TEACHER'S GUIDE

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Didactic Project

# THE PHANTOM OF THE OPERA

3º & 4º E.S.O.

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## INDEX


| | |
|---|---|
| **1. JUSTIFICATION OF THE PROPOSAL** | **3** |
| **2. OBJECTIVES** | **3** |
| **3. METHODOLOGY** | **4** |
| **4. ACTIVITIES** | **5** |
| **BEFORE THE PERFORMANCE...** | |
| **SESSION 1: READING BETWEEN THE LINES** | **8** |
| ACTIVITY 1: BEYOND THE SYNOPSIS | 8 |
| ACTIVITY 2: CHARACTER DOSSIERS | 10 |
| ACTIVITY 3: SYMBOLS OF THE OPERA HOUSE | 12 |
| **SESSION 2: LANGUAGE, STRUCTURE AND POINT OF VIEW** | **13** |
| ACTIVITY 1: RECONSTRUCTING THE STORY | 13 |
| ACTIVITY 2: THE LANGUAGE OF POWER | 15 |
| ACTIVITY 3: CHANGE THE POINT OF VIEW | 17 |
| **SESSION 3: CONFLICT, RESPONSIBILITY AND CHOICE** | **18** |
| ACTIVITY 1: CAN ERIK BE JUSTIFIED? | 18 |
| ACTIVITY 2: "EVERYTHING IS IN THE SCRIPT" | 19 |
| ACTIVITY 3: THE FINAL DECISION | 20 |
| **AFTER THE PERFORMANCE...** | |
| **SESSION 4: EXPRESS YOURSELF** | **22** |
| ACTIVITY 1: WHAT DID YOU THINK? | 22 |
| ACTIVITY 2: WRITE YOUR OWN REVIEW! | 23 |
| ACTIVITY 3: YOUR TURN! | 24 |
| **ANSWER KEY** | **25** |

## 1. JUSTIFICATION OF THE PROPOSAL

Theatre is used as a motivating context for students to discover, understand and apply English through a real communicative experience. The new adaptation combines mystery, humour and emotion with themes such as identity, appearance, empathy, manipulation, responsibility and choice. The script and worksheets allow students to prepare for the performance in advance, develop comprehension strategies and subsequently reflect on the theatrical experience. The material is adapted to 3º and 4º E.S.O. and integrates linguistic, communicative and cultural learning through age-appropriate tasks.

## 2. OBJECTIVES

**GENERAL:**

To develop students' communicative competence in English through the comprehension, interpretation and use of the language in a meaningful theatrical context, integrating receptive and productive skills while fostering cultural awareness, participation and appreciation of theatre as a learning experience.

**SPECIFIC:**

• To listen to and understand messages in different verbal exchanges, using the information obtained to carry out specific tasks.

• To express oneself and interact orally in simple and familiar situations, using verbal and non-verbal strategies and adopting a respectful attitude.

• To write short texts with different purposes, using templates and models when necessary.

• To read different types of texts in order to extract general and specific information.

• To value English as a means of communication and cultural access.

• To understand theatre as a source of enjoyment, interpretation and personal enrichment.

## 3. METHODOLOGY

The didactic material is organised into four approximately 60-minute sessions. Sessions 1, 2 and 3 are designed to be completed before the performance, while Session 4 is carried out afterwards. This sequence allows students to become progressively familiar with the plot, characters and language of the play before attending the performance and to reflect on the theatrical experience afterwards. The proposed timing is flexible and may be adapted to the linguistic level, previous knowledge and specific needs of each group.

The methodology follows an integrated communicative approach in which Reading Comprehension (R.C.), Listening Comprehension (L.C.), Written Expression (W.E.) and Oral Expression (O.E.) are developed in a connected way. Students first receive linguistic and contextual input through reading and listening activities and then use this knowledge actively in discussions, predictions, written tasks and short dramatisations. Special attention is given to oral interaction, pronunciation, intonation and confidence in using English in meaningful situations.

### Structure of Material

The first three sessions progressively introduce the storyline, characters, key vocabulary and selected language from the new script. The activities move from general comprehension to more specific interpretation, combining reading, listening, vocabulary, grammar and oral interaction.

The fourth session focuses on consolidation and personal response after the performance. Students evaluate the play, compare it with their expectations, write a short review and dramatise selected scenes. The student worksheets included in this Teacher's Guide are presented without answers, while a complete **Answer Key** is provided at the end for teacher reference.

