

4º ESO IS WORKING AT HOME!!!

SPANISH (para que todo el mundo entienda bien lo que vamos a hacer): el trabajo que os mandamos cada profesor es lo primero, ya que así completamos la materia del trimestre.

¡¡ES LA PRIMERA PÁGINA!!!

A continuación, esta ficha contiene el trabajo distribuido en las cuatro sesiones que tenéis a la semana para que os organicéis bien.

¡Adelante con ella!

TRABAJO INGLÉS ALERTA CORONAVIRUS MARZO

4°ESO

*Week 16th-20th March

-Page 58 copy and translate text + ex. 1, 2.

-Page 62 copy and translate ex. 1 + do ex. 2.

*Week 23rd-27th March

-Page 63 copy and translate text + ex. 5, 6, 7, 8.

-Page 65 ex. 1, 4.

-Link to revise the passive (active to passive)

<https://www.perfect-english-grammar.com/passive-exercise-5.html>

4° ESO C – Finish lesson 6 Textbook and Workbook as requested as well.

16TH - 20TH March - English Department

- o **1st session** – working on lesson PULSE – If you have a Workbook, you can finish all activities in the lesson as an extra task). It must be finished by the end of this first week (march, 16th to 20th)

- o **2nd and 3rd sessions** - working on the novel *the Phantom of the Opera*.
 - o TRANSLATE CHAPTERS
 - o DO THE ACTIVITIES
 - o FOLLOW THE INSTRUCTIONS FOR CREATIVE TASKS.

4th session – GRAMMAR REVISION – do the activities and send them to us

LET'S WORK HARD AND SHOW HOW MUCH WE CAN DO EVEN IN DIFFICULT TIMES!!!

The Life and Career of Gaston Leroux



Gaston Leroux was born in Paris in 1868, and grew up in Normandy in the north of France. He became interested in literature at an early age. He studied law in Paris, but quickly gave up this profession to concentrate on journalism. His first real success came when *L'Echo de Paris* published a series of his poems about Parisian actresses.

Leroux's father died in 1889, and he inherited a fortune ¹ of one million francs. He immediately began to live on a grand scale, eating in the best restaurants and entertaining splendidly. He spent the whole of his inheritance in a period of six months, and then had to consider how he would earn his living. ²

In 1890 he became a court reporter for *L'Echo de Paris*. Soon after, he was given a job on the more prestigious newspaper, *Le Matin*. He was one of the first 'investigative' journalists, and he became famous when he solved a sensational case before it reached the law courts.

1. **inherited a fortune** : received a lot of money when his father died.
2. **earn his living** : make money to live.



An early French edition of *The Phantom of the Opera*.

Leroux combined journalism with novel writing and stories. His first novel, *The Seeking of the Morning Treasures*, appeared in 1903. The story was based on a real 18th-century criminal, Louis Cartuche. Cartuche hid his treasure in various secret locations around Paris, and died without telling anyone where it was. To publicise Leroux's book, *Le Matin* newspaper hid seven 'treasures' in different locations around Paris, and readers of the book were encouraged to find them. *The Mystery of the Yellow Room*, which appeared in 1907, is a classic detective novel. Its hero is the amateur detective Rouletabille, who solves crimes by using his powers of reason. Leroux later wrote seven more books featuring Rouletabille. There was one part of court reporting that Leroux did not like. He was obliged to watch the execution of several prisoners on the guillotine, and this disturbed him greatly. He became a life-long opponent of the death penalty as a result of his experiences. Leroux travelled widely for *Le Matin*, and wrote accounts of many



The offices of *Le Matin* newspaper.

dramatic and violent events. In 1907, however, he decided to give up¹ his successful journalistic career and become a full-time novelist. *The Phantom of the Opera* was published in 1911. Leroux claimed that the idea for the story came from his personal knowledge of the Paris Opera House and its underground lake. The story was extremely popular with newspapers around the world, and many of them serialised it. Sales of the novel, however, were disappointing. Gaston Leroux's colourful career lasted nearly sixty years. He wrote more than fifty novels in total, the most famous being *The Phantom of the Opera*. He died in 1927.



