

ACT

ART AND CINEMA IN TEACHING

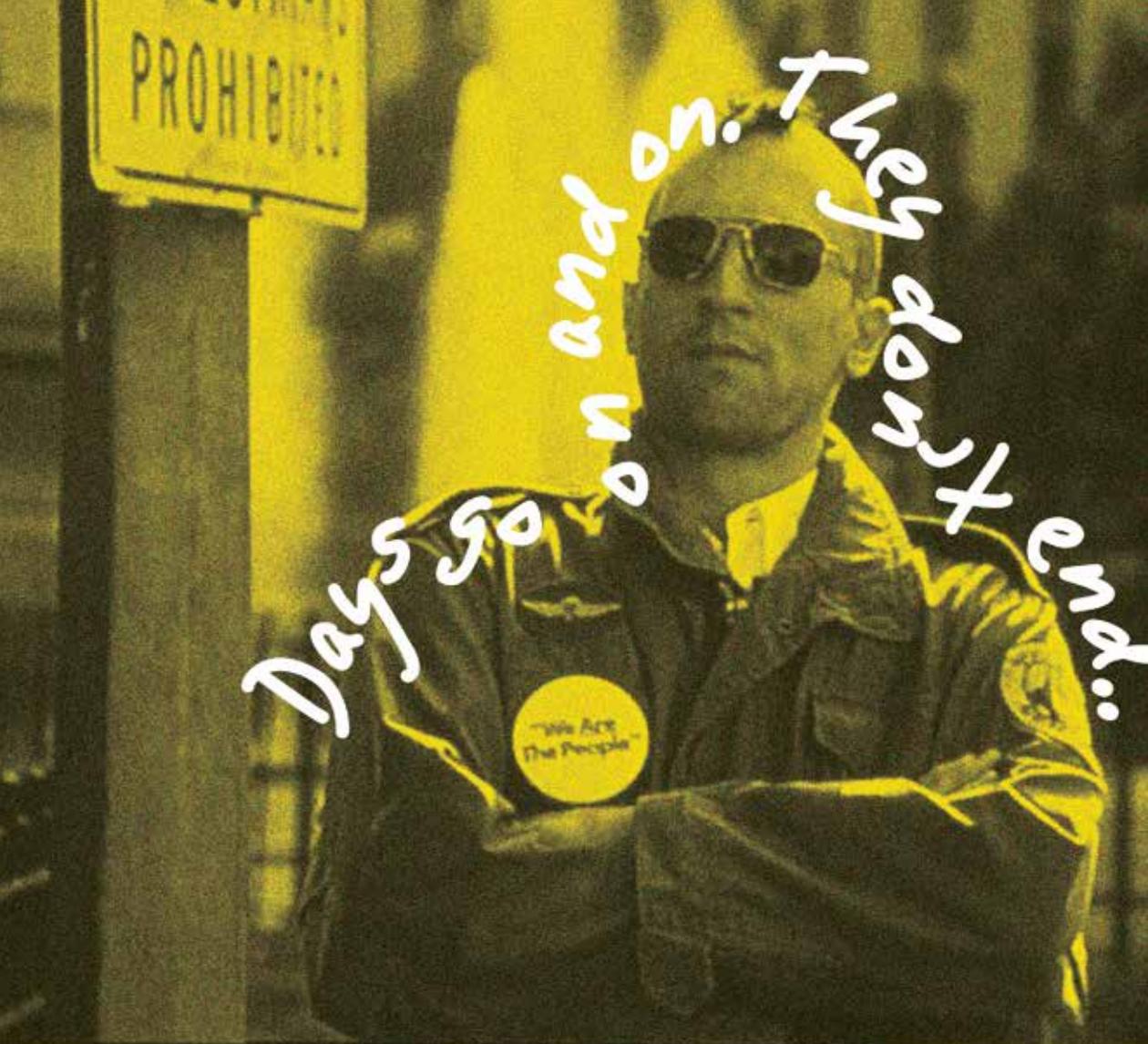
THIS
IS A BOOK BY

Ø ELIZABETH
VELIQU



"Here's looking
at you, kid."

Glossobooks



Days go on and on. They don't end..

TAXI DRIVER

ROBERT DE NIRO

MARTIN
SCORSESE

1 9 7 6

Vincent Cassel

Saïd Taghmaoui

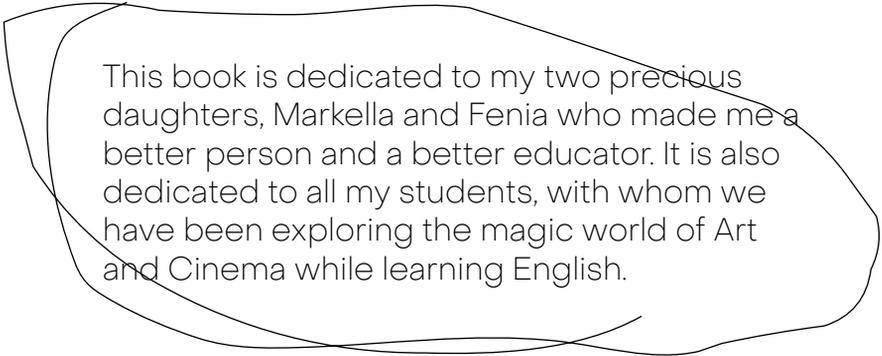
Hubert Koundé

A
Mathieu Kassovitz film

LA HAINE



1
9
9
5

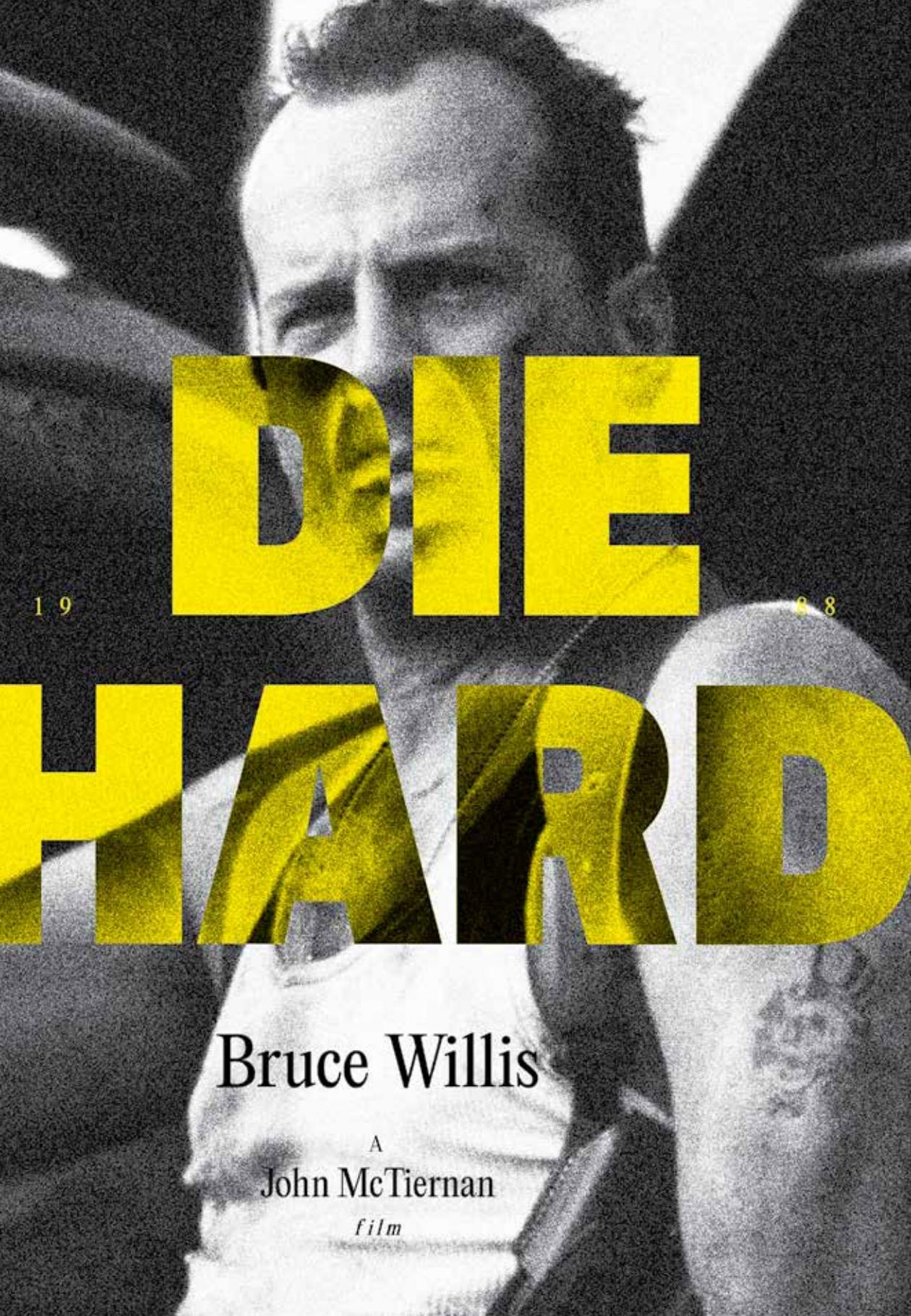


This book is dedicated to my two precious daughters, Markella and Fenia who made me a better person and a better educator. It is also dedicated to all my students, with whom we have been exploring the magic world of Art and Cinema while learning English.

Elizabeth

Biography

Elizabeth Veliou, has a BA in English Language and Literature (Aristotle University of Thessaloniki) and an MA in Cinema Studies (University of Bristol, UK). She is an English Teacher, a Researcher and a Teacher Trainer. She has been teaching English since 2003. Her areas of expertise are teaching English through Art & Cinema as well as experiential learning and teaching very young learners. Her Language School, House of English, got the Silver award for Innovation in Education at the Education Leaders Awards 2019 and she got the 2020 ELT Excellence Award for her School's programme "My little House of English" for teaching English to very young learners. The programme has been adopted by over 50 schools all over Greece. In 2021 she got the ELT Excellence Award for Teaching English Through Art for her project Teaching English with Cinema. In 2022 she was awarded Educator of the Year for Greece and Cyprus at the ELT Excellence Awards. She dreams of a revolutionary education system where all children can learn the way they feel comfortable with, where talents and special skills matter more than grades and no one is left behind. Elizabeth loves travelling and promoting diversity. She decided to become a teacher when she was only 7 years old to change the world.



