

Universität Trier
Fachbereich II - Anglistik/Sprachwissenschaften/ Fachdidaktik

Proseminar: Films in the Language Classroom

The Name of the Rose

Introduction

One essential aspect that made me select Jean-Jacques Annaud's *The name of the Rose* - the film version of Umberto Eco's novel of the same name - are surely its various topics and possibilities that can be exploited by using it as a feature film in the foreign language classroom. It literally offers a whole range of interesting subjects and in a certain way it is a thrilling detective story, a tender love story and a historical "document" at the same time.

I provided it for students of the 11th or 12th grade. At this age, I consider pupils to be very open - minded for chilling tales as well as for rather religious or even philosophical questions. The danger in studying literature in the language classroom often lies in students who tend to rely almost exclusively on secondary literature, whereas a film, that is indeed made from a famous novel but which differs extremely in its interpretation from the original text, consequently has the advantage that students are dependent on their own critical analysis and comments.

For advanced students I considered it to be too unimaginative if comprehension exercises are applied isolated from the original action of the film. Therefore I tried to "wrap" them into the most exciting context as possible. Nevertheless, I tried to exploit the film as a viable tool for teaching the major skill as there are listening, speaking, reading, writing. - but exactly in a rather "hidden" way.

While a book of this length is almost impossible to read - even in a Leistungskurs meeting 3 or 4 times a week - the film made of the story can be incorporated into maybe five or six sessions. As most of the critics, I also advocate the use of rather short scenes of about two or three minutes in the classroom. This time is perfectly adequate to arrange a typical lesson. But in some cases I decided to present rather long scenes (of about 4 or 5 minutes) or even two scenes a lesson because I found it necessary not to disregard the course of the detective story and not to spoil the suspense. Especially weaker students are easily put at complete disadvantage if they do not know how to handle with rather "abstract" exercises like, e.g., essay writing. For them it would be very helpful and even much easier to cope with this teaching unit if they can focus on the breathtaking whodunnit of the detective story which can be followed like a red line throughout the whole film.

All in all I chose the film on the basis of the following criteria:

- it implies a strong story line as well as a whole cluster of sub-plots which offer the possibility to keep the teaching subjects very various (as required by the students)
- it reveals clearly drawn main characters but also interesting supporting characters
- its essential content/ action is very transparent and hence easy to follow
- its action can easily be divided into segments, which can be examined one after the other without overtaxing the memory of the students
- although it allows space for inter-disciplinary issues, it is not a film that assumes detailed background knowledge

As I mentioned above, another advantage of the film consists of its suitability for the application of the jigsaw viewing. For advanced students I consider it to be too easy and too one-sided only to focus on the main story line. For this

reason I tried to cope with all the different strands of the film so that finally the students would appreciate it as a whole.

And even if the film maker's interpretation doesn't coincide in all respects with Umberto Eco's, it might possibly stimulate the students' interest in reading one of the greatest novels ever written.

I The first meeting

A The lesson plan

Vocabulary

The homework for this lesson would have been to consult several probably unknown words in their dictionaries as there are: *abbey, abbot, monk, novice, order, infamous, unease, accute.*

At the beginning we would write these terms together with their German equivalents on the board to make sure that all pupils - even those who have not done their task - are now on the level required for the comprehension of the scene.

Introduction

The next step would be to set the scene. A verbal introduction given by the teacher could sound as follows: "The film you're going to see is entitled with *The Name of the Rose*. It is set in a cloister in the late Middle Ages. In the very first scene we can hear an elderly male voice from the *Off* which reveals itself to be the voice of Adson, who in his youth - strictly speaking

in the year 1327 - has witnessed terrible events that took place at a remote Benedictian abbey in the North of Italy. Now that he is an old man with white hair, he tries to tell us the whole story in retrospect...”

Then I would make notes on the board to emphasize the setting and the main characters

Setting:	Main characters:
North of Italy	Adson, a young novice
Benedictian abbey	William of Baskerville

Previewing activities

Before viewing the first scene, I would try to pique the students’ interest and to prepare them for the video by asking them how they would imagine the atmosphere in a “remote abbey“. Together we would draft a list of adjectives on the board. (I would give them the hint to write the German meaning next to the new English word to make sure that they remember its meaning). Maybe the result of our collective brainstorming would look like that:

sinister	chilling	uncanny	dreadful	thrilling	
	cosy	romantic	eerie	terrific	idyllic
strange					

unreal	mystic	horrifying	lonely	tensed
peaceful				
supernatural	exciting	desert	thrilling	shadowy

The next question would be related to the historical background of the plot. Therefore I would ask them e.g. which associations they do get by the term Middle Ages. As possible answers I would expect ideas like

crusades	witch trials	the dark Middle Ages	peasants' revolts
starvation	vassals	Richard Lionheart	
poverty	knighthood	feudal system	
serfdom			
Jeanne d'Arc	cloisters	heresy	instruments of tortures
inquisition	witch - hunt	Magna Charta	
Knights' castle			
Knights' Cross	stony castles	Robin Hood	burning of witches

After having finished the collection of useful words, I would move over to a very short verbal summary of the two preceding scenes, which could sound like that: “The young novice named Adson and his master, William of Baskerville, who is on a secret political mission, have just arrived at the remote abbey where the whole film is set. The following scene shows how they try to make themselves at home in their room....“

But before finally showing the scene I would hint at the possible danger to expect the screening as a time-filling end-of lesson entertainment. I would ask them to prepare themselves to watch the scene not as passively as they maybe watch TV at home (where it is surely appropriate to see it as relaxing recreation to pass the time) but rather as a different type of text that can be exploited for their own purpose: the improvement of their language skills - which doesn't mean that they can not nevertheless enjoy it.

Presentation and practice

Then I would hand out a cloze text (*see appendix 1*) which they are to fill in while they are watching the film. As a first aid to get familiar with this new teaching method, I would have given them the words which have been blanked out underneath the transcription. Thereupon I would show the first scene straight through.

After having watched the scene, we would read out the completed transcription and would talk about possible problems that could arise by further unknown vocabulary. If there were no more obstacles to be solved I would hand out several comprehension questions about the scene - one question to a group of three or four people. After having made sure, that everybody knows what to do with the formulation of his or her question, I would tell them to check the dialogue for content, mood and atmosphere. Furthermore, I would stress the importance of listening for details and tell

them to concentrate especially on these aspects of the scene which are helpful to find an answer to their specific task. Then we would re-watch the scene, every group searching closely for different aspects. Afterwards I would provide them a few minutes for working out an answer.

