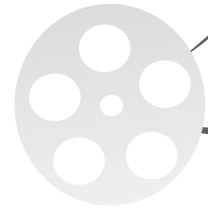




Photocopiable Workbook
Advanced Level Activities

Written by Stephen Glover

linguscope



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LES CHORISTES



User guide

Contents

Workbook and PowerPoints*

- Reactions to film
- Summary with vocabulary and gapfill exercise
- Context and direct speech
- Character guide adjective practice
- Tensinator multi tense exercise
- The A Factor (including PowerPoints* for teaching passive, subjunctive and present participle)
- Essay writing guide

Objectives of materials

- To revise and build up verb usage with a variety of exercises
- To make the acquisition of vocabulary central to the learning process
- To enable teachers to concentrate on the more creative side of working with the film
- To provide guidance on the art of writing a topic essay on the film
- To give teachers very tangible, substantial pieces of language work to do which will practise a range of skills
- To encourage language learning amongst students using an approach which makes them realize they can achieve
- To provide a solid bank of linguistic and cultural content

Suggested ways of approaching the teaching of a film

Initial steps

- Purchase the film in the French version with French subtitles available on it for the deaf.*
- Purchase the script (*scénario*) for the film if it is available.*
- Watch the film a couple of times including with subtitles and pick out what themes come out of it for you. (Compare with the themes I've identified if you wish).
- Break the film down into logical parts - if you are going to keep stopping the film you are only going to get through 20 minutes or so per lesson, so be realistic.
- Split the summary up to reflect the parts you are dividing it into.

Where there is a context with which the students may not be familiar, you may need to do an introduction.

(* Additional material including PowerPoint presentations, answers and links about the film can be found at www.linguascope.com/films)





Viewing and exploiting the film

Lesson one (assuming hour lessons)

Teach the class how to express initial reactions in an interesting way using the worksheet on reactions if desired. *Ce qui m'a frappé la première fois que j'ai vu le film...* That initial reaction could easily be lost - this is why using 20 minutes of film per lesson will allow you to build up this language.

After showing the 20 minutes or so of film maybe stopping it periodically to ask questions or point out something, you may wish to run quickly through the film summary using maybe the present tense narrative which is frequently the one used for discussing film. Students may be asked to complete the sentences for homework although make sure they are referred to a grammar section/book where they can double check verb forms.

Lesson two

Briefly run through the previously viewed part of the film on x4, pausing just before key events, asking what is going to happen - or just after an event to ask what has happened or just happened. Begin to probe more deeply by asking why, or what aspect of a theme the event demonstrates. By now the students will have the language to do this. On second viewing students could begin noting how particular themes are illustrated.

Lesson three - five

Repeat this process as you work through the film. If knowledge of the present tense seems secure, subsequent use of the summary could move through to perfect/imperfect or practising subordinate clauses using combinations of *après avoir, avant de, en* -ant, ce qui, ce que, subjunctive etc.

Lessons six/seven

By now knowledge of the events of the film should be fairly secure and attention can be turned to building up a picture of the different characters in the film using the character study worksheet which asks students to look at relevant adjectives which might describe particular people.

This is a good opportunity to revise different types of adjectives, agreement and positioning as well as some more sophisticated constructions in which they can be used. There are translation exercises from French to English and English to French on which students can base their own interpretation of the film's characters and motives.

Lesson eight/nine

Using the notes they have made on themes and character students should be given different themes from the film to present. These should ideally be around the key expectations of the examinations for average students although more idiosyncratic and challenging ideas could be presented by the more able. Students could record these initially - you could talk them through the recording saying how their performance matches up to the oral criteria and how to improve (or use French assistant for this).

Lesson ten/eleven

Work through the Tensinator exercise/A factor to ensure that students are aware of how the different tenses relate to each other. You might practise these again with the summary or go back through some key scenes with a particular focus such as saying what you would have done in particular circumstances.

Lesson twelve

An important final activity would be for students to analyse the types of shots and effects being used in the relevant film. Students could choose five of their favourite scenes and discuss the way in which it has been put together by the director. See links (www.linguascope.com/films) to online materials on techniques.

Lesson thirteen/fourteen

Following on from work on planning a short 200 word essay, more serious work can be introduced on how to plan a slightly longer essay. The essay writing guide is designed to highlight the need for planning carefully. Impress on the students the level of detail required to write a good answer.

All the key points regarding brain storming into a spider diagram, ordering paragraphs and how to put in an introduction and conclusion are addressed.