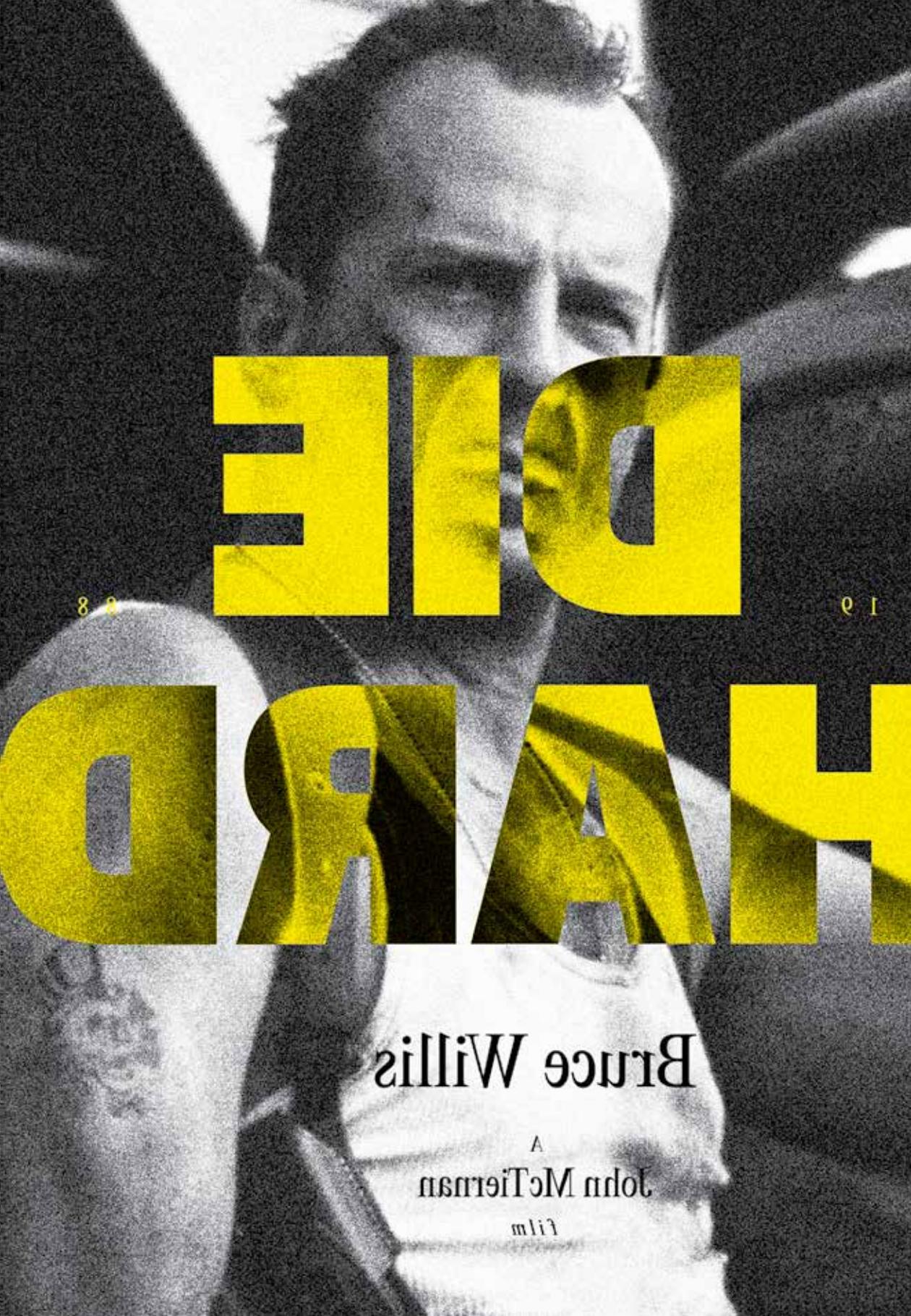
19 88

DIE HARD

Bruce Willis

A
John McTiernan

film



8 8 1 9

DIE HARD

Bruce Willis

A
John McTiernan
film

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Django Unchained



COL- OUR COMBOS

Level

preschool & vyl

Learning Outcomes

To teach/revise shapes and colours and emotions and insects.

Materials

Pieces of white cardboard cut in triangles, rectangles, circles, squares in all sizes, A3 white cardboards, watercolours, paint brushes.

Step 1



Show Ss the following painting

(Henri Matisse 'The snail')



Ask them if it reminds them of a tiny animal they know (it is supposed to be snail). Tell them that that this is Matisse's famous painting The Snail (1953). In the 1940s Henri Matisse became so sick he couldn't paint so he made collages from his bed. The snail is an abstract painting of a very real thing (here you can explain the difference between abstract and realistic by showing two examples of each kind).

Step 2

Ask Ss what colours they can see in the painting, elicit colours they might not know (Iliac). Tell Ss that all colours have shades, like light blue and dark blue and so on. Ask them if they can see different shades of the same colour in the painting. (light green/dark green).

Step 3

Give Ss the cardboard shapes and elicit the name of each shape. Ask Ss to close their eyes, give them a shape and ask them to name it. Finally, ask Ss to paint each shape with a different colour, encouraging them to use different shades of colours too.



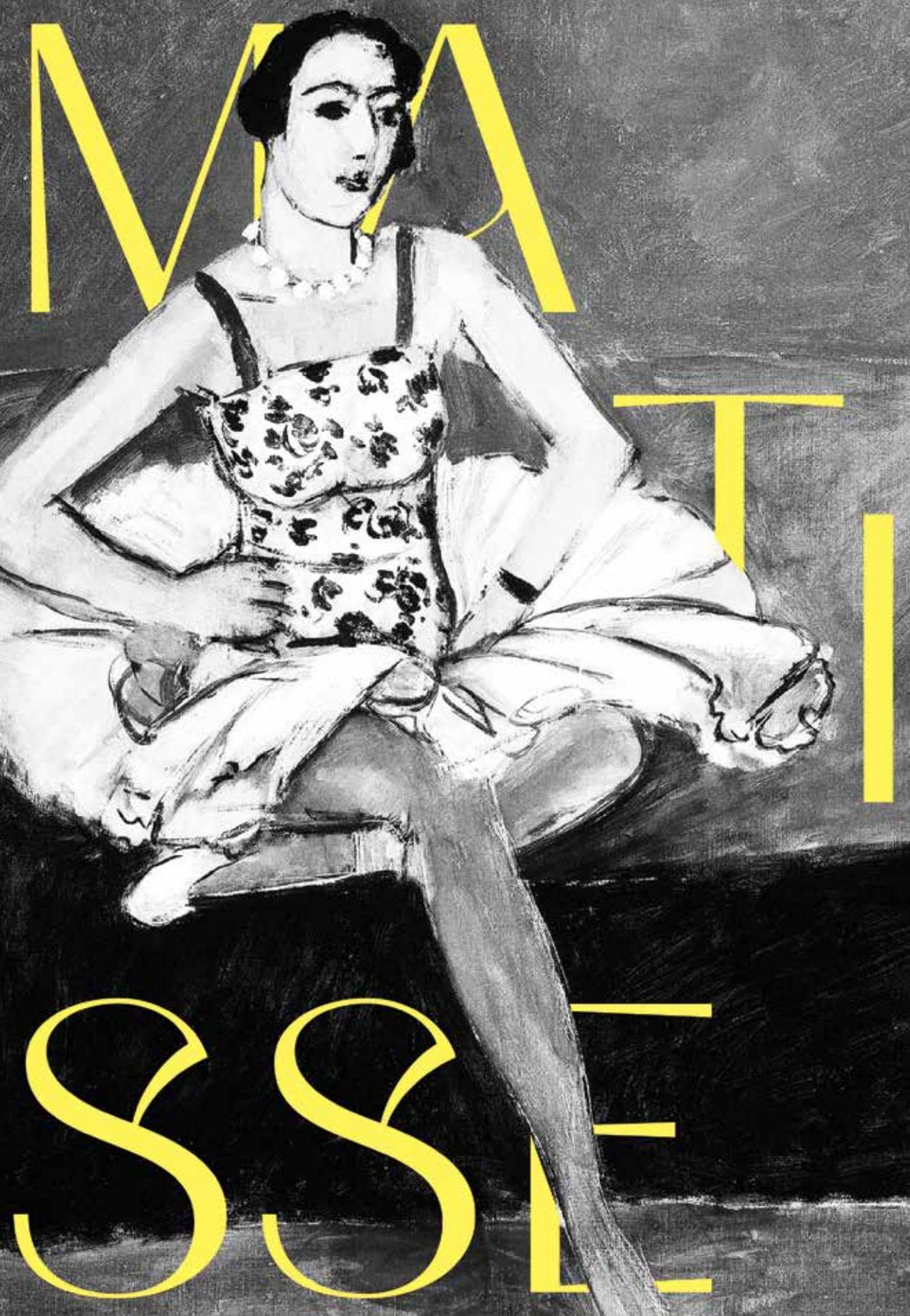
Note: *If you have taught emotions ask Ss if the colour combination they chose makes them feel fun/happy/sad or scary.*

Step 4

Show Ss a picture of a tiny animal like a worm, an ant or a spider. Ask them to make a collage like Matisse's snail using their cut-out, coloured cardboards which shows how the animal moves. Ask them to present the animal to their classmates.

*Frankly
my dear,
I don't give
a damn*

Gone With the Wind (1939)



MAKE YOUR COLOUR

Level

VYL

Learning Outcomes

To learn or revise colours, to promote creativity.

Materials

Plastic bottles, labels,
food colouring, water, plastic cups,
watercolour (white)

Step 1

Show Ss the following painting

(Yves Klein IKB 79)

Ask them what colour they think it is. They will surely answer “blue”. Then tell them that they are ALMOST right. Write on the board International Klein Blue, and explain that this is a painting by Yves Klein, and this is the colour he’s now very famous for!



Step 2

Introduce colours: Have 3 plastic cups filled with water. Pour some food colouring (red, blue, yellow) to present the colours. Ss listen and repeat.

Step 3

Colour mixing: Tell Ss that now you are going to mix colours and make some new ones! Pour some blue into the red cup and tell them “red and blue make purple”. Ss repeat the colour. Pour some red into the yellow cup and tell them “red and yellow make orange”. Ss repeat the colour. Pour some yellow into the blue cup and tell them “blue and yellow make green”. Ss repeat the colour. Finally, pour some white watercolour into a cup with water and add some red food colouring. Tell them “white and red make pink” Ss repeat the colour.

Step 4

Tell Ss to choose one of the basic colours, mix and match and make their own international colour. They can add white watercolour and as many drops of food colouring as they want until they make their unique shade. Then they will fill a plastic bottle. Label it and place it on the shelves.

Step 5

Name your colour.

International _____ (Your Surname)

_____ (Colour)

or _____ for short.

Write it on a label and stick it on your bottle!



WWW.MARKHOL

THE MAGIC MOUN- TAIN

This Activity was written
in collaboration with
Maria Korentzelou

Level

preschool and VYL but with the extension activity can be used with pre-A1 and A1 levels.

Learning Outcomes

To teach fast and slow, up and down, to teach some new vocabulary (bird, giant, walk, turn around, lie down), to dramatize a story through music, to practice writing skills (pre-A1 and A1 levels).

Materials

Dance scarves, maracas, sticks,
2 drums, a carpet, flashcards

Alternatively, you can make maracas out of plastic bottles filled with rice, use markers as sticks and hit the desk rhythmically instead of using a drum.

Step 1

Tell Ss that you are going to go on a trip to a magic mountain (show a flashcard of a mountain)! A giant lives on the mountain so they have to walk slowly (show a flashcard of a giant). They have to practice first! Ask them to walk fast and mime it first. Then ask them to walk slowly and mime it first as well so they can understand what they have to do. Practice it as much as needed until they have understood fast and slowly.

Step 2

Tell Ss now it's time to start their trip. Invite the to walk slowly until they reach the top of the mountain.

Step 3

Ss sit on the carpet. Give Ss the percussion instruments and a scarf. Play this track:



*Grieg – In the
Hall of the
Mountain King*

Ask them to follow the rhythm and count to 8 rhythmically. At 1.38 the T says that the magic of the mountain is transforming them into birds (showing a flashcard of a bird). Ss place the musical instruments in the basket, take their scarves and start flying like birds, along with the teacher. At 2.15 the T tells Ss to turn around, doing the same, and at 2.30 she/he tells them to throw their scarves on the floor and lie down.