Thereupon I would make use of the OHP to project the whole cluster of questions on the wall, so that everybody could read it. Fruitful questions concerning this scene might be:

- What does Brother William see when he looks out of the window and which conclusion does he draw?
- What does he immediately hide when the abbot knocks at his door?
- Can you think of an explanation why he hides it? Has it something to do with the different lifestyle of the two orders?
- How does the abbot react when Brother William offers his condolences to the abbot for that one of his brothers has recently died?
- How does the atmosphere change? What can you say about sound effects; which colours do prevail?
- Which facts does the abbot give about the circumstances of the death? Why does he speak of spiritual unease?
- How is Brother William characterized by this scene?
- How does Adson behave?

One representative of each group would have to formulate their question aloud, so that everybody in the classroom knows to which of the question he or she is answering to. If it were not too elaborate or were not taking up a great deal of time, we could even write some notes down on the OHP transparency to capture the result of this part of the lesson.

In regard of the third question I would probably involve the other class members to avoid that the two of the students who have received this rather difficult question would not feel insufficient. Finally I would try to nudge them gently towards a satisfying answer if they would not be able to fulfill the task from their common knowledge (either from history or from religion).

Presentation of a 2nd scene

At the end of the lesson we would watch a further scene (again with a length of about 3 or 4 minutes) but without doing any practice with it, except from a little note-taking about William of Baskerville.

Homework

Finally I would ask for two or three volunteers who declare themselves ready to write a summary of the subsequent four or five scenes, which one of them would have to present extemporely by the next meeting. Additionally they would have to prepare handouts for the rest of the class. The other pupils would have to novelise the film as it has been hitherto presented. I would tell them that it is their task to write the novel of the film, a new trend in the film industry. The exact task would be to assume the “I“-perspective of the young Adson as he is remembering his arrival at the abbey.

B Comments on the lesson plan

Pre-teaching vocabulary

In this case I consider it to be very useful to pre-teach unknown vocabulary because it would prove to be useful active vocabulary that is essential for the listening task. Endowed with suitable words they surely feel more secure and forearmed against a new teaching unit. To make sure that everybody knows what this and that word mean, I would even violate the principle of monolingual foreign language teaching.

Pedagogically it would be unwise to give the students no introduction at all to what they are going to see. They would surely feel like jumping in at the deep end because the topic is not a very familiar one which they can manage simply ad hoc.

Brainstorming

The advantage of the little brainstorming exercise at the beginning of the lesson is very obvious: a “What do you imagine?” - question allows students to give a whole variety of answers. This idea strives for an affective objective and may furthermore help to remove gradually the restraints which students sometimes have in front of a new subject-matter. Additionally, the discussion of the topic in advance increases expectations, appeals imagination skills and involves them more deeply in the film.

The result of the second question (which associations the term ‘ Middle Ages’ does evoke) is a semantic field that elicitates key vocabulary and helps the students to make themselves familiar with new words that are indispensable for this teaching unit and which will occur again and again throughout the lessons following. Further on, an inter-disciplinary question allows students to integrate their general knowledge or aspects they have learned maybe in history-lessons.

I think especially at the very beginning of a new teaching unit, which additionally makes use of a new medium, it is very difficult to make video

viewing in the classroom different from ordinary television viewing at home. In my eyes it would be unwise to leave the students in ignorance. If they are informed about what their teacher is going to do with the new medium they feel more integrated in the lesson. Maybe it is even a good motivation factor if they feel that their teacher is extremely dependent on their participation, especially on their classroom interaction. Besides that, the strong involvement of the learners is surely welcomed to the teacher in the respect, that he is not always under the pressure of “keeping everything going“. The students are asked to do this themselves, leaving the teacher free to act as a language informant or manager of the activity, if his help is needed.

Practice

At first I thought about showing the first scene without giving any tasks on which they have to concentrate on while watching it. I am still not sure if it is better to start with an extensive listening phase in order to give the students enough time to get acclimatized to the classroom watching that this time is not meant to be an end in itself. But on the other hand I think that I would not overtax them with a little cloze exercise, especially because the missing words are given underneath the transcription. Additionally, the visual stimulus facilitates comprehension.

I am aware that some of the questions concerning the first scene might be reproached with creating frustration because they merely test the comprehension of the scene. But it seems to me that it is absolutely important for the students to understand this very scene entirely. To compensate for this recall task I would try to keep the questions to a minimum - and would show them a further scene without focusing on comprehension questions.

Justification of the 1st scene

The choice of the rather brief scene is very easy to justify. At first it can be seen as the first important piece of a jigsaw which the students need on their way of puzzling together the whole mosaic of the detective story. Further on, they get familiar with the main characters, Brother William and Adson, as well as they get a first impression of the conflict between the two Christian orders. All in all I think, that this opening scene would be a fruitful source for succeeding classroom work. In a short period of time it establishes character, action, setting, attracts attention and involves the audience. From the pedagogical point of view, I would advocate the use of a rather short scene, as the only means to oppose actively the danger, that students are sucked into the story already from the start. The awkward point is, that the very nature of watching a film is passive. Especially at the beginning students would easily run the risk of assuming the position of a 'consumer', and would forget that they are watching it for a learning aim.

I do not know whether it might be wrong to overload the students with too much information, especially in the first lesson. I am not sure if I would appear as one of those terrible teachers who has nothing to do but grinding facts into pupils, if I would deal with the problem of the two conflicting orders. But on the other hand the inner turmoil of the medieval church is one of the most interesting topics of the film - even if to the students it must appear rather peripheral an item in comparison to the detective story.

Extensive viewing

What I consider to be a good possibility to increase the students' expectations to the further action is to show a second short scene at the end

of the lesson. Maybe this would help to avoid the impression, that the usage of the film in class is meant as a mere test wrapped in an alleged new interesting medium. Further on, this scene suggests a certain milieu and helps the students to get more familiar with the medieval surrounding. When the lumpenproletariat is presented in the most abject poverty, it brings the social injustice of the Middle Ages to life and enables them to get a glimpse of the atmosphere of the whole époque. Beside that, the scene shows Adson's first encounter with the peasant girl and consequently marks the starting point of the tender love story which is an important jigsaw in the initiation of the young novice.

