recursos

Didactic Project

THE PHANTOM OF THE OPERA

3º & 4º E.S.O.

INDEX

BEFORE THE PERFORMANCE…	
SESSION 1: READING BETWEEN THE LINES	**3**
ACTIVITY 1: BEYOND THE SYNOPSIS	3
ACTIVITY 2: CHARACTER DOSSIERS	5
ACTIVITY 3: SYMBOLS OF THE OPERA HOUSE	7
SESSION 2: LANGUAGE, STRUCTURE AND POINT OF VIEW	**8**
ACTIVITY 1: RECONSTRUCTING THE STORY	8
ACTIVITY 2: THE LANGUAGE OF POWER	10
ACTIVITY 3: CHANGE THE POINT OF VIEW	12
SESSION 3: CONFLICT, RESPONSIBILITY AND CHOICE	**13**
ACTIVITY 1: CAN ERIK BE JUSTIFIED?	13
ACTIVITY 2: “EVERYTHING IS IN THE SCRIPT”	14
ACTIVITY 3: THE FINAL DECISION	15
AFTER THE PERFORMANCE…	
SESSION 4: EXPRESS YOURSELF	**17**
ACTIVITY 1: WHAT DID YOU THINK?	17
ACTIVITY 2: WRITE YOUR OWN REVIEW!	18
ACTIVITY 3: YOUR TURN!	19
ANSWER KEY	**20**

SESSION 1: SYNOPSIS AND CHARACTERS

Activity 1: Beyond the Synopsis

• Read the synopsis carefully. Then complete the activities below. Do not only look for what happens: think about what the events suggest about the characters and the main conflicts of the play.

At the Paris Opera House, Christine Daaé becomes the centre of a series of mysterious events connected with a hidden figure known as the Phantom. While Inspector Mifroid tries to understand what is happening, Raoul gradually discovers that Christine has been guided by a mysterious Voice. Behind that Voice is Erik, a brilliant but isolated man who knows every corner of the Opera House and seems able to control what happens inside it.

As Christine becomes more successful, Erik's influence over her grows. His actions become increasingly dangerous, while Raoul tries to protect Christine and expose the truth. At the masquerade ball, the Phantom finally appears before them. Later, a literary clue leads Raoul through a secret passage to Erik's hidden chambers. There, Christine discovers a vulnerable human being behind the frightening mask. The final confrontation forces all three characters to make decisions about fear, love, control and responsibility.

A. Identify the central conflict behind each statement.

STATEMENT	MAIN CONFLICT
Christine wants to succeed, but she is increasingly dependent on the Voice.	_____
Erik wants Christine's affection, but he tries to control her.	_____
Raoul wants to protect Christine, but he often acts impulsively.	_____
Christine begins to understand Erik, although she knows he has hurt others.	_____

B. Decide whether the following ideas are explicit or implicit in the synopsis. Write E or I.

1. Erik knows the Opera House extremely well. _____
2. Christine is completely free when she makes her decisions. _____
3. Raoul sees Erik as a threat. _____
4. Erik's physical appearance has influenced his relationship with other people. _____
5. Christine's attitude towards Erik changes during the story. _____

B. Choose two of these themes and explain how they may appear in the play.

identity · appearance · control · compassion · freedom · responsibility

Theme 1: _____

Theme 2: _____

Activity 2: Character Dossiers

• Complete a psychological profile for each character. Use the extracts as evidence.

ERIK / THE PHANTOM

"Everything is in the script."

"If you want me to be your angel, I will be."

"You shouldn't come any closer."

ASPECT	YOUR INTERPRETATION
What does he want?	_____
What does he fear?	_____
How does he try to control other people?	_____
What contradiction can you identify in his behaviour?	_____

CHRISTINE

"But I don't want the best for me if it involves others suffering."

"I'm not afraid anymore."

ASPECT	YOUR INTERPRETATION
What does she want?	_____
What is she afraid of?	_____
How does her attitude towards Erik change?	_____
Which value seems most important to her?	_____

RAOUL

"As soon as he arrives, I'll rip off his mask."

"Christine, get away from that monster!"

ASPECT	YOUR INTERPRETATION
What motivates him?	_____
What is his main strength?	_____
What is his main weakness?	_____
Does he always act rationally? Why / why not?	_____

• Final task

Choose one of the three characters and complete the sentence:

The most important contradiction in _____'s personality is that...

Activity 3: Symbols of the Opera House

• Some objects and places in the play have a meaning beyond their practical function. Match each symbol with a possible interpretation. More than one answer may be possible.