Step 4

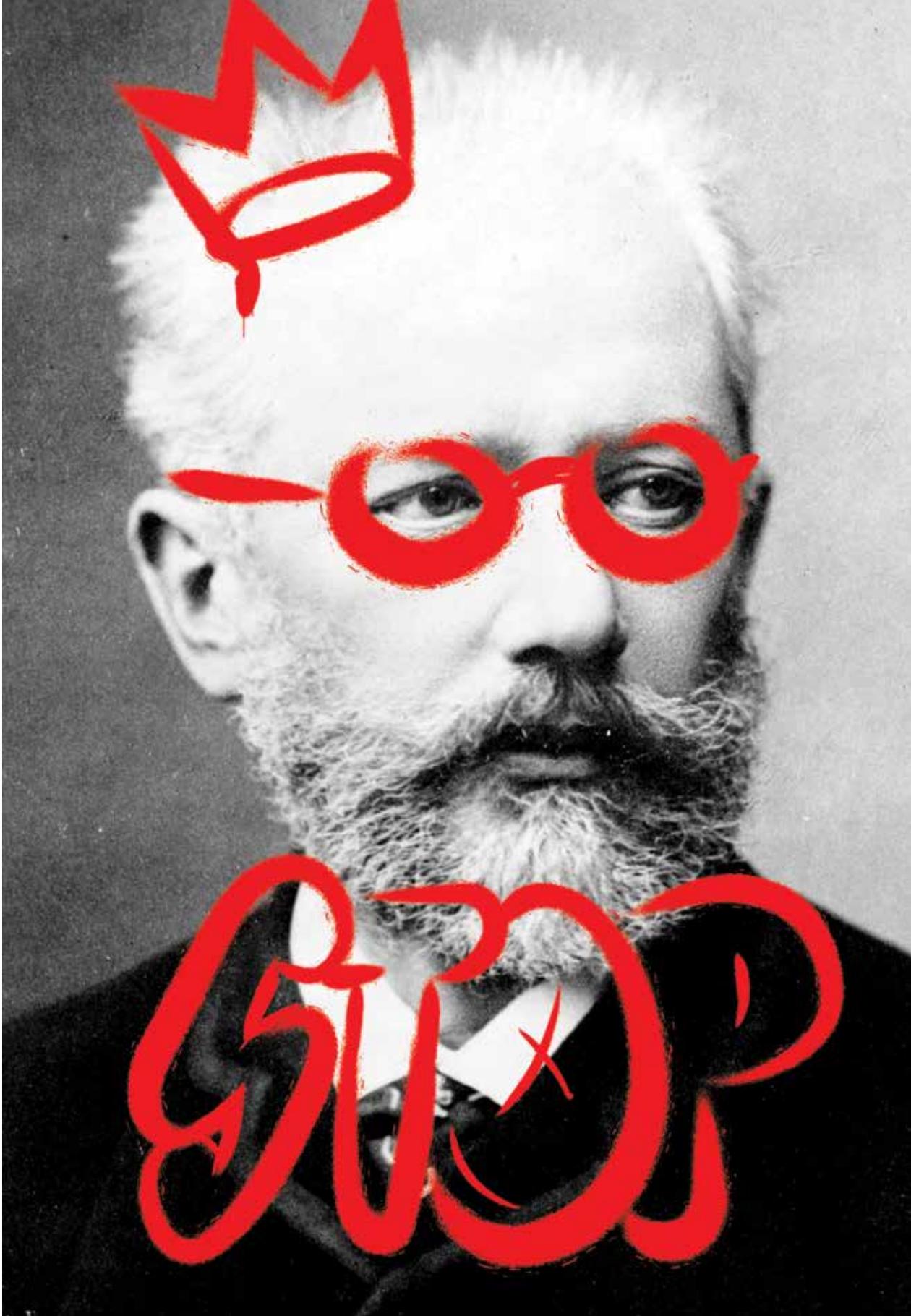
Tell Ss that all that noise has woken up the giant (show them the flashcard of the giant again). Ask them to stand up, play some music, hold the parachute or the cloth, walk fast counting to 8 and then move the parachute or cloth up and down (repeat up and down along with the movements). They have to repeat the procedure until the music finishes. Then tell them to go under the parachute/cloth, that their trip is over and they are back to their classroom.

Track for step 4:



Extension Activity for pre-A1 and A1 levels:

Give Ss a photocopy of the comic strip template and divide them into pairs. Tell them to create a comic about the story they dramatized with the title “The Magic Mountain”. The story has to be the same up to the moment they wake up the giant. Then they have to think of an alternative ending to finish it.



MY NAME

ART- WORK

Level
VYL

Learning Outcomes

To revise the alphabet, to create an artwork with each S's name

Materials

Cardboards, PVO glue, glitter, watercolour, paint brushes, old English newspapers or magazines.

Step 1

Tell Ss that many artists made paintings of the alphabet and the numbers. Show them the following paintings by Jasper Johns and ask them to identify the differences between them. (the first painting shows only the alphabet while the second one shows numbers as well, some Ss may also notice differences in the technique).



Step 2

Ask Ss to say the letters and numbers they can see in the paintings.

Step 3

Tell Ss to use the alphabet stencil here to create an artwork with their name in it and present it to their classmates. They can stick old newspapers or magazines on the cardboard to create a surface to work on and then make their artwork.

A

B

C

D

F

G

H

I

J

K

L

M

N

O

P

Q

R

S

T

U

V

W

X

Y

Z

BACH

REBEL



COL- LAGE

PEOPLE

Level
VYL

Learning Outcomes

To practice verb have got and parts of the face, to learn the words city and countryside.

Materials

Noses, mouths, hair, ears, bodies, and background details from city and countryside (trees, mountains, flats, farms, animals, cars etc.) cut from magazines and newspapers.

Each part will be placed into a different container with a label on it e.g. noses. Ss will also need A4 cardboards, markers or crayons, glue and pencils.

Step 1

T tells Ss that they will create their own people, name them and describe them and finally choose a place for them to live in.

Step 2

T shows Ss the materials, revises topic vocabulary and asks them to choose a body. Then they have to draw a face for their bodies and choose the facial features and the hair. Finally, they choose whether they want to place them in the city or in the countryside and decorate their collages with the relevant details.

Step 3

T tells Ss that now they have to describe their collage people. She/He writes a template on the board.

This is _____ (name).
He/She has got _____ eyes and _____
hair. He/She has got a small/big nose and small/
big ears. He/She lives in the city/in the countryside
(choose one).

When Ss write their description they have to come up and present it to their classmates.

After the lesson...

T makes a display on the wall under the name “Collage People Neighborhood.”

This can also be an end of the year Art Gallery presentation for parents.



BIO POEMS & SELF POR- TRAITS

Level

VYL and pre-A1 and A1

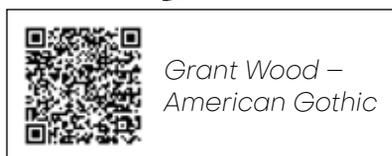
Learning Outcomes

To practice Present Simple, verb to be, like + ing , to revise parts of the face vocabulary and adjectives describing character, and promote self-awareness.

Materials

white cardboards, Quizlet link of personality adjectives, crayons or markers, portraits, little mirrors.

Links for Paintings



Step 1

Present Ss the Quizlet with all the vocabulary adjectives. Depending on the level (pre-A1 or A1) you can add more adjectives.

Here, you can see some adjectives for pre-A1:

Happy, sad, smart, hungry, young, old, angry, funny, friendly, clean

This is a list of adjectives for A1:

Happy, sad, smart, hungry, young, old, angry, clean, funny, friendly, grumpy, messy, selfish, rude, polite, brave, scared, naughty, kind, honest, serious

Step 2

Have students sit in a big circle so that each student can see one another. Tell students to think of an adjective to describe themselves.

Step 3

One student in the circle should start by saying his or her name and one adjective to describe himself or herself. For example: "My name is Dimitris. I am happy." The person next in the circle repeats what the first student says and then adds his or her own introduction. For example: "This is Dimitris. He is happy. My name is Evans. I am funny." The game keeps going around the circle with each student repeating what has been said and then contributing his or her own introduction. Tell students they cannot repeat an adjective already used.

Step 4

Explain to students what a portrait is. A portrait is a work of art that shows a person (usually the person's face). Show students examples of portraits.

Step 5

Tell students they will be drawing their own self-portraits. Ask students to think about how a self-portrait can reflect different moods or attitudes. Show examples of different portraits that depict different feelings (links). Ask Ss to name some feelings depicted in the portraits.

Step 6

Bring little mirrors to the classroom, and give them to students to look at and study their features before they begin drawing. Elicit vocabulary for facial features, such as eyes, nose, ears, lips, cheeks, and teeth. Have students draw their portrait on a cardboard. Have students add color to their portraits with crayons, markers, or colored pencils.

Step 7

When students are finished with their portraits, tape the drawings on the board or classroom wall. Students should consider the mood of the person displayed in the portrait and then write speech bubbles for each portrait (each S is assigned a different portrait but not their own). They write their speech bubble on a post it note and stick it on the portrait. In the bubble there should be something like “I am happy” declaring the mood of the portrait. Have students walk around the room reading the speech bubbles they have added to the portraits. Take down the speech bubbles and assign each S new portraits to create speech bubbles for if time allows.

Step 8

Tell students they will create an “I Am” bio-poem to accompany their portrait. Provide them with the following pattern:

LINE 1 I am _____, _____, _____,
and _____.

***** *Write four traits that describe you. For example: kind, honest, playful, or serious.*

LINE 2 I like playing (your favourite games or sports) _____, _____, and I like watching _____ (your favourite TV show).

LINE 3 I feel _____, _____, and _____.

***** *Write three emotions.*

LINE 4 I am afraid of _____, _____, and _____.

***** *Write three things you are afraid of.*

LINE 5 I want to see _____, _____, and _____.

***** *Write three things or places you would like to see.*

LINE 6 I live in _____.

***** *Write the place where you live.*

LINE 7 I am _____, _____, _____,
and _____.

***** *Repeat the four traits that describe you. For example: kind, honest, playful, or serious.*

LINE 8 I am _____, _____, _____,
and _____.

***** *Repeat Line 1*



Note: *For VYL you can remove some traits places or feelings or emotions to make it easier or delete some lines as well*

Step 9

Have students read the poems. Place the poem under each portrait.

Step 10

Divide Ss into pairs and have Ss present their partners based on their portraits and bio poems. (For example: "This is Mary. She has got long blonde hair and blue eyes. She is kind, honest, and friendly.")

**COMPA-
RATIVE
SUPER-
LATIVE**

**WITH
ORIGAMI
ART**

Level
A2

Learning Outcomes

To practice the comparative and superlative form of the adjectives

Materials

The paintings mentioned below,
cardboards of different colour, black
marker

Instructions
for the origami
puppy face:



List of Paintings according to the adjectives:

Old-Young

1. *Vincent van Gogh “an old woman of arles”*
2. *Mary Cassatt “lady with a fan”*
3. *Diego Rivera “portrait of the young girl Elenita Carrillo Flores”*

More/Less - Big/Small

1. *Ilya Mashkov “still life. Apples”*
2. *Rene Magritte “the listening room”*

Bright-Dark

1. *Mark Rothko “untitled”, “royal red and blue”, “untitled”*

Sad-Happy

1. Robert g. Harris *“the telephone call”*
2. Gustave Klimt *“portrait of Adele Bloch Bauer”*
3. Vincent van Gogh *“portrait of doctor Gachet”*

Cold-Warm-Sunny-Colourful

1. Francisco de Goya *“the snowstorm winter”*
2. Georges Seurat *“la grande jatte”*

Traditional-Modern

1. Leonardo da Vinci *“mona lisa”*
2. Pablo Picasso *“woman in beret and checked dress”*

Thin-Thick/ Long-Short

1. *Bridget Riley “sideways”, “ra inverted”*

Light-Dark-Slim- Thick-Pretty

1. *Moise Kisling “portrait with a collar”*
2. *Amedeo Modigliani “Jeanne Hebuterne”*

Clean-Tidy- Dirty-Messy

1. *Charles Mattoon “the bedroom of a romantic art collector”*
2. *David Burdeny “Havana bedroom, blue”*

Full-Light-Dark- More-Less

1. *Tom Gregg “two red wines”*

Step 1

As a warm up print out the paintings and place them around the classroom. Opposite the paintings have post it notes with all the adjectives you will need to make the comparisons. Ask Ss to match the adjectives to the paintings.