Giving a summary as a homework task appears to me to be a helpful possibility, to enable the students to appreciate a film of that length as a whole without having seen it entirely during the lessons. Especially at the beginning, it might be important to draw together all the different strands of the film to prevent them from losing the red line.

Novelisation

I would want the students to novelise the opening because I regard it to be a good exercise to transfer all the information, which they have received by the screening, into their own words. Consequently, this task demands of them to train narrative tenses, linking devices and descriptive writing.

II The second meeting

B Lesson plan

At the beginning of the second lesson we would listen to the summary which the three or four volunteers would have prepared for us (*see appendix 2*). As if to reassure that everybody is able to follow the lesson, I would ask

some simple understanding questions to create an underpinned knowledge about the action. Afterwards we would turn to the others' homework: the novelisation of the opening paragraph. All together we would discuss the results or would make suggestions for improvement.

Starting with the work-sheet

In order to prevent students from confusing the numerous names and characters we then would draw a list of characters at the board, where the research, which the students have done at home, would be integrated. At this point, I would handout a worksheet with the list of characters upon(*see appendix 3*). This list the students would have to update on their own (either during or after each of the following lessons). I would emphasize that these notes will be used in the follow-up discussion after viewing the whole film because I think that it is very necessary to show which purpose hides behind the note-taking because otherwise they would do it only half-heartedly.

Split-input technique

Thereupon we would move over to watch an appropriate scene to which the so-called split-input method is well appliccable. This procedure means that half of the students would sit with their backs to the telescreen so that they can not see what is going on with the film while the other half of the class has the task to tell their comrades one after the other what is happening on the telescreen. Therefore the volume must be turned down to zero because otherwise it would disturb the communicative situation. The silent viewing would last about two or three minutes wherein I would expect descriptions from the film-watching students like

“...you can see the remote abbey at daybreak, the camera pans to the dreadful landscape...”

“...you can see the monks doing their morning service...”

“...suddenly the hunchback interrupts the mess, he is very excited, he wants the abbot to come outside with him...something terrible must have happened...”

“...you can see a dead body that has been put into a vat of pig blood...head first...you can't see who it is...”

“...two monks try to pull out the corpse....they lay him on the ground with his back upwards...

then they turn them arround...his face is full of blood...someone pours water into his face...it's Venantius, the greek translator...”

“...the monks are shocked...they turn away...they cross themselves...”

“...Brother Berengar behaves very suspicious...he lays his face beteen hands, he pretends to be as stunned as the others but his eyes move restlessly around...he looks anxious...”

To generate interaction between the two groups I would want the non-watching students to ask questions about the exact action at the end of the scene.

Silent viewing

Afterwards I would tell them to prepare themselves for a further scene. This time I would refrain from giving them a verbal intoduction because in this scene the pictures of this very scene speak for themselves and therefore not necessarily need to be put into the context of the film. Then I would play the scene with no sound, telling the students to imagine what kind of music would go best with the scene. In advance, I would have prepared two or

three pieces of music on an audio cassette which I thought to be suitable accompaniments to this special sequence

Production

At the end of the scene I would play the first piece of music and would get the students to take notes as to its suitability as they listen. This procedure I would repeat with the other pieces of music, too. Afterwards we would discuss which music fits more and which music fits less to the scene. To capture the result of our exchange of views, we would write the pros and cons for each piece of music as keywords on the board.

"To a wild rose"	"Morgen- stimmung"	"Uno jionto postouro"
<i>Pros</i>	<i>Pros</i>	<i>Pros</i>
<ul style="list-style-type: none"> • shows Adson's astonishment very well • the soft sound of the piano contributes to Adson's unsureness • it is very slow and melancholically • it reveals the girls' miserable existence 	<ul style="list-style-type: none"> • shows the eventual increasing of his desire • the panpipes and the violin are like the voices of Adson and the girl • the panpipes reflect Adson's innocence • shows the fusion of the 	<ul style="list-style-type: none"> • the female voice fits the romantic atmosphere • it is full of passionate desire • it expresses the girl's sad hunger for love • it reflects the futility of their love affair

two bodies		
<i>Cons</i>		
<ul style="list-style-type: none"> • too cheerful • too nimble • it lacks of desire • too soft 	<i>Cons</i>	<i>Cons</i>
	<ul style="list-style-type: none"> • too kitschy • too fast • too grandiose • too well-worn 	<ul style="list-style-type: none"> • too theatrical/ dramatic • too sad • the voice is too insistent • it doesn't fit Adson's innocence

Writing a soliloquy

Thereupon I would ask the students to imagine what Adson is thinking in this very scene. Then I would tell them to write their impressions down from their memory in form of a short monologue of the character's thoughts. Finally we would re-watch the scene with a student reading his or her monologue as an accompaniment, as if it was a voice over. Additionally, we could even turn on the cassette recorder with the most suitable piece of music serving as soft background.

Homework

Once more I would give two or three volunteers the job of summarizing the subsequent twenty minutes of the film, whereas the other class members would have to do some written homework. Therefore I would handout the transcription of a dialogue beteen Brother William and the venerable Jorge(see appendix 4) and would ask them to juxtapose their attitudes/ characteristics in keywords and to take a stand on what they say about

laughter and to give reasons for their opinion. In form of an short essay they additionally would have to express their own opinion in regard of the question “*Should celibacy be abolished or not?*“

..B Comments on the lesson-plan

Who is who?

Behind the involvement of the first worksheet hides the idea, that students are forced to revise their notes constantly. Certainly they are very surprised to see how their first impressions change as they progress through the film. Concerning the detective story, this task is a very helpful mean not to lose track of the hunt for the culprit. Step by step, the students will perceive the characters in a new light as well as they will add one piece of a jigsaw after another to receive the entire mosaic of the exciting whodunnit.

Split-input technique

As to give a reason for the usage of the split- input technique, I hint at the fact, that the elevated language used by the characters in the film must evoke the impression as being completely out of date. To avoid immediate learner frustration I singled out an appropriate scene which is not that dependent on the spoken word as those we have watched the lesson before. Especially in order to avoid that weaker students feel insufficiently, I would try to draw attention to aspects other than language in the film. Regarding communication, this method arises a more “natural“ discission in class.