1 Look at the following statements about Gaston Leroux. Reread the text to decide if each statement is correct or incorrect. If it is correct, write A as your answer. If it is not correct, write B.

1. Gaston Leroux was born in the south of France near Marseilles.
2. He became interested in literature when he was at university.
3. His first literary success was a series of poems about Parisian actresses.
4. Leroux inherited a large amount of money and he saved most of it.
5. Leroux studied law, but he began work as a journalist.
6. Leroux's first novel was based on a true story.
7. Rouletabille was the name of the detective in eight of Leroux's books.
8. *The Phantom of the Opera* did not sell very well when it was published as a novel.

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

1. give up : stop doing.

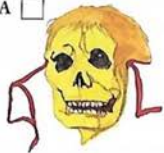
Before you read



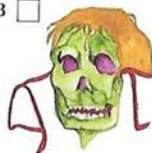
1 Listen to the beginning of Chapter One. For each question there are three pictures. Choose the correct picture and put a tick (✓) in the box.

1. How did Joseph Buquet describe the face of the frightening figure he saw?

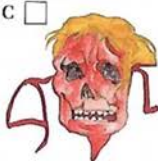
A



B



C



2. What did the fireman Pampin see?

A



B



C

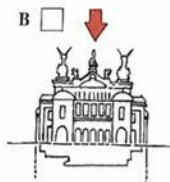


3. Where did Pampin see that strange thing?

A



B



C



4. Who was La Sorelli?

A



B



C



5. What was the ghost wearing that the girls of the *corps de ballet* saw?

A



B



C



6. According to Meg's mother, where does the ghost go during performances?

A



B




C





CHAPTER ONE

THE OPERA GHOST

 Strange things were happening at the Paris Opera House that season. There were rumours ¹ about a ghost in the building. No one knew when the rumours had started. Some people said it was Joseph Buquet who began it all.

Joseph Buquet was one of the scene-shifters, ² a quiet, reliable man. He said that he had seen a frightening figure in the corridors of the building. He said the figure was wearing a dress-suit. ³ At first he thought the man was just one of the

1. **rumours** : stories.

2. **scene-shifters** : people who move the stage scenery at a theatre.

3. **dress-suit** :



THE OPERA GHOST



audience. Then he looked again. He saw that the figure had no face – it was a skull! ¹ The skin was yellow, the eyes were black holes, and the whole figure was terribly thin.

Soon everyone at the Opera began to see strange things. One of the firemen, Pampin, said that he had gone down into the cellars ² of the building. When he was down there, he had seen a head of fire coming towards him! He was very clear about it. He had seen a head of fire, but the head had no body at all.

The people who worked at the Opera House were disturbed and excited by all these stories. The young girls in the *corps de ballet* ³ were particularly thrilled ⁴ by the stories. They said the ghost was responsible for all the little accidents that happened at the Opera House.

One evening one of the Opera's principal dancers, La Sorelli, was sitting in her dressing room. ⁵ It was an important evening for her. She was going to perform at a special gala performance for the two managers who were retiring. ⁶

The peace and quiet of the dressing room was suddenly disturbed by the entry of a group of young girls from the *corps de ballet*. The girls were talking excitedly.

1. **skull** :



2. **cellars** : rooms below a building where things are kept.

3. **corps de ballet** : (French) group of ballet dancers.

4. **thrilled** : excited and frightened.

5. **dressing room** : room where performers change their clothes before a show.

6. **retiring** : leaving their jobs at the end of their careers.

'We've seen him, we've seen him!' one of them announced. 'We've seen the ghost!'

Sorelli did not really believe the girls, but she was very superstitious. She was easily frightened by stories of the ghost, but she tried to be brave. ¹

'Pull yourselves together,' ² she told the girls.