Step 2

Ask Ss to list the paintings according to their category e.g. bedrooms.

Step 3

Encourage Ss to compare the paintings forming sentences in the comparative and superlative form.

Step 4

Divide Ss into pairs. Encourage them to make 3 origami puppy faces of different size and colour. Show them how to make them and help them if needed. When they finish, ask them to write sentences about them and finally present them to their classmates.

LIVE POR- TRAITS

Level

A2-B1

Learning Outcomes

To practice Passive voice, to practice speaking skills, to promote critical thinking skills.

Materials

6 famous portraits and their descriptions, big cardboards, post-it notes

Preparation

T will have placed famous portraits around the classroom. He/She will have also placed the descriptions of the portraits around the classroom.

Step 1

T tells Ss that in today's lesson they will travel in the world of Art. He/she invites them to look around and notice the portraits. Then asks them if they recognise any of them. T encourages Ss to stand up, read the descriptions and match the descriptions to the portraits. Explain any unknown vocabulary in the descriptions. If Ss make any mistakes encourage them to try again. Using post-it notes write the artist's name and stick it on each painting.

1. *Mona Lisa (1503 – 1506) by Leonardo da Vinci*
2. *Self-Portrait (1660) by Rembrandt van Rijn*
3. *Girl with a Pearl Earring (c. 1665) by Johannes Vermeer*
4. *Portrait of Madame X (1884) by John Singer Sargent*
5. *Self-Portrait with a Straw Hat (1887) by Vincent van Gogh*
6. *Portrait of Adele Bloch Bauer I (1907) by Gustav Klimt*

Step 2

Choose a portrait and ask Ss some questions.

Discussion Questions

1. *What is the first thing you notice about this person?*
2. *What does the facial expression tell us about him or her? His or her posture? His or her gestures?*
3. *How about his or her clothes? The setting? The props he or she is holding?*
4. *Do you think he or she works? What does he or she do?*
5. *Would you like to meet this person? Why or why not?*
6. *What do you think the painter wanted his or her portrait to communicate?*
7. *What do you see that makes you say that?*

Step 3

Divide Ss into groups and give each group a portrait. Ask them to write a story about the portrait based on the questions that you all discussed previously. Set a time limit, around 10min and then invite Ss to come up and read their stories.

Step 4

Divide Ss into pairs. Give each pair a cardboard. Tell them that they will bring a portrait into life and present it to their classmates. They can research information online and write a description of it using passive voice. One S will be the portrait and the other will be the presenter. They will have to write the presentation together.

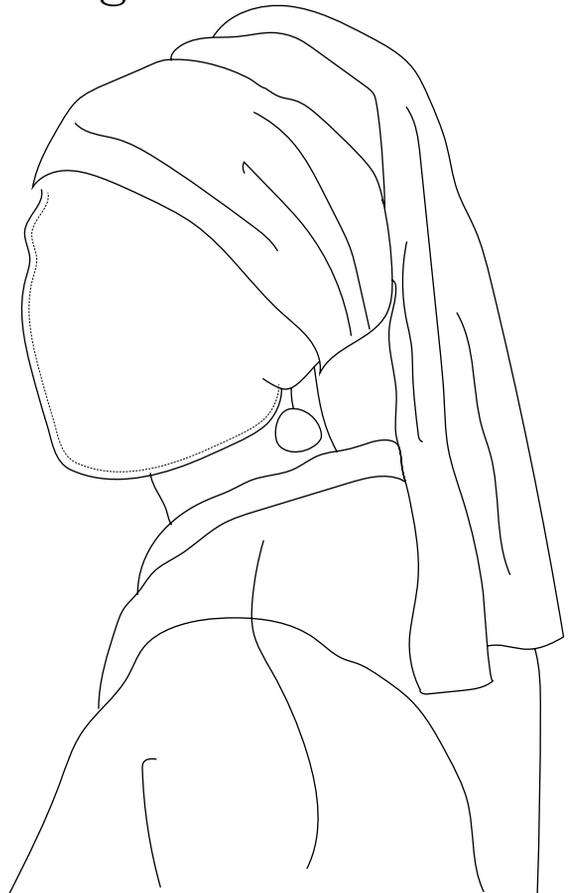
Ss will draw the portrait around the hole and write basic information on the cardboard like in the example below.

*Girl With A Pearl Earring
was painted by
Jan Vermeer*

It was painted with...

Now it is located in...

It is considered...



Step 5

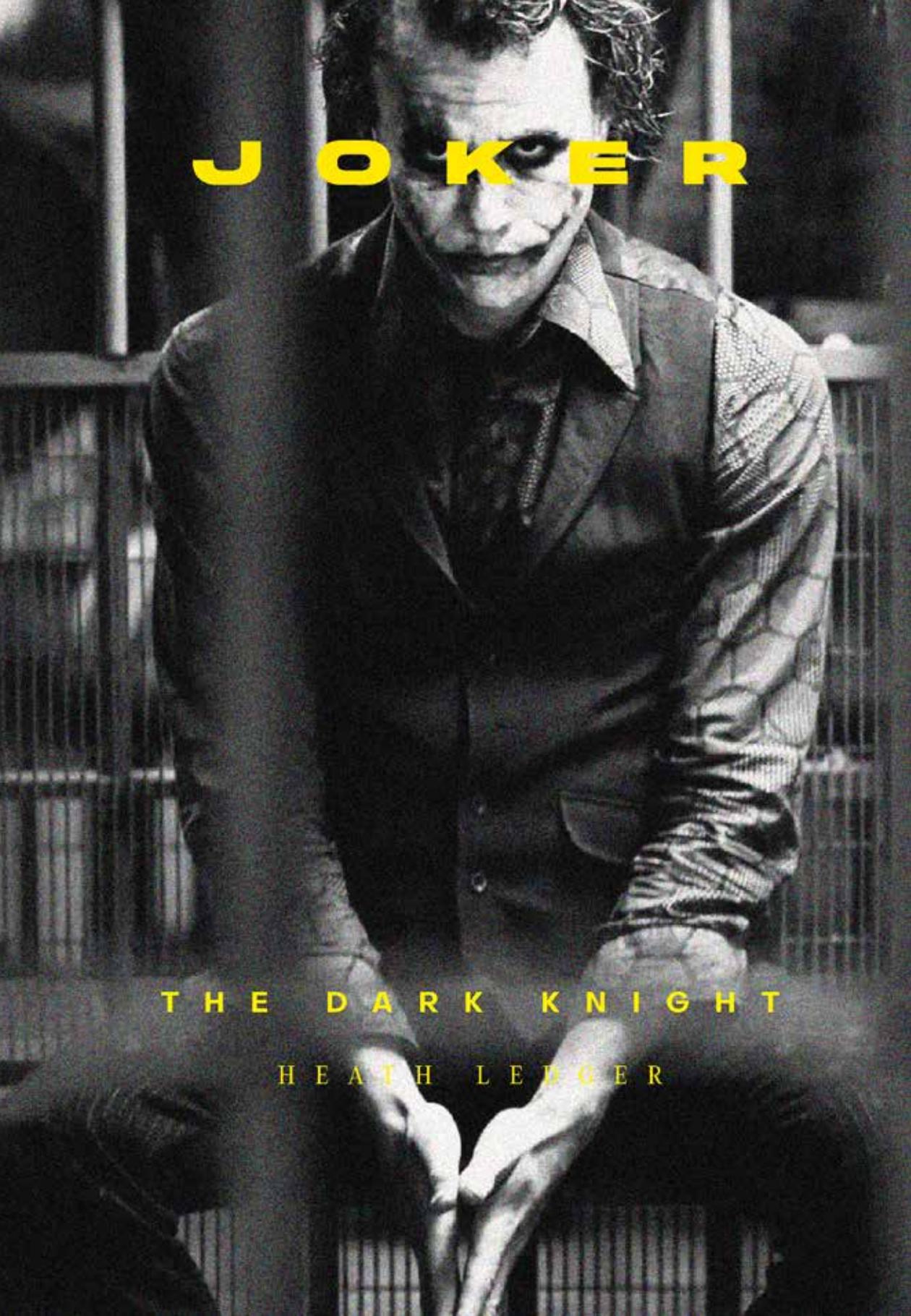
Assign homework

Homework

Find a famous portrait and prepare a similar presentation.

“DO I
LOOK
LIKE A
GUY
WITH A
PLAN?”

The Dark Knight (1995)



J O K E R

T H E D A R K K N I G H T

H E A T H L E D G E R

MIS- MATCH

Level

A2-B2

Learning Outcomes

To promote creativity, to practice speaking skills and presentations skills.

Materials

Magazines, white cardboards, glue

Step 1

Tell Ss some things about Salvador Dali. Dali often put two things that normally wouldn't be with each other together with strange results. He made people think in a different way about each object and how they relate. Also, the images he created often had a dreamlike quality.

Step 2

Show Ss the following painting and ask them what is strange about it:

Ask Ss to speculate on the symbolic meaning of the artwork. Accept all answers.



Step 3

Show Ss the following painting:

Ask them what it reminds them of (a dream scene). Ask Ss if they think that would be a good or a bad dream and why.



Step 4

Have Ss draw their dream in the clouds (in the photocopiable worksheet they should be bigger) and then discuss them with their classmates.

**Good
Dream**



**Bad
Dream**



Step 5

Find everyday objects from magazines, cut them out and encourage students to create their own unusual combinations. They can make as many combinations as they like but they have to provide explanations for them, for what they symbolize. Encourage Ss to think of interesting ways in which those objects could be stuck, fused, tied or just balanced. When they finish, they have to come up and present their projects.

**“YOU
TALKING
TO ME?”**

Taxi Driver (1976)

SEEING

LIKE

BOWL-

ING

Level

A2+-B1+

Learning Outcomes

To learn some action words,
to promote creativity, to give
instructions.

Materials

PVA glue, table salt, food colouring or watercolour paint, glitter, shells, beads, yarn, paintbrushes, A4 cardboards

Step 1

Show Ss a picture of Bowling and tell them some things about him.



Sir Richard Sheridan Franklin Bowling (born 26 February 1934), known as Frank Bowling, is a Guyana-born British artist. Spontaneity, chance, spilling, dripping and brushing became important working methods in the mid to late 1970s and Bowling began referring to his work as “poured paintings”. His recent work employs a full range of colour and is marked by the artist’s periods of often intense experimentation with surface texture.

Step 2

Tell Ss that Bowling says, “My pictures have always been about seeing; looking, appearing”

Hand out the photocopiable worksheet and ask them to paint the action words so that they appear as shapes and patterns instead of words. Elicit meanings when needed.

SPLODGE

SLOSH

DRIZZLE

BUBBLE

SPLATTER

TRACE

POUR

DRIBBLE

SQUIZE

BLOB

DRIP

SPILL

SPRINKLE

Step 3

Tell Ss that Bowling used a lot of materials in his paintings. Show them Spreadout Ron Kitaj and tell them that peeking through the paint one can see oyster shells, jewellery, toys. Glitter and spongy foam. Hidden in the painting is even a drawing made by one of his sons when he was a little boy.

