua i col.laborar-hi.
4. Utilitzar la llengua estrangera de manera efectiva com a vehicle de comunicació general, demostrant que ha adquirit les habilitats bàsiques receptives i productives, tant del llenguatge oral com de l'escrit.
5. Mostrar una certa consciència i comprensió de l'organització interna de la llengua estrangera: de l'existència de diferents varietats (dialectes, registres, etc.) i d'alguns aspectes formals (lèxics, semàntics, gramaticals, fonològics).
6. Utilitzar la llengua estrangera com a mitjà de comunicació amb una actitud creativa i gaudir de l'ús de la llengua.
7. Mostrar una actitud crítica, i alhora de respecte, envers les opinions i els punts de vista dels altres, la informació rebuda i les activitats i tasques de classe (pròpies i d'altri).



### OBJECTIUS DIDÀCTICS

1. Aprendre, revisar i assimilar els aspectes de la llengua i del cinema que necessitem pel nostre projecte.
2. Passar-nos-ho bé; trobar satisfacció en el nostre treball
3. Treballar en grups.
4. Parar atenció a allò que diuen el professor i els companys.
5. Fer un bon producte final del nostre treball.
6. Aprendre a respectar les opinions dels altres encara que siguin diferents de les seves.
7. Fer un ús correcte del llenguatge segons la situació en la qual es produeixi (functional use of language): donar consell, expressar possibilitat o probabilitat, demanar permís,...
8. Aprendre la diferència que hi ha en l'ús de dues maneres d'expressar el futur en anglès: will, going to.
9. Parlar sobre situacions futures probables : condicional.
10. Comprendre i expressar les accions pròpies i d'altri en situacions passades
11. Saber expressar una oració interrogativa donada la resposta.
12. Comprendre i utilitzar la comparació en anglès.
13. Comprendre i utilitzar vocabulari relacionat amb el tema.

## **4 CONTINGUTS**

### **4 . 1 PROCEDIMENTS**

1. Pràctica de la llengua.
  - 1.1 Comprensió oral i escrita.
    - a) Estratègies pròpies de l'aprenent estranger: utilització del context i dels elements coneguts.
  - 1.2 Expressió oral i escrita.
    - a) Producció dirigida amb pautes o suports; exposicions preparades, expressió personal.
    - b) Habilitats d'aprenentatge: establiment de correspondències oral-escrit i organització bàsica del text escrit (redacció de forma ordenada i estructurada, puntuació i articulació en paràgrafs, pronoms i connectors).
2. Reflexió sobre la llengua estrangera, la comunicació i l'aprenentatge.
  - 2.1 Reflexió sobre la llengua: pràctica de l'auto-correcció, inferència de mecanismes bàsics del funcionament de la llengua.
  - 2.2 Reflexió sobre l'aprenentatge: apropiació de la terminologia necessària per a l'aprenentatge, distinció entre els diferents tipus d'errors i la seva importància, comprensió del paper de l'error en l'aprenentatge i autoavaluació com a aprenent en les diferents habilitats.
3. Tècniques de treball.
  - 3.1 Utilització de fonts impreses (diccionaris, índexs, enciclopèdies, llibres de consulta, premsa) i d'altres fonts (orals, àudio-visuals, informàtiques.)
  - 3.2 Estratègies per a l'adquisició de vocabulari.
  - 3.3 Participació activa en la dinàmica de la classe: aportació de documents a classe, exposicions i participació en l'avaluació de grup.
  - 3.4 Autoorganització del treball individual i de grup.

### **4 . 2 FETS, CONCEPTES I SISTEMES CONCEPTUALS**

1. Aspectes pragmàtics: principals funcions comunicatives.
  - 1.1 Demanar i donar informacions.
  - 1.2 Descriure les coses, l'entorn, la gent, les situacions.
  - 1.3 Narrar i transmetre.
  - 1.4 Demanar i expressar opinions i argumentar (mostrar acord-desacord, obligar, permetre,, acceptar, rebutjar).
2. Aspectes semàntico-formals de la llengua.
  - 2.1 Gramàtica: morfologia i sintaxi fonamentals; gramàtica textual (alguns connectors bàsics).
  - 2.2 Lèxic: camps semàntics bàsics; els mots i les expressions que derivin dels interessos dels alumnes; els mots transparents i pròxims; expressions idiomàtiques més freqüents (frases fetes).

3. Llengua i cultura

3.1 Registres: el registre estàndard escrit i oral.

3.2 Productes del patrimoni artístic i literari des països que parlen la llengua objecte d'aprenentatge.

4. Tipologia de situacions i de documents de treball.

4.1 Situacions comunicatives pròpies de la classe i de l'aprenentatge; intercanvis, converses i exposicions breus; situacions reals i imaginatives.

**4 . 3 VALORS, NORMES I ACTITUDS**

1. Valoració de la comunicació interpersonal.

1.1 Actitud de desinhibició enfront de la interacció comunicativa.

1.2 Actitud receptiva en les situacions de comunicació.

2. Respecte per la pluralitat cultural i valoració de la pròpia identitat.

2.1 Curiositat envers altres realitats.

2.1 Acceptació de l'alteritat i la diferència.

3. Obertura i curiositat intel·lectuals.

3.1 Valoració de l'increment de perspectiva cultural.

3.2 Interès per la producció de nous models lingüístics i de noves possibilitats expressives.

4. Valoració de l'aprenentatge d'una llengua estrangera i dels elements diversos que hi incideixen.

4.1 Consciència del propi aprenentatge.

4.2 Actitud positiva per adquirir autonomia en l'aprenentatge.

4.3 Cooperació i responsabilitat en el treball de grup.



## OBJECTIUS TERMINALS

1. Tenir una actitud favorable envers la matèria i escoltar de manera activa i receptiva.
2. Entendre la llengua emprada com a llengua vehicular a classe.
3. Copsar el missatge essencial d'intercanvis i converses referits a la vida quotidiana, en el registre estàndard de la llengua, amb unes condicions d'audició favorables i amb el suport d'elements no verbals (imatges, gestos) que facin entenedora la situació.
4. Comprendre les idees principals i secundàries de textos accessibles als alumnes tant per la temàtica com pel tipus de text, trets de mitjans de comunicació social no especialitzats.
5. Utilitzar el context, lingüístic i no lingüístic, com a mitjà per a augmentar la comprensió.
6. Realitzar col·lectivament petits treballs al voltant d'un tema presentant, per diferents mitjans orals i escrits i de forma organitzada, la informació recollida, deduint-ne conclusions i aportant-n'hi.
7. Dominar l'estructura bàsica de la frase i construir petits textos, organitzant les idees i la informació de forma coherent i entenedora.
8. Emprar el vocabulari i les estructures adequats per a un tema determinat i en una situació comunicativa concreta.
9. Ampliar la competència comunicativa mitjançant la integració de tots els elements adquirits, experimentant amb la llengua i desenvolupant la pròpia creativitat.
10. Respectar les opinions dels companys/es i els professors/es.
11. Demostrar una actitud oberta, curiositat i interès per comunicar-se en la llengua estrangera.
12. Organitzar el propi treball amb eficàcia i utilitzar el material d'aprenentatge bàsic (material propi i de classe, diccionaris, enciclopèdies, índexs, catàlegs, gramàtiques, etc.) de manera adequada i com a font habitual d'informació.
13. Assolir una certa habilitat d'avaluar el propi procés d'aprenentatge de la llengua, els objectius assolits i les necessitats.
14. Adaptar-se al treball en grup de manera que l'aprenentatge de la llengua representi compartir i col·laborar amb els companys i les companyes i prendre part activa en la planificació i en la responsabilitat col·lectiva de les activitats d'aprenentatge.



## PROGRAMACIÓ CRÈDIT/ TEMPORITZACIÓ

2h. Avaluació inicial / Presentació crèdit

1h. Tècniques cinematogràfiques

1h. Gèneres cinematogràfics

27h. Pel·lícules:

3h. **Humor**. The Gold Rush.

3h. **Terror**. Frankenstein

3h. **Romantic comedy**. Four wedding and a funeral

Auto-avaluació

5h. **Historical**. Rob Roy

4h. **Musical**. West Side Story

5h. **Adventures**. Robin Hood

4h. Preparar projecte

2h. Exposicions. Co-avaluació

1h. Avaluació final

# CINEMATOGRAPHIC TECHNIQUES



Read the following western and put the pictures you have below it in the correct order:

**PLACE:** in a typical street of a western village  
**SETTING:** saloon, blacksmith, barber, a brothel, the wind blowing, horses tied in front of the saloon, a drunk man stumbling out of the saloon, a sheriff with his Colt 45, an outlaw, a cowboy

## WESTERN

An outlaw has been three years in prison wrongly accused of having killed his brother. Now he is in desire of revenge. We can see him approaching the village. As he becomes nearer he gets a general view of the village looking from right to left. (1)

We are approaching with him at the trot of his black horse. (2)

He is getting at the very beginning of the main street of the village and he gets off the horse. Walking from the other end of the street his brother's killer comes to meet him. We can see from the middle of the street both men approaching. (3)

The cowboy sees the outlaw with his hand on his gun (the camera focuses on the outlaw only from his knees upwards ) (4)

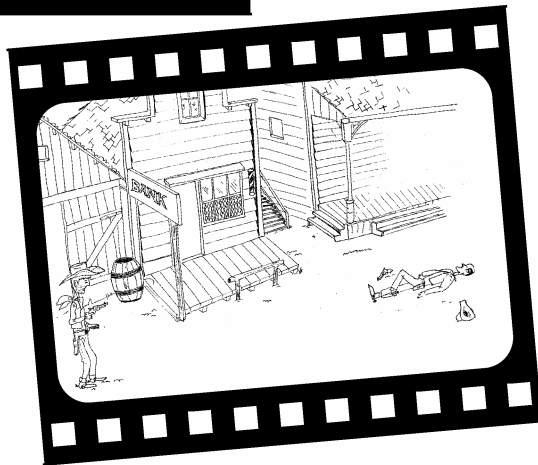
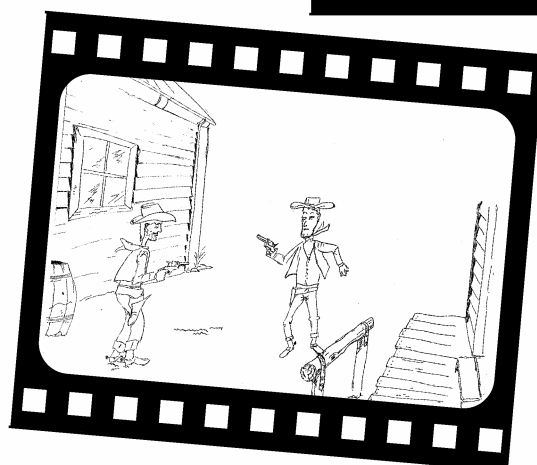
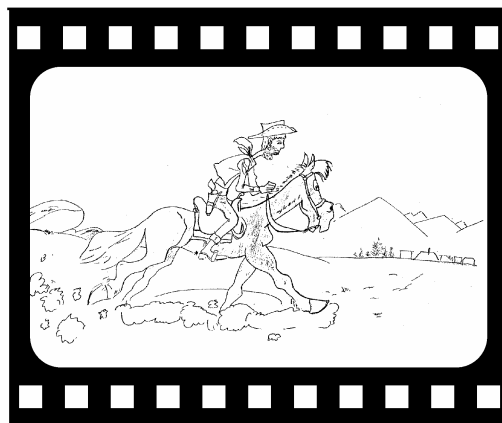
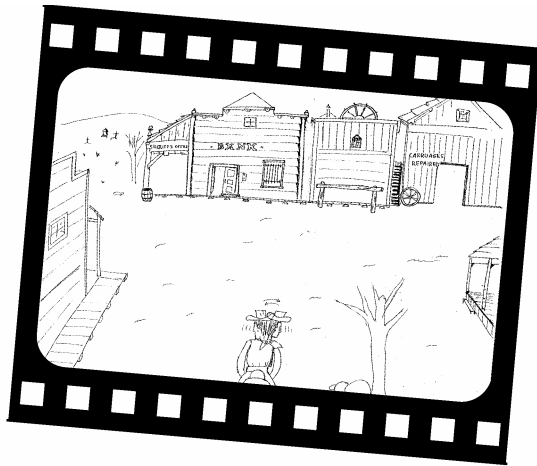
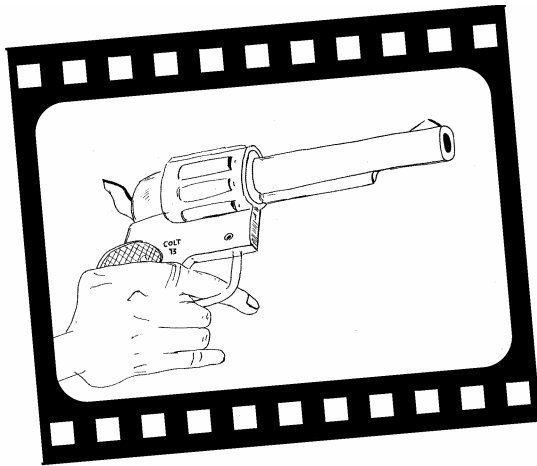
The outlaw sees the cowboy aiming at him (the camera just shows the outlaw from his waist upwards) (5)

