TEACHER'S GUIDE

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Didactic Project

THE PHANTOM OF THE OPERA

Bachillerato &
Ciclos Formativos de Grado Medio

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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 Bachillerato & Ciclos Formativos 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

Bachillerato & Ciclos Formativos de Grado Medio	ACTIVITY	OBJECTIVE	SKILL
SESSION 1: SYNOPSIS AND CHARACTERS	Activity 1: Beyond the Synopsis	Identifying implicit information, narrative conflicts and central themes through inferential reading and textual interpretation.	R.C. / W.E.
	Activity 2: Character Dossiers	Analysing characters' motivations, fears, personality traits and internal contradictions using textual evidence.	R.C. / W.E.
	Activity 3: Symbols of the Opera House	Interpreting the symbolic meaning of objects and spaces and relating them to identity, appearance, power and control.	R.C. / W.E. / O.E.
SESSION 2: UNDERSTANDING THE PLAY	Activity 1: Cause and Consequence	Establishing causal relationships between events, identifying their consequences and explaining how characters' decisions influence the development of the plot.	R.C. / W.E. / O.E.
	Activity 2: The Language of Power	Recognising communicative strategies associated with authority, persuasion and control, and reformulating expressions according to their communicative intention.	R.C. / W.E.
	Activity 3: Change the Point of View	Developing narrative perspective through the production of an internal monologue that reflects a character's emotions, motivations and unspoken thoughts.	R.C. / W.E.
SESSION 3: THE ENDING	Activity 1: Crossing the Line	Evaluating characters' behaviour from an ethical perspective, distinguishing explanation from justification and expressing reasoned judgements.	R.C. / W.E.
	Activity 2: "Everything Is in the Script"	Analysing the changing meaning of a recurring expression and interpreting its relationship with control, destiny and responsibility.	R.C. / W.E.
	Activity 3: The Final Decision	Evaluating alternative decisions and their possible consequences, and constructing a coherent ending consistent with the characters and narrative conflict.	R.C. / W.E.

AFTER THE PERFORMANCE

Bachillerato & Ciclos Formativos de Grado Medio	ACTIVITY	OBJECTIVE	COMPETENCY
SESSION 4: EXPRESS YOURSELF	Activity 1: From Expectation to Performance	Comparing initial expectations with the actual performance and evaluating the influence of theatrical elements on audience interpretation.	W.E.
	Activity 2: A Critical Review	Producing a structured theatrical review that integrates description, critical evaluation and justified personal opinions.	W.E.
	Activity 3: The Director's Notebook	Designing an alternative staging of a selected scene and justifying artistic decisions related to acting, lighting, sound, costumes and scenery.	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.

• Read the following extracts from the story. The text does not tell you everything directly. Use the information given to infer what may be happening.

Extract 1

Christine has been hearing a mysterious Voice that encourages her and seems to know what she needs before she performs. At first, she associates the Voice with the memory of her father.

What can you infer?

1. Why might Christine trust the Voice?

---

2. Why could this trust make her vulnerable?

---

3. Which TWO ideas are most closely connected with this situation?

☐ ambition

☐ trust

☐ manipulation

☐ jealousy

☐ humour

☐ responsibility

Extract 2

Erik knows hidden passages, secret doors and rooms that most people inside the Opera House do not know exist.

Complete:

What we know:

Erik knows the Opera House extremely well.

What we can infer:

What we still do not know:

Extract 3

Christine gradually stops seeing Erik only as a frightening figure and begins to recognise the person behind the mask.

Which interpretation is the most convincing?

A. Christine no longer thinks Erik has done anything wrong.

B. Christine begins to understand Erik without necessarily approving of his actions.

C. Christine decides that Erik is completely innocent.

D. Christine stops caring about Raoul.

Answer: _____

Explain your choice:

_____

_____

Final task

Complete the sentence:

One of the central conflicts of the play may be the difference between what a person _____ and what a person _____.

Then explain your idea in 2–3 sentences.

_____

_____

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: Cause and Consequence

• Events in the play are connected. One decision or action often produces another. Match each cause with its most logical consequence.

CAUSE	CONSEQUENCE
1. Carlotta suddenly becomes seriously ill.	A. Raoul begins looking for a hidden entrance.
2. Christine hears a Voice that seems to guide her.	B. Christine has the opportunity to perform.
3. Strange events continue inside the Opera House.	C. She becomes increasingly dependent on an unknown influence.
4. Erik appears at the masquerade ball.	D. Suspicion and fear surrounding the Phantom increase.
5. Raoul understands the reference to *Romeo and Juliet*.	E. The conflict between Erik and Raoul becomes more direct.