The sessions are structured as follows:

## BEFORE THE PERFORMANCE

| 3º&4º E.S.O. | ACTIVITY | OBJECTIVE | SKILL |
|---|---|---|---|
| SESSION 1: READING BETWEEN THE LINES | Activity 1: Beyond the Synopsis | Understanding the main plot while identifying implicit information, conflicts and central themes. | R.C. / W.E. |
| | Activity 2: Character Dossiers | Analysing characters through the relationship between actions, motivations, fears and contradictions. | R.C. / W.E. |
| | Activity 3: Symbols of the Opera House | Interpreting the symbolic meaning of recurring objects and spaces such as the mask, the rose, the script, the chandelier and the hidden rooms. | R.C. / O.E. |
| SESSION 2: LANGUAGE, STRUCTURE AND POINT OF VIEW | Activity 1: Reconstructing the Story | Understanding the use of flashbacks and distinguishing chronological time from the order in which information is revealed. | R.C. / W.E. |
| | Activity 2: The Language of Power | Analysing how modal verbs, imperatives and persuasive expressions reveal control, authority, fear and resistance. | R.C. / W.E. |
| | Activity 3: Change the Point of View | Rewriting a short scene from another character's perspective while maintaining coherence with the original events. | W.E. |
| SESSION 3: CONFLICT, RESPONSIBILITY AND CHOICE | Activity 1: Can Erik Be Justified? | Distinguishing explanation from justification and constructing arguments about responsibility and moral choice. | R.C. / O.E. |
| | Activity 2: "Everything Is in the Script" | Analysing the evolution and symbolic function of the recurrent sentence throughout the play. | R.C. / W.E. |
| | Activity 3: The Final Decision | Predicting the ending through textual evidence and designing a coherent alternative resolution. | W.E. / O.E. |

## AFTER THE PERFORMANCE

| | | | |
|---|---|---|---|
| SESSION 4: CRITICAL RESPONSE | Activity 1: From Expectation to Performance | Comparing previous interpretations with the actual staging and evaluating how theatrical resources modify | O.E. / W.E. |
| | Activity 2: A Critical Review | Producing a structured review that combines description, evaluation, argumentation and | W.E. |
| | Activity 3: The Director's Notebook | Reinterpreting one key scene by making justified decisions about acting, lighting, sound, movement, costume and staging. | W.E. / O.E. |

## SELECTED APPROACH:

The proposal follows an entertaining, visual and communication-based approach. Activities progress from guided comprehension to interpretation and creative response. Students first become familiar with the plot and characters, then work with selected extracts from the new script, and finally use English to discuss, predict, review and perform. The aim is to provide enough linguistic and narrative support to understand the performance without revealing every dramatic detail in advance.

## ADVICE AND RECOMMENDATIONS:

- Students should have the worksheets before the performance. The full script is a teacher resource and should be used selectively.
- Listening activities may be completed with the corresponding audio. If audio is unavailable, the teacher may read the extract aloud before students see the written version.
- In open tasks, the answer key provides suggested rather than exclusive responses.
- Encourage the use of English during pair and group work, prioritising communication and comprehension.
- The worksheets should be completed sequentially in order to build knowledge of the plot, characters and final conflict.
- All student worksheets are reproduced without answers; the complete Answer Key is included at the end of this guide.

## 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.**

**Christine wants to succeed, but she is increasingly dependent on the Voice.** _____

**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?**

---

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.**

| | | | | | |
|---|---|---|---|---|---|
| ***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.*

# ANSWER KEY

## SESSION 1: SYNOPSIS AND CHARACTERS

### Activity 1: Beyond the Synopsis

**A. Identify the central conflict**

1. *Christine wants to succeed, but she is increasingly dependent on the Voice.*
   ***Suggested answer:*** *ambition / independence vs. dependence / control.*
2. *Erik wants Christine's affection, but he tries to control her.*
   ***Suggested answer:*** *love / affection vs. possession / control.*
3. *Raoul wants to protect Christine, but he often acts impulsively.*
   ***Suggested answer:*** *protection vs. impulsiveness / rationality vs. emotion.*
4. *Christine begins to understand Erik, although she knows he has hurt others.*
   ***Suggested answer:*** *compassion / empathy vs. responsibility / moral judgement.*