But the outlaw is quicker. He fires his gun (The camera only focuses on the outlaw's gun) (6)

The outlaw wounds the cowboy and he falls on the ground. But that's not the end of it yet. The sheriff has seen the last scene from the balcony of the brothel. (7)

His bullets reach the outlaw's chest but just before dying , he has one last minute to see his murderer's face. (8)







Match the name of the cinematographic technics in English with their Catalan translation:

- |                           |                |
|---------------------------|----------------|
| 1. close up               | a. pla general |
| 2. medium shot            | b. contrapicat |
| 3. large medium shot      | c. travelling  |
| 4. long shot              | d. picat       |
| 5. establishing shot      | e. panoràmica  |
| 6. travelling/track shot  | f. primer pla  |
| 7. down shot/ aerial shot | g. pla americà |
| 8. up shot                | h. pla mig     |



Choose the technique you would use in the production of each scene of the previous western:

1. long shot/ establishing shot/close up
2. track shot / up shot / large medium shot
3. down shot / long shot/ medium shot
4. close up / up shot / large medium shot
5. medium shot/ establishing shot/ down shot
6. up shot / long shot/ close up
7. close up/ down shot/ up shot
8. up shot/ down shot/ medium shot



Choose two of the cinematographic techniques which you have learnt in this unit and invent possible situations or sketches, which could be included in a horror, science fiction or adventures film, to exemplify them.

## TEACHER'S NOTES

**1**

This is an exercise aimed at the comprehension of the text, so, clarify any vocabulary which the students cannot understand.

**2**

Make this exercise as a guessing activity, eliciting first the knowledge your students can have about this subject. Its object is to introduce the students to some of the elementary techniques which the cinema uses.

ANSWERS: 1-f 2-h 3-g 4-a 5-e 6-c 7-d 8-b

**3**

It has the same objective as the previous exercise.

ANSWERS:

1. establishing shot
2. Travelling/track shot
3. Long shot
4. Large medium shot
5. Medium shot
6. Close up
7. Down shot
8. Up shot

**4**

Encourage your students to write clarifying examples of some cinematographic techniques. They don't need to make them very long. Provide dictionaries and your help if necessary.



# CINEMATOGRAPHIC GENRES









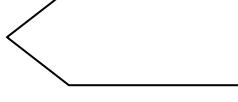

( Types of films )

## 1

Below there is a list of different types of films:

<b>comedy</b>	<b>comic</b>	<b>horror</b>	<b>musical</b>	<b>biographical</b>
<b>western</b>	<b>adventure</b>	<b>fantastic</b>	<b>historical</b>	<b>detective (thriller)</b>

Here you have got brief paragraphs referring to each of them. Read them through and note down on the right side the kind of film each paragraph refers to:

- A**. It is a film that has a happy ending and that deals with real-life situations in a light-hearted way. It makes people laugh or amuses them. 
- B**. This film is about life in the West of America in the nineteenth century. The story usually involves a lot of fighting and shooting. 
- C**. The story of this film is amusing. It has a burlesque and funny purpose. 
- D**. This kind of film describes or represents real people, situations, or things that existed in the past. 
- E**. Such a film intends to be really frightening. It is often about ghosts, witchcraft, vampires, or imaginary monsters. 
- F**. The story told in this film is very strange, very difficult to believe and very unlikely to happen or be possible. 
- G**. This film was the latest type to appear. It tells a story with the aid of songs and dances. 
- H**. It is a film based on the life of famous composers or performers. 
- I**. It tells an unusual, exciting and rather dangerous story. 
- J**. This story has hardly been touched outside British and American films. It is about spy and criminal adventures. 

2

Now write at least two sentences for each type of film.

Example: A comedy makes me laugh.

A comedy makes me feel happy.

3

Make four word families. The words below belong to four different types of film. There are four words for each group.

hat  
policeman  
murder  
dance

song  
shoot  
police station  
afraid

darkness  
suspense  
music  
witches

detective  
gun  
bullet  
lyrics

4

Match the following films with their cinematographic genres:

- a. Robin Hood
- b. Rob Roy
- c. West Side Story
- d. Four Weddings and a Funeral
- e. The Gold Rush
- f. Frankenstein

- Adventure
- Musical
- Comedy
- Horror
- Historical
- Silent/Humor



You can add more films to the different types just mentioned.



Below you will find some information about six films, and summaries of their stories. Decide which summary relates to which film.

Film title	Director	Main actor/actress	Type of film
The never - ending Story	Wolfgang Petersen	Noah Hathaway Barret Oliver	Fantasy
Party Girl	Nicholas Ray	Cyd Charisse Robert Taylor	Thriller
Stagecoach	John Ford	John Wayne	Western
Some Like it Hot	Billy Wilder	Marilyn Monroe Jack Lemmon	Comedy
2001: A Space Odyssey	Stanley Kubrik	Keir Dullea Gary Lockwood	Science-Fiction
Labyrinth	Jim Henson	David Bowie	Fantasy

## Summaries:

**A** Two musicians in the crazy 1920s have to disguise themselves as women to escape from some gangsters. They join an all-girl orchestra, controlling their natural impulses, until 'she' appears, and then...

**B** The world of fantasy is about to disappear, killed by the disbelief of people nowadays. Only little Atrayu can save it, and in his heroic journey he meets all kinds of mythical beings.

**C** A stagecoach escorted by soldiers is crossing the American West. The passengers form a typical cross-section of Westerners. When they reach a staging-post the escort cannot accompany them any further. Ahead on the route lies the territory of Geronimo and his Apache bands.



**D** The discovery of an inexplicable monolith buried on the moon brings about a legendary expedition to Jupiter, controlled by Hal 9000, a computer.

**E** A corrupt lawyer and a dancer who 'decorates' fashionable parties in Chicago fall in love and try to break away from the world they live in. But the Mafia don't want to lose the lawyer's services, and the police put pressure on him to inform on the gangsters.

**F** A teenage girl called Sarah has to stay in and babysit one Saturday night for her horrible infant brother. She gets so fed up with him that in the end she makes a wish for the spirits to come and take him away, and what a surprise she gets when he disappears. But the goblin king tells her that in thirteen hours she has to solve the puzzle of the maze where he's hidden or they will keep him for ever.



Briefly note down a summary of the basic situation either in a film you have seen recently or in your favourite film. Then read it to someone and see if he/she can identify the film. If he/she does not know the film, he/she must ask questions to find out how it develops and ends.



Give a Spanish translation for the film titles given in number 6.  
Example: Stagecoach = La diligencia

# TEACHER'S NOTES

1

ANSWERS: A. comedy B. western C. comic  
D. historical E. horror F. fantastic  
G. musical H. biographical I. adventure  
J. detective

2

Open answer

3

ANSWERS: musical thriller horror fantastic  
dance policeman shoot witches  
song police station gun afraid  
music detective bullet darkness  
lyrics hat murder suspense

4

ANSWERS: a. adventure b. historical c. musical  
d. comedy e. silent/humor f. horror

5

Open answer

6

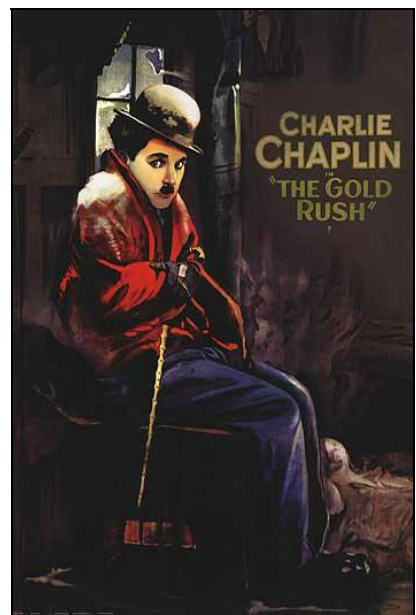
ANSWERS: A. Some Like It Hot  
B. The Never-ending Story  
C. Stagecoach  
D. 2001: A Space Odyssey  
E. Party Girl  
F. Labyrinth

7

Open answer

8

ANSWERS: The Never-ending Story La historia interminable  
Party Girl Chica sorpresa  
Stagecoach La diligencia  
Some Like It Hot Con Faldas y a lo loco  
2001: A Space Odyssey 2001: Una odisea en el espacio  
Labyrinth El laberinto



# THE GOLD RUSH

## PRE - VIEWING

### CREDITS

**Title:** The Gold Rush

**Year:** 1925

**Director:** Charles Chaplin

**Written by:** Charles Chaplin

**Running time:** 80 minutes

**Cast:**

Charles Chaplin .....	The Lone Prospector
Mack Swain .....	Big Jim McKay
Tom Murray .....	Black Larsen
Henry Bergman.....	Hank Curtis
Malcolm Waite .....	Jack Cameron
Georgia Hale.....	Georgia

**Producer:** Charles Chaplin

**Cinematography:** Jack Wilson, Roland H. Tothoroh

**Music:** Charles Chaplin, Max Terr (1942 version)

The Gold Rush is a silent film and belongs to the humor genre. It was directed and starred by Charles Chaplin in 1925. It is a superb fantasy satirizing the euphoria of the 'Roaring Twenties' (los locos años veinte).



**1**

Read the text about a brief biography of Charles Spencer Chaplin (1889-1977) and then answer the questions that follow.