Answers:

1. _____ 2. _____ 3. _____ 4. _____ 5. _____

• Now decide whether each consequence was:

INTENDED — somebody wanted it to happen.
UNINTENDED — it happened as a consequence of another action.
UNCERTAIN — we cannot know for sure.

1. Christine becomes the performer after Carlotta becomes ill.

---

2. Raoul becomes increasingly suspicious of Erik.

---

3. Christine becomes emotionally dependent on the Voice.

• Complete the chains

Carlotta becomes ill → Christine performs → _____ **→**

_____

Erik hides his identity → _____ **→ Christine** _____

Raoul discovers the literary clue → _____ **→** _____

Think and discuss

Which character creates the greatest number of consequences through his or her decisions?

Erik · Christine · Raoul · Carlotta · Mifroid

Give **two pieces of evidence** to support your answer.

1. _____
2. _____

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: Crossing the Line

• Throughout the story, characters make decisions under pressure. Decide how you would classify each action.

A. Read and classify

Write:

U = Understandable
P = Problematic
UAC = Unacceptable

ACTION	YOUR DECISION
1. Christine trusts the mysterious Voice because she connects it with her father.	____
2. Raoul wants to remove Erik's mask without his permission.	____
3. Erik hides his identity because he fears rejection.	____
4. Erik threatens people in order to control what happens in the theatre.	____
5. Raoul confronts Erik because he wants to protect Christine.	____
6. Christine shows compassion towards Erik despite what he has done.	____

B. Choose TWO actions and justify your classification

Action nº _____

I classified this action as _____ because

_____

_____

Action nº _____

I classified this action as _____ because

C. Where is the line?

Complete each statement.

Fear may explain a person's behaviour, but it does not give them the right to...

_____

Wanting to protect someone becomes problematic when...

_____

Showing compassion does not necessarily mean...

_____

_____

D. Final challenge

Which statement do you agree with most?

A. A difficult past reduces a person's responsibility for their actions.
B. A difficult past may explain behaviour but does not remove responsibility.
C. People should only be judged by what they do, not by what has happened to them.

Choose: **A / B / C**

Give **two reasons** for your answer.

1. _____
2. _____

Activity 2: "Everything Is in the Script"

•The sentence "Everything is in the script" appears repeatedly throughout the play. Readthe 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: From Expectation to Performance

• Compare your interpretation before the performance with what you actually saw on stage.

ASPECT	BEFORE THE PERFORMANCE I EXPECTED...	AFTER THE PERFORMANCE I THOUGHT...
Erik	_____	_____
Christine	_____	_____
Raoul	_____	_____
The ending	_____	_____
The atmosphere	_____	_____

• Evaluate how the following theatrical elements influenced your interpretation.

Give each element a score from 1 to 5 and justify one of your scores.

ELEMENT	1–5
Acting	___
Lighting	___
Sound / music	___
Costumes	___
Scenery	___
Movement / stage space	___

The most effective element was _____ because _____.

Activity 2: A Critical Review

• Write a critical review of approximately 150–180 words.

Your review should not only describe the performance. It should evaluate it and justify your opinions.

Include:

- INTRODUCTION

  Title, type of performance and general impression.

- PLOT AND SCRIPT

  Was the story easy to follow? Was suspense maintained?

- PERFORMANCE

  Evaluate the actors and characterisation.

- STAGING

  Comment on scenery, lighting, costume, sound and movement.

- INTERPRETATION

  Did the performance make you see Erik, Christine or Raoul differently?

- CONCLUSION

  Would you recommend the play? Why?

Useful expressions:

One of the strongest aspects of the performance was...

The scene in which... was particularly effective because...

In contrast...

Although..., I found...

The production succeeds in...

Overall, I would recommend / would not recommend...

Activity 3: The Director's Notebook

• Imagine that you are directing a new production of *The Phantom of the Opera*. Choose ONE scene.

OPTION 1: Carlotta and the poisoned tea
OPTION 2: The masquerade
OPTION 3: Christine in Erik's chambers
OPTION 4: The final duel

Complete your director's notebook:

ELEMENT	YOUR DECISION	WHY?
Lighting	_____	_____
Sound / music	_____	_____
Costumes	_____	_____
Position of the actors	_____	_____
Movement	_____	_____
Most important object / prop	_____	_____
Mood of the scene	_____	_____

• Choose one key moment and explain exactly how you would stage it.

_____

_____

_____

• Final task

Present your proposal to the class in approximately two minutes. Explain at least three of your decisions and how they would affect the audience's interpretation of the scene.

ANSWER KEY

SESSION 1: SYNOPSIS AND CHARACTERS

Activity 1: What Can We Infer?