'But we've seen him – we've really seen him!' one of the girls insisted. 'And Gabriel's seen him, too,' the girl added.

'Gabriel, the chorus-master?' asked Sorelli. 'What did he say?'

1. **brave** : courageous.

2. **pull yourselves together** : control yourselves.



OPERA

'He said he was talking to that strange Persian man ... you know the one?'

'Yes,' said Sorelli, 'I know the Persian.'

Everyone at the Opera House knew the Persian. The girls were convinced that he had the evil eye. ¹ They were frightened of him.

'So what happened?' Sorelli asked.

'Gabriel was talking to the Persian. He looked over the Persian's shoulder, and he saw the ghost standing behind him! Gabriel was terrified!'

'What did the ghost look like?' Sorelli wanted to know.

'He was wearing a dress-suit, just as Joseph Buquet described him. And his head was like a skull!' one of the girls said.

'My mother says Joseph Buquet shouldn't talk so much,' one of the girls said quietly. It was Meg, whose mother Madame Giry also worked at the Opera. She was a box-keeper. ²

'What did your mother tell you?' the girls asked Meg.

'She said the ghost doesn't like people to talk about him,' Meg replied slowly. 'She says it's because of Box 5. Mum's in charge of Box 5, you see. Box 5 is the ghost's box,' she told them. 'That's where he goes during performances. No one else can go there.'

'Has your mother seen him, then?' the girls asked.

1. **he had the evil eye** : he could make something bad happen to people just by looking at them.

2. **box-keeper** : person who takes the audience to their boxes in the theatre.

'No,' Meg explained, 'you can't see him. All that talk about his dress-suit, and the skeleton, and the head of fire, is all just nonsense. ¹ Mother's never seen him. She just hears him when he's in the box.'

The girls looked at each other. They could not make sense of Meg's story at all.

'That's what I meant about Joseph Buquet,' Meg told them. 'He shouldn't tell all those stories. The ghost won't like it at all. He might ...'


Suddenly the dressing-room door opened, and a woman came in. Her eyes were wide open, and she looked really frightened.

'Joseph Buquet!' she gasped. ² 'He's dead. Someone found his body in the cellar. He was hanging!' ³



1. **nonsense** : something which is not true or ridiculous.

2. **gasped** : spoke with difficulty.

3. **hanging** : 

The background of the image is a dense, repeating pattern of small, realistic water droplets. Each droplet is rendered with a gradient of light blue and white, giving them a three-dimensional, glistening appearance. They are scattered across the entire frame, creating a textured, fresh, and clean aesthetic.

ACTIVITIES

Go back to the text

1 Answer the questions below.

- What was Joseph Buquet like?
- What was his job?
- Who was Gabriel?
- According to the girls of the *corps de ballet*, what strange power did the Persian man have?
- How did Gabriel describe the ghost?
- What was Meg's mother's job?
- What did Meg's mother say about the ghost?
- What was the news about Joseph Buquet?

'The people who worked at the Opera House were disturbed'

Defining relative clauses

Look at this sentence:

The people who worked at the Opera House were disturbed.

'Who worked at the Opera House' is a **defining relative clause**. It tells us which people are being talked about.

For people we can use 'who' or 'that'.

For things we use 'that'.

2 Complete the sentences below with a relative clause using 'that' or 'who' and the following information.

- It had no body.
- It has a head like a skull.
- She is in charge of Box 5.
- He has the evil eye.

- She danced at the gala performance.
- He began the rumours about the ghost.
- They move the stage scenery.

Example: Gaston Leroux was the writer *who wrote*
The Phantom of the Opera

- La Sorelli is the dancer
- Meg's mother is the woman
- That is the ghost
- Joseph Buquet was the man
- The scene-shifters are the people
- He saw a head of fire
- The Persian is the man

Before you read

RET 1 Read the text below and choose the correct word (A, B, C or D) for each space.