He was born in London into a family of entertainers. Chaplin had a hard childhood that left its mark on his character. He first appeared on the variety stage when five years old, and was later taken on by Fred Karno as a young comedian. With Karno he went to the United States in 1910, appearing at the Colonial Theater in New York. His success was such that as soon as his contract with Karno ended he was snapped up by Mack Sennett, for whom in the course of 1914 he made no fewer than 34 'shorts' and one full-length feature as an actor, but taking a large share in the directing. They were films of modest pretensions, and Chaplin in the part of 'Chas' had not yet managed to create a fully integrated character. The following year he directed 16 'shorts' for Essanay, and it was in these films that the world caught its first glimpse of the little tramp with his bowler, cane, and toothbrush moustache.

- A** When did Charles Chaplin die?
- B** Where was he born?
- C** When did he first appear on stage?
- D** Did he go to the United States?
- E** How many 'shorts' did he make in 1914?
- F** What kind of films did he make?
- G** When did he direct 16 'shorts' for Essanay?
- H** What did he always carry in his films?

**2**

The words / phrases given on the left list appear in the text, match them with their respective synonym on the right:

- |                          |                       |
|--------------------------|-----------------------|
| 1. tramp                 | a. vagabond           |
| 2. films                 | b. finished           |
| 3. ended                 | c. during 1914        |
| 4. when five years old   | d. movies             |
| 5. in the course of 1914 | e. at the age of five |

**3**

Write a short summary of the text and try to draw Charles Chaplin (known as 'Charlot'). Do not forget his three typical objects: bowler, cane and moustache.



## **First Scene: You'll just have to make do**

(Spanish translation: A falta de pan, buenas son tortas)



Say if the following statements are true or false.

- a. Charlot is wearing his two shoes.
- b. The man with a beard is wearing a ring.
- c. Charlot imagines that nails are bones.
- d. There are three plates on the table.
- e. There is a salt shaker on the table.
- f. Charlot and his fellow are having a wonderful meal.
- g. The bearded man is wearing a black shirt.
- h. Charlot is not wearing a tie.
- i. The man wearing a beard prefers Charlot's dish.
- j. They are having water with their meal.



In English there are four different ways to say that a man has a beard. Three of them appear in the statements above. Underline them and find out the fourth way to say it.



Write two sentences with the same meaning but a different structure.

Example: My father is a man with wide shoulders  
My father is a wide-shouldered man



Memory game: firstly pay special attention to the following scene during two minutes, secondly write down every word you can remember in five minutes, thirdly compare your list of words with your classmate's one.

## POST - VIEWING



**8 . 1** As you already know The Gold Rush is a silent film and therefore you have to write the dialogue for the following scene.  
Useful advice: control the time each character is speaking and pay attention to the details of the whole sequence: face expression, noises, tone of voice ...

**8 . 2** Once you have written the dialogue, you have to record it.



### Second Scene: Dancing rolls

'Bread can be incredibly useful and funny'  
Have you ever seen rolls dancing?  
Charles Chaplin is able to make them dance very easily with the help of two forks and his two hands.

## WHILE

## VIEWING



**9 . 1** Finish the sentences:  
a. Charlot uses two forks as if they were two \_\_\_\_\_.  
b. He uses two rolls as if they were two \_\_\_\_\_.

Answer the question:

Who do you think is the dancer (the rest of the dancer) ?

**9 . 2** Are the following statements true or false, the ones that are false should be written correctly.

- There are three girls sitting at the table.
- The rolls are round.
- There are two candles on the table.
- Charlot is wearing his bowler-hat.
- He kisses one girl's hand.

## POST - VIEWING

### 10 GRAMMAR ACTIVITY

Write five sentences using the phrases **as if it was** / **as if they were**

Example: The little Mermaid 'Ariel' in Walt Disney's movie uses a fork as if it was a comb and a pipe as if it was a flute.

### 11 GRAMMAR ACTIVITY: PRESENT PERFECT / PAST SIMPLE

In pairs ask questions to each other beginning with: Have you ever ... ?

Example: Have you ever travelled by plane?

- Yes, I have.

Where did you go?

- I went to Paris.

Have you ever eaten snake?

- No, I haven't. I have never tried it.

### 12

Students' creativity as marionette artists.

(You can do this task individually or in pairs)

Design your own puppet and make a short performance in front of your class.

Before starting tell the others how you made your puppet and the objects you needed to make it. The rest of the students have to say what the performance is about and they may ask you any questions about your work.



# TEACHER'S NOTES

**1**

- ANSWERS: A. DK  
 B. in London  
 C. When he was five years old  
 D. Yes, he did  
 E. 34  
 F. comic  
 G. in 1915  
 H. a bowler, a cane and a toothbrush moustache

**2**

- ANSWERS: 1. a 2. d 3. b 4. e 5. c

**3**

Open answer

**4**

- ANSWERS: a. F b. F c. T d. T e. T  
 f. F g. F h. F i. T j. F

**5**

- ANSWERS: The man with a beard  
 The bearded man  
 The man wearing a beard

**6**

**7**

**8**

Open answers

**9**

- 9.1 ANSWERS: a. legs b. shoes  
 c. Fred Astaire

- 9.2 ANSWERS: a. T b. F long  
 c. T d. F not wearing it  
 e. F lips

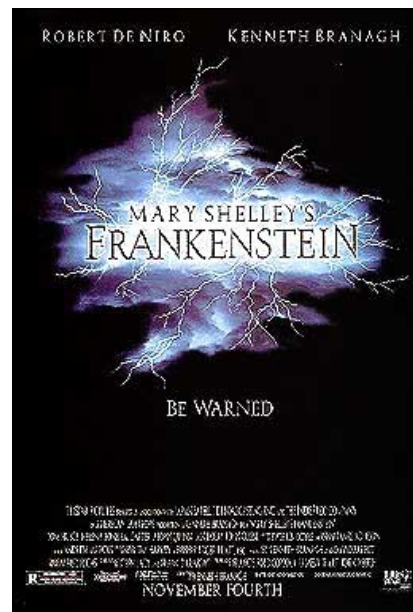
**10**

**11**

**12**

Open answers





FRANKENSTEIN

## PRE - VIEWING

### CREDITS

**Title:** Frankenstein, adapted from the novel of the same name published in 1818 by Mary Shelley

**Year:** 1994

**Director:** Kenneth Branagh

**Running time:** 118 minutes

**Cast:**

Robert de Niro .....	The Creature
Kenneth Branagh .....	Victor Frankenstein
Tom Hulce .....	Henry Clerval
Helena Bonham Carter .....	Elizabeth
Aidan Quinn .....	Captain Walton
Ian Holm .....	Victor's father
Richard Briers .....	Grandfather
John Cleese .....	Professor Waldman
Robert Hardy .....	Professor Krempe
Cherie Lunghi .....	Victor's mother

**Producers:** Francis Ford Coppola, James V. Hart, John Veitch

**Production:** Tristar Pictures in association with Japan Satellite Broadcasting Inc. And The Indieprod Company

In this unit we are going to work with the scene found in minutes 1.21 to 1.27 (Speak Up scenes 35 to 38); when Victor Frankenstein and the Creature meet on the ice fields and talk under the ice.



## 1 SUMMARY

Put in order the six following paragraphs to make the summary of the novel. Do it in groups. Each member of the group should read one or two paragraphs and explain them orally and in English to the rest of the group. Doing this in turns, you should be able to order the summary.

**A.** This second rejection plunged the Creature into a state of despair and rage and he vowed to find and harm the “father” who abandoned him to his fate. Pursuing Victor to Geneva, he killed young William and the horror of the event was compounded when Justine, the servant girl who was in love with Victor, was hanged for murder. Creator and Creature met on the ice fields, where the latter demanded a female companion to accompany him into exile. Victor agreed, but went back on his promise, and on his wedding night the Creature appeared again and tore out Elizabeth’s heart. Out of his mind with grief, Victor attempted to bring her back to life using the same techniques as before, but she perished for a second time amid the flames of the burning house. Victor set off to track down and put an end to his blasphemous creation.

**B.** Once there he made friends with a cheerful fellow student, Henry Clerval, but he was fascinated by Professor Waldman, a natural scientist who was rumoured to have made forbidden experiments with the creation of life. Victor became his disciple and when Waldman was stabbed to death while trying to vaccinate a man against the cholera epidemic that was ravaging the town, he was determined to pursue his mentor’s research to its conclusion. He was also haunted by what he saw as the needlessness of his mother’s death. He locked himself in his laboratory and worked day and night, turning his back on family and friends, until his efforts were rewarded and his Creature, a hideous patchwork of stolen limbs and organs, struggled into life. Horrified at what he had made, Victor attempted to destroy him, but the Creature escaped when he collapsed in exhaustion.

**C.** Trapped on his ship in the frozen seas of the Arctic, Captain Walton is hellbent on a quest to reach the North Pole, though the crew are beginning to show signs of mutiny and demanding to turn back. As they argue, a strange figure sledges towards them across the ice, pursued by some invisible enemy. He is Victor Frankenstein and seems to be half-crazed with exhaustion. Aboard the ship, he tells Walton his story.

**D.** As he finishes his story on board the ship, he dies. The Creature appears and builds a funeral pyre on the ice; his life burns away with Victor’s body. Walton gives the order to sail for home.

**E.** He is the son of a great doctor in Geneva, but after an idyllic childhood his life was shattered by the death of his mother while giving birth to his brother William. Another member of the family was his adopted sister Elizabeth, whom he loved and planned to marry. The couple were parted when Victor set off to pursue his studies at University of Ingolstadt.

**F**. Nursed back to health by his faithful Elizabeth and convinced that the Creature must have perished in the epidemic, Victor returned home to prepare for his marriage. But the Creature had survived and taken refuge in a pigsty belonging to a poor peasant family. Drawn by the beauty of the children and the gentle affection with which the family behaved towards one another, he did what he could to help them and also learned to speak and read from his maker's journal. But there was a tragic ending when the father surprised him talking to the blind grandfather and drove him out, appalled by his appearance.

1..... 2..... 3..... 4..... 5..... 6.....

**W H I L E**

**V I E W I N G**

## 2 LANGUAGE ACTIVITIES

**1** . **1** Mark these statements with a T(true) or an F (false) and give a correct version for the false ones:

- The creature can speak, read and think.
- The Creature found Frankenstein because a young boy told him.
- Frankenstein gave the Creature emotions and told him how to use them.
- The Creature is angry with Victor Frankenstein because he didn't teach him how to play the flute.
- The Creature asks Victor Frankenstein to give him a girlfriend made of patchwork as well because he wants to be able to laugh at her.
- The Creature has love and rage in him.
- The Creature and his bride would travel to the North Pole to find the secret of life for Victor Frankenstein.
- Victor Frankenstein agrees to do what the creature demands.