Step 4

Tell Ss that now it's their turn to make a textured painting and describe the procedure using action words to make a DIY video or instructions leaflet.



The end result should be something like this:

List of materials:

1. *PVA glue*
2. *Salt*
3. *Watercolour and brush*
4. *Yarn*
5. *White cardboard*
6. *Glitter*

Procedure:

1. *Squeeze glue onto a cardboard to create a pattern.*
2. *Now cover over your glue lines with salt. Shake off your excess. Add pieces of yarn and sprinkle some glitter on top.*
3. *Finally dip some a paint brush into your paint and trace over your pattern. Splatter some paint with your brush on top.*



TIP: *If Ss need help you can use this example as a template.*

INSIDE OUT

Level

B2-C1

Learning Outcomes

To practice physical appearance and personality vocabulary, to practice writing skills to promote critical thinking skills.

Materials

mobile phones, pastel pencils,
A4 white cardboards

Step 1

Show Ss the following painting:

Ask them to describe the person they see in the painting and also try and describe his personality based on the painting.



Step 2

Tell Ss that this is a painting by Alice Neel, an American painter who created portraits of people in the communities she lived in. This is a painting of a sailor called Kenneth Dollittle. He was Alice's boyfriend and they lived together in New York Alice was very good at expressing people's character through her painting.

Step 3

Divide Ss into pairs. Ask them to paint each other's portrait or to take a picture of each other and strike a pose. Give Ss certain instructions. How do you want to look? Strong? Intelligent? Aggressive? Confident? Cheerful? Reserved? Ss can use props and roles. When everyone finishes discuss if their partner managed to capture their inner identity.

Step 4

Ask each S to take a good look around them. They have to make a sketch or a painting of somebody in the classroom (even the teacher). Their goal is to try and express their personality through the marks they make, the colours they use, the clothes they wear, the expressions on their face and their pose. Their paintings should depict their classmates' personalities, they don't have to be 100% realistic. Then they have to write a description of the sketch / painting to accompany it. In the description they should talk about the person's physical appearance and personality and how it is expressed in their painting.

Step 5

When all Ss finish the T sticks the sketches/ paintings on a wall. Ss speculate who is who and they initiate a discussion about the choices each student-artist made and what they wanted to show. Finally, the T reads the descriptions and Ss match them to the paintings.



PULP FICTION

JOHN TRAVOLTA

SAMUEL L. JACKSON

BRUCE WILLIS

UMA THURMAN

CHRISTOPHER WALKEN

VING RHAMES

A FILM BY QUENTIN TARANTINO

GUESS

WHO

GUESS

WHAT

GUESS

WHERE

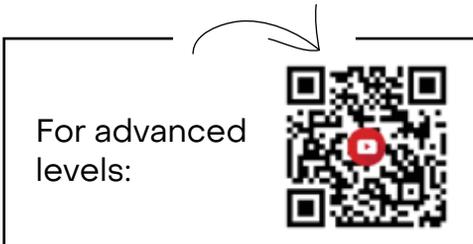
Level

B1 and above

Learning Outcomes

To practice wh- questions, to practice speaking skills, to promote critical thinking skills, to practice writing skills

Suggested Links



Step 1

Tell Ss that they are going to watch a video and they have to pay attention to the place, the characters, the time and the reason why the event is taking place.

Step 2

Play the video.

Step 3

Divide Ss into pairs and write the following questions on the board for the Ss to answer. Give them 10 minutes to work on the questions:

Who is it about?

When did it happen?

What happened?

Why did it happen?

Where did it happen?

How did it happen?

Step 4

Play the video again for Ss to check their answers.

Step 5

Ask Ss to read the answers and discuss them all together. You can also start a discussion about the topic of the scene (racism/conformity).

Step 6

Ask Ss in pairs to write what they think the next scene of the film will be.



One
Flew Over
the Cuckoo's
Nest

Jack Nicholson

in a
Milos Forman
film



DUB- BING

Level

B1 and above

Learning Outcomes

to practice listening skills, to
practice writing skills.

Suggested Links

Casablanca



Step 1

Show Ss a characteristic image of the scene you are about to show them.

For the suggested video use the following photo:



Ask Ss to predict what they think the relationship between those two people is. Then ask them to guess what they might be saying to each other.

Step 2

Tell Ss that they are going to watch a video. Divide them into groups of 3 and tell them that they will have to write the script for the scene.

Step 3

Play the video once with no sound and ask Ss to keep notes. Play it one more time. Give Ss some time to brainstorm and exchange notes. Play it one more time with pauses and let Ss write the script for the scene to make it their own. Monitor and help when needed.

Step 4

When all Ss finish, play the video again and ask them to read their scripts while playing the video with no sound synchronizing with the actors!

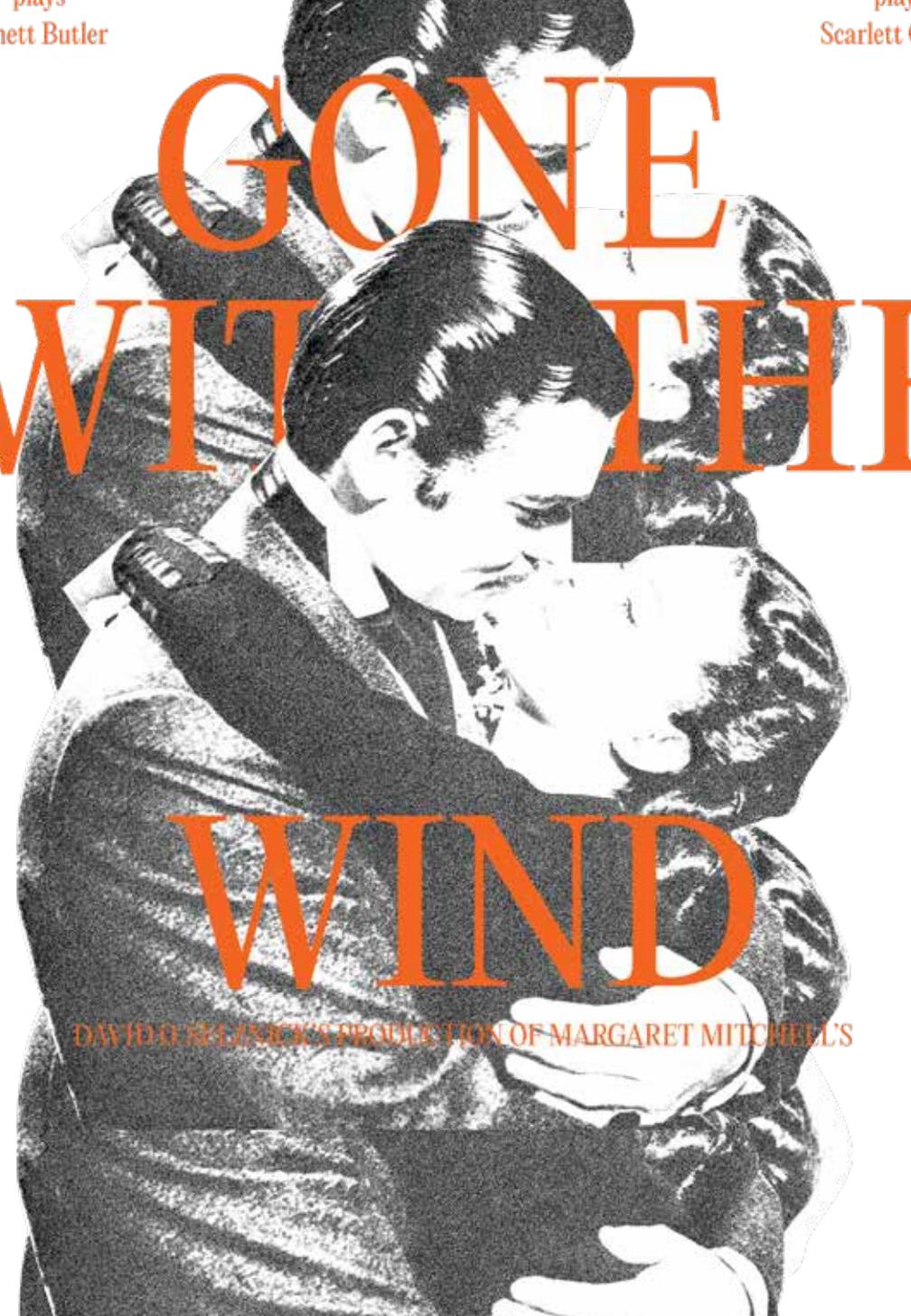
Step 5

Finally, play the video with sound and have a conversation about the similarities and differences with the students' scripts.

Tip: for B1 level you can add subtitles.

CLARK GABLE
plays
Rhett Butler

VIVIEN LEIGH
plays
Scarlett O'Hara



GONE
WITH
THE
WIND

DAVID O. SELZNIKER'S PRODUCTION OF MARGARET MITCHELL'S

SELF POR- TRAIT VIDEOS

Level

B1-C2

Learning Outcomes

Ss will talk about their lives and about themselves, they will make a short film about themselves and write the film scripts for three scenes.

Materials

You will have asked Ss to bring 5 of their favourite things or things that are associated with their hobbies in classroom for this lesson. They should also have their mobile phones with them. Ss should be familiar with power director app.

Step 1

Ask Ss if they know what a self-portrait video is. Elicit answers.

Step 2

Show Ss an example of a self-portrait video:



Step 3

Ask Ss what the video was about and what the narrator used in the video.

Step 4

Explain to Ss that they have to create their own self portrait videos to communicate who they are. They can use pictures, sounds, emblems, their own voice-over, or a combination of these. There is only one limit There must be No simultaneous interview of “talking head” of any kind. This is to encourage them to think of sound and picture as independent. Give Ss 15–20 minutes and tell them that their videos have to be up to 2’.

Step 5

Ss stand up in turns to present their videos. Each video will be screened and each student will present it showing something about themselves and their life.

Step 6

After the screening of all the videos ask Ss to imagine that a famous film director wants to make a film of their life. Ask them to write the film script for 3 of the scenes of the film and give the film a title too.