The gala performance for the two managers continued.
1..... in the audience was pleased 2..... the music and the singing.

One of the singers in particular gave great pleasure. 3..... was Christine Daaé. She was new to the Opera, and she had not sung 4..... important roles before. She was not one of the

best singers at the Opera House. That night, however, she sang
5..... short pieces from the famous operas *Romeo and Juliet* and *Faust*. Her voice was strong and pure. No one had heard anything 6..... it before. They were astonished 7..... the beauty of her voice.

There was one man in the 8..... who listened to Christine Daaé with special intensity. This was Raoul, the young Vicomte de Chagny. He had come to the performance with his older brother Philippe, the Comte de Chagny.

'She never sang like that 9.....' Raoul said quietly to his brother. 'But she looks so ill!'

Raoul went backstage after the performance. He made his way to Christine Daaé's dressing room. He knocked and entered the room. The singer looked 10..... him with a strange 11..... on her face. She did not look well.

- | | | | |
|---------------|----------------|--------------|--------------|
| 1. A Everyone | B Anyone | C All | D Each |
| 2. A with | B for | C of | D to |
| 3. A Who | B This | C That | D It |
| 4. A lots | B much | C plenty | D many |
| 5. A some | B any | C of | D all |
| 6. A like | B as | C of | D similar |
| 7. A by | B from | C for | D of |
| 8. A public | B congregation | C audience | D spectators |
| 9. A earlier | B first | C before | D until |
| 10. A at | B for | C to | D in |
| 11. A glance | B expression | C appearance | D aspect |



Now listen to the text and check your answers.



Chapter two



CHAPTER TWO

A GALA PERFORMANCE



The gala performance for the two managers continued. Everyone in the audience was pleased with the music and the singing.

One of the singers in particular gave great pleasure. This was Christine Daaé. She was new to the Opera, and she had not sung many important roles before. She was not one of the best singers at the Opera House. That night, however, she sang some short pieces from the famous operas *Romeo and Juliet* and *Faust*. Her voice was strong and pure. No one had heard anything like it before. They were astonished¹ by the beauty of her voice.

1. **astonished** : extremely surprised.

There was one man in the audience who listened to Christine Daaé with special intensity. This was the young Vicomte¹ de Chagny, Raoul. He had come to the performance with his older brother the Comte² de Chagny, Philippe.

'She never sang like that before,' Raoul said quietly to his brother. 'But she looks so ill!'

Raoul went backstage³ after the performance. He made his way to Christine Daaé's dressing room. He knocked and entered the room. The singer looked at him with a strange expression on her face. She did not look well.

'Monsieur,' she said very quietly, 'who are you?'

Raoul went over to the singer's sofa and kissed her hand.

'I am the little boy who went into the sea for your scarf,'⁴ he said softly.⁵

Christine began to laugh at his words. Raoul became red with anger and stood up.

'I can see that you do not want to remember me,' he said coldly. 'But I have something important to tell you – very important.'

'Please come back when I am better,' Christine said.

Raoul walked out of the dressing room. He stood for a few moments in the corridor outside. He was in love, and he did not know what to do. He approached the door once again. He

1. **Vicomte** : (French) viscount, a nobleman.

2. **Comte** : (French) count, a nobleman who is more important than a viscount.

3. **backstage** : behind the stage of the theatre.

4. **scarf** :

5. **softly** : very quietly.

was about to knock on it when he heard a man's voice in the room.

'You must love me, Christine!' the voice said.