SYMBOL	POSSIBLE MEANING
The mask	A. Control, destiny or the desire to determine what will happen
The red rose	B. Hidden identity and fear of rejection
The chandelier	C. Affection, admiration and emotional attachment
The script	D. The danger created when power becomes destructive
The secret passages	E. Hidden truths and the invisible world behind appearances
The Opera House	F. A place where reality and illusion constantly mix

• Now explain two of your choices.

The _____ can represent _____ because _____.

The _____ can represent _____ because _____.

• Think and discuss

Why is a theatre an especially appropriate setting for a story about appearance and reality?

_____

SESSION 2: UNDERSTANDING THE PLAY

Activity 1: Reconstructing the Story

• The play does not always present events in chronological order. Some events are explained through memories and flashbacks. Read the events and place them in two different sequences.

Events:

A. The chandelier falls.
B. Mifroid investigates Christine's disappearance.
C. Raoul and Christine meet again.
D. Erik appears at the masquerade ball.
E. Carlotta becomes seriously ill.
F. Raoul discovers the secret passage.
G. Christine is taken to Erik's chambers.
H. Joseph Buquet is found dead.

A. Order in which the audience discovers the events

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____

B. Chronological order inside the story

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____

• **Answer the questions.**

Why does the playwright reveal some events through flashbacks instead of presenting everything chronologically?

How does this structure help to create mystery?

Which event changes the audience's understanding of Erik the most?

Activity 2: The Language of Power

• Read the sentences and identify the linguistic strategy being used.

command · threat · persuasion · reassurance · challenge · request

1. *"I want every exit in the theatre sealed."*
   Strategy: _____
2. *"Please, take the script."*
   Strategy: _____
3. *"Promise me you won't do anything foolish."*
   Strategy: _____
4. *"Do you have a problem with my face, Raoul?"*
   Strategy: _____
5. *"If you want me to be your angel, I will be."*
   Strategy: _____
6. *"Stay away from me, and more important, stay away from Christine."*
   Strategy: _____

• Now, look at the verbs and expressions. Which characters tend to use language to control other people? Give two examples.

Character: _____

Example 1: _____

Example 2: _____

• Transform the sentences. Change the communicative intention without changing the basic meaning.

Original: *"Stay away from Christine."*

Turn it into a polite request:

Original: *"You must give the signal."*

Turn it into a suggestion:

Original: *"I want every exit sealed."*

Turn it into a question:

Activity 3: Change the Point of View

• Read the situation. Then rewrite it from another character's point of view.

Situation

At the masquerade ball, Christine sees Erik appear in front of Raoul and Moncharmin. Raoul immediately wants to confront him. Christine, however, knows more about Erik than Raoul does and understands that he is both dangerous and vulnerable.

Choose ONE character:

Christine · Raoul · Erik

Write an internal monologue of approximately **100–120 words** explaining:

- what the character sees;
- what he/she is thinking;
- what he/she is afraid of;
- what he/she wants to happen;
- what he/she does not say aloud.

You may begin:

Christine:
When I saw Erik enter the room, I knew that...

Raoul:
The moment I saw that masked man, I thought...

Erik:
They were all looking at me, but the only person I could see was...

SESSION 3: THE ENDING

Activity 1: Can Erik Be Justified?

• Read the statements and decide whether they EXPLAIN Erik's behaviour or JUSTIFY it.

STATEMENT	EXPLAINS	JUSTIFIES
Erik has experienced rejection because of his appearance.	☐	☐
Erik has lived isolated from society for many years.	☐	☐
Erik manipulates Christine because he is afraid of losing her.	☐	☐
Erik causes situations in which other people are put in danger.	☐	☐
Christine understands his suffering.	☐	☐

• Now complete the following argument.

Understanding why a person behaves in a certain way is not necessarily the same as justifying that behaviour because...

_____

_____

• Debate

Choose one position:
A. Erik should mainly be seen as a victim.
B. Erik should mainly be seen as responsible for his actions.
C. Erik is both victim and aggressor.
Write two arguments to defend your position.

Argument 1: _____
Argument 2: _____

Activity 2: "Everything Is in the Script"

• The sentence "Everything is in the script" appears repeatedly throughout the play. Read the situations and explain what the sentence may mean in each one.

Situation 1

Christine is nervous before performing. The Voice tells her:

"Whenever you have doubts, remember... everything is in the script."

Meaning:

Situation 2

Erik appears after watching Christine and Raoul together.

"Everything is in the script."

Meaning:

Situation 3

During the final confrontation, Erik repeats the sentence again.

Meaning:

• Which interpretation best describes the evolution of the expression?

A. It always means exactly the same thing.

B. It changes from reassurance to control and finally to acceptance.

C. It is only a joke connected with the theatre.

D. It refers only to Christine's acting.

• Complete the idea.