Note: *If there is not enough time to write all the 3 scenes, write 1 in the classroom and assign the other 2 for homework. Don't forget to remind Ss to follow the scriptwriting conventions.*

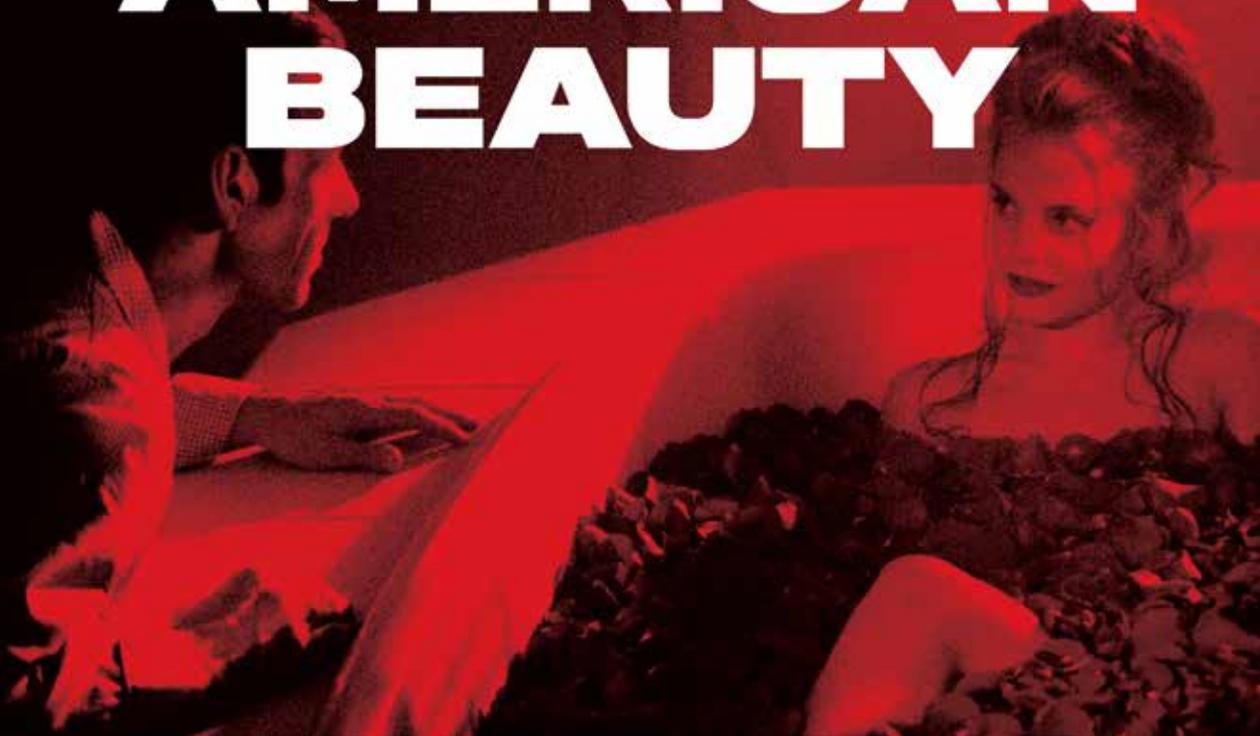
DREAMWORKS PICTURES PRESENTS

How are you?
It's been a long time
since anybody
asked me that

KEVIN SPACEY

ANNETTE BENING

AMERICAN BEAUTY



WRIT- ERS & WATCH- ERS

Level

B2 and above

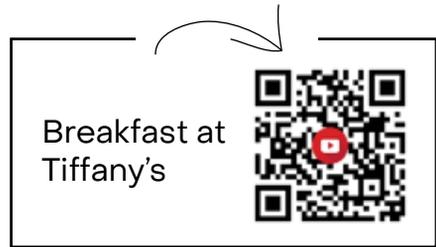
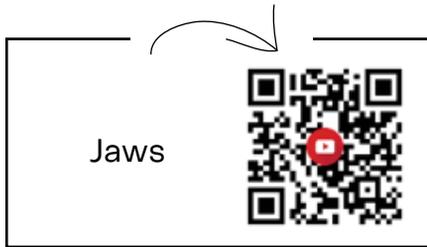
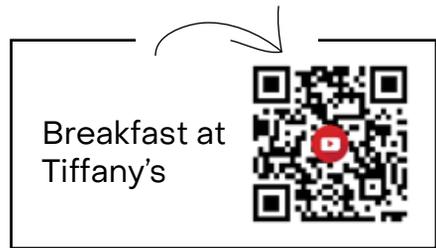
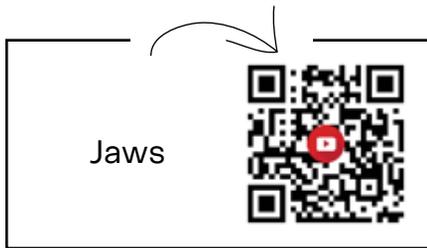
Learning Outcomes

To practice listening and speaking skills, to practice writing skills, to practice present tenses and past tenses

Materials

The opening scene of a film, preferably one without dialogue

Suggested Links



Step 1

Divide Ss into two groups, writers and watchers. Have writers sit with their backs at the screen while watchers should be facing the screen. Then divide Ss into pairs. Each pair should have a writer and a watcher.

Step 2

Explain that watchers will be watching the opening scene of a film and they should be narrating it to the writers. Writers should be writing what the watchers are saying. Watchers should be using descriptive language and as many details as possible. Ss should use present tenses.

Step 3

When they finish writing, give them a couple of minutes to make some final corrections. Then have each writer read their texts aloud. Show Ss the original script and check who is closer to the original description of the scene.

Step 4

Watch the video again and encourage Ss to check if there are any differences between the video and the script.

Extension Activity

Have Ss rewrite their descriptions of the opening scene in past tenses.

THE REVENANT

Leonardo DiCaprio

Tom Hardy

Will Poulter

A
Alejandro G. Iñárritu
film



**POST-
PRO-
DUC-
TION**
STORY-
TELLING

Level

B1 and above

Learning Outcomes

To practice storytelling skills, to practice writing skills, to practice past tenses, to practice editing skills.

Materials

mobile phones, power director app

Step 1

Tell Ss that they will go outside for a walk. Give them a time limit of around 8 minutes and tell them to take pictures and videos of things and scenes around them that they find interesting.

Step 2

Once they get into the classroom tell them that they will use the app and create a 1-minute video to tell a story. They can put the videos and photos in whatever order they like, edit it properly, as long as it tells a story. Then they have to write a story and give it a title.

Depending on the level of the Ss the video can be longer and the story as well.

Step 3

When Ss have finished writing their story, they present it to their classmates, while showing their video.

**“DOES IT
SOUND
LIKE I’M
ORDERING
A PIZZA?”**

Die Hard (1988)

TYPES OF SHOTS

Level

B1-C2

Learning Outcomes

To discuss the types of shots in a film, to practice speaking and writing skills

Step 1

Show Ss the following shots and elicit their names and definitions.

Wide Shot



Medium Shot





Close Up Shot

Step 2

Tell Ss they are going to watch a film clip and they will see examples of all three kinds of shots. They have to note down all the examples they will see.

Step 3

Play the Film Clip:



Step 4

Divide the Ss into groups and have them compare their notes.

*All right, Mr. Demille,
I'm ready for my close-up*

Sunset Boulevard (1950)

Step 5

Play the film Clip again, pause after each example and discuss the different kinds of shots. Talk about why each type of shot was chosen for that specific moment of the film as well.



Notes for the Teacher:

Wide Shot

The wide shot is an efficient way to show where your character is and who's with them, without having to move the camera too much. The wide angle shot invites the audience into the full scene and allows them to absorb all the relevant information at once so that they have context for what's about to happen. A wide shot can be used to establish a scene, convey a character's emotional state of mind, and explore the landscape. When utilized correctly, the wide shot can add drama or tension and build on your story's atmosphere.

Medium Shot

The medium shot shows your character from the waist up. Again, this shot is about revealing information. You can see more detail than you can in a wide shot. Medium shots are often used in dialog scenes. As we get closer to our subjects we can see things that we wouldn't catch in a wide shot, like body language. We can see crossed arms or someone who talks with their hands.

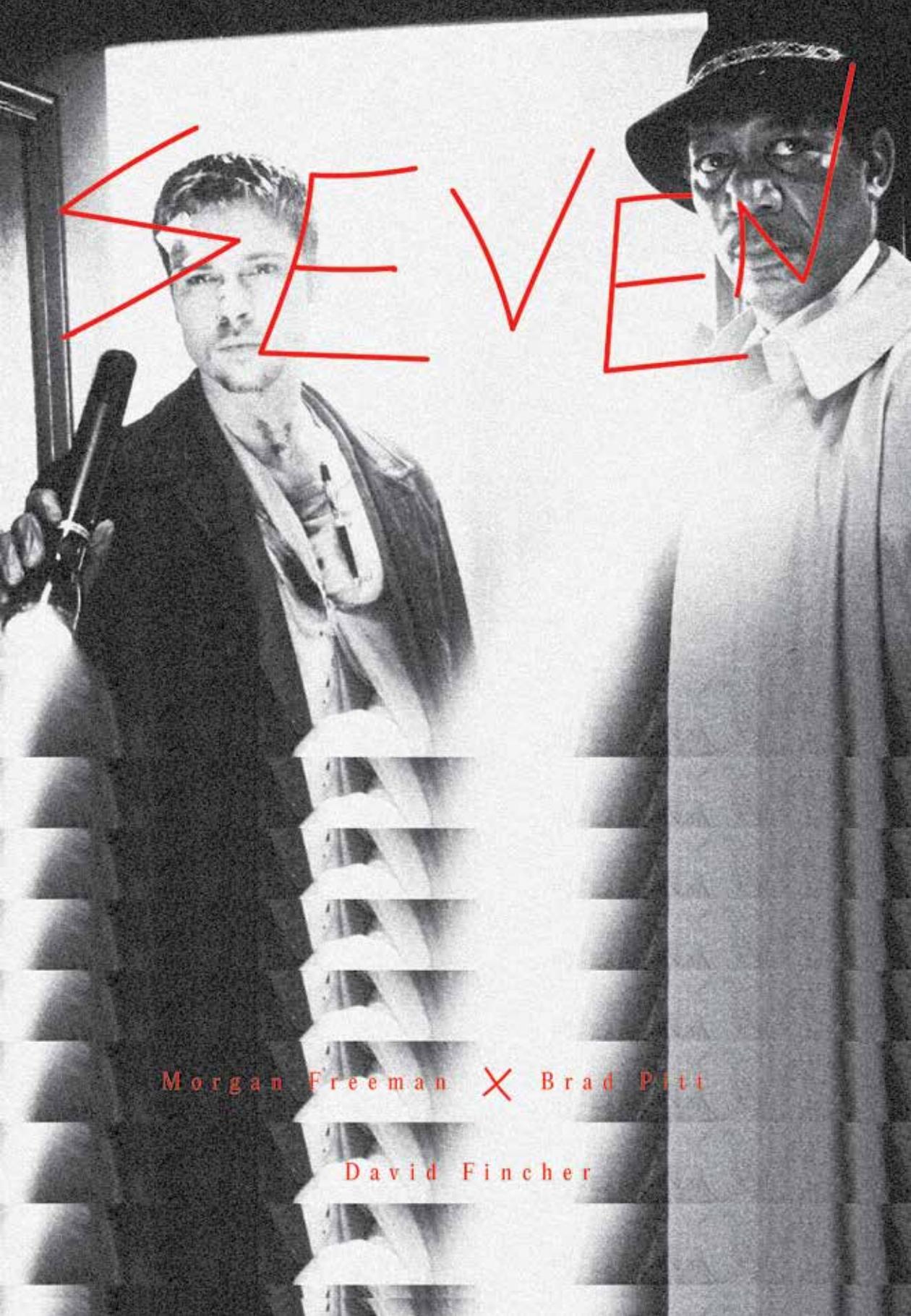
Close-Up

A close-up frames the character's face. In a close-up shot one can see even more detail that tells us how a character feels. A close-up highlights emotional clues in the eyes and you can see a twitch or a tear that you might miss in a medium shot. It is by its nature more intimate so the effect is often that the audience can feel what the character is feeling.

A close-up can also be used to show things such as a tapping foot or the sliding of a ring on a finger, but these shots should be used carefully and have a flow. Most importantly, they should mean something because the audience will be looking for importance in anything you decide to show them.

**“WHAT’S
IN THE
BOX?”**

Seven (1995)



SEVEN

Morgan Freeman X Brad Pitt

David Fincher

NAR- RA- TIVE GRAM- MAR:

WRIT- ING A SCRIPT PART 1

Level
C1-C2

Learning Outcomes

To learn the scriptwriting conventions, to promote critical thinking, to practice storytelling techniques, to learn how to write a script for a short film.

Materials

photocopies of a script

Step 1

Ask Ss if they know what a short film is. Ask them what it takes to make a film and how many stages there are in the film production (3). Ask them to name them (pre-production, production, post-production). Explain Ss that before we shoot a film, we have to write a script for it. Ask Ss to guess in which part of the film production the script writing takes place (pre-production).