Extract 1

1. Why might Christine trust the Voice?
Suggested answer: *Because she associates the Voice with the memory of her father and believes it may be guiding or protecting her.*

2. Why could this trust make her vulnerable?
Suggested answer: *Because she may follow the Voice without questioning its intentions, giving someone else influence over her decisions.*

3. Which TWO ideas are most closely connected with this situation?
trust *and* ***manipulation***

Other justified interpretations may be accepted.

Extract 2

What we know:
Erik knows the Opera House extremely well.

What we can infer:
Suggested answer: *He may have lived there for a long time and may use hidden spaces and mechanisms to move around without being seen and to create the impression that he has supernatural powers.*

What we still do not know:
Suggested answer: *We do not yet know exactly how he discovered or created the secret passages, how long he has lived there or how many of the strange events he is responsible for.*

Extract 3

Correct answer: B.
Christine begins to understand Erik without necessarily approving of his actions.

Suggested explanation:
Christine starts to recognise Erik as a vulnerable human being, but this does not mean that she accepts or excuses the harm he has caused.

Final task

Possible completion:

One of the central conflicts of the play may be the difference between what a person appears to be and what a person really is.

Suggested explanation:
Erik initially appears to be a mysterious and almost supernatural figure. As the story develops, Christine and the audience discover the vulnerable human being behind the Phantom.

Other coherent formulations should be accepted.

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: Cause and Consequence

Matching

1. ***Carlotta suddenly becomes seriously ill. → B. Christine has the opportunity to perform.***
2. ***Christine hears a Voice that seems to guide her. → C. She becomes increasingly dependent on an unknown influence.***
3. ***Strange events continue inside the Opera House. → D. Suspicion and fear surrounding the Phantom increase.***
4. ***Erik appears at the masquerade ball. → E. The conflict between Erik and Raoul becomes more direct.***
5. ***Raoul understands the reference to Romeo and Juliet. → A. Raoul begins looking for a hidden entrance.***

Answers:
1-B / 2-C / 3-D / 4-E / 5-A

Intended, Unintended or Uncertain

1. ***Christine becomes the performer after Carlotta becomes ill. → INTENDED / UNCERTAIN***
   The event benefits Christine, but the students cannot be completely certain at this point whether this was the intended result of what happened to Carlotta.
2. ***Raoul becomes increasingly suspicious of Erik. → UNINTENDED***
   Erik's actions contribute to Raoul's suspicions, although this is not necessarily Erik's main objective.
3. ***Christine becomes emotionally dependent on the Voice. → INTENDED***
   Erik deliberately presents himself as a guide and increases his influence over Christine.
4. ***The people in the Opera House become afraid. → INTENDED***
   Fear is one of the ways Erik maintains control over the people around him.

For items 1 and 2, alternative answers may be accepted if clearly justified.

Complete the chains

Possible answers:

Carlotta becomes ill → Christine performs → Christine gains greater prominence → Erik's influence over her increases.

Erik hides his identity → Christine believes the Voice is mysterious or supernatural → Christine becomes more dependent on him.

Raoul discovers the literary clue → he finds the secret passage → he reaches Erik's hidden chambers.

Other logically coherent cause-and-effect chains are acceptable.

Think and discuss

Suggested answer: Erik

Possible evidence:

1. ***His actions influence Christine's decisions and emotional dependence.***
2. ***His threats, appearances and manipulation create fear and provoke Raoul's reactions.***

Other characters may be chosen if the answer is supported with two relevant examples.

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: Crossing the Line

A. Read and classify

Because this activity involves ethical judgement, some classifications may vary. The following are the recommended responses:

1. Christine trusts the mysterious Voice because she connects it with her father. → U — Understandable

2. Raoul wants to remove Erik's mask without his permission. → P — Problematic

3. Erik hides his identity because he fears rejection. → U — Understandable

4. Erik threatens people in order to control what happens in the theatre. → UAC — Unacceptable

5. Raoul confronts Erik because he wants to protect Christine. → P — Problematic

6. Christine shows compassion towards Erik despite what he has done. → U — Understandable

The important distinction is that an action may be understandable without necessarily being correct, while actions involving coercion, threats or deliberate harm cross a clearer ethical boundary.

B. Justify your classification

Open answers.

Possible models:

Action 3:

I classified this action as understandable because Erik is afraid of being rejected because of his appearance. However, hiding his identity becomes problematic when he uses it to manipulate other people.

Action 4:

I classified this action as unacceptable because fear does not give Erik the right to threaten or endanger other people in order to get what he wants.

Action 5:

I classified this action as problematic because Raoul wants to protect Christine, but confronting Erik impulsively may increase the danger.