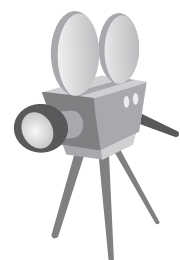
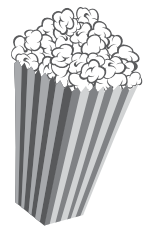
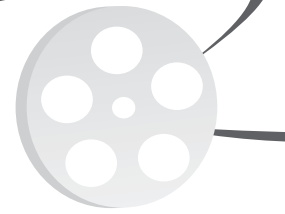
Themes and Links

Essay titles

- *Les choristes* est-il plutôt un conte de fées ou une histoire vraisemblable ?
- Certains critiques accuseraient le film d'être trop sentimental. Qu'en pensez-vous?
- Clément Mathieu est-il un « perdant » dans la vie selon vous ?
- Comparez le comportement des quatre éducateurs et leur motivation.

Themes

- La nature du mal
- Le rôle des pédagogues dans le développement des jeunes
- Le rôle des activités positives/créatives dans le développement des jeunes
- Les gens charitables et leur motivation
- L'influence des établissements scolaires sur la vie des élèves
- La musique et son pouvoir de calmer la bête sauvage
- La nécessité de pouvoir croire aux miracles et aux contes de fées
- La société a les jeunes personnes qu'elle mérite.



Learning to talk about a film

Giving your first impressions is very important. After you have seen a film a few times you tend to forget the original feelings you had. Make notes using these constructions.

Ce qui/ce que constructions

- Ce qui m'a étonné /choqué au début du film, c'était ...
- Ce qui m'a impressionné/amusé alors que le film a progressé, c'est ...
- Ce qui m'a ému dans la scène entre et

- Ce que j'ai trouvé très amusant/impressionnant au début ...
- Ce que j'ai appris en regardant le film c'est que ...
- Ce que j'ai ressenti comme émotion au début/dans la scène ...

Passive constructions

- J'ai été très impressionné(e) par la manière dont ...
- J'ai été ému(e)/touché(e) par la scène vers la fin où ...
- J'ai été très choqué(e)/surpris(e) de voir que le personnage de ...

The summary of events in the film is designed to help you.

Learn the content of the film after/whilst watching it.

Practise your verbs in a range of tenses. Try completing the verbs in brackets...

a) in the present tense.

b) using a combination of the perfect and imperfect tenses.

You need to go on from this knowledge of the basic plot to look at the themes of the film.

Sommaire des évènements

On [voir] l'horizon de New York et puis un homme (Pierre Morhange) qui [dormir]. Il [recevoir] un coup de téléphone au sujet de sa mère.

Au sujet de • about

Il [avoir] l'air bouleversé mais il continue dans son rôle de chef d'orchestre.

Bouleversé • bowled over

Le chef d'orchestre • conductor

Il [retourner] en France pour l'enterrement de sa mère par une journée très pluvieuse.

L'enterrement • the burial

Pluvieux • rainy

Rentré à la maison de sa mère il [entendre] sonner à la porte. Un vieux monsieur [paraître] qui [demander] s'il [se rappeler] de lui. C' [être] Pépinot du Fond de l'Etang.

Paraître • appear

Se rappeler • to remember

Ils [regarder] ensemble des photos d'il y a cinquante ans. Ils [remarquer] aussi Clément Mathieu. Ils [ouvrir] l'agenda que Mathieu a écrit au cours de l'année 1949.

Il y a 50 ans • 50 years ago

Remarquer • to notice

L'agenda • the diary

Pierre [commencer] à lire l'agenda attentivement au sujet de Fond de l'Etang, un internat de rééducation.

Un internat de rééducation • a reform school

Mathieu [arriver] par une journée enneigée sans beaucoup d'espoir. Même le nom de l'institution [être] pessimiste.

Enneigé • snowy

Espoir • hope

A la porte [se tenir] un petit garçon qui [dire] qu'il [attendre] l'arrivée de son père samedi.

Se tenir • to stand

Le père Maxence [accompagner] Mathieu à l'école dont le directeur [s'appeler] Rachin, un ancien joueur de trompette.

Il [voir] un enfant qui [nettoyer] le plancher comme punition.

Nettoyer • to clean

La punition • punishment

Alors que le père Maxence [essayer] d'entrer dans le bureau le directeur [paraître], l'air menaçant.

Essayer • to try; Paraître • to appear

L'air menaçant • looking threatening

Il [s'excuser] de son retard mais Rachin ne lui [pardonner] pas du tout.

S'excuser • to apologize

L'employé [crier] parce qu'il a été piégé. Le directeur [ordonner] à Mathieu de sonner la cloche pour un rassemblement.

Piéger • to (booby) trap

Un rassemblement • an assembly

Alors qu'ils [descendre] dans la cour deux ou trois des enfants [insulter] Mathieu à cause de sa tête