**2** . **2** Here you have the script of the film you have just seen. Put the verbs in brackets into the Past Simple tense. Remember there are regular and irregular verbs:

F= Frankenstein C= Creature

C. Get up. Get up.

F. You do speak.

C. Yes, I speak, and read... and think. And know the ways of Man

- F. How .....(you find) me?  
 C. Your journal(1)  
 F. Then you mean to kill me.  
 C. No  
 F. You .....(murder) my brother..., didn't you?  
 C. I ..... (take) him by the throat with one hand, and .....(lift) him off the ground... slowly.....(crush) his neck, and... as I ..... (kill) him, I saw your face. You .....(give) me these emotions, but you ..... (not tell) me how to use them. Now two people are dead... because of us. Why?  
 F There's something at work in my soul(2) which I do not understand  
 C What of my soul? Do I have one? Or..... (be) that a part you left out. Who .....(be) these people of which I am comprised? Good people? Bad people?  
 F. Materials, nothing more.  
 C. You're wrong. Do you know I .....(know) how to play this? In which part of me did this knowledge reside? In these hands? In this mind? In this heart? And reading... and speaking...aren't things learned so much as things... remembered?  
 F. Trace memories in the brain(3) perhaps  
 C. ....(you ever consider) the consequences of your actions? You gave me life... and then you .....(leave) me to die. Who am I?  
 F. You... I don't know.  
 C. And you think I'm evil(4)  
 F. What can I do?  
 C. There is something I want. A friend.  
 F. A friend?  
 C. Companion. A female. Someone like me. So she won't hate me.  
 F. Like you? Oh god. You don't know what you're asking.  
 C. I... do know that... for the sympathy(5) of one living being... I would make peace with all. I have love in me the likes of which you... can scarcely imagine. And rage(6)... the likes of which you would not believe. If I cannot satisfy the one... I will indulge(7) the other.  
 F. And... I consent... how will you live?  
 C. We would travel North, my bride (8) and I, to the furthest reaches of the Pole... where no man has ever set foot. There... we would live out our lives... together. No human eye would ever see us again. This I vow. You must help me .Please.  
 F. If it is possible to right this wrong... then I will do it.

**2** . **3** Taking into account the film, try to guess the meaning in context of the following words or expressions. They are indicated with a number in the script. Choose the correct version from the following:

**(1)Journal:**

- an account which you write of your daily activities.
- a magazine published regularly and devoted to a particular profession, trade or subject.
- A daily or weekly newspaper.

**(2)Soul:**

- a. the underneath surface of your foot, shoe or sock.
- b. The spiritual part of a person.
- c. A small bag that is sewn into a piece of clothing, used for carrying small things.

**(3)Brain:**

- a. a book which has a separate space or page for each day of the year.
- b. The organ inside your head which enables you to think and to feel things such as heat or pain.
- c. Set of things which are written down one below the other, often in a particular order, for example so that you can remember them or check them easily.

**(4)Evil:**

- a. Part of you that is not physical and that is considered with your deepest thoughts and feelings.
- b. The row of bones down your back that supports your body and that has your spinal cord inside it.
- c. Very wicked by nature and takes pleasure in doing things that harm other people.

**(5)Sympathy:**

- a. The fact or condition of being good or pleasing to look at.
- b. If there is sympathy between different people or between people and animals, they seem to understand each other and are able to live together in a peaceful and harmonious way.
- c. Something wrong with your body.

**(6)Rage:**

- a. Feeling of extremely strong anger that is very difficult to control.
- b. Feelings or pain not very clear or sharply defined.
- c. Feeling of nervousness or worry about something.

**(7)Indulge:**

- a. Ability to act quickly when something unexpected happens.
- b. Deliberately do not do something, even though you would like to do it.
- c. If you indulge in something or a particular vice, appetite, passion, etc, you allow yourself to have or do something that you know you will enjoy.

**(8)Bride:**

- a. A fact or piece of information that is known about by only a small number of people.
- b. A woman who has just got married or who is just about to get married.
- c. Longing or desire for something, often something that is difficult to obtain or achieve.



**CINEMA ACTIVITIES**

*Speaking.* In pairs try to reproduce the story without watching the film again or looking at the scripts. You can make a shorter version. Devote to its preparation about ten minutes, and then act it out in front of the rest of your partners. (You can improvise what you haven't had time to prepare). A vote on the best performers and dialogue makers has to be taken.



# POST - VIEWING



## REMEMBER

Which is the most frequent shot in this sequence? Why?



## PRODUCTION / CREATIVITY

Reproduce the thoughts you think Victor had in his way to meet the Creature, that is, just before this scene; and the ones he had after the meeting. You can set them as a conversation with himself. Try to take into account the general plot of the film and in which place of it the scene fits. In his way to meet the Creature you could include thoughts about young William and Justine's death, what he is going to find there, and do... In his way back home you could include thoughts about the recent conversation with the Creature, Elisabeth's desire of marrying him soon, what he is going to do, what he is going to tell the others or anything else you think suitable. Use about 80 words in each part. You can do it in pairs or small groups.

## TEACHER'S NOTES

### 1 SUMMARY

As a warm up and as a preparation for the task in the summary section, elicit from the students before starting to look at their notes, everything they know about Frankenstein: the writer of the book, the director of the film, the actors, what it is about,...

After that, they read the credits and try to put the summary in order.

ANSWERS: 1.c 2.e 3.b 4.f 5.a 6.d

### 2 LANGUAGE ACTIVITIES

**2.1** Students watch the video once, knowing that afterwards they will have to answer some questions. You can ask them to identify within the summary the part of the film which they have just watched. After their first time of watching it, they try to answer the true/false statements. They watch the video again and go over the statements again. The teacher elicits for correction.

ANSWERS: 1.T

2.F (because he found Frankenstein's diary)

3.F (he didn't tell him how to use them)

4.F (Victor Frankenstein hadn't thought about the consequences of his experiment)

5.F (because he wants the sympathy of one living creature)

6.T

7.F (to hide from all human being)

8.T

**2.2** Students do this exercise to revise the verbs in Simple Past and at the same time they go over the written script of the film.

**2.3** ANSWERS: 1.a 2.b 3.b 4.c 5.b 6.a 7.c 8.b

### 3 CINEMA ACTIVITIES

The main aim of this activity is having the students speaking, so don't allow them more than ten minutes for the preparation and encourage them to improvise.

### 4 REMEMBER

ANSWER: the close up, because the interest doesn't lie on the place where they are or background, but on the words they said, on their conversation.

### 5 PRODUCTION / CREATIVITY

This is an activity aimed at the creativity of the students, so they should enjoy it. When they finish they can read their versions for the whole class. They can also take a vote on the best one if you think it suitable.



# FOUR WEDDINGS AND A FUNERAL

# PRE - VIEWING

## CREDITS

**Title:** Four Weddings and a Funeral

**Year:** 1995

**Director:** Mike Newell

**Written by:** Richard Curtis

**Running time:** 117 minutes

### **Cast:**

Hugh Grant .....	Charles
James Fleet .....	Tom
Simon Callow .....	Gareth
John Hannah .....	Matthew
Kristin Scott Thomas .....	Fiona
David Bower .....	David
Charlotte Coleman .....	Scarlett
Andie MacDowell .....	Carrie
Timothy Walker .....	Angus the groom
Sara Crowe .....	Laura the bride
Ronald Herdman .....	Vicar
Elspet Gray .....	Laura's Mother
Philip Voss .....	Laura's Father

**Producer:** Duncan Kenworthy

**Director of photography:** Michael Coulter

**Music:** Richard Rodney Bennett.

**Production Designer:** Maggie Gray.

**Costume Designer:** Lindy Hemming.

**Editor:** John Gregory

**Co-executive Producer:** Richard Curtis



**1**

Here you have a list of some famous films. A few of them are comedies, underline the ones you know:

Titanic

The Godfather

The Devil's Advocate

The Lion King

The Full Monty

Much Ado About Nothing

Pulp Fiction

Four Weddings and a Funeral

Sleepless in Seattle

The Madison Bridges

**2**

Which comedies have you already seen?

**3**

**SYNOPSIS**

Fill in the gaps with the following words.

wedding

marriage

fall in love

best man

meetings

single man

Charles ( Hugh Grant ) is a very handsome ....., who wants to be the ..... in some friends' ..... although thinking of his own ..... frightened him a lot. He likes Carry (Andie Mac Dowell ) very much, however he makes a bit effort not to ..... with her. From this moment on, there are some interesting ..... and separations.



## Scene 1 Part 1

You are going to listen to Charles speaking with an old man.

### PRE - VIEWING

4

Order the following words to form sentences.

A

. you / do / My / is / Charles / ? / do / How / name

.....

B

. years / died / twenty / ago / Charles

.....

C

. don't / own / brother / I / my / know

.....

### WHILE VIEWING

5

Can you write the conversation between Charles and the old man?

Charles .....

The old man .....

Charles .....

The old man .....

Charles .....

### POST - VIEWING

6

I am sure you know a Spanish joke. Can you translate it into English. Use no more than 35 words.



## Scene 1 Part 2

Charles is going to say his speech as best man.

**W H I L E**

**V I E W I N G**

**7**

Fill in the gaps with the following words:

apparently    the fact that    anyway    at least    unfortunately

- a. ...., enough of that. My job today is to talk about Angus and Laura.
- b. ...., they're not actually talking to each other. The divorce came through a couple of months ago.
- c. The fact that he had he had slept with her mother came as a surprise but .....
- d. The couple in question are ..... still talking to me.
- e. .... Paula knew that Piers had slept with her younger sister before I mentioned it in the speech.

**P O S T**

**- V I E W I N G**

**8**

Order the sentences in the previous activity to make Charles' speech.

1 .....    2 .....    3 .....    4 .....    5 .....



## Scene 2

You are going to see the celebration of one of the marriages.

**W H I L E**

**V I E W I N G**

**9**

**9** . **1** The priest ( Mr Bean ) makes a lot of mistakes. Try to catch them and write the right ones.

example:

wrong	right
awful	lawful

**9** . **2** Once you have written all the words look them up in your dictionary and write the meaning of them.

**P O S T**

—

**V I E W I N G**

**1 0**

In groups of three, write a dialogue representing the celebration of the marriage. Use the following words: church, for ever and ever, obligation of marriage, joined in matrimony, witness.

You need a priest, a bride, a groom, a best man and lots of love. Good luck!





# GRAMMAR ACTIVITY

Write the questions for the following answers.

a. ....

We could never park.

b. ....

Sorry, I'm late.

c. ....

He's a friend of the family.

d. ....

Yes. It's the first time.



# GRAMMAR ACTIVITY: IMPERATIVES

Make a list with the imperatives you have found in this unit.

Example: let us pray

Can you explain the rule?

# TEACHER'S NOTES

1

ANSWERS:

## Comedies

The Full Monty, Sleepless in Seattle, Much Ado About Nothing, Four Weddings And A Funeral

2

Open answer

3

## SYNOPSIS

ANSWERS:

- |               |                 |             |
|---------------|-----------------|-------------|
| a. single man | b. best man     | c. wedding  |
| d. marriage   | e. fall in love | f. meetings |

4

ANSWERS:

- a. How do you do? My name is Charles
- b. Charles died twenty years ago
- c. I don't know my own brother

5

ANSWERS: The conversation between Charles and an old man.

Charles: How do you do? My name is Charles.

The old man: Don't be ridiculous. Charles died twenty years ago.

Charles: Must be a different Charles. I think.

The old man: Are you telling me I don't know my own brother?

Charles: No, No.

6

Open answer

7

ANSWERS:

- |             |                  |                  |
|-------------|------------------|------------------|
| a. anyway   | b. unfortunately | c. the fact that |
| d. at least | e. apparently    |                  |

8

ANSWERS:

- |      |      |      |      |      |
|------|------|------|------|------|
| 1. d | 2. b | 3. e | 4. c | 5. a |
|------|------|------|------|------|

**9**

ANSWERS:

wrong	right
Holly Goat, Ghost	God
Why I Lydia	Why I Bernard
Bernard Godfrey	Bernard Geoffrey
To Lydia John	to Lydia Jane
may not be johned	may not be joined
to be my awful wedded wife	to be my lawful wedded

**1 0**

Open answer

**1 1**

### GRAMMAR ACTIVITY

ANSWERS:

- When could you park? How often could you park?
- What has happened?
- Who's he?
- Is it the first time?

