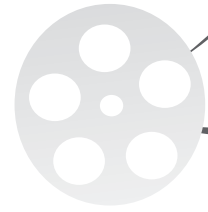


*Photocopiable Workbook*  
*Advanced Level Activities*

*Written by Stephen Glover*

**linguscope**



## Copyright Notice

The worksheets are published by Linguascope and each set of worksheets is sold either to an individual teacher or to a school for use by one individual school. In each case, Linguascope grants to the individual school the right to reproduce sufficient copies of only the worksheets contained for use only in the school, and only by students of the school that purchased the set of worksheets.

Copying of any part of this package is strictly prohibited if used in a resource centre for lending purposes.

Reproduction of all or any part of these worksheets for resale and/or any other copying of all or part of these worksheets by any means or device, other than expressly permitted herein, is expressly and absolutely prohibited and is a violation of copyright.

Unauthorised duplication of the video is expressly forbidden.

Written Contents	Stephen Glover
Graphic Design	Linguascope
Publisher	Linguascope

Copyright © 2010 Linguascope

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

Telephone 01206 242473 • Fax: 01206 242262 •

Web site [www.linguascope.com](http://www.linguascope.com)

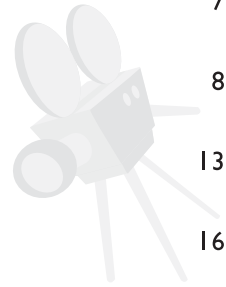
Printed in the UK

ISBN 978-1-84795-114-4



**Contents**

User Guide	4
Viewing and exploiting the film	5
Learning to talk about a film	7
Summary of events	8
Reported speech	13
Character adjectives	16
The tensinator	19
The « A » Factor	21
Essay plan	25
Notes	27



# le Grand Voyage



## 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](http://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](http://www.linguascope.com/films)) to online materials on techniques.

### Lesson thirteen/fourteen

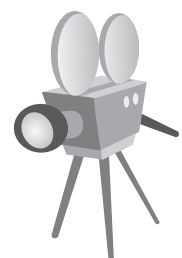
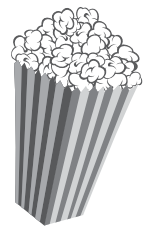
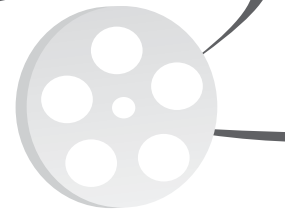
Following on from work on planning a short 200 word essay, more serious work can be introduced on how to plan a slightly longer essay. The essay writing guide is designed to highlight the need for planning carefully. Impress on the students the level of detail required to write a good answer.

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

### Themes

- la place de l'islam en France
- les rapports entre les parents nés à l'étranger et leurs enfants « beurs »
- la nature de la dévotion religieuse
- l'histoire de la génération de maghrébins arrivés en France pendant les trente glorieuses
- le voyage à Mecque et son rôle dans la vie d'un musulman
- les rapports entre les sexes dans la société musulmane
- comment les rapports entre père et fils se développent au cours du film
- deux personnes qui vivent dans deux mondes différents



## 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

Réda [aller] quelque part en vélo.	Quelque part • somewhere
Il [descendre] à la casse d'automobile de son frère où il [avoir] des difficultés de manier une portière.	Une casse • scrap yard Manier • to manoeuvre
Il [parler] du voyage à Mecque.	Mecque • Mecca
Il [fait] mal accidentellement à son frère pendant qu'il [tenir] la portière. Celui-ci [se fâcher].	Tenir • to hold Portière • car door Se fâcher • to get annoyed
Réda [vouloir] s'en aller pour un rendez-vous.	S'en aller • to go off
Il [s'enfuir] en vélo chassé par son frère.	S'enfuir • to flee
De retour à la maison tout le monde [dîner]. Il [demander] à sa mère ce qui [se passer].	Se passer • to happen
Le père lui [parler] des problèmes de son frère. Il [dire] à son fils qu'il [aller] le conduire à Mecque et qu'ils [partir] dimanche.	Conduire • to drive
Il n'[être] pas content et [se demander] pourquoi son père ne [pouvoir] pas prendre l'avion.	Se demander • to wonder
Il [aller] passer son bac pour la dernière fois et c'[être] sa dernière chance. Sa mère ne [réagir] pas. Assis dans sa chambre il [contempler] son avenir, désolé et ne [répondre] pas à son téléphone portable.	Le bac • baccalauréat exam Réagir • to react Désolé • distraught
Dimanche il [charger] la voiture pour le voyage. Son frère lui [confier] son appareil photo. Il lui [donner] également des conseils à l'égard de la voiture. Ils [s'embrasser] avant le départ.	Charger • to load Confier • To trust with Des conseils • advice A l'égard de • with regard to S'embrasser • to kiss each other
Le père [dire] au grand frère de s'occuper de la famille pendant son absence. Tout le monde les [saluer] alors qu'ils [partir].	S'occuper • to look after
Réda [recevoir] un coup de téléphone lui demandant de rappeler mais il n'y [faire] pas attention.	Rappeler • to ring back
Il [conduire] trop vite pour le père qui le [critiquer] et puis [s'endormir].	S'endormir • to go to sleep
Il [réveiller] son père parce qu'ils [avoir] besoin des passeports à la frontière italienne. Pendant que le douanier [regarder] les passeports le père [décider] qu'il [devoir] prier.	Le douanier • the customs man Prier • to pray