*Alternative formulations should be accepted if they identify the underlying conflict coherently.*

**B. Explicit or implicit**

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

**C. Themes**

***Open answers.***

*Suggested ideas:*

- ***Identity:*** *Erik constructs the identity of the Phantom and hides his real self behind a mask.*
- ***Appearance:*** *Erik's physical appearance affects the way he sees himself and expects others to see him.*
- ***Control:*** *Erik tries to influence Christine and events inside the Opera House.*
- ***Compassion:*** *Christine gradually responds to Erik as a human being rather than only as a threat.*
- ***Freedom:*** *Christine must decide whether her choices are truly her own.*
- ***Responsibility:*** *Erik's suffering may explain his behaviour, but he is still responsible for the harm he causes.*

### Activity 2: Character Dossiers

***ERIK / THE PHANTOM***

***What does he want?***
*He wants Christine's affection and recognition and wants to remain important in her life.*

***What does he fear?***
*Rejection, exposure, abandonment and being judged because of his appearance.*

***How does he try to control other people?***
*Through threats, secrecy, manipulation, fear and his knowledge of the Opera House.*

***What contradiction can you identify in his behaviour?***
*He wants to be loved but often behaves in ways that frighten or control the person whose affection he wants.*

***CHRISTINE***

***What does she want?***

*To succeed as a performer while understanding the mysterious Voice and making her own decisions.*

***What is she afraid of?***

*Erik's actions, the danger surrounding her and the possibility that other people may suffer.*

***How does her attitude towards Erik change?***

*She moves from dependence and fear towards understanding, compassion and greater emotional independence.*

***Which value seems most important to her?***

***Suggested answers:*** *compassion, empathy, responsibility or freedom.*

***RAOUL***

***What motivates him?***

*His affection for Christine and his desire to protect her.*

***What is his main strength?***

*Courage, loyalty or determination.*

***What is his main weakness?***

*Impulsiveness, jealousy or his tendency to act before thinking.*

***Does he always act rationally? Why / why not?***

*No. His concern for Christine sometimes causes him to react emotionally and confront Erik without considering the consequences.*

***Final task***

***Open answer.***

*Possible models:*

- *The most important contradiction in Erik's personality is that he wants love but often uses fear and control to obtain it.*
- *The most important contradiction in Raoul's personality is that he wants to protect Christine but sometimes puts himself and others in danger through his impulsive behaviour.*
- *The most important contradiction in Christine's situation is that she feels compassion for Erik while recognising that some of his actions are unacceptable.*

### *Activity 3: Symbols of the Opera House*

***Matching***

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

*Other associations may be accepted if they are justified coherently.*

***Explain two choices***

***Suggested answers:***

*The mask can represent hidden identity because Erik uses it to conceal both his appearance and his vulnerability.*

*The script can represent control because Erik repeatedly uses the idea that "everything is in the script" as if events could be predetermined.*

*The secret passages can represent hidden truths because they reveal that there is another reality beneath the visible Opera House.*

***Why is a theatre appropriate for a story about appearance and reality?***

***Suggested answer:***

*A theatre is a place where people perform roles, use costumes, masks, scenery and illusion, so it naturally blurs the distinction between what is real and what only appears to be real.*

## *SESSION 2: UNDERSTANDING THE PLAY*

### *Activity 1: Reconstructing the Story*

***A. Order in which the audience discovers the events***

*Because the play uses flashbacks, the exact formulation may depend on whether the teacher considers the narrated chandelier episode as the moment when the audience "discovers" it. A coherent sequence is:*

*1. B — Mifroid investigates Christine's disappearance.*

*2. E — Carlotta becomes seriously ill.*

*3. C — Raoul and Christine meet again.*

*4. H — Joseph Buquet is found dead.*

*5. A — The chandelier fall is revealed through Raoul's account.*

*6. D — Erik appears at the masquerade ball.*

*7. F — Raoul discovers the secret passage.*

*8. G — Christine is taken to Erik's chambers.*

***B. Chronological order inside the story***

***A reasonable reconstruction is:***

*1. E — Carlotta becomes seriously ill.*

*2. C — Raoul and Christine meet again.*

*3. H — Joseph Buquet is found dead.*

*4. A — The chandelier falls.*

*5. D — Erik appears at the masquerade ball.*

*6. B — Mifroid investigates Christine's disappearance.*

*7. F — Raoul discovers the secret passage.*

*8. G — Christine is taken to Erik's chambers.*

***The essential objective is that students recognise the difference between story chronology and order of revelation.***