The scene which I would have chosen to apply the split-input method fulfills every criterion that I consider to be neccassary to reach success: it is relatively short (but not too short!), it reveals suspense, it has continuos,

exciting action, it contains not much dialogue or even monologue passages and can be described with rather simple words. Even because students would have no need of specialized language, it might be a good exercise to train their spontaneity in making use of the foreign language impromptu. When they have the task to verbalise all the information presented on the screen immediately they can not help being spontaneous, which at the same time means that they can not help making spontaneous mistakes either - which consequently means a good possibility for the teacher to discover students' problem areas. Additionally, it drives them to make use of their eyes as a confident carrier of messages. While they are forced to put into words what they are seeing on the screen they have little time to reflect what they are saying and therefore have to transform their sensory perception immediately into adequate words. By this method, a lively and interesting use of language is created.

Interaction

After having applied a rather easy teaching method in the first lesson - which would have been thought to be a kind of "warm up" exercise - I would now suggest to focus mainly on affective objectives and to establish priorities on communication among the students. The split input technique fosters a communicative situation in the classroom, which is very important also from the pedagogical point of view. While the teacher eventually loses his function as "mediator" or however we would like to define his position, the students are dependent on informing each other and have the possibility to compare their observations without the interference by the teacher. Logically, the main language production takes place in the discussion phase. Therefore the teacher should refrain from acting as a spotter for the students

as long as it is possible to maintain their independent discussion - under the premiss that they do not get completely stuck.

Choosing music

The involvement of the pieces of music primarily aims to improve the students' ability of expressing opinion (by agreeing, disagreeing, adjectives of mood, descriptive adjectives etc. Additionally, it exemplifies the interesting use of video in conjunction with other media.

Character monologue

When I would ask them to write a monologue of Adson's thoughts it is meant as task to foster creative writing. The students are not bound to stick to a strong guideline but are rather asked to give free rein to their imagination. Additionally, they expand their vocabulary because they are bound to recycle or to memorize expressions of feelings, adjectives of mood or emotion.

Justification of the "love-scene"

I think that the "love-scene" is very suitable to do this exercise because it has a strong dramatic impact on the students. Adson is a young, handsome, likeable boy who experiences his first (and only) love affair. I consider students at this age to be very susceptible to such situations because they might easily identify with either the "very first love" - or the "forbidden love" - emotion.

In this lesson I focused on making the classroom watching active and dynamic by experimenting with varied methods.

Essay-writing

As homework task I have chosen a scene which reveals the fundamental contrasts between Brother William and the old Jorge and which therefore can be regarded as key scene of the entire film. Focusing on, and discussing such discrepancies between two characters The second task has an important bridging function for the next lesson. I would set it because I consider it not only to be a good exercise to get familiar with essay writing but in this case can also lead them to reflect on their own attitude in regard of faith, God, religion in general.

III The third meeting

A Lesson plan

Essay writing

At the beginning of the third lesson we would listen to the summary (*see appendix 5*) as well as to one or three essays which the others have prepared. At first I would discuss the question in class. After having collected the most important aspects, I would interpose a short digression on writing an essay. To show the purpose behind this activity I would show reasons for the necessity of rhetorical structures on an OHP transparency as there are:

- it helps students to develop confidence and introduces initial organisations into their thinking and writing
- it facilitates the reader's 'journey through foreign ideas'
- it raises the style of the students' to a higher standard
-

Together we would draw a kind of 'framework' on the board:

- Introduction to the controversy (thesis/ anti-thesis)
- Arguments for answering ‘yes’ to the question
- Arguments for answering ‘no’ to the question
- Conclusion (this must not necessarily be a straightforward ‘yes’ or ‘no’, it can even be a differentiated conclusion, such as ‘yes, under the condition that...or ’yes in situation X, but no in situation Y’

Afterwards we would try to find out the main differences between Brother William and the old Jorge as they have been hitherto presented.

William of Baskerville	Jorge
"modern"	antiquated
undogmatic	dogmatic
humourous	strictly serious
sceptical	fanatically faithful
reason	blind faith
searches for knowledge	preaches the conservation of
spiritual autonomy	knowledge
freedom of the arts	spiritual restrictions
laughter as inborn human trait	no freedom of arts
	laughter as blasphemous, devilish act

Cloze-text

Thereupon I would present the next scene, which would make more demands on our time than usually (about 5 or 6 minutes). I would ask the students to follow Brother William's explanations and to fill out a cloze text (*see appendix 6*) while they are watching the scene.

True or false - exercise

As post-viewing activity I would hand out a "right or wrong" - questionnaire (*see appendix 7*) which the students would have to manage without consulting their cloze text but exclusively from memory. For that reason I would give them enough time to work upon it. Afterwards, one after the other would read aloud a statement, saying whether it is true or false. Additionally, they would have to quote a point from the cloze-text, which proves the statement concerned.

Homework

As homework task I would want the students to write a kind of 'factual report' for a newspaper, involving neutral, sober and matter of fact-language

B Comments on the lesson-plan

Essay writing

In my eyes essay-writing belongs to the fundamental faculties of advanced learners, especially to that of a *Leistungskurs*. In the preceding lessons I tried to let the students the widest possible scope to express their ideas and considerations in whatever way they think appropriate. This goal often conflicts with the educational aim of academic writing because the latter is

bound to certain conventional patterns which simplify the readers' journey on his journey through our ideas. The point is, that these conventions often work against the students' 'natural' way of expressing themselves. I therefore would try to show that these two kinds of writing are not mutually exclusive. Maybe I could even nudge them towards the important discovery that the usage of rhetorical structures opens up a whole new world of possibilities for sophisticated self-expression in a foreign language. But the superordinate aim of this exercise certainly is to create the students' ability to become simultaneously writer and reader.

True or false - exercises

In this case a "right or wrong" - questionnaire seems very useful to me because it checks in a relatively short amount of time, if the students have fully understood the exact course of events. I am aware that because the students are busy filling out the cloze text, a lot of time they can not look at the screen and so surely miss some seconds of the action that maybe are significant in helping comprehension of Brother William's explanation. But fortunately the video screen provides a strong focus of attention so that the students has something relevant to focus on when they look up from their task.

IV The fourth meeting

A Lesson plan

Stage-directions

Before watching the scene I would give the students a list of adjectives that they will need for the next task(see appendix 8). Together we would try to

explain their meanings in English until we finally would write down the German equivalent beside the English words. Thereupon I would set the scene, giving them all the important information about the setting (in the evening, before the Inquisition), the characters (Bernardo Gui in his function of Inquisitor, William of Baskerville, Remigius de Varagine, Salvatore/the hunchback, the peasant girl and the other monks as spectators).