At the beginning of the play, the script represents _____, but by the end it may represent _____.

Activity 3: The Final Decision

• **Read the situation immediately before the duel.**

ERIK: You're right. We have to put an end to this.

(Erik opens a chest and pulls out two pistols.)

ERIK: Let's have a duel.

CHRISTINE: No, no! This is foolish! You can't settle it like this.

RAOUL: I agree. Let fate decide who lives.

• **Before seeing the ending, analyse the possible decisions.**

CHARACTER	POSSIBLE DECISION	POSSIBLE CONSEQUENCE
Erik	Continue with the duel	_____
Erik	Refuse to fight	_____
Raoul	Accept the duel	_____
Raoul	Try to leave with Christine	_____
Christine	Allow them to fight	_____

• **Which decision would be most consistent with each character's personality? Explain.**

Erik:

Raoul:

Christine:

• Write an alternative ending of approximately 100 words.

Your ending must:

- **be consistent with the characters;**
- **resolve the conflict;**
- **include the phrase "Everything is in the script";**
- **change at least one important decision from the original situation.**

SESSION 4: EXPRESS YOURSELF

Activity 1: What Did You Think?

Now you have seen *The Phantom of the Opera*! Was it how you imagined it to be? Compare the actual performance with your expectations.

• Was Erik more frightening, more human, or both?

• Which scene created the most suspense?

• Which character changed the most during the play?

• Did the ending surprise you? Why?

• Which was more effective: dialogue, acting, music/sound, lighting or scenery?

• Did your prediction from Session 3 come close to the real ending?

USEFUL LANGUAGE:

I expected... / I was surprised by... / I preferred... / The most effective part was... because...

Activity 2: Write Your Own Review!

• Imagine you are a journalist for your school magazine. Write a review of the play giving your opinion about the following.

THE PLOT	THE ACTORS	THE SCRIPT	THE COSTUMES	THE SCENERY	THE MUSIC / SOUND
interesting · mysterious · exciting · surprising · dramatic · confusing	*convincing · expressive · funny · natural · energetic · talented*	*entertaining · clever · original · clear · dramatic · humorous*	*elegant · colourful · realistic · creative · impressive · appropriate*	*spectacular · atmospheric · realistic · detailed · impressive · mysterious*	*powerful · dramatic · haunting · exciting · effective · atmospheric*

Opening model:

Yesterday our class attended *The Phantom of the Opera*, a mystery set inside the Paris Opera House. The story combines suspense, romance and humour...

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

Activity 3: Your Turn!

• Choose one of the following scenes. In groups, act it out for your classmates. Focus on voice, pauses, movement and character.

OPTION 1 — CARLOTTA AND THE TEA

CARLOTTA: Nadir? Nadir! Where the devil has that Persian got to?
NADIR: What do you require, madam?
CARLOTTA: Bring me more tea.
NADIR: Yes, ma'am.
(Nadir brings her the tea and accidentally spills it.)
CARLOTTA: You fool! You're burning me!
NADIR: I'm so sorry! I truly am! Please, let me clean it for you!
CARLOTTA: How dare you touch me? Get out of here!
(Nadir exits. Later, Death enters silently, takes the tea and pours Carlotta another cup.)
CARLOTTA: More tea. At last, you're taking care of me.

OPTION 2 — THE MASQUERADE

THE VOICE: Do you have a problem with my face, Raoul?
(The Phantom enters and offers his hand to Christine.)
RAOUL: Are you the Phantom? Are you the one who's making Christine's life a living hell?
THE PHANTOM: It is impolite to refuse a dance.
(Christine accepts his invitation.)
CHRISTINE: Erik, you're in danger here.
THE PHANTOM: What does that matter, my dear Christine? I only follow the script.
CHRISTINE: Why me? Why have you always helped me?
THE PHANTOM: Isn't it obvious, little one?
CHRISTINE: My father always protected me. Are you my angel?
THE PHANTOM: If you want me to be your angel, I will be.

OPTION 3 — IN ERIK'S CHAMBERS

THE PHANTOM: You're right. You should leave. Go back to him. He doesn't wear a mask.
CHRISTINE: I've learned from your voice, from your things, from your lessons... You've helped me so much. Let me help you.
THE PHANTOM: Help me?
CHRISTINE: Yes.
THE PHANTOM: You shouldn't come any closer.
CHRISTINE: I'm not afraid anymore.
(Christine gently places a hand on his back.)
THE PHANTOM: Christine...
(She kisses him on the forehead.)
THE PHANTOM: Why?
CHRISTINE: Because there are things that are not in the script.