***Why use flashbacks?***

***Suggested answer:***

*Flashbacks allow important information to be revealed gradually rather than immediately. They help preserve uncertainty and allow the audience to reconstruct the mystery alongside Mifroid and Raoul.*

*How does this structure create mystery?*

*It withholds information, delays explanations and makes the audience continually reinterpret previous events as new evidence appears.*

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

*Open answer. Possible choices include:*

- *his appearance at the masquerade;*
- *the discovery of the secret passage;*
- *Christine meeting him in his chambers;*
- *the revelation that many of his apparently supernatural actions depend on hidden mechanisms and knowledge of the theatre.*

***Activity 2: The Language of Power***

***Identify the strategy***

*1. "I want every exit in the theatre sealed." → command*

*2. "Please, take the script." → request*

*3. "Promise me you won't do anything foolish." → request*

*4. "Do you have a problem with my face, Raoul?" → challenge*

*5. "If you want me to be your angel, I will be." → persuasion*

*6. "Stay away from me, and more important, stay away from Christine." → threat / Command*

*For item 6, either threat or command can be accepted if justified.*

***Which characters use language to control others?***

***Suggested answers: Erik and Mifroid are the clearest examples.***

*Possible evidence:*

- *Erik: "Stay away from Christine."*
- *Erik: "Everything is in the script."*
- *Mifroid: "I want every exit in the theatre sealed."*

***Raoul may also use controlling language at certain moments, especially when speaking to Christine or confronting Erik.***

***Transform the sentences***

*"Stay away from Christine." → polite request*

*Could you please stay away from Christine?*

*"You must give the signal." → suggestion*

*Why don't you give the signal?*

*or*

*You could give the signal.*

*"I want every exit sealed." → question*

*Could you seal every exit?*

*or*

*Can every exit be sealed?*

*Other grammatically correct transformations should be accepted.*

***Activity 3: Change the Point of View***

*This is an open written activity.*

*A satisfactory response should:*

*- remain consistent with the selected character;*

*- describe the masquerade situation from that character's perspective;*

*- include thoughts that are not spoken aloud;*

*- reflect the character's fears and motivations;*

*- use first-person narration;*

*- remain broadly coherent with the events of the play;*

*- be approximately 100–120 words.*

*Suggested content*

*Christine:*

*May express fear that Raoul will provoke Erik, concern for both men, knowledge that Erik is dangerous but emotionally vulnerable, and uncertainty about her own feelings.*

*Raoul:*

*May express jealousy, distrust, anger, determination to protect Christine and disbelief in Erik's supposed supernatural powers.*

*Erik:*

*May express jealousy, fear of losing Christine, resentment towards Raoul, insecurity about his appearance and a desire to maintain control.*

*There is no single correct text.*

## *SESSION 3: THE ENDING*

***Activity 1: Can Erik Be Justified?***

| STATEMENT | EXPECTED RESPONSE |
|---|---|
| Erik has experienced rejection because of his appearance. | EXPLAINS |
| Erik has lived isolated from society for many years. | EXPLAINS |
| Erik manipulates Christine because he is afraid of losing her. | EXPLAINS |

| STATEMENT | EXPECTED RESPONSE |
| --- | --- |
| Erik causes situations in which other people are put in danger. | Neither; it describes harmful behaviour and reinforces his responsibility. |
| Christine understands his suffering. | EXPLAINS why she may empathise with him, but does not justify his actions. |

Explanation vs. justification

Suggested answer:

Understanding why a person behaves in a certain way is not the same as justifying that behaviour because causes and circumstances may help explain an action without making that action morally acceptable.

Debate

The most balanced position is:

C. Erik is both victim and aggressor.

Possible arguments:

1. He has experienced rejection, isolation and suffering, which help explain his fear and insecurity.
2. However, he deliberately manipulates, threatens and endangers others, so he remains responsible for his actions.

Positions A or B may also be accepted if they are supported with coherent evidence.

### Activity 2: "Everything Is in the Script"

#### Situation 1

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

Suggested meaning:

The expression functions as reassurance. Erik is telling Christine that the script can guide her and give her confidence on stage.

#### Situation 2

"Everything is in the script."