**1 2**

### GRAMMAR ACTIVITY: IMPERATIVES

Open answer





ROB ROY

# PRE - VIEWING

## CREDITS

**Title:** Rob Roy

**Year:** 1995

**Director:** Michael Caton-Jones

**Screenplay:** Alan Sharp

**Running time:** 139 minutes

### **Cast:**

Liam Neeson.....	Rob Roy
Jessica Lange.....	Mary
John Hurt.....	Montrose
Tim Roth.....	Cunningham
Eric Stoltz.....	McDonald
Andrew Keir.....	Argyll
Brian Cox.....	Killearn
Brian McCardie.....	Alasdair
Gilbert Martin.....	Guthrie
Vicki Masson.....	Betty

**Producers:** Peter Broughan, Richard Jackson

**Production:** Talisman Productions for United Artists Pictures

**Executive producer:** Michael Caton-Jones

**Editor:** Peter Honess

**Music:** Carter Burwell

**Genre:** Literary-historical

Rob Roy is the title of a novel written by Sir Walter Scott. It opens with a historical note about the breakdown of the clan system and the theme that runs all through the film is *honour*

*Honour made him a man  
Courage made him a hero  
History made him a legend.*



**1**

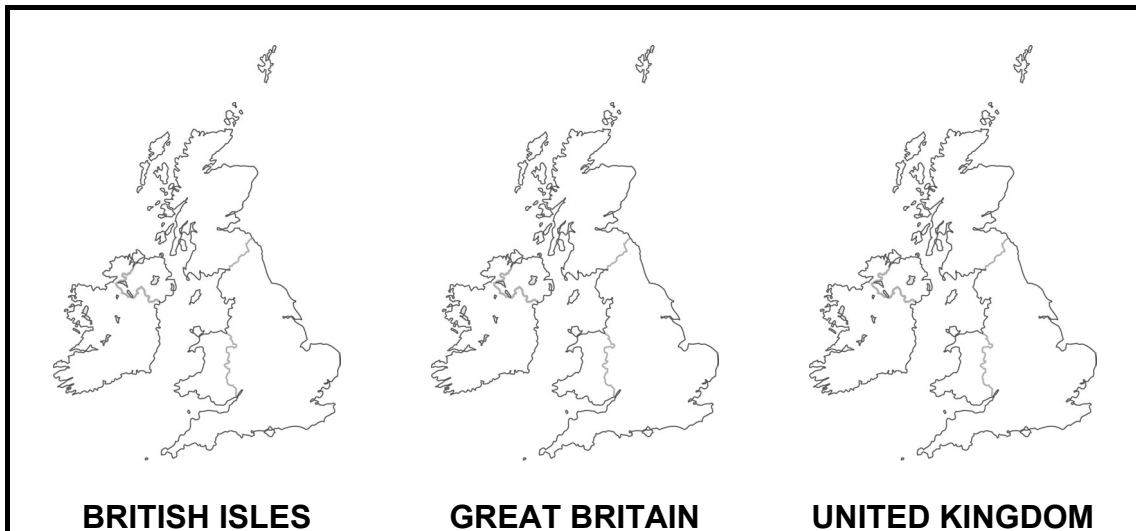
Before getting into the film it might be useful to make some geographical concepts clear. Do you know the difference between **The British Isles**, **Great Britain** and **The United Kingdom**? If not, read the following definitions:

**A**. **The British Isles** is just a geographical name or term for the two islands situated in the north-east of Europe.

**B**. **Great Britain** is the big island on the right-hand-side. That includes **England**, **Wales** and **Scotland**. Great Britain can be called Britain as well, but we have to bear one thing in mind: Britain is not England.

**C**. **The United Kingdom** is formed by **Britain** and **Northern Ireland**.

After reading the definitions above, colour the territory belonging to each of these concepts in the blank maps below.



**2**

**VOCABULARY**

Match the words from column A with their definitions in column B:

A	B
1) Loan	⇒
2) To rape	⇒
3) A duel	⇒
4) Factor	⇒
5) Leader	⇒
6) To wound	⇒
7) Outlaw	⇒
8) To spread a story	⇒
9) In cash	⇒
10) To borrow	⇒

## B

- a) To force to have sex, usually by violence.
- b) A sum of money that you borrow.
- c) Money in the form of notes or coins.
- d) A formal fight between two people.
- e) A criminal who is hiding from the authorities
- f) The person who is in control of a group of people.
- g) Administrator.
- h) To take something from someone agreeing to give it back.
- i) To damage a part of your body, especially a cut or a hole in your flesh.
- j) To tell a story so that it gradually reaches more and more people.



## SUMMARY

This is a summary of the film Rob Roy with some of the words missing. Use the words given above in the correct form to fill in the gaps:

Charles ( Hugh Grant ) is a very handsome ....., who wants Scotland, 1713. Robert Roy MacGregor, ..... of his highland clan, ..... the Marquis of Montrose 1000 pounds to invest in cattle. Killearn, Monrose's ..... and Archibald Cunningham, the Marquis's English houseguest plan to give the money ..... to Rob's friend McDonald. Cunningham murders and robs McDonald, and Killearn ..... that McDonald has run away to America. Montrose offers to forget the ..... if Rob testifies against the Duke of Argyll.

Rob, a man of honour, refuses and turns ..... . While Rob is away, Cunningham ..... his wife Mary and burns his house. Alaisder, a member of Rob's clan arrives just after and finds out that Mary has been raped. Mary is pregnant but does not know whether by Roy or Cunningham and has not told her husband about the rape.

In a fight with soldiers Allasdair is fatally ..... . As he dies, he tells Rob about the rape.

Rob is captured by Cunningham but escapes and asks Argyll to organize a ..... with Cunnigham.



Here you will find the description of some of the characters. Can you guess their names? By whom are they played?

**A** . He's a hero. He's a gentle giant of a man who loves his wife, teaches his sons about honour and is scrupulous, indeed fanatical, about being a "man of his word".

**B** . She is as permanent as the land itself –indeed she is the land, the place he must come back to.

**C** . He is extremely dangerous both in sex and war.



## WHILE

## VIEWING

### 5 CINEMATOGRAPHIC TECHNIQUES

Give an example of the following cinematographic techniques that appear in our video. Describe the scene.

- 1) Close up
- 2) Down shot / aerial shot.

### 6 COMPREHENSION QUESTIONS

- 6 . 1 Who says this?
- a) ..... : You should've told me, Mary.
  - b) ..... : I am carrying a child and I do not know who is the father.
  - c) ..... : It's not the child that needs killing.
  - d) ..... : If Your Grace could arrange this, I would be more beholden to him than I already am.
  - e) ..... : He will kill you, MacGregor.
- 6 . 2 Say if the following statements are true or false:
- a) Rob Roy is going to leave his family for a long time
  - b) If Mary has a boy his name will be Robert.
  - c) If Rob Roy loses, Argyll will pay his debt.

## POST

## VIEWING

### 7 VOCABULARY

In our text we come across some words referring to family relations.

**Wee Son:** *Father*, will MacGregors ever be kings again?

**Mary:** I could not kill it, *husband*.

**Argyll:** Is this matter of honour concerning your *wife*?

**Wee Son:** *Mother*, look!

- 7 . 1 Brainstorming: let's see how many more you remember.

**7** . **2** Now have a look at the following list and complete your own.

1. Father
2. Mother
3. Children
4. Son
5. Daughter
6. Grandmother
7. Aunt
8. Uncle
9. Nephew
10. Niece
11. Sister
12. Brother
13. God-mother
14. God-father
15. Step-mother
16. Step-father
17. Step-brother
18. Step-sister
19. Father-in-law
20. Mother-in-law
21. Brother-in-law
22. Sister-in-law
23. Cousin

**7** . **3** Now you are ready to draw your own family tree.



## GRAMMAR ACTIVITY: CONDITIONALS

### Conditionals type I

Sample sentences: In our video we hear the following:

**Wee son:** Will father come here?

**Mary:** If he can.

**Mary:** What if you do not return to us?

**Rob Roy:** If it's a boy, call him Robert. If a lass, name her for my love, Mary MacGregor.

**Argyll:** If McGregor lives, you will acquit him of all he owes you.

**Monrose:** and if he loses?

**Argyll:** I will pay his bill.

#### Notes:

- 1) Present tense is used in the if-clause, and will in the main clause.
- 2) The imperative or the Simple Present can also be used in the main clause.

#### Uses:

We use type I to talk about future situations that the speaker thinks are probable.



Work in pairs. One of you is going to Scotland for the first time. You are going to live with a Scottish family and you are going to study English in a summer school. The other sees all the problems! Use the prompts below.

A: What will you do if you don't like the food?

B: I'll go to a restaurant.

- don't understand the language?

- don't learn English?

- there's nowhere to go in the evening?

- it rains a lot?

- have an accident?

- lose your money?

### Conditionals type II

Sample sentences: In our video Rob Roy asks Argyll to arrange the duel with Cunningham with these words:

**Rob Roy:** If Your Grace could arrange this, I would be more beholden to him than I already am.

#### Notes:

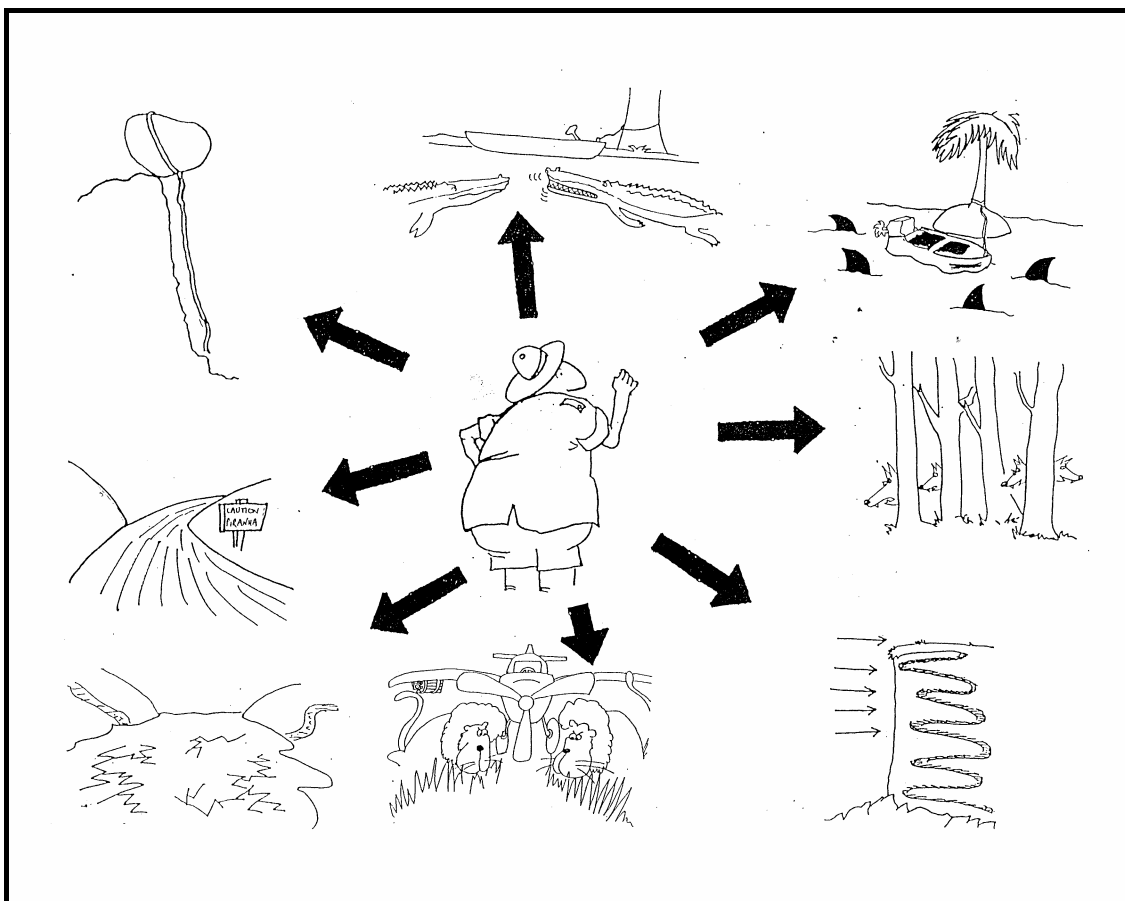
- 1) The simple past is used in the if-clause, and would/ could/ might in the main clause.

