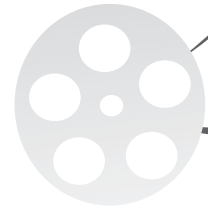




Photocopiable Workbook
Advanced Level Activities

Written by Stephen Glover

linguscope



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Written Contents Stephen Glover

Graphic Design Linguascope

Publisher Linguascope

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Published by Linguascope, 189 Colchester Road, West Bergholt, CO6 3JY (UK)

Telephone 01206 242473 • Fax: 01206 242262 •

Web site www.linguascope.com

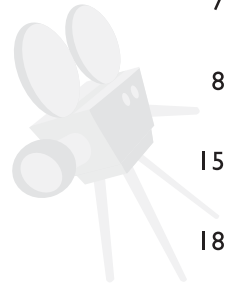
Printed in the UK

ISBN 978-1-84795-113-7



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LE DERNIER METRO



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.

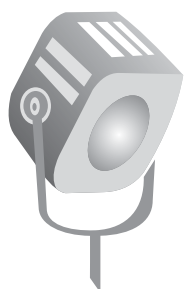
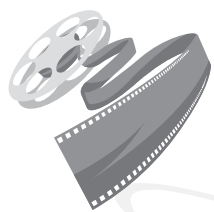
Lesson three - five

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.

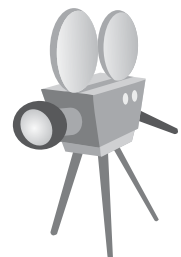
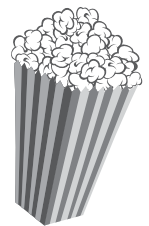
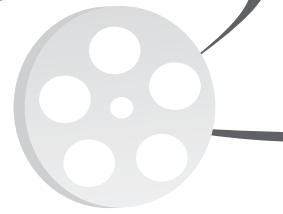
Themes and Links

Essay titles

- Comment la force de caractère de l'héroïne se révèle-t-elle ?
- Comment la vie de ce théâtre a-t-elle changé depuis le début de la guerre ?
- L'égoïsme des gens - comment se révèle-t-il dans le film ?

Themes

- Comment se déroulent les préparatifs pour une pièce de théâtre
- La vie quotidienne sous l'occupation allemande (marché noir, etc.)
- Les lois anti-israélites (sémites) pendant l'occupation
- Collaborer ou non - la moralité de la décision
- Résister à l'occupant, courage ou folie ?
- L'égoïsme ou le courage
- L'amour partagé (ménage à trois)



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

September 1942 - scènes de l'occupation allemande
- deux zones - occupée et libre.

Les zones libre et occupée • northern France above the ligne de démarcation was occupied and the southern half was free until November 11th 1942.

Le couvre-feu - les gens ne [devoir] pas rater le dernier métro. Les gens [avoir] faim et froid. Ils [se réfugier] dans les salles de spectacle.

Le couvre-feu • the curfew
Rater • to miss
Se réfugier • to take refuge

Il s'[agir] d'une pièce au théâtre de Montmartre dont le directeur n'[est] plus là.

S'agir • to be about
Dont • of which

Un homme, Bernard, [s'approcher] d'une femme (Arlette) et [commencer] à la flatter. Elle [essayer] de le dissuader. Il [s'excuser] et [dire] qu'il ne [faire] pas ça tous les jours. Elle lui [donner] le numéro de l'horloge parlante.

Flatter • to flatter
Essayer de • to try
L'horloge parlante • the speaking clock

On [voir] un garçon dans la rue. Un soldat allemand lui [frotter] les cheveux amicalement. Sa mère [dire] qu'il [aller] devoir se laver la tête.

Frotter • to rub
Amicalement • in a friendly way

Bernard [s'approcher] de la porte d'entrée du théâtre et puis [continuer]. Il [trouver] enfin l'entrée.

La porte d'entrée • the entrance

Une fois entré dans le théâtre il [évoquer] la disparition du directeur Monsieur Steiner.

La disparition • the disappearance
Evoquer • to bring up

Ce [être] des Français qui sont venus l'arrêter.

Dans le bureau où il [attendre] Madame Steiner il [voir] la femme refuser d'embaucher un acteur parce qu'il est juif. L'acteur [trouver] que c'[être] une décision hypocrite.

Embaucher • to take on, employ

Bernard [dire] qu'il ne [vouloir] pas prouver qu'il n'[être] pas juif. Le directeur [essayer] de le persuader et [dire] que le texte de la pièce [être] toujours au comité de censure.

La censure • censorship
La pièce • the play

Madame Steiner [dire] que Bernard [avoir] une bonne réputation. On [voir] que Bernard [admirer] Madame Steiner. Il [signer] le contrat où il [déclarer] qu'il n'est pas juif.

Constater • to state

Quand tout le monde [sortir] du théâtre le directeur (Jean-Loup) [retrouver] Daxiat avec qui il [aller] dîner (ce qui [pouvoir] être utile en cas de censure).

Utile • useful