Step 2

Tell Ss that they are going to write a script for a short film! Explain to them that when we write a script, we tell a story! Write on the board the 5 Acts Structure of a story that their scripts have to have:

1. ***Establishing Situation:*** It establishes the world of the story; it grabs the attention of the script reader. (for Cinderella→her mother's death)
2. ***Incident:*** a. the moment in the first few minutes of a movie that ignites the story, whether the protagonist is involved or not. b. it introduces the protagonist to the conflict they'll need to resolve (for Cinderella→they don't let her go to the ball)
3. ***Development*** of the conflict (for Cinderella → all the trouble she gets into until she goes to the ball)
4. ***Climax:*** the most important moment in the film →(for Cinderella→She forgets her glass slipper)
5. ***Resolution:*** most of the times the protagonist gains new insight into themselves or their world (for Cinderella → the slipper fits)

Ask Ss to think of a well-known film in pairs and write down the 5 acts for the film. If you want to work with something they all know, choose the Cinderella story.

Step 3

Explain the types of conflicts one can find in a film/script.

1. *Man VS Man*
2. *Man VS Self*
3. *Man VS Society*
4. *Man VS Nature*
5. *Man VS Technology*
6. *Man VS Supernatural*

Give Ss examples of films and ask them to find the conflict/s.

Step 4

Tell Ss that when we write a script, we have to ask ourselves some questions:

1. *Why are we making the film?*
2. *Who are we making it for?*
3. *What are the issues that matter to me?*
4. *What do I really worry about?*

Give Ss some time to answer the questions.

Step 5

Write the Words Plot and Theme on the board. Ask Ss if they know the difference between them.

Plot is what happens in the story. Theme is the writer's message about life. The essence of the story and the lessons that you have learned after watching the film.

Step 6

Tell Ss you are going to watch a short film. Ask them to note down the plot and the theme of the film:



Discuss Ss' opinions. One of the main themes the film looks at is the moments in childhood that have a lasting impact and the concept and passage of time.

*Be anything
but a coward*

Step 7

Tell Ss that there are some conventions that someone must follow in order to write a script, and write them all on the board.

1. *A description of the setting is given at the beginning of each new scene.*
2. *Each scene is numbered.*
3. *Abbreviations are used in describing the setting. For example, EXT BALCONY-DAY*
4. *Capital letters are used for camera shots and movements. For example, MEDIUM SHOT*
5. *Dialogue is centred on the page*
6. *Dialogue is in lower case*
7. *There are NO quotation marks around lines of dialogue*
8. **Stage directions are:**
In brackets. For example, (She follows him silently)
In the present tense
On separate lines from the dialogue
9. **The names of the characters are:**
In capital letters
In the centre of the page
On separate lines from the text

Ask Ss to copy the list of conventions in their notebooks. Then, choose a script (you can find many online) and ask Ss to work in groups and identify as many scriptwriting conventions as possible.

Step 8

Ask Ss to choose a scene from the short film and write the script for it, following the scriptwriting conventions. You can divide the Ss into pairs and make this a pair work activity as well.

Optional Homework:

Comment on the director's quote and analyse what his aim was when creating the short film "Two cars, One night".

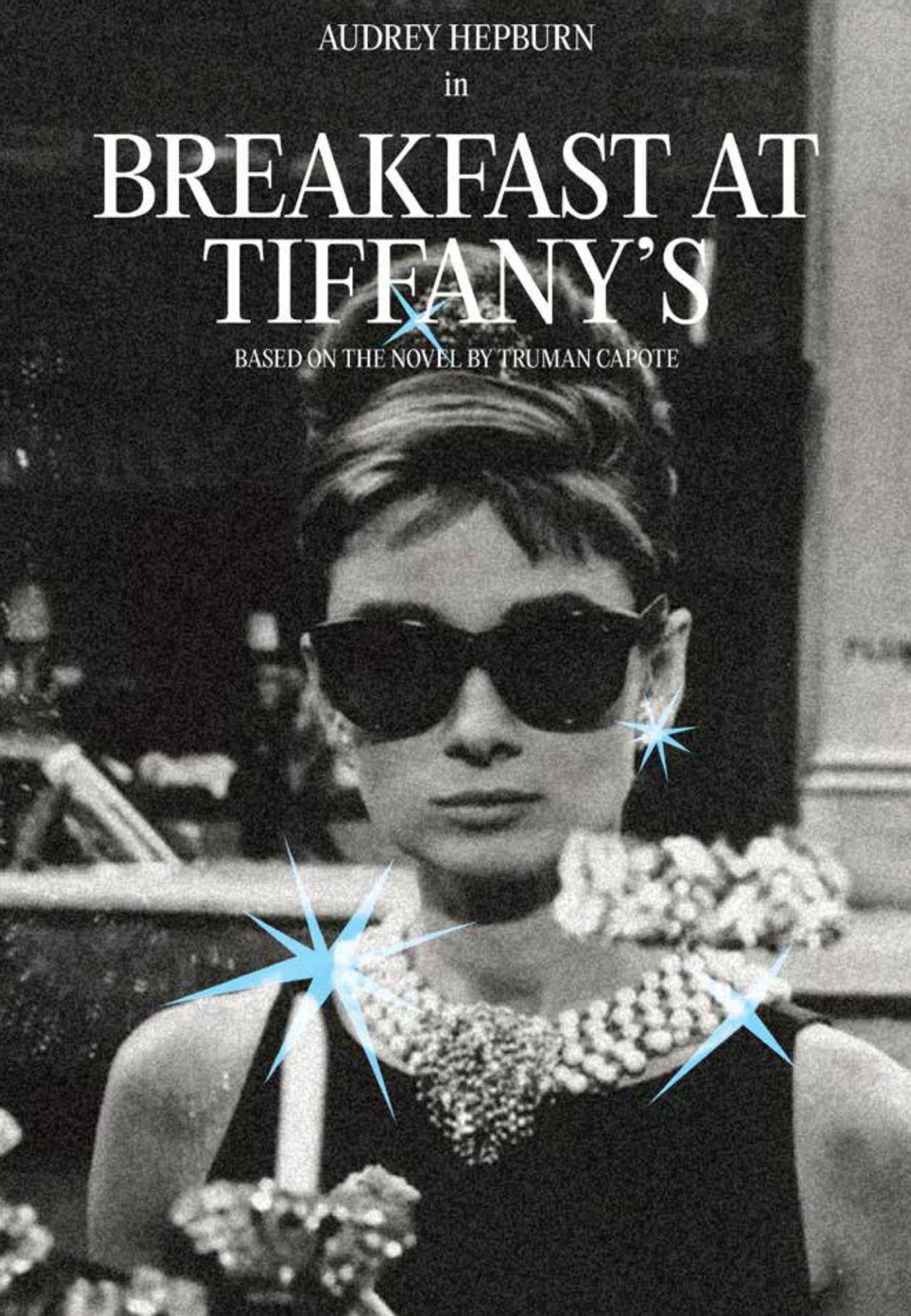
“ *There are a few moments in childhood that have a lasting impact. Not because they change the course of your life, or because they arrive with and great fanfare, in fact quite the opposite. Those are moments where an unexpected joy is found in the everyday, a moment of beauty in the ordinary.* ”

AUDREY HEPBURN

in

BREAKFAST AT TIFFANY'S

BASED ON THE NOVEL BY TRUMAN CAPOTE



NAR- RA- TIVE GRAM- MAR:

WRIT-
ING A
SCRIPT
PART 2

Level

C1-C2

Learning Outcomes

To learn the scriptwriting conventions, to promote critical thinking, to practice storytelling techniques, to practice synonyms for say, walk, look, to learn how to write a script for a short film.

Materials

list of synonyms (photocopiable worksheet)

Step 1

Tell Ss that every page of a script equals a minute on the screen. Tell them that since they are writing a script for a short film, they must focus on One Core Idea: There's no time to develop an elaborate plot, a raft of characters or lengthy set ups.

Step 2

Give Ss a list of questions to answer so as to prepare for their scripts:

1. *What is the core idea? What is my story about?*
2. *Who is it about? (Protagonist)*
3. *What is the genre and style of my screenplay?*
4. *Who or what is giving the Protagonist grief? (conflict)*
5. *What is the question of my story?*
6. *Whose POV is the story told from?*
7. *What happens in my story? (Plot)*
8. *How does it happen? (Structure)*
9. *What is my script about thematically?*
10. *How can I convey my plot, action and theme in images?*

Step 3

When Ss have answered all the questions, form a circle and discuss them. Ask them to share their opinions about their classmates' ideas and make any changes if they feel that they are appropriate. Once you reach the 5th question, stop and make sure they have all understood what they have to do.

Ask them again:

What is the question that drives the action of the story?

Simple examples of such questions are Will the boy win the girl? or Will the boy ever meet his hero? The question of the film should be answered in some way by the conclusion of the film – even if the answer is ambiguous. Point out that the question of a short film can be tiny and very simple.

*“Nobody Puts
Baby in The
Corner”*
Dirty Dancing (1987)

Step 4

Give Ss the list of synonyms. Elicit and explain meanings. Tell them that instead of using words such as “say”, “walk”, “look” they must use one of them to convey images and moods. That should be in brackets under the character’s name. For example:

RUFUS
dashing into the room
or
PAOLA
peering through the window

Tell them that they should include at least 6 synonyms in their scripts.

Step 5

Assign the script for homework. Give Ss at least a week to finish the 1st draft. When they send it to you make notes and give them advice on what to correct. Give them one more week to hand in the final draft. Remind them to give their scripts a title.

List of Synonyms

*Instead of **Say**:*

add, announce, answer, assert, claim, convey, declare, express, mention, repeat, reply, respond, reveal, state, suggest, imply, utter

*Instead of **Walk**:*

stroll, saunter, amble, trudge, plod, hike, tramp, trek, march, stride, troop, patrol, step out, wander, ramble, tread, prowl, footslog, promenade, roam, traipse, tip toe, dash.

*Instead of **Look**:*

spot, glimpse, examine, observe, peep, peek, gaze, stare, gape, inspect, ogle, peer, glare, leer.

Narrative Grammar: Self-Evaluation

I enjoyed the scriptwriting project

I collaborated well with my classmates when needed

I listened to the opinions of my classmates and my teacher

The other members of the group listened to my opinion

1. *How did the scriptwriting project challenge you linguistically?*

2. *How did your speaking and writing skills improve during the project?*

3. *How did you improve your critical thinking during the project?*

4. *How did the project give you the chance to be creative?*

5. *What was the thing you enjoyed the most about the project?*

6. *What was the thing you enjoyed the least during the project?*

7. *Write some things that you have learned and you didn't know while working on this project.*

**LIVE
WAX
MUSE-
UM**

**PROJ-
ECT**

Level

All

Learning Outcomes

To promote research skills, to promote writing, speaking and presentation skills.

Materials

foamboards (pre-A1-A1 need 1, A2-C2 need 2) photos of the characters presented, markers, glue.

Step 1

Divide Ss into groups (Sport, Leaders, Film, History & Art). Then assign each S a character. You will find most famous characters below. Sport is suitable for A2 level, film and music and some characters from History and Art are recommended for A2+ and B1 level, while the rest of the characters from History & Art and Leaders are more suitable for B2 and above.