## AN APPROACH TO THE CINEMA

### Uses:

- We use type II to talk about future situations that the speaker thinks are possible but not very probable. E.g. If we went to Edinburgh...means that it is possible that we will go to Edinburgh but not very probable.
- We also use type II to talk about unreal situations in the present. E.g. If we were Scottish... means that we are not Scottish.

**8** . **2** The Scots have a reputation for being inventive, hardworking, and cautious with money. In the past, they were pioneer settlers and empire builders in places like America, Canada, Australia, South Africa and New Zealand. Imagine you are one of them and you are trapped in a desert island. You want to escape and you examine all the possibilities. Look at the pictures and build sentences like: *If I went to the forest the wolves would attack me.*



- .....
- .....
- .....
- .....
- .....
- .....
- .....

## 9 READING

### Sir Walter Scott

The film *Rob Roy* is based on a Novel written by Sir Walter Scott in 1818. He started to write novels when he had already achieved a reputation as a poet. In seventeen years he produced twenty-seven books dealing with historical settings.

In his historical novels his love of the glamorous past is everywhere evident. For example *Rob Roy* takes place during the reign of George I.

Scott's greatest defect is a superficiality in portraying the human character. His international reputation was based on the love of the romantic past. We can say that he invented Scotland, a Scotland that we know through shortbread tins, through tartan and the various kinds of images that you get from Hollywood, that sentimental idea of Scotland. He invented traditions, a sense of Scottishness.

He is a romantic novelist and one of the ways of describing that is that he does use landscape and setting very effectively and very emotively. He gets away from the idea that novels are about big people. They are about unimportant little persons. He was considered a giant in the literature of the time.

Other novelists have followed him using the background of history, writers such as Dickens, Thackeray, George Eliot.

Other well-known historical novels written by him are: *Ivanhoe* (1820), *The Heart of Midlothian* (1818) and *Kennilworth* (1821).

Comprehension questions:

- a) When was the novel *Rob Roy* written?
- b) Who was the king at the time?
- c) What characterizes a romantic novelist?
- d) Name two writers who were influenced by Sir Walter Scott.
- e) Name two other novels written by Sir Walter Scott.



## CREATIVITY

Writing: Imagine you are Scottish and you have a Spanish penfriend. Write to him and invite him to spend the summer with you. Tell him about your family and about Scotland, its history, traditions, landscape, cities, people,... Your composition should include vocabulary of family relations and the following clauses:

*If you want to come to Scotland...*

*If the weather is good...*

*If you like biscuits...*

*If you fell ill...*

# T A P E S C R I P T

*Wee Son:* Father, will MacGregors ever be kings again?

*Rob Roy:* All men with honour are kings. But not all kings have honour.

*Wee Son:* What is honour?

*Rob Roy:* Honour is what no man can give you, and none can take away.  
Honour is a man's gift to himself.

*Wee Son:* Do women have it?

*Rob Roy:* Women are the heart of honour and we cherish and protect it in them.  
You must never mistreat a woman or malign a man. Nor stand by and see another do so.

*Wee Son:* How do you know if you have it?

*Rob Roy:* Never worry on the getting of it. It grows in you, and speaks to you. All you need do is listen.

*Wee Son:* Is this where we'll be staying?

*Mary:* Aye, by His Grace's goodness; under his protection.

*Wee Son:* Will father come here?

*Mary:* If he can.

*Mary:* Robert? Robert? Oh, my Robert.

What have they done with you?

*Rob Roy:* You should've told me, Mary.

*Mary:* Oh, Robert, I should have, but I could not.

Forgive me, my love; I was wrong. It was wrong.

*Rob Roy:* No, it was me who was wrong.

*Mary:* Oh, Robert, There is more.

*Rob Roy:* What more?

*Mary:* I am carrying a child and I do not know who is the father.

*Rob Roy:* Och, Mary, Mary.

*Mary:* I could not kill it, husband.

*Rob Roy:* It's not the child that needs killing.

*Argyll:* This point of honour might likely kill you, Sir.

I have seen the man at work, and he is no dunce with a blade.

*Rob Roy:* If Your Grace could arrange this, I would be more beholden to him than I already am.

*Argyll:* Very well, I will see what I can make of it.

MacGregor!

*Rob Roy:* Sir?

*Argyll:* He will kill you, MacGregor. I would lose money if I wagered other.

*Rob Roy:* Your Lordship has my permission to profit what way he may.

*Wee Son:* How long must you go, father?

*Rob Roy:* Just for a while.

*Wee Son:* It is business you have with the Duke?

*Rob Roy:* Aye, business.

So, boys, have you heard there's going to be another addition to the family?

Show them where it's hidden, Mary.

*Wee Son:* Is it inside you? How's it get out?

*Rob Roy:* The same road it got in.

*Mary:* Robert, what if you do-

*Rob Roy:* wheesht.

*Mary:* No, I cannot.

What if-

*Rob Roy:* shhh.

*Mary:* I cannot.

What if you do not return to us?

*Rob Roy:* If it's a boy, call him Robert. If a lass, name her for my love, Mary MacGregor.

*Argyll:* Tell me, MacGregor, is this matter of honour concerning your wife?

*Rob Roy:* It's concerning me, Your Grace.

*Montrose:* So, What are we to wager on this outcome, Your Grace? Guineas again?

*Argyll:* I want no part of this.

There are more than champions here.

I think these men hate the other.

*Montrose:* Aye. They're none too fond.

*Argyll:* I wager you but this: if MacGregor lives, you will acquit him of all he owes you.

*Montrose:* And if he loses?

*Argyll:* I will pay his bill.

*Montrose:* My factor will call upon Your Grace's factor.

*Referee:* You are here on a matter of honour. I am here to assure you settle it honourably. There will be no back stabbbing, you will not throw your blades; nor will you use weapons other than agreed. If quarter is asked-

*Rob Roy:* No quarter will be asked.

*Cunningham:* or given.

*Referee:* Attend upon your weapons, and commence upon my mark.

*Cunningham:* Neither asked nor given.

*Argyll:* Those wounds will need care.

*Rob Roy:* By your Grace's leave, I'll go where it can best be found.

*Argyll:* As you will. I will know who to wager on the next time.

*Rob Roy:* I hope Your Grace will live so long.

*Wee Son:* Mother, look.



# TEACHER'S NOTES

The film *Rob Roy* is set in Scotland in 1713. Rob Roy MacGregor is an honourable man and a leader of his clan. In the first sequence we are going to watch how he explains to his children what honour is. The following scenes are taken from the end of the film. We see how Rob Roy leaves his family to fight a duel with Cunningham. He wins that duel and returns home.

## 1

Most of our students tend to unify with a single term the concepts of United Kingdom, Great Britain, British Isles and England and consequently they misinterpret the information they get from books or from the media. Therefore we have considered pertinent to make these concepts clear before getting into the film. In pairs, students read the definitions and then transfer the information onto the maps.

## 2

### VOCABULARY

Students work in pairs.

ANSWERS: 1.b 2.a 3.d 4.g 5-f 6.i 7.e 8.j 9.c 10.h

## 3

### SUMMARY

In pairs, students will learn the words given above by using them.

ANSWERS:

1-leader	6-loan
2-borrows	7-outlaw
3-factor	8-rapes
4-in cash	9-wounded
5-spreads the story	10-duel

## 4

Using the information given, students will answer the questions in pairs.

ANSWERS:

- 1- Rob Roy is played by Liam Neeson.
- 2- Mary is played by Jessica Lange.
- 3- Cunningham is played by Tim Roth.

## 5

Open answer

## 6

### COMPREHENSION QUESTIONS

**6.1** While watching, students will write the name of the characters who use the sentences given.

ANSWERS:

a- Rob Roy	d- Rob Roy
b-Mary	e- Argyll
c-Rob Roy	

**6.2** While watching the film students will answer True or False to the statements given.

ANSWERS: 1- F .. 2-T .. 3-T



## VOCABULARY

**7.1** Brainstorming. The teacher will write on the board the words the students remember.



## GRAMMAR ACTIVITY: CONDITIONALS

**8.1** Conditionals type I

In pairs students will elaborate a conversation. They can add more sentences of their own. Later they can act it out in front of the class.

ANSWERS:

- What will you do if you don't understand the language?
- What will you do if you don't learn English?
- What will you do if there's nowhere to go in the evening?
- What will you do if it rains a lot?
- What will you do if you have an accident?
- What will you do if you lose your money?

**8.2** Conditionals type II

In pairs students will build sentences using Conditionals type II.

POSSIBLE ANSWERS:

- a) If I pulled the rope, the rock would fall upon me.
- b) If I used the canoe, the crocodiles would bite me.
- c) If I used the motor boat with a hole in it, it would sink and the sharks would attack me.
- d) If I went down the river, the piranhas would attack me.
- e) If I crossed the frozen lake, it would break and I would fall in it.
- f) If I took the plane, the bombs would explode and the lions would bite me.
- g) If I walked along the cliff path, strong winds would make me fall.



## READING

In pairs, students will read the text and answer the questions.

ANSWERS: a) In 1818

- b) George I
- c) The effective and emotive use of landscape and setting.
- d) Dickens, Thackeray, George Eliot.
- e) *Ivanhoe*, *The Heart of Midlothian*, *Kennilworth*.



Open answer

# PRE - EVALUATION



Can you colour Scotland on this map?



Who was Rob Roy?

- a) a writer
- b) a hero
- c) an actor



Who was Sir Walter Scott?

- a) a writer
- b) a hero
- c) an actor

# SUMMATIVE EVALUATION



Can you colour Scotland on this map?



Who was Rob Roy?

- a) a writer
- b) a hero
- c) an actor



Who was Sir Walter Scott?

- a) a writer
- b) a hero
- c) an actor

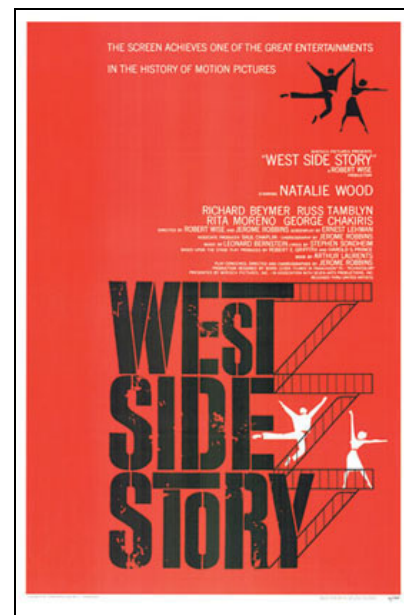


Use the appropriate tense of the verbs given.