Intensive listening

After having told the students to listen closely to the way *how* the characters speak, we would listen to the soundtrack without vision. Thereupon I would handout the transcription of the scene (*see appendix 9*), where the students are asked to add stage directions in the spaces, which-according to their opinion-are significant for the character's utterances, the intonation of their voice etc.. Then I would give them several minutes to deduce from the voices how the characters might behave. This task would be simplified by the list of adjectives which they are allowed to consult. After a few minutes we would discuss the solutions the students have found. Then we would re-watch the scene, this time with sound and vision. Certainly, it would be interesting for them to see how well their task was done. In conclusion to this exercise they could even correct or revise their old stage direction by a better one. Our main interest would be aimed at Brother William. Therefore we would carefully scrutinize his body language, his facial expressions. Surely we would discover that communication is not just a question of speech and that all non-verbal elements can give a clue as to what a person really thinks, as opposed to what he actually says.

Presentation of a 2nd scene plus freeze frame

Then we would move over to watch the first seconds of another scene which can be regarded as the climax of the story. Just before they would see the exposure of the culprit I would “hold“ the picture on display to receive a freeze frame. Then I would ask the students to speculate about the question who they consider to be the conjectural culprit. Maybe I would write the students guesses on the blackboard. After having heard some of their suggestions I would release the picture a little bit so that they could recognize the face of the venerable Jorge.

Dialogue re-ordering

The next step would be to hand out the transcription of this scene(*see appendix 10*), which this time consists of a jumbled up dialogue between William and Jorge and which they are to arrange in the right order (*see appendix 11*). When they were working on their task, I would walk through the lines for the case, that my help would be needed. Thereupon I would no more hesitate to show them the climatic scene entirely, so that the students would have the possibility to compare or to correct their dialogue with the original.

Homework

The homework for the next lesson would be to write a kind of “newspaper report“ of the series of murder, consulting a further dialogue between Brother William and the old Jorge, in which he explains the motive of his crime in detail (*see appendix 12*). For the next lesson I would promise them to watch the last 15 minutes of the film without any interruptions.

B Comments on the lesson plan

Various teaching methods

I think at this point of the teaching unit, it is absolutely necessary to maintain the students' motivation and interest. Therefore I regard it as indispensable to stick to the use of varied teaching methods so that tedium can be avoided at least in part. So I would not want the students to guess the 'where' and 'who' situation of the "Inquisition-scene". I think that the exercise as I have described it in the lesson plan is much better to affect the student's creativity and their imagination. By the precise and detailed scrutiny of para-linguistic features like the character's body language, their speech melody and mimics, the students are forced to expand their vocabulary by rather difficult words.

Why freeze frame ?

I consider the freeze-frame method to be a good prediction exercise that drives students to practise their critical language skills as well as their imaginative faculty. But probably I would try to keep this break as short as possible to avoid that the suspense is completely flattened. Additionally, it is meant as thought-provoking exercise, wherein the students unconsciously assume the angle of William of Baskerville as he piles one incriminating factor upon the other to reduce the circle of suspects and consequently follow in his footsteps as he is unraveling the mystery. Especially weaker students who have much difficulties in expressing their reflections/ expectations in adequate English now have the chance to utter their speculations with rather simple words (e.g., "I think that character X is the culprit because...").

Dialogue re-ordering

The dialogue re-ordering mainly tries to focus on the students' logical thinking. In order to arrange the conversation to a meaningful context, they have to get sensitive to the turn-taking in conversation as well as to lexical and structural substitution/ repetition.

V The fifth meeting

A Lesson plan

Viewing backward

At the beginning of the fifth lesson I would turn the sound off and would set the VCR at the end of the film. Then I would play it backwards, asking the students to reconstruct the story in the normal order by noting down some key words. Throughout the presentation I would make judicious use of the PAUSE and FORWARD buttons to stop the tape as necessary to ask questions, clarify vocabulary or dialogue. So at the end they could compare and discuss their individual accounts. Surely, differences of opinion will arise as to the original order of the events and where exactly they occurred. This leads to students wanting to give detailed descriptions of what they have just seen.

Follow-up

About 15 minutes before the end of the lessons I would handout the follow-up worksheet (*see appendix 13*) which the students would have to do for homework. This time I would give them two subjects to choose from.

Afterwards we would discuss it in detail to give the students the opportunity to ask question for clarification or to bridge their individual information gaps concerning this or that question.

Mistakes

At the end of the lesson I would hint them at some of their mistakes which I would have noted down throughout this special teaching unit. Together we would try to correct them

B Comments on the lesson plan

Viewing backwards

I am aware that the uninterrupted showing of such a long scene easily runs risk to evoke a feeling of satisfying ‘completeness’ in the students’ mind. After having experienced a dream - filled sleep, that we often experience at the end of a film, it is often very hard for them to get ripped out of their tranquillizing contentment, to abandon the role of the ‘consumer’ and to re-assume the part of the language learner. Therefore I decided to make use of a further useful teaching method: the viewing backward technique. This activity belongs to a family of exercises which trains the reconstruction of the information and impressions which the students have received by the screening. Further more I held the opinion that it is better to show the end of the film at the beginning of a lesson to make time for post viewing activities and to avoid the sated feeling in the students’ mind which I have mentioned above.

Justification of the follow-up

A follow-up questionnaire is thought to be a final exercise that “checks“ the adapted vocabulary as well as it refers to the subjects. If students are asked to make a detailed critical analysis of the most important topics of the film, they are encouraged to reach a very personal evaluation. In this case I consider it to be helpful to allow immediate individual reaction to the questions. I would want the students to respond to the task in whatever way they prefer, e.g. they could talk to one another, or to the teacher or to reflect quietly to make themselves familiar with the questions. I think that they would like the idea of having the choice between two tasks because it allows them to focus on the topic, that they like better.

Mistakes

Throughout the entire teaching unit the teacher has a variety of possibilities to improve the language competence of the students. He or she should not miss the ample opportunity to note down their slips and problems. But an immediate intervention by the teacher would mean a discouragement; hence I advocate, not to interrupt the fluency if someone is speaking, but to point at the mistakes only at the end of the teaching unit. In my eyes it is much better to hint at essential problem areas without addressing the concerned student personally. If we were talking over it in class nobody would have to fear to be mocked.