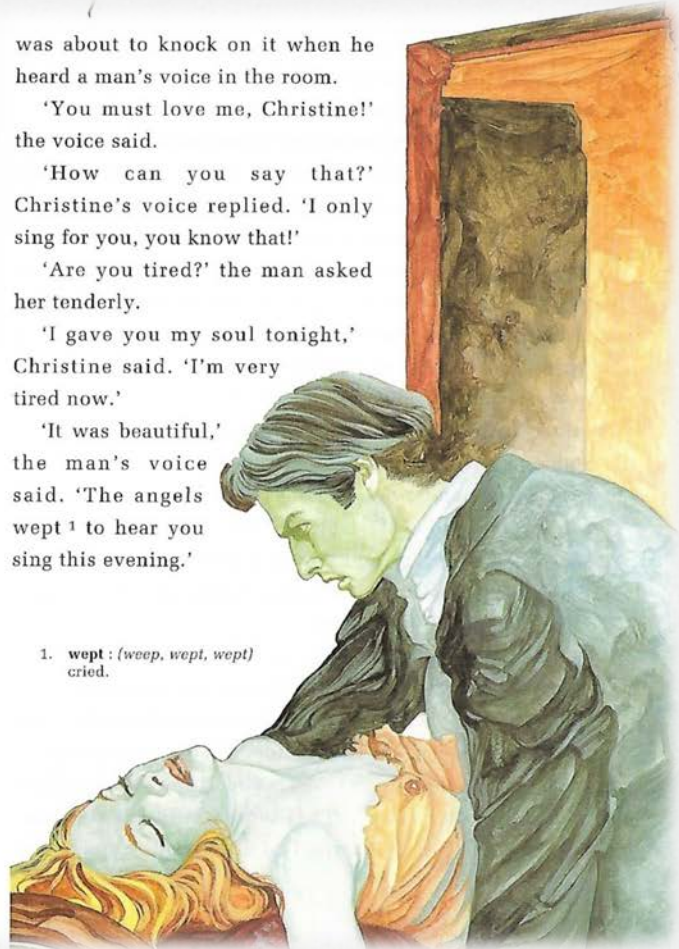
'How can you say that?' Christine's voice replied. 'I only sing for you, you know that!'

'Are you tired?' the man asked her tenderly.

'I gave you my soul tonight,' Christine said. 'I'm very tired now.'

'It was beautiful,' the man's voice said. 'The angels wept¹ to hear you sing this evening.'

1. **wept** : (weep, wept, wept) cried.



Raoul moved away from the door. He was suffering very badly. Suddenly he decided that he wanted to see the man that Christine loved. He waited in the corridor.

After a few minutes the singer came out of the dressing room. The corridor was dark, and she did not see him. Raoul pushed open the door and looked inside. The room was empty!

Monsieur Debienne and Monsieur Poligny were the two managers who were retiring from the Opera. They had attended the gala performance, and they were now having dinner with some of the staff. The room was a large one, and there were many people around the table. The conversation was lively and joyful.

Suddenly people at the table began to whisper¹ excitedly to each other, and to point at a strange figure who was standing at one end of the table. He was wearing a dress-suit, and his face was yellow and thin. It looked like a skull.

'The Opera ghost!' people were whispering to each other. 'It's the Phantom of the Opera!'

The strange figure took no notice of the remarks that people were making. After a few minutes, he looked up.

'The ballet girls are right,' he announced loudly. 'The death of poor Buquet was not suicide.'

Debienne and Poligny were shocked. They had not heard of the scene-shifter's death. They looked at the strange man, and then they stood up hurriedly.² They made a quick sign

to the two new managers to join them, and then they left the room.

Soon Debienne and Poligny were sitting in their office talking to the new managers, Monsieur Richard and Monsieur Moncharmin.

'We've given you all the help we can, gentlemen,' Monsieur Debienne said to the new managers. 'There is just one final thing you need to know about the Opera. It's the question of the ghost.'

Monsieur Richard smiled. He did not believe in the stories about the ghost, and he thought Monsieur Debienne was joking.¹

'What does the ghost want?' he joked.

'It's simple really,' Monsieur Poligny replied. He showed the two new managers a document. 'It's all written down here.'

Monsieur Richard looked at the document. It was the lease² for the Opera House. He passed it to Monsieur Moncharmin and they read it together.