What would you do if you were Scottish?

If I ..... (to be) Scottish, I ..... (to live) in Scotland and of course I ..... (to speak) English. I ..... also ..... (to eat) shortbread biscuits, which I like a lot, especially with tea.

If I ..... (to live) in the Highlands, I ..... (to have) a farm and I ..... (to look after) sheep and cattle. I ..... also ..... (to have) a large family, three or four sons and daughters and a caring wife.



# WEST SIDE STORY

## PRE - VIEWING

### CREDITS

**Title:** West Side Story

**Year:** 1961

**Directors:** Jerome Robbins, Robert Wise

**Screenplay:** Ernest Lehman from the book by Arthur Laurents

**Running time:** 152 minutes

**Cast:**

Natalie Wood .....	Maria
Richard Beymer .....	Tony
George Chakiris .....	Bernardo
Rita Moreno .....	Anita
Russ Tamblyn .....	Riff
Tony Mordente .....	Action
Tucker Smith .....	Ice
Simon Oakland .....	Lieutenant Schrank
William Bramley .....	Officer Krupke
Ned Glass .....	Doc

**Producer:** Robert Wise

**Photography:** Daniel L. Fapp

**Coreography:** Jerome Robbins

**Music:** Saul Chaplin, Leonard Bernstein

**Art director:** Boris Leven

**Titles:** Saul Bass

Ten Academy awards, including: best film, best directors, best supporting actor, best supporting actress, best cinematography, best musical score.





## SUMMARY

Summary of the plot of the ten first minutes:

The action takes place in an American city, New York, in the 60's. The main characters are 2 gangs of young boys. One of the gangs -the Jets- are American. The other gang is called The Sharks. They are immigrants from Puerto Rico.

The leader of the Jets is Riff and Bernardo is the leader of the Sharks. They are always fighting to be the ones in command in the streets of their neighbourhood. But one day something happens that will change things between the 2 gangs. At a dance, Maria who is Bernardo's sister and Tony the former leader of the Jets meet each other. They fall in love at first sight. They try to hide their relationship from everyone because they know nobody will accept it. However, after some time this is discovered and problems between the 2 gangs get worse.

The Puerto Ricans don't want Maria to go out with an American boy. They prefer Chino - one of the boys in the gang.

Antonia-Maria's friend and Bernardo's girlfriend-tells Maria to stop seeing Tony but she is really in love with him.

On the other hand, The Jets consider the Puerto Ricans as inferior to them and of course they don't like the idea of Tony-their ex-leader going out with Maria because she is an immigrant girl.

*Vocabulary:*

On the other hand: *per altra banda*

Hide: *amagar*

Take place: *tenir lloc*

Be in command: *manar, ser el líder*



## GOING TO/WILL: PREDICTIONS AND INTENTIONS

These are two of the ways the English language have to express an idea in the future. Both of them can indicate either prediction or intention.

### WILL

a) PREDICTION: We use "Will" to express a prediction when the speaker just gives his opinion about what will happen  
e.g: Man will live on the moon in the year 3000

b) INTENTION: We use "Will" to express an intention when the speaker decides to do something at the moment of speaking  
e.g: What would you like to drink?  
I will have a cup of coffee  
A- Tomorrow is John's birthday.  
B-Really I didn't know. I will buy him a C.D

GOING TO

- a) PREDICTION: We use "going to" to make a prediction when there is some external information, something happening around us that makes this prediction quite certain  
e.g: Look at those cars. They are going to crash  
Be careful! You are going to fall  
Look at those black clouds. It is going to rain
- b) INTENTION: we use "going to" to express an intention when we talk, about something that we have already decided to do, to talk about plans, arrangements  
e.g: I am going to get married  
A-Why are you taking all the pictures down?  
B-I am going to paint the walls

- 2** . **1** Complete the sentences using "Will" / "going to"
- a) -Why are you turning on the radio?  
-I'm going to watch the news (watch)
- b) -I've just realised that I haven't got money.  
-Don't worry. I ..... (lend) you some.
- c) -The ceiling of this room doesn't look very safe.  
-It looks as if it ..... (fall).
- d) -Did you post that letter for me?  
-Sorry, I completely forgot. I ..... (do) it.
- e) -Where are you going? Are you going shopping?  
-Yes, ..... (buy) something for dinner.
- f) -I feel terrible. I ..... (be) sick .
- g) -That man can't see where he is going. There is a hole in front of him.  
-He ..... (fall).

- 2** . **2** Using "Will" make predictions about what you think will happen to Maria and Tony. What about the 2 gangs? What will happen to them?



# WHILE

# VIEWING

Now you know a little about the story.  
Watch from scene 50-54

## 3 LANGUAGE ACTIVITIES

- 3 . 1 Find some examples of future tenses in these scenes expressing:
- Intention
  - Prediction

- 3 . 2 Find the English sentences for these Catalan ones:
- Esteu bojos?
  - Significa tant per a tú?
  - M'assemblo a la meva mare
  - Tinc por de preguntar-li

## 4 LANGUAGE IN FUNCTIONAL USE

Ways to give someone an advice:

Should: You should do something = It is a good thing to do or the right thing to do

- You look tired .You should go to bed
- The government should do something to help the homeless people
- I don't think we should work so hard

"should" is not as strong as "must"

Ought to: You can use "ought to" instead of "should" without any change in meaning

- Do you think I ought to apply for the job?
- She ought not to go to bed so late
- You ought to go to the dentist

Had better (I'd better / you'd better):

- a) It is advisable to do something
  - I have to meet Anne in ten minutes. I'd better go now
  - We'd better stop for petrol soon.The tank is almost empty
- b) You can also use "had better" when you warn somebody that they must do something.
  - You'd better be on time.You'd better not be late

Give an advice to someone in the following situations:

- He/She has a toothhache
- His/her car is very old
- He/she has seen someone stealing a car
- He/she has a very difficult exam next week
- He/She is getting fat
- He/She is losing weight

**5**

- (a) Find an example of structure used to ask someone permission to do something
- (b) Find an example of a sentence expressing the possibility that something happens
- (c) Find a structure to give somebody an advice to do something

Then go to scenes 58-62

Here the activity is a group activity to be done orally (emphasis on "speaking")

**P O S T - V I E W I N G**

**6**

- 6** . **1** Answer these questions about scenes 58-62
- What is happening here?
  - What is Tony trying to do? Why?
  - Where is the action taking place?
- Describe everything that you can see

- 6** . **2** Find examples of these cinema techniques in the minutes that you have watched so far
- plà americà
  - plà mig
  - plà general
  - contrapicat

Then go to scenes 84-87 which are at the end of the film.

After Riff's and Bernardo's death in the street fight that you have seen, someone tells Tony that Maria has died, that Chino has killed her because he discovered that Maria was going out with Tony.

Tony is desperate. Life has no meaning now for him without her. He decides to go and look for Chino because he wants to die too.



Listen to the film without looking at the TV and fill in the blanks with the missing words that you will hear

T=Tony

M= Maria

A= Anybody (A girl in the Jets gang)

T- Chino,Chino.Come and get me too, Chino.Chino,Chino,Chino,come and get me too,Chino

A- Tony

T- Who's that?

A- It's ..... Anybody. Come on

T- Get out of ..... Chino, come and get me damn you

A- What are you .....?

T- Get out of ..... Chino

A- Why don't you come with me.

T- It ain't playing any more.Can't any of you get that?

A- But the guys!

T- You are a girl.Be a girl and beat it

Chino,come on,Chino, get me,too.Chino,Chino,Chino,I'm gunning for you.

There's ..... here but me. Come on ,please,will you? I'm waiting for you. I want you to

Maria

M- Tony

T- Maria,Maria,Maria.

I didn't ..... hard enough

M- Loving is enough

T- Anita.They wouldn't let us be

M- Then we'll get .....

T- Yeah,we can?

M- Yes

T- We will

M- Yes

M- Stay ..... How do you fire this gun,Chino? Is it by ..... this trigger. How many bullets are left, Chino? Enough for you? And you? All of you. You all ..... him.And my brother and Riff. Not with bullets with .....Well I can kill too, because now I have .....  
How many can I kill ,Chino? How many? and still have one bullet left for me.  
No, you don't ..... him  
Te adoro Anton



## DEBATE

In the film you have seen the relationship between two youngsters of different countries and different race.

- Do you know a similar relationship in your village,neighbourhod,family?
- What would you do if you fell in love with someone who is "different" from you?
- What problems do you think you would have to face?
- What would you do if your parents told you: "leave him or you will have to leave home" ?

# TEACHER'S NOTES

## 2 GOING TO/WILL: PREDICTIONS AND INTENTIONS

- ANSWERS:
- b) I will lend you some.
  - c) it is going to fall.
  - d) I will do it.
  - e) I am going to buy
  - f) I am going to be sick.
  - g) He is going to fall

## 3 LANGUAGE ACTIVITIES

ANSWERS:

- Intention:
- I'll come by you
  - I'll come to your house
  - I'll wait for you on the roof
  - I'll take you to my house
- Prediction:
- You will need it
  - It's only going to be a first fight
  - She'll like you
  - She'll come running to welcome you
  - She'll look at your face

## 4 LANGUAGE IN FUNCTIONAL USE

- ANSWERS:
- You should go to the dentist
  - You ought to buy a new one
  - You should tell the police
  - You better study harder than you did last time
  - You should go on a diet
  - You better watch what you eat

## 5

- ANSWERS:
- (a) May I have your daughter's hand?
  - (b) Papa might like you
  - (c) You'd better be home in 15 minutes

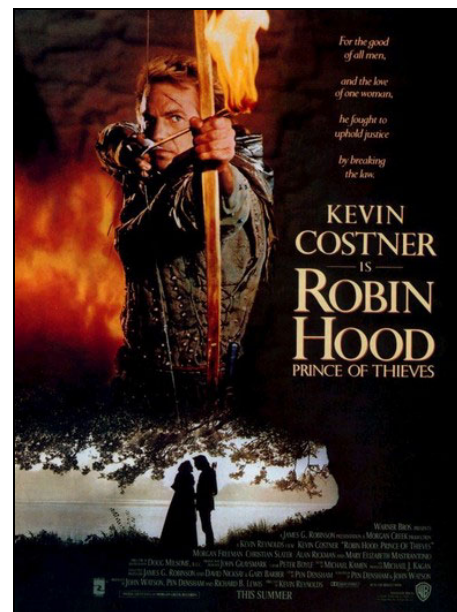
## 6

Open answers

## 7

- ANSWERS:
- |           |           |         |          |
|-----------|-----------|---------|----------|
| 1-me      | 2-here    | 3-doing | 4-here   |
| 5-nobody  | 6-believe | 7- away | 8-back   |
| 9-pulling | 10-killed | 11-hate | 12-touch |





ROBIN HOOD

## PRE - VIEWING

### CREDITS

**Title:** Robin Hood: Prince of the thieves

**Year:** 1991

**Director:** Kevin Reynolds

**Story by:** Pen Densham

**Screenplay:** Pen Densham and John Watson

**Running time:** 130 minutes

**Cast:**

Kevin Costner .....	Robin of Locksley
Morgan Freeman .....	Azeem
Christian Slater .....	Will Scarlett
Alan Rickman.....	Sheriff of Nottingham
Mary Elizabeth Mastrantonio .....	Marian
Nick Brimble.....	Little John
Michael Mcshane.....	Frior Tuck

**Producers:** John Watson, Pen Densham and Richard B Lewis

**Production:** Morgan Creek, James G Robinson

**Director of photography:** Douglas Milsome

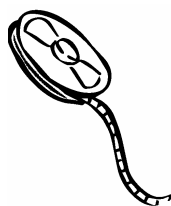
**Production designer:** John Craysmark

**Editor:** Peter Boyler

**Music:** Michael Kamen

Teacher's note: We are going to work about three different sequences of the film:

- A film sequences summary, so that the student can have a general idea about the plot, and recognize cinematographic techniques.
- The sequence where Robin and Azeem arrive in England. The students can describe these two characters.
- The carriage mug to show how Robin stole money from the rich and gave to the poor.