Conclusion

Appendix

Appendix 1

The Name Of The Rose

4th scene

Abbot: Pax hubiscum.

William: Et con spirito tuo.

Abbot: On behalf of the Benedictian order I'm honoured to welcome you and your Franciscan brothers to our abbey.

William: The other deligates, they have arrived?

Abbot: Ulbertino de Casale has been here for some weeks, the others are due tommorow. You must be very tired after your long journey?

William: No, not particularly.

Abbot: I trust you're not in need of anything?

William: No, thank you.

Abbot: Well, then I...I omit you in peace.

William: I'm sorry to see that one of your brothers has recently been guarded on to God.

Abbot: Yes. A terrible loss. Brother Adelmus was one of our finest illuminators.

William: Not Adelmus von Otranto!

Abbot: You knew him?

William: No, but I knew and admired his work with his humour and comic image, almost infamous. But he was said to be a very young man.

Abbot: O yes, indeed.

William: An accident, no doubt.

Abbot: Yes...as you say an accident, well, that is a ...Brother William, may I speak to you candidly?

William: You seem most anxious to do so!

Abbot: When I heard that you would come into our abbey I thought it was an answer to my prayers. Yeah, I said to myself it's a man both of the human spirit and of the evil one. The fact is, that Brother Adelmo's death has caused much spiritual unease among my flock.

William: This is my novice, Adson, the youngest son of the parents von Melk. Please, do continue!

Abbot: We found the body horribly mutilated, dashed against the rocks of the foot of the tower under a window which was...how should I say this...?

William: ...which was found closed?

Abbot: Somebody told you?

William: Had it been found open, you would not have spoken of spiritual unease. You would have concluded, that he'd fallen.

Abbot: Brother William. The window can not be opened. Noe was the glass shattered. Nor is there any access to the roof above.

William: I see. And because you can not offer any natural explanation, your monks expect the presence of a supernatural force within these walls, hm?

Abbot: That's why I need the council of an accute man such as you, Brother William. Accute in ungoverning an prudent if neccessary in covering up before the papel deligates arrive.

William: Sorry, you know MyLord, I now longer deal with such matters.

Abbot: I'm indeed reluctant to burden you with my dilemma but unless I could put on my flock I will have no alternative but to sum on the help of the Inquisition.

flock natural explanation novice Benedictian order
abbey
prayers illuminators God spiritual
unease(2X)
infamous Franciscan brothers peace death Inquisition
spirit
monks supernatural force papel deligates
evil

Appendix 2

Summary of the scenes 9 to 13

In scene 9 we hear the abbot preaching from the pulpit. He begs to God to reinstall serenity and spiritual peace in his abbey. While they are dining, another rmonk preaches wise Latin advices like *A monk should keep silent, not speaking until he is questioned*. Brother Venantius and the venerable Jorge exchange strange, uncomfortable views.

The subsequent scene shows William and Adson in their room at night. While the master handles with his scientific equipment, Adson wants to know whether he once has been in trouble with the Holy Inquisition. But Brother William only gives an evasive answer.

In scene 11 we hear a monk reading a passage from the bible to the venerable Jorge: *In much wisdom is much grief, and he that increaseth his knowledge increaseth his sorrow also.*

In the scriptorium we see a laughing Brother Venantius as he is reading a book. When he hears a mouse squeaking, he gets a fright. At last we see Brother Berengar as he scourges himself whereas Adson is haunted by horrifying nightmares.

Appendix 3

William	Adson	Venantius	Berengar
Franciscan			
rather old	Franciscan (novice)	Greek translator	assistant librarian
a dignified appearance	young	young	bald-headed
	handsome	has Latin looks	fat
humorous			
ironic			
			homo-sexual

the abbot	Remigius	Malachias	Severinus
------------------	-----------------	------------------	------------------

*Appendix 4***32th scene**

William: Perhaps you permitt us to examine the work of the two unfortune brothers who has been so distressingly guardened under God.

Abbot: Your request is most unusual.

William: As are the circumstances of their deaths.

Abbot: Brother Adelmus sat there.

William: Thank you.

a monk: Eyes of glass in twin hoops!

William: A donkey teaching the scriptures to the bishops...the pope as a fox...the abbot as a monkey....he really had a daring account for comic images.

Jorge(in Latin): *A monk should not laugh for only the fools lifts up his voice in laughter.* I trust my words did not offend you, Brother William. But I heard there persons laughing here about not laughable things. Your Franciscans however belong to an order who had merriment his view with indulgence.

William: Yes, it's true. St. Francis was much disposed with laughter.

Jorge: Laughter is a devilish wind which deforms the veniements of the face and makes the man looh like momkeys.

William: Monkeys do not laugh. Laughter is particular to man.

Jorge: As a sin! Christ never laughed.

William: Can we be so sure?

Jorge: There is nothing in the scriptures to say that he did!

William: There is nothing in the scriptures to say that he did not. Or even the Saints have known and employed comedy to ridicule the enemies of the faith. For example, when the pungen plunged into the boiling water he complained that his bath was too cold, soothed somebody's hand in and scolded himself.

Jorge: A Saint emerged in boiling water does not play childish tricks, he praises his Christ and suffers for the truth.

William: And yet Aristotle devoted his second book of Poetics to comedy as an instrument of truth.

Jorge: You have read this work?

William: No, of course not. It's been lost for many centuries.

Jorge: No, it is not! It was never written! Because providence doesn't want fugitive things to be glorified.

William: Oh this I must contempt...

Jorge:

William: Forgive me venerable Yorge. My remarks were truly out of place.

Appendix 5

Summary of the scenes 25 to 30

The 25th scene shows Adson and his master in their room. The young novice repents his love-affair and wants to confess it to Brother William, who has already become suspicious. But the only comment he utters, is, that Adson is confusing love with desire. The next scene is set in the morning and shows the arrival of the Franciscan committee, which has come to the abbey to meet the

pope, who wants to crash their order. Thereupon we see the the monks doing their morning services. Evidently, Brother Berengar is not present. In the 29th scene Brother William, Brother Severinus and Adson discover the dead body of Brother Berengar. It seems, that he has drowned while taking a bath. At last, we see Brother William as he is joining the autopsie. Like Brother Venantius, Brother Berengar has a blackened finger and a blackened tongue.