C. Where is the line?

Possible answers:

Fear may explain a person's behaviour, but it does not give them the right to...

control, threaten or hurt other people.

Wanting to protect someone becomes problematic when...

you ignore that person's decisions or put yourself and others in unnecessary danger.

Showing compassion does not necessarily mean...

approving of or excusing another person's harmful behaviour.

D. Final challenge

The most balanced answer is:

B. A difficult past may explain behaviour but does not remove responsibility.

Possible reasons:

1. A person's experiences can help us understand why they behave in a particular way.

2. However, people are still responsible for the choices they make and for the consequences of deliberately harming others.

Answers A or C may also be accepted if they are argued coherently and supported with examples from the play.

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? Activity 1: From Expectation to Performance

Open answers. Students should compare their initial expectations with the actual performance, identifying similarities and differences in characterisation, narrative development, atmosphere and staging.

Suggested answers:

ASPECT	*BEFORE THE PERFORMANCE I EXPECTED...*	*AFTER THE PERFORMANCE I THOUGHT...*
Erik	*A frightening and dangerous character.*	*A complex character who combines cruelty, intelligence and vulnerability.*
Christine	*A young singer who needs protection.*	*A character who gradually develops independence and makes difficult decisions.*
Raoul	*A brave hero determined to save Christine.*	*A protective but sometimes impulsive character.*
The ending	*A confrontation in which Raoul defeats Erik.*	*An unexpected and tragic resolution revealing Erik's vulnerability.*
The atmosphere	*A dark and mysterious story.*	*A combination of mystery, suspense, humour and emotion.*

Evaluation of theatrical elements: Personal answers. Students should justify their ratings by referring to specific aspects of the performance, such as the actors' expressiveness, lighting effects, sound, costumes or scenery.

Suggested response: The most effective element was the lighting because it created suspense and emphasised the contrast between Erik's mysterious identity and his human vulnerability.

Activity 2: A Critical Review

Open written activity. Students should produce a coherent and appropriately structured review of approximately 150–180 words, combining description, evaluation and justified personal opinions.

Suggested model answer:

The Phantom of the Opera is an entertaining theatrical adaptation combining mystery, drama and humour. The story follows Christine, a talented singer whose life becomes increasingly influenced by Erik, a mysterious man living inside the Opera House.

One of the strongest aspects of the performance was the contrast between Erik's frightening behaviour and his emotional vulnerability. The actors helped the audience understand the characters' motivations through their expressions, movements and interactions.

The scenery, costumes, lighting and sound contributed to the mysterious atmosphere. The final confrontation was particularly effective because it revealed that Erik was not simply a monster, but a complicated human being.

Although some characters made questionable decisions, their conflicts encouraged the audience to reflect on appearance, responsibility and compassion.

Overall, I would recommend the play because it combines entertainment with meaningful themes. Its unexpected ending also encourages viewers to reconsider their initial opinions about the characters.

Assessment criteria: Organisation and coherence, appropriate vocabulary, grammatical accuracy, critical interpretation, justified opinions and adherence to the suggested length.

Activity 3: The Director's Notebook

Open creative activity. Students should propose a coherent staging of one selected scene and justify how their artistic decisions contribute to its atmosphere, dramatic tension and interpretation.

Suggested example: The Final Duel

ELEMENT	YOUR DECISION	WHY?
Lighting	*Dim lighting focused on Erik and Raoul.*	*To emphasise the confrontation and create suspense.*
Sound / music	*Slow, tense music followed by silence.*	*To increase dramatic tension before the duel.*
Costumes	*Erik wears dark clothes and his characteristic mask.*	*To reinforce his mysterious identity.*
Position of the actors	*Erik and Raoul stand opposite each other, with Christine between them.*	*To represent the central conflict and Christine's difficult position.*
Movement	*Both men move slowly before turning to fire.*	*To build anticipation and emphasise the seriousness of their decision.*
Most important object / prop	*The two pistols.*	*To represent danger, conflict and the unexpected resolution.*

Mood of the scene	*Tense, emotional and tragic.*	*To highlight the consequences of the characters' choices.*

Suggested explanation:

> *I would use dim lighting and tense music to create suspense before the duel. Christine would stand between Erik and Raoul to emphasise her role in the conflict. Just before the men fire, the music would stop completely. After Erik falls, the lighting would focus on him to highlight his vulnerability and encourage the audience to reconsider his character.*

Assessment criteria: Creativity, coherence with the original scene, appropriate theatrical vocabulary, justification of artistic decisions, oral clarity and effective communication.

Teacher's note: All three activities allow different valid responses. Assessment should prioritise coherence, interpretation, appropriate language use and the ability to support opinions or artistic decisions with relevant evidence from the performance.