Suggested meaning:

The sentence becomes more controlling and threatening. Erik appears to suggest that he knows or determines what will happen.

#### Situation 3

Final confrontation.

Suggested meaning:

The expression becomes connected with acceptance, sacrifice and the possibility that Erik has already decided or anticipated his own ending.

Best interpretation

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

Explanation

At first the phrase helps Christine deal with insecurity. Later, Erik uses it to reinforce the idea that he controls events. By the end, it acquires a more tragic meaning, suggesting that Erik accepts the consequences of what he has done.

Complete the idea

Possible answer:

At the beginning of the play, the script represents guidance and security, but by the end it may represent control, destiny and acceptance of the consequences.

### Activity 3: The Final Decision

| CHARACTER | POSSIBLE DECISION | POSSIBLE CONSEQUENCE |
|---|---|---|
| Erik | Continue with the duel | Someone may die and the conflict becomes irreversible. |
| Erik | Refuse to fight | He may break the cycle of violence and show that he is capable of changing. |
| Raoul | Accept the duel | He risks his life and reinforces the conflict with Erik. |
| Raoul | Try to leave with Christine | Erik may attempt to stop them, or Christine may finally be able to choose freely. |
| Christine | Allow them to fight | One or both men may be seriously injured or killed. |
| Christine | Intervene | She may stop the confrontation or force both men to reconsider their behaviour. |

Which decision is most consistent?

Erik: Continuing the duel is consistent with his dramatic, controlling and self-destructive behaviour, although refusing to fight could represent character development.

Raoul: Accepting the duel is consistent with his courage and impulsiveness.

Christine: Intervening is most consistent with her increasing compassion, independence and desire to prevent further suffering.

Alternative ending

Open written activity.

The response should:

- remain consistent with the personalities of Erik, Raoul and Christine;
- change at least one important decision;
- provide a clear resolution;
- include “Everything is in the script”;
- show an understandable cause-and-effect relationship between the changed decision and the new ending.

A possible model:

Christine steps between the two men before they can begin the duel. She tells them that neither of them has the right to decide her future. Raoul lowers his weapon first, and after a long silence Erik does the same. “Everything is in the script,” Erik says quietly. Christine shakes her head and replies, “Not everything.” Erik opens the secret passage and lets them leave. For the first time, he chooses not to control the ending.

## SESSION 4: EXPRESS YOURSELF

### Activity 1: What Did You Think?

All responses are personal and therefore open.

*Students should be encouraged to:*

- *refer to specific moments from the performance;*
- *compare the real performance with their previous expectations;*
- *explain rather than simply state their opinion;*
- *use appropriate evaluative adjectives.*

*Possible adjectives include:*

*The plot: interesting, mysterious, exciting, surprising, dramatic, confusing.*
*The actors: convincing, expressive, funny, natural, energetic, talented.*
*The script: entertaining, clever, original, clear, dramatic, humorous.*
*The costumes: elegant, colourful, realistic, creative, impressive, appropriate.*
*The scenery: spectacular, atmospheric, realistic, detailed, impressive, mysterious.*
*The music / sound: powerful, dramatic, haunting, exciting, effective, atmospheric.*

*No single answer key applies.*

***Activity 2: Write Your Own Review!***

*Open written activity.*

*A complete response should normally include:*

- *a brief presentation of the play;*
- *an opinion about the plot;*
- *comments on the actors;*
- *comments on the script;*
- *reference to the costumes;*
- *reference to the scenery;*
- *reference to the music / sound;*
- *an overall evaluation or recommendation.*

*Suggested structures:*

*The plot was mysterious and exciting.*
*The actors were convincing and expressive.*
*I particularly liked...*
*In my opinion...*
*The most impressive part was...*
*I would / would not recommend the play because...*

*Because it is a review, different answers are valid as long as the student expresses and justifies an opinion coherently.*

***Activity 3: Your Turn!***

*There is no closed answer key.*

*Students should reproduce or adapt the selected scene while maintaining:*

- *the principal characters;*
- *the basic situation;*
- *the central meaning of the dialogue;*

- *appropriate pronunciation and intonation;*
- *interaction between participants;*
- *gesture and use of space consistent with the scene.*

*Suggested assessment criteria:*

*Use of English – pronunciation and intelligibility – characterisation – interaction – expressive use of voice – gesture and movement – group coordination.*