Appendix 6

20th scene

Abbot: A few lines of Greek.

William: Written by Venantius. Some random notes from the book he was reading just before he died. You see how the calligraphy changes? From this point on he was dying. And what Mylord will you conclude from that?

Abbot: Smudge of blue paint.

William: Yes, but an unique smudge of blue, blended in by your finest illuminator, Brother Adelmus, who possessed this parchment before Venantius. And how do we know that? Because of those random notes that overrun Adelmus' blue smudge and not vice versa.

Abbot: Brother William, this abbey is shrouded in a terrifying mystery, yet I detect nothing in your obscure dissertation that sheds any light upon it.

William: Atzon, light! Someone was at great pains to conceal a great secret of the first magnitude. This calligraphy is without question left-handed. And your only left-handed member of your community is - or rather was - Brother Berengar, the assistant librarian. Now, what kind of secret knowledge would he have been saving?

Abbot: I have the feeling that you're about to tell me.

William: Books. Restricted books. Spiritually dangerous books. Everyone here knew of the assistant librarian's passion for handsome boys. When the beautiful Adelmus wanted to read such a forbidden book, Berengar offered Adelmus the key to each whereabouts and for that - an exchange for unnatural carresses.

Abbot: Enough, Brother William..

William: Adelmus agreed and submitted to Berengars lustful advances. But afterwards wrecked by remorse he wandered weeping and desprate in the graveyard where he met the Greek translater.

Abbot: How could you know this?

William: There was a witness The hunchback. Who saw Adelmus giving this parchent to Venantus, running towards the small tower, hurting himself out of the window. The night of my arrival, well, Berengar punished his sinful flesh. Venantius helped according to the instructions of the parchent, made his way into the forbidden library and found the book. He took it back to the desk in the scriptorium and began to read it. After scribbling down those few mystrious quotations he died with a black stain on his finger. The assistant librarian discovered the body and dragged it down to the pig vat to avoid suspicion falling on him. But he left his autograph behind. The book remained on the translater's desk; Berengar turned there last night and read it. Soon after, overcome by some agonizing pain he tried to take a soothing bath with wine leaves and drowned. He, too, had a blackened finger. All three died because of a book, which kills or for which man will kill. Therefore I urge you to grant me access to the library.

Jorge: Brother William, your pride vains you. By idolizing reason you fail to see what is obvious to everyone in this abbey.

Abbot: Thank you, Brother Williiam, we are mindful of your efforts but I should now ask you to refrain from further investigations. *(he burns the parchment)* Someone is arriving with a papal delegation who is well versed in the wiles of the evil one..a man I believe you know only too well...Bernardo Gui of the Inquisition.

Appendix 7

Questionnaire

Say whether the following statements are true or false!

1. Brother Adelmus has committed suicide because he could no longer bear his sin of having accepted Brother Berengar's "lustful avances"
2. Brother Adelmus needed the key to the library because he wanted to read a forbidden book.
3. In the night of his death Brother Adelmus has given the parchment to the hunchback
4. The Abbot believes in Brother William's theory
5. Brother Berengar was a homo-sexual
6. Brother Berengar has discovered the dead Venantius and has dragged it into a vat of pigblood to avoid suspicion falling on him
7. Brother Berengar has tried
8. All three have died because of a smudge of blue paint
9. The Abbot asks Brother William to stop further investigations because Bernardo Gui of the Inquisition is arriving.

Appendix 8

Bernardo Gui	Remigius	de William	Salvatore	the girl
	Varagine			
impatient				apathetic
bigott	anxious	helpless	ignorant	miserable
hypocritical	enthusiastic	regretfull	stupid	pitiable
powerful	self-assured	disgusted	ridiculous	wrecked
triumphantly	proud	appelled	inferior	exhausted
self-confident	passionate	uncomfortable	foolish	tired
pretentious			awkard	tortured
arrogant			meek	motionless
superior				sorrowful
pitiless				fragile
indifferent				vulnerable
cold-blooded				
suspicious				
scornful				
aggressiv				
false				

Appendix 9

46th scene

Gui (): I remind all present that they are bound to avow obedience and on pain of excommunication to aid the inquisitor in his painful struggle against heresy. To sit with me on this tribunal I do share the burden of the verdict I would require the council of two fellow judges....My Lord Abbot.....and.....Brother William of Baskerville.

Salvatore! (again) Salvatore! Will you repeat your confessions of last night? That you and your accomplice Remigius were members of the radical docinists?

Salvatore utters ncomprehensible words.

Gui (): Will you deny the confessions of your accomplice?

Remigius (): No. I don't deny it. I'm proud of it! For the twelve years I lived here I did nothing but stuff my belly, shagged my whig and squeeze the hungry peasants for tights. But now you've given me back the strength to remember what I once believed in with all my heart. And for that I thank you.

Gui (): Do you remmber that you've wantonly looted and burnt the property of the church?

Remigius (): Yes! To give it back to the people you stole it from in the first place!

Gui (): And did you not also slaughter many bishops and priests?

Remigius (): Yes!!! And I would kill you people, too, if I had the chance!!!

Gui (): Guilty is that witch who has seduced a monk and has celebrated her diabolic rites! Guilty is Salvatore who has confessed his radical past and was caught in flagranti with a witch! Guilty is Remigius de

Varagine who in addition to being unrepentant about his former heresies was caught attempting to escape after murdering the honourable Severinus!

Remigius(): That's a lie! I've never killed Severinus nor anyone in this abbey!

Gui (): I therefore request you to confirm my sentence, my Lord Abbot.

Abbot (): My heart is filled with sorrow. But I can find no reason to contest the just sentence of the Holy Inquisition.

Gui (): And you, Brother William?

William (): ...Yes. He is guilty. Guilty for having in his youth misinterpreted the message of the gospels. And he is guilty of having confused love of poverty with the blind destruction of wealth and property. But, my Lord Abbot, he is innocent of the crimes that have bed your abbey in blood. For Brother Remigius can not read Greek. And this entire mystery hinges on the deadly possession of a book written in Greek and hidden in some secret part of the library.

Gui (): Since the verdict is disputed by Brother William we are obliged to extract the prisoner's confession to murder. Take him to the forge and show him the instruments.

Remigius (): I will confess anything you want, but don't torture me.

Gui (): Then, why did you kill him?

Remigius (): Why? ...well, why. I don't know why...