THE MANAGERS OF THE OPERA MUST PAY THE
OPERA GHOST 20,000 FRANCS A MONTH - 240,000
FRANCS A YEAR.
THEY MUST ALSO KEEP BOX 5 AVAILABLE FOR HIM
FOR EVERY PERFORMANCE.

1. **whisper** : speak very quietly.

2. **hurriedly** : quickly.

1. **joking** : saying something to make him laugh.

2. **lease** : legal document giving someone permission to use a building.

'That's why we're leaving,' Monsieur Debieenne explained.
'We can't bear¹ the ghost.'

'That's right,' Monsieur Poligny agreed. 'It's hard enough managing the Opera – but it's impossible with the ghost here!'

The new managers were convinced that all the talk of the ghost was simply a joke. They smiled politely. They were soon very busy with their new responsibilities, and they forgot about the ghost. A few days later they received a very surprising letter in the post. The handwriting was childlike, and the letter was written in red ink.

YOU HAVE NOT KEPT BOX 5 FOR ME AS
WE AGREED. IF YOU WANT TO LIVE IN
PEACE, YOU MUST GIVE ME BACK MY BOX.
'OPERA GHOST'

The next day the managers received another letter from the ghost. There was the same childlike handwriting and the same red ink. This time he demanded his monthly payment of 20,000 francs.

'It's just Debieenne and Poligny,' Monsieur Richard told his colleague. 'They've started this stupid joke about the ghost, and they're continuing with it. We'll ignore it, that's all.'

The two managers decided to sell Box 5.

1. bear : tolerate.

'I want to talk to you about something important,' the lawyer said. 'It concerns your will, Jekyll.'

'I know what you want to say, my friend,' Dr Jekyll told him. 'You're not happy about my will, are you?'

'I know something about Mr Hyde,' Utterson said quietly. 'People say terrible things about him.'

'You do not understand,' Dr Jekyll said. 'You do not understand my position. It is very difficult for me –'

'Jekyll!' the lawyer interrupted him. 'You know me: we are old friends. If you are in trouble,¹ tell me the truth. Perhaps I can help you.'

'You're a good friend, Utterson,' Dr Jekyll said. 'Thank you for your offer of help. But you cannot help me. I know you have seen Mr Hyde – he told me. I am interested in that man. I trust you to follow the orders in my will. Promise me that you will follow them.'

'I will never like Mr Hyde,' the lawyer said.

'I don't ask that,' Dr Jekyll told his friend. 'I ask only that you help him when I am not here.'

'Very well,' the lawyer said. 'I will do what you want.'

1. **trouble** [trab^l] : difficulty.

ACTIVITIES

Go back to the text

1 Look at the following statements about Chapter Two. Reread the chapter to decide if each statement is correct or incorrect. If it is correct, write A as your answer. If it is not correct, write B.

1. Christine Daaé was one of the most important singers at the Opera.
2. Christine sang extremely well that evening.
3. Raoul thought that Christine looked great.
4. Christine did not recognise Raoul when he talked to her in the dressing room.
5. The gala performance was in honour of the two managers who were retiring.
6. The new manager, Monsieur Richard, was terrified of the Opera ghost.
7. The Opera ghost wanted Box 5 kept free for him for each performance.
8. The Opera ghost wanted to receive twenty thousand francs a year.

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

2 Odd words

Find the odd word out, then say what the three remaining words have in common.

1. a. scene-shifter b. dancers c. policeman d. chorus-master
.....
2. a. face b. body c. skeleton d. skull
.....
3. a. cellar b. dressing room c. box d. corridor
.....
4. a. ghost b. frightened c. terrified d. thrilled
.....