## WARM UP

The teacher writes the title of the film and asks the students to tell what they know about Robin Hood. He or she asks them questions like:

- Is Robin Hood a true story or a legend? Why?
- Was Robin Hood a real person or only a folk hero?
- Where does he come from?
- What do you know about the Middle Ages' life?



Fill in the blanks to complete the introduction of the film.

<b>riches</b>	<b>power</b>	<b>Middle ages</b>	<b>lords</b>
<b>folk</b>	<b>land</b>	<b>villages</b>	<b>sheriff</b>

Robin Hood story comes from the time we call the....., about the Years 1000 to 1500. It's a..... story. That is, it was told by –or to– the people of The small farms and ..... Not the rich. Not the lords and ladies. Not the people who could read and write, like church men.

Most of the common people were poor. The men with power and riches were the ..... and the owners of..... Some –but not all – churchmen had ..... and..... too.

Only a few of the people with power did anything to help the poor. Robin Hood help the common people when those with power are unjust. Robin's Hood enemy is the..... of Nottingham who grew fat on lands and money that they unfairly took from common people.



These are some of the weapons you can see in the film. Match their names with their catalan translation.

quarterstaff	espasa
a bow and arrows	barra
sword	arc i fletxes
lance	punyal
dagger	llança



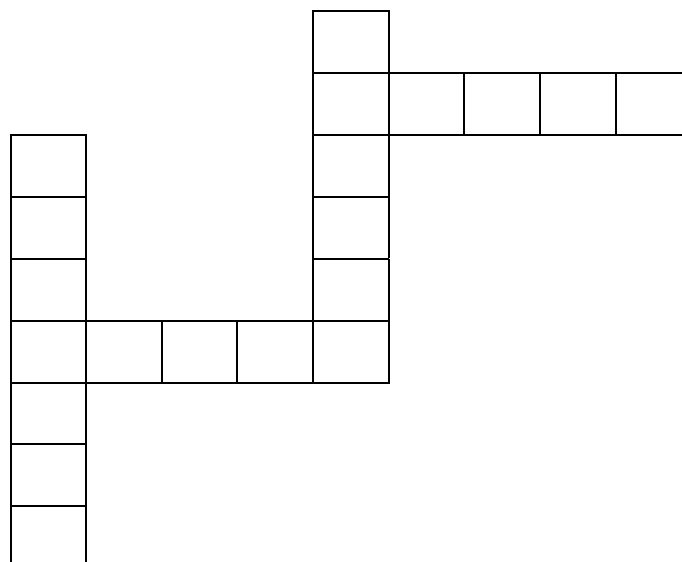
At the beginning of the film you can read these two paragraphs . Order them .  
You can use the dictionary if you don't understand any word.

*800 years  
king of England  
from the Turks  
led the third Great Crusade  
to reclaim the Holy Land  
Richard "the Lionheart"*

*Most of the young  
to his banner  
English noblemen who flocked  
never returned home*



Read the cast and make the crossword about the characters.



## DOWN

1. He is a cruel man. He wants Richard's Kingdom. He wants to marry Maid Marian.
2. She is beautiful. She's the King' cousin. She loves Robin Hood.

## ACROSS

1. He met Robin in Jerusalem. Robin saved his life and he promises not to leave Robin until he could save Robin's life.
2. He's the hero of the story. He steals from rich and gives to poor.

# WHILE

# VIEWING



Recognize and describe in the sequences summary a:

- close up
- long shot
- down shot
- up shot
- travelling

We are going to watch it twice.



**7** . **1** Describe the two main characters we are going to watch: Azeem and Robin Hood.

**7** . **2** Answer these questions:

- What does Robin say when he leaves the boat ?
- What does Azeem think about Robin's behaviour?



While you are watching the carriage mug , complete the transcription of the dialogue and name of the characters, who are speaking, when they are missing.

*Man:* What's the meaning of these?

*Robin:* My lady a woman of your beauty has no need of .....

.....

*Man:* How do that , you?

\* \* \*

*Priest:* please don't take this.

.....: now they belong to my sheriff.

.....: good, and tell the sheriff that every harm he does to these people I will visit back on him ten fold.

*Wich:* ..... vexes thee

\* \* \*

*Lord:* what's that devil?

*Robin :* a ..... my friend to burden a horse with such a heavy purse.

*Lord:* The sheriff will hear of this.

*Robin:* I truly .....



You can see two proclamations in this sequence.

- Complete the price that the sheriff of Nottingham offers for the capture of Robin.
- Which one appears first ?

**Proclamation:**

The vandal robber  
And outlaw  
Robin of the Hood  
Wanted  
Dead or Alive  
For the sum of  
.....Gold Pieces

**Proclamation:**

.....Gold Pieces  
For the capture  
of the  
villanous outlaw  
  
Robin Hood

You can use the dictionary to look for the words you don't understand.



Write a proclamation offering an original reward for a classmate.

# POST - VIEWING

## 1 1

In group write a dialogue between the characters you choose: Robin Hood, Maid Marian, John Little, Azeem, the sheriff, will... finishing the film

## 1 2

Play the dialogue wearing if it's possible, right clothes. You are going to be filmed by the teacher.

Note: the teacher records each group using different cinematographic techniques: close up ,medium shot,up shot...

- Watch the scenes, in your video recording, to see if you can recognize a cinematographic technique.

## 1 3

Finally the teacher lets the students watch the last sequences of the film. Write comparative sentences between the film and your video recording. Write superlative sentences.

Use

<p>...er/more.....than not as .....as the.....est /most.....</p>	<p>Interesting Agressive Romantic Good</p>	<p>bad boring funny surprising</p>
--	--	--

Ex. Our video is more interesting than the film. Our video is the best



Read the protagonist biography and complete the table.

Subject: Kevin Costner Where from ..... Age of person..... Job ..... Family ..... Likes.....
---

Kevin Costner is one of the most famous stars of Hollywood. He was born in 1956 and grew up in California. Kevin went to Villa Park High school. He was an average student, but he was very good at sport. After high school, Kevin went to Fullerton University where he got a degree in business studies. He also started acting classes.

Kevin graduated from university in 1978, but could not get a full-time job. So he did all sorts of jobs. He was a truck driver and carpenter and tourist guide. But he felt he was born to act so he got a job as a stage hand. Stage hands are the people who move the scenery around.

The first film that Kevin acted in was called Night Shift (1982). His next film was called No way Out (1987), quickly followed by The Untouchables (1987). Kevin's first real hit was when he played the part of Robin Hood. Robin Hood was a famous English outlaw who stole from rich and gave to poor. His next film Dances with Wolves, won a Golden Globe award. In this film he starred as an American army officer who makes friends with Sioux Indians. Costner plays John Dunbar Who the Indians call "Dances with Wolves".

Kevin Costner is now very rich and famous, but success has not gone to his head. He is a home loving man and is very close to his family. His wife's name is Cindy and they have three children: Annie, Lily and Joe.

Kevin likes sport and keeping fit. One thing is certain about Kevin Costner, his future career should be interesting to watch.

# TEACHER'S NOTES

## 1 WARM UP

Open answer

## 2

ANSWERS: 1- Middle ages 2- folk 3- villages 4- lords  
5- land 6- riches 7- power 8- sheriff

## 3

ANSWERS:  
quarterstaff = barra espasa  
a bow and arrows = arc i fletxes  
sword = espasa  
lance = llança  
dagger = punyal

## 4

ANSWERS:  
*800 years*  
*Richard "the Lionheart"*  
*king of England*  
*led the third Great Crusade*  
*from the Turks*  
*to reclaim the Holy Land*  
*Most of the young*  
*English noblemen who flocked*  
*to his banner*  
*never returned home*

## 5

ANSWERS: *Crossword*  
Down: 1-Sheriff 2-Marian  
Across: 1-Azeem 2-Robin

## 6

Open answer

## 7

7.1 Open answer

7.2 ANSWERS:  
- I'm home, I'm free.  
- You are strange christian.

**8**

ANSWERS: 1- Such beauty  
4- Something

2- Soldier  
5- It's a hot day

3- Robin  
6- Hope so

**9**

ANSWERS:

**Proclamation:**

The vandal robber  
And outlaw  
Robin of the Hood  
Wanted  
Dead or Alive  
For the sum of  
500 Gold Pieces

**Proclamation:**

1000 Gold Pieces  
For the capture  
of the  
villanous outlaw  
  
Robin Hood

**1 0**

**1 1**

**1 2**

**1 3**

Open answers

**1 4**

ANSWERS:

Subject: Kevin Costner  
Where from: California  
Age of person: 42  
Job: actor  
Family: He has a wife and three children  
Likes: Sport and keeping fit.



# PRE - EVALUATION



Was Robin Hood a real person or a folk hero?



Where does he come from?



What kind of film is Robin Hood? A comic film, an adventure film, a science fiction film?



Can you describe a close up, a long shot, a down shot, a travelling?

# SUMMATIVE EVALUATION



Was Robin Hood a real person or a folk hero?



Where does he come from?



What kind of film is Robin Hood? A comic film, an adventure film, a science fiction film?



Can you describe a close up, a long shot, a down shot, a travelling you have seen in the film?



Can you write three comparative sentences between the film and your video recording?

PROJECT WORK

“ **RECORD YOUR OWN FILM** ”

It is advisable to carry out these activities in groups of 3/4



## Steps to follow:

- ❶ Choose a genre:
  - humor
  - silent film
  - musical
  - adventure
  - historical film
  - horror
  - romantic comedy
- ❷ Decide which 3 cinema techniques of the ones seen in class you want to include (It is compulsory that you include at least 3).
- ❸ Write the script of your own film. It has to be a short sketch of an approximate duration of 10 minutes.

If there are 3 or 4 members in each group everybody should have a role assigned.

e.g: In a group of four for example, make up a story with 3 characters because one of them has to be the cameraman.
- ❹ Give the script to your teacher so that he/she can correct the mistakes that it may have
- ❺ Choose your own role (one has to shoot and the others have to act).



## Suggestions:

- Choose the suitable clothing for each character, make up
- Use music as a background effect
- Use credits
- Don't forget to entitle your film
- Prepare everything you need for the stage



## Evaluation:

- SCRIPT:
  - Writing
  - Accuracy in the use of language
  - Vocabulary
- PERFORMANCE:
  - Pronunciation
  - Acting
  - Originality: -use of music, credits, clothes,  
decoration of stage

NOTE: The things listed in "performance" can also be used to make a co-evaluation: (each group evaluating the others' work).