Gui (): Because you were inspired by the devil?

Remigius (): Yes! Yes, that's it - inspired by the devil. I WAS INSPIRED BY THE DEVIL!!!

Appendix 10

William

I want to see the book in Greek that you said that was never written. A book entirely devoted to comedy, which you hate, as much as you hate laughter. I want to see but this probably last surviving copy of the second book of the *Poetics* of Aristotle.

Good evening, venerable Jorge!

I would not want my faithful pupil to turn your poisoned pages - not without the protection of a glove such as I wear.

You must have flown to this chamber to reach it ahead of us.

Jorge

(*Looking at Adson*) If the light is too dim for you, give it to the boy!

I've been expecting you these several days past, Brother William.

Oh William! What a magnificent librarian you'd have been. Here is your well earned reward. Read it! Read through these secrets! You have won.

You discovered many things since your arrival at this abbey, but the short route to the library is not among them. So now, what is it, that you want?

Go on, William, read it, read it! *Adson: 'Master, please, we must hurry!'*

(recitites) “We should now discuss the way comedy stimulates the ridiculous by using vulgar persons and taking pleasure from their defects“.

Please arrange the dialogue in the right order!

Appendix 11

50th scene

William: Good evening, venerable Jorge!

Jorge: I’ve been expecting you these several days past, William.

William: You must have flown to this chamber to reach it ahead of us.

Jorge: You discovered many things since your arrival at this abbey, but the short route through the library is not among them. So now, what is it, that you want to see?

William: I want to see the book in Greek that you said that was never written. A book entirely devoted to comedy which you hate as much as you hate laughter. I want to see but this probably last surviving copy of the second book of the *Poetics* of Aristotle.

Jorge: Oh William! What a magnificent librarian you would have been. Here is your well earned reward. Read it! Read through these secrets! You have won!

William (recitites): ‘We should now discuss the way comedy stimulates the ridiculous by using vulgar persons and taking pleasure from their defects...’

Jorge: Go on, read it, read it!

Adson: Master, please we must hurry!

Jorge: If the light is too dim for you, give it to the boy.

William: I would not want my faithful pupil to turn your poisoned pages - not without the protection of a glove such as I wear.

Appendix 12

52th scene

William: But what is so alarming about laughter?

Jorge: Laughter kills fear. And without fear there can't be no faith because without fear of the devil there is no more need of God.

William: But you will not eliminate laughter by eliminating this book.

Jorge: No, to be sure, laughter will remain the common men's recreation. But what does happen, if because of this book learned men were seduced to laugh on everything. Can we laugh on God, the whole world would collapse into chaos. Therefore I seal what was not to be said.

Appendix 13

***The Name of the Rose* - Follow-Up**

1. The story and you

1. What in your opinion are the key-incidents in the film?
2. Which was the most memorable scene for you?
3. Try to put yourself into the role of Adson and imagine writing his thoughts in a diary. What might he have written about

- his first impression of the abbey?
- his first encounter with the peasant girl?
- his master?
- his love - adventure with the gir?
- the night before the inquisition?
- his decision to follow his master at the end of the film?

2. The characters

1. Try to assume the role of a defensive counsel: How would you try to justify or to explain the deeds committed by the old Jorge?
2. The last lines in the film spoken by Adson are: *“I never regretted my decision. Forever and for my master that was wise and good and true. When at last we separated company he presented me with his eye glasses. I was still young, he said, but one day they would serve me well. And in fact I’m wearing them now as I write these lines. Then he embraced me like a father and sent me on my way. I never saw him again or know what became of him. But I pray always that God has received his soul and forgave him his little vanities to which he was driven by his intellectual pride. And yet, now that I’m an old, old man, I must confess that of all the faces that appeared to me out of the past, the one I see most clearly, is that of the girl of whom I’ve never ceased to dream these many long years. She was the only earthly love of my life. Yet I never knew nor ever learned - her name...”*

Do you think that he has taken the right decision?
3. How do you understand the title of the film? To what does it refer? (think of the rose as a symbol!)
4. What do you think the young novice might have learned from his master?

5. To what extent does Brother William reflect the lifestyle/ principles of the Franciscan order?

Bibliography

- Eco, Umberto. *Der Name der Rose*. München: Deutscher Taschenbuch Verlag, 1986.
- Geddes, Marion/ Gill Sturtridge (ed.). *Video in the language classroom*. London: Heinemann Educational Books, 1984.
- Ickert, Klaus/ Ursula Schick. *Das Geheimnis der Rose - entschlüsselt*. München: Wilhelm Heyne Verlag, 1986.

Selected Articles

- Baddock, Barry. "Language teaching and the VCR". *Zielsprache Englisch* 20 (1992), pp. 25 -26.
- ". "Film scenes: a window on the culture". *Zielsprache Englisch* 24 (1994), pp. 3 - 5.
- Brand, Quentin. "Play it again, Sam". *Zielsprache Englisch* 27 (1997), pp. 22 - 26.
- Erdmenger, Manfred. "Videos für Landeskunde und Kommunikation". *Zielsprache Englisch* 21 (1991), pp.31 - 35.
- Gluckmann, Jacob. "Some notes on working with video in language teaching". *Zielsprache Englisch* 24 (1994), pp. 24 - 25.

- Littlewood, William. "From proverbs to essays: developing students' awareness of rhetorical structure". *Modern English Teacher* 6 (1997), pp.31 - 37.
- Mannon, Tracy M. "Videos: Fun and affective for language teaching". *Zielsprache Englisch* 19 (1989), pp. 17 - 18.
- Mohan, Tom. "Impressions of an inexperienced video operator". *Zielsprache Englisch* 19 (1989), p. 19.
- Morrow, Keith/ Marita Schocker - v. Ditfurth. "Using video texts in communicative language teaching". *Zielsprache Englisch* 19 (1989), pp.21 - 25.
- Resühr, Madeleine. "Video in conjunction with other media". *Zielsprache Englisch* 20 (1990), pp. 22 - 24.
- Ross, Nigel J. "Literature and film". *ELT Journal* 45 (1991), pp. 147 - 155.
- Vaughan-Rees, Michael. "Video and language learning". *Zielsprache Englisch* 19 (1989), pp. 12 - 16.
- Voller, Peter and Steven Widdows. "Feature films as text: a framework for classroom use". *ELT Journal* 47 (1993), pp. 342 - 353.