4TH SESSION - GRAMMAR

REVIEW

TRANSLATE INTO ENGLISH

- A) No debes nadar cuando la bandera roja esté izada.
- B) No puedo llevar esta bolsa porque es demasiado pesada.
- C) Pablo es tan alto como Juan, pero David es el más alto.
- D) Yo voy al gimnasio todos los días, así que estoy muy en forma.
- E) Tengo prisa, así es que no me quedaré para la cena.
- F) La película Notting Hill es una comedia romántica.
- G) ¿Cuánto tiempo has estado en esta clase?
- H) El poema que Ben escribió para la competición ganó el primer premio.
- I) Johnny debería cambiar la cámara vieja.
- J) Cuando era niña, solía odiar ir al colegio.

2/ MAKE SUITABLE QUESTIONS

- a) He's lived in Dublin **for four weeks**.
- b) The food here is **good**.
- c) Max has studied with **Marjorie's** book.
- d) He's quite **ill**.
- e) Bill fights with **everybody**.
- f) Today British students started a campaign against **school rucksacks**.
- g) He's teaching **me** to cook.
- h) He **usually** phones with his tiny mobile.

Yes, I can run faster than my Dad.

3/ REWRITE THE SENTENCES USING RELATIVES.

- A) You talked to a girl. She's my cousin. The girl...
- B) His brother had an operation on his knee. It was a complete success. The operation.....
- C) My brother got a digital camera for his birthday. It has already gone wrong. The digital camera...
- D) We saw a beautiful motorboat in the bay. It belonged to Steven Spielberg. The beautiful....
- E) They are looking for a grassy area. They can have a picnic. They are looking....

4/ CONDITIONALS. – FILL IN THE BLANKS,

- A) If I had a camera, I _____ (take) a photo.
- B) I _____ (stay in) if the weather isn't good tomorrow.
- C) If Jack _____ (not come) soon, I won't wait any longer.
- D) _____ (do) what I'm asking you if you want a reward.
- E) If we had separate bedrooms, my sister and I _____ (not argue) constantly.

i. TRANSLATE INTO ENGLISH

- A) Si no estuviese lloviendo, saldría a hacer jogging.
- b) Si los salarios de los profesores fuesen altos, todo el mundo sería profesor.
- c) Si llueve, el suelo se moja.
- d) Si no entiendes los deberes, pregunta a tu profesor
- e) Iré de compras contigo si me ayudas a limpiar la casa.

ii. COMPLETE THE SENTENCES

- A) IF your sister doesn't like your birthday present.....
- b) If you smoke a lot.....
- c) I would be happy
- d) My Dad would not give me money....
- e) If it is very cold this week ...

FILL IN THE BLANKS WITH THE SUITABLE TENSE.

- A) Kelly _____ (just buy) a camera.
- B) I _____ (do) that in the next few hours.
- C) Johnny _____ (always think) about becoming an engineer.
- D) That game is dangerous. You _____ (modal+not+do) it.
- E) When I _____ (see) Tessa, I will tell her you want to speak to her.

6/ COMPARATIVES AND SUPERLATIVES.

- A) My sister is _____ than my brother. (intelligent)
- B) I'm _____ than my friends. (fit)
- C) He's the _____ in the classroom. (friendly)
- D) My football team is _____ than yours (competitive). In fact, they're _____ (competitive) in the league.

7/ USE ALREADY, YET, JUST IN THE CORRECT BLANK SPACES.

- A) I have _____ finished my work.
- B) He's _____ arrived home. I can hear the keys.
- C) He hasn't understand anything _____.
- D) Have you made your mind up about that matter _____? I did, but I have _____ changed my mind.

8/ CORRECT THE SENTENCES.

- A) She doesn't has to get up early tomorrow.
- B) The man which I'm seeing in the corner is my Dad's friend.
- C) We weren't allow to use mobiles on the plane.
- D) He's so a handsome man that all women love him.
- E) She is more friendly than her sister.

Fancy a film on this story??

Maybe you can watch the film – Have a look at the trailer at
<https://www.youtube.com/watch?v=N91AL8sAh9o>

*Are you brave enough to sing one of the songs and send
it to us??!!!*

*We are dying to see you doing your best as opera
singers!!!*