Sport:

Muhammad Ali, Usain Bolt, Nadia Comaneci, Spyros Louis, Jack Robinson, Roger Federer, Michael Phelps, Pele, Serena Williams, Bruce Lee, Michael Jordan

Leaders:

Mahatma Gandhi, Nelson Mandela, Winston Churchill, Indira Gandhi, Martin Luther King Jr, Queen Elizabeth I, Abraham Lincoln, George Washington, Alexander The Great, Cleopatra, Joan of Arc, King Henry VIII, Catherine the Great, Napoleon Bonaparte, Queen Victoria, John F. Kennedy, Margaret Thatcher

Film & Music:

Orson Welles, Alfred Hitchcock, Walt Disney, Charlie Chaplin, Meryl Streep, Marilyn Monroe, Madonna, Freddie Mercury, Aretha Franklin, Stevie Wonder, Ray Charles, Ella Fitzgerald, Frank Sinatra.



Note: If you have pre-A1 Ss assign them fairytale characters and Marvel Heroes (A1 level) to work on.

Step 2

Tell each S that they should carry out research about their character. They should find information online about their character's life and achievements.

Step 3

When they bring you the information they have collected, ask them to write a text as if they are the characters. If the character is dead, they should use past tenses. If the character is alive (or the character is a fairytale character or a Marvel Hero) they should use present tenses. Monitor and check for any mistakes. The text's length should depend on the level of the group. For junior Ss it should be something like that:

“ *My name is Cinderella. I am a hero! I have got long blonde hair and blue eyes. I live with my stepmother and my stepsisters. My favourite colour is blue. My favourite animal is the mouse. Bye!* ”

Step 4

Ss prepare their projects on a foamboard. They stick their texts on it, photos of their characters and famous quotes or key dates and facts related to their character's life.

Step 5

Ss have to learn their lines since they will become live wax statues. They will dress like their character and stand still until someone presses the button. Then, they will start saying who they are and explain their accomplishments!

Preparation for the Live Wax Museum:

On the Desks Ss place the foamboards. On the wall next to each S place the "Press My Button To Learn More About Me". Ss stand still until someone presses the button.

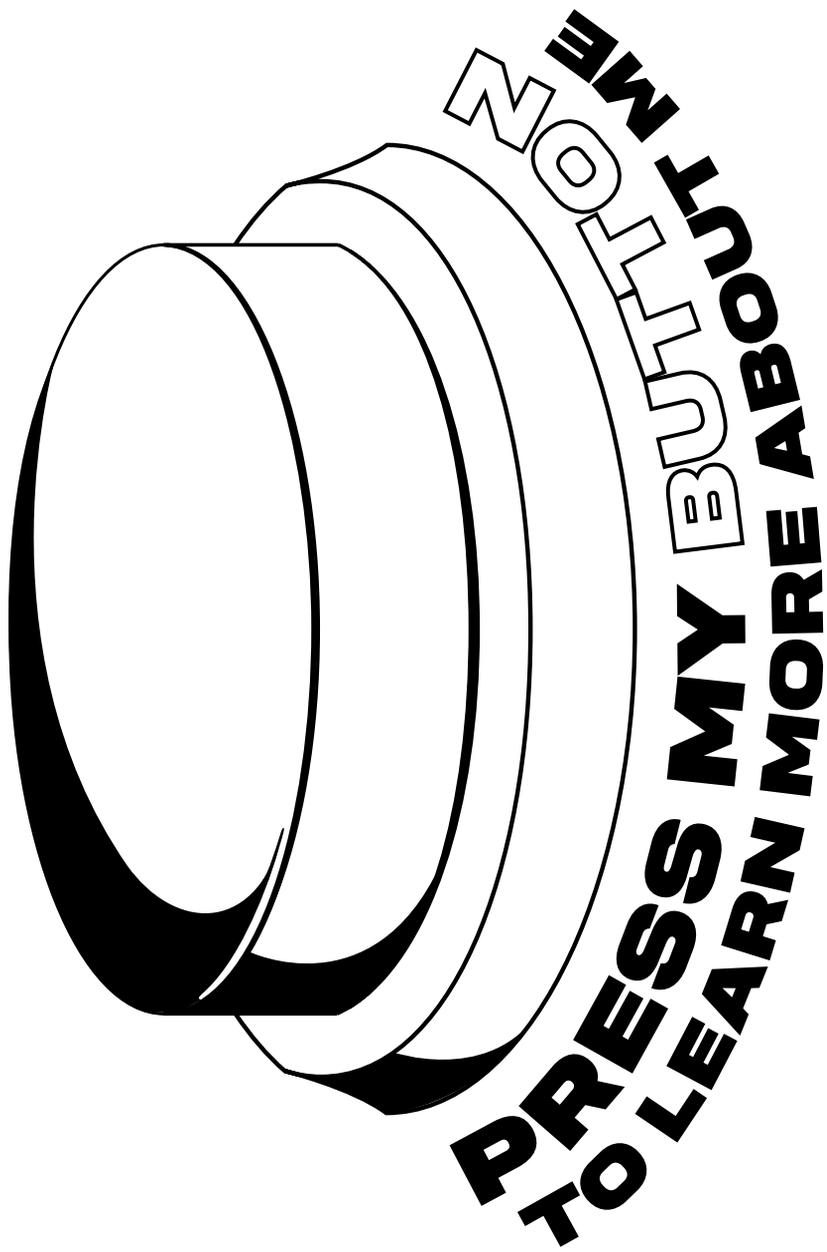
Have a bulletin board for the visitors (Ss and Parents) using the printable labels. Under each printable, place post it notes for visitors to write their thoughts and opinions. The **Visitors Corner** should be placed on the top. The **What did you learn today?** is for the Ss and the **Give us your feedback!** is for parents.

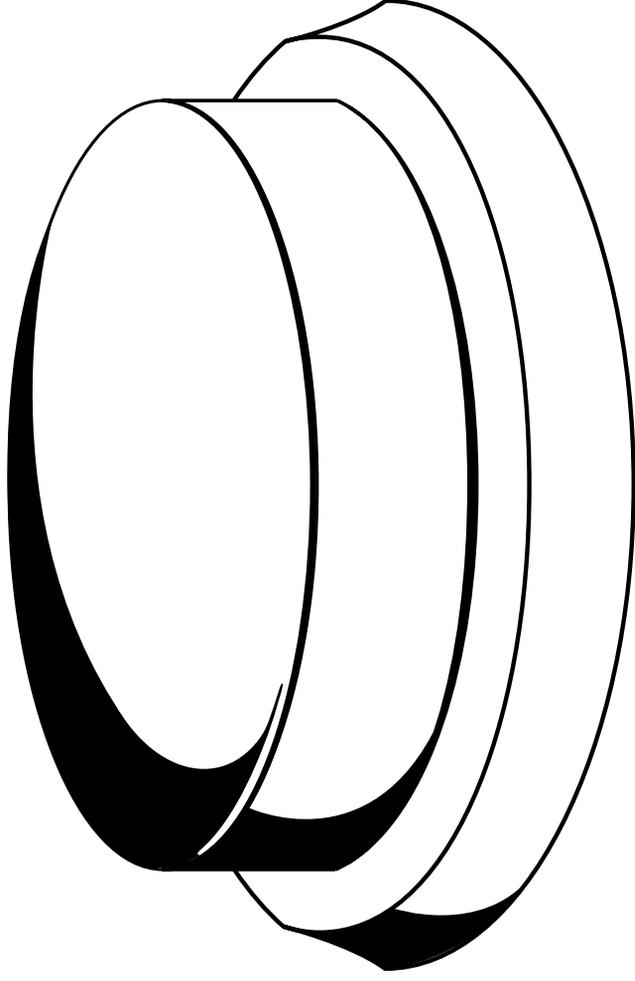
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LE LONE

JEAN RENO GARY OLDMAN
NATALIE PORTMAN

BY LUC BESSON



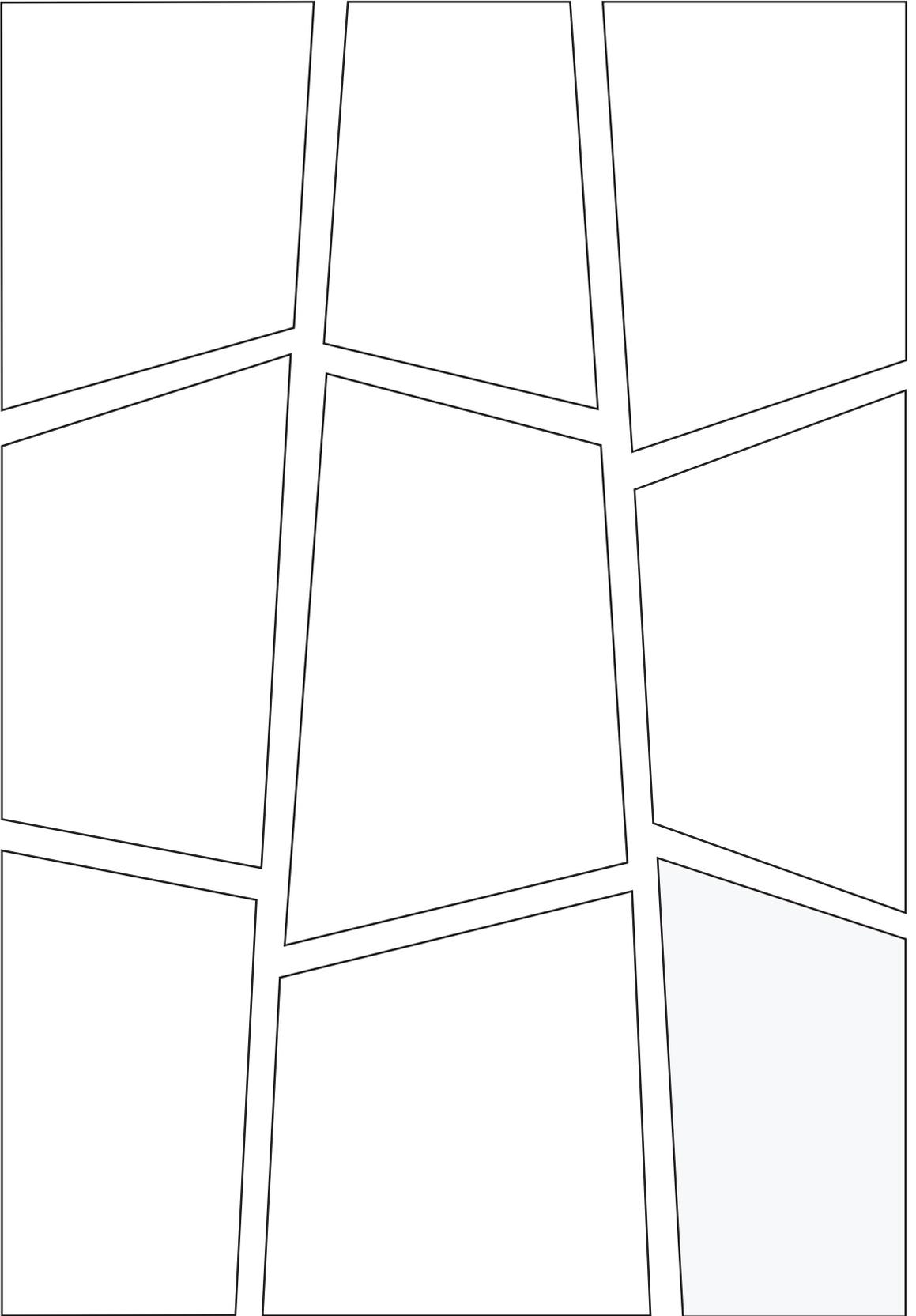


PRESS MY **BUTTON
TO LEARN MORE ABOUT ME**

VISITORS'
GOVERNOR

**WHAT
DID YOU
LEARN
TODAY?**

GIVE US YOUR
FEEDBACK





North By Northwest



Glossobooks

  glossobooks

A A A A A
C C C C C
T T T T T