



FORUM
THEATRE &
EDUCATION

ALL YOU
NEED IS
L♥VE



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•INTRODUCTION

The primary purpose of the **teacher's pack** is to help both teachers and students alike to get as much as possible out of their participation in the interactive performance of "**ALL YOU NEED IS LOVE**".

The pack has been designed as a tool to help students understand the play, learn new **vocabulary** and improve their **listening** and speaking skills. Once they have done the **activities**, students will understand better both how the story develops and the lines the actors deliver so they will get more enjoyment out of the performance. The audio material contains some introductory elements where you'll find texts corresponding to the plot synopsis and the characters, some dialogues from the play and the **original songs** performed in the play. Also, you'll find some suggested activities we recommend you do before the play, **Pre-play activities** and some **Post-play activities** which have been designed to check if students have understood the play correctly. The activities also enable the student's vocabulary, **expressions** and **grammatical** structures to improve.

Pre-play and post-play activities include instructions for the teacher and the corresponding **student worksheets**, if the activity requires them. Some of the activities have an extension part (**Extension-Activity**) which makes it possible to study the contents in depth, depending on the group's ability. Both the introductory material and the suggested activities may require the corresponding audio material to make better use of them.

To help the teacher find and select the audio activities, we have listed the track numbers below with their corresponding contents in the play "**ALL YOU NEED IS LOVE**".

AUDIO "ALL YOU NEED IS LOVE" (TRACK 1 TO 8)

- Listening 1.** Penelope and Odysseus
- Listening 2.** Romeo and Juliet
- Listening 3.** Cyrano de Bergerac and Roxanne
- Listening 4.** Dracula and Mina Murray
- Listening 5.** John Lennon and Yoko Ono
- Song** "Down with love"
- Song** "Your Song"
- Song** "Vampires"

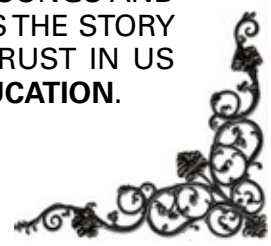
A new feature includes the possibility for teachers to see the **choreography** of a song on our website and therefore offers the opportunity of teaching it to the students prior to the show, thus allowing them to fully enjoy the dance on the day of the show.

We sincerely hope that both teachers and students fully enjoy the play itself and the activities which make up this teacher's pack.

We also hope this proves to be a useful aid in enhancing enjoyment of this interactive theatre experience.

DEAR TEACHER, IN THE TEACHER'S PACK THAT YOU HAVE NOW IN YOUR HANDS, THERE ARE ACTIVITIES SO YOU CAN PREPARE ALL THE STUDENTS WHO WILL ATTEND THE PERFORMANCE. YOU ARE THE BEST ONE TO DECIDE WHICH ACTIVITIES YOU THINK ARE MOST ADAPTED TO THE LEVEL OF YOUR STUDENTS. IN ANY CASE, WE RECOMMEND THAT YOU ALWAYS LISTEN TO THE SONGS AND THE LISTENINGS, AND THAT YOU WORK ON THE VOCABULARY IN CLASS, AS WELL AS THE STORY SO THAT THE STUDENTS UNDERSTANDING WILL BE COMPLETE. THANK YOU FOR TRUST IN US ONCE AGAIN.

SINCERELY, **FORUM THEATRE AND EDUCATION.**





•CONCEPTUAL CONTENTS

The educational interests of this activity will focus on helping students start developing the four basic skills of any foreign language: listening, speaking, reading and writing. All this with an approach based on communication, which aims to encourage students, involving them in dialogues, conversations, songs... and other forms of communication that are essential to the teaching and learning of a foreign language process. At this stage students should develop a certain level of understanding and speaking to enable them to deploy their first English communicative manifestations, and to consolidate the basic grammatical categories of this language and ensure their awareness and approach to the Anglo-Saxon cultural tradition. The teaching materials of "ALL YOU NEED IS LOVE", will allow you to study in depth the following conceptual contents:

-LISTENING

Various activities such as listening and repeating words as well as having to fill in the gaps to certain dialogues and songs, helping to sharpen the students' ear and encourage them to repeat all they hear in English. Reading and Writing: There are numerous moments where students have to read and understand the sentences and dialogues within this dossier. It helps them to hone in on their reading skills and then gives them the opportunity through writing to practice what they already know as well as developing a greater knowledge of the language.

-CONVERSATION:

The main focus when learning a language should be on the ability to communicate. Here, students are given the opportunity to develop this important skill by involving them in dialogues, conversations, songs, and pair-work set specifically to encourage conversation in English. At this stage students should have already developed a certain level of understanding and speaking to enable them to deploy their first English communicative manifestations, and to consolidate the basic grammatical categories of this language and ensure their awareness and approach to the Anglo-Saxon cultural tradition.

-GRAMMAR:

The teaching materials in "ALL YOU NEED IS LOVE", will allow you to study the following conceptual contents in depth:

- *Phrasal Verbs*
- *Unreal Conditional*
- *Verbs Patterns*
- *Reported Speech*
- *Reporting Verbs – Reporting Passive*
- *Relatives Clauses*
- *So / Neither*
- *Word Pairs*
- *Usually / Used to / Be get used to*





•THE TRUE LOVE

True Love is the most powerful magic in existence, capable of breaking any curse with a kiss, and even countering the effects of Witchcraft . A True Love Kiss is powerful enough to awaken someone from a sleeping Curse and to restore the memories of those who have been taken by the Dark Curse.

True Love can manifest in various ways. Most often, it appears as a rainbow-colored shockwave that breaks spells upon contact. In addition to romantic relationships, it can also exist between people with family ties, such as parents and children, or between siblings and friends.

True Love can also reside in simple objects, but they possess sentimental value or are a symbol for the bearers.

Rumplestiltskin —also known as the Jumping Dwarf, who kidnaps children and won't return them unless someone can guess his true name—is the only one who has ever managed to bottle True Love .

True love in legends is a mystical and transformative force capable of overcoming any adversity, breaking spells, and uniting souls forever, representing the light that overcomes darkness and the mutual respect that strengthens every bond.

In the legend of true love, as told in the tale of Alana and Edran, love is stronger than any magic or spell. Edran, a brave blacksmith, faces trials that depend not on physical strength but on heart and spirit to rescue Alana from a dark realm. His true love is the only one capable of breaking the spell and freeing his beloved, proving that the power of true love lies in deep spiritual union and the courage to face challenges together. This narrative symbolizes how love can illuminate even the darkest nights and overcome the barriers of the impossible.

Another representative legend is that of Sofia and Alejandro in Valle Luna, where two destined souls, despite an ancient grudge that threatens to separate them, decide to embrace their love with determination and trust.

The appearance of the golden butterfly symbolizes their eternal bond and the victory of love over fear and mistrust. Here, true love involves overcoming differences, fears, and the past to build a shared history based on hope and mutual respect.

The myth of Eros and Psyche expands this vision, showing us a love that faces divine trials, jealousy, and sacrifice, yet still manages to prevail. Psyche must overcome challenges to reunite with Eros, ultimately receiving immortality as a reward for her perseverance and devotion. This myth is a clear example of how true love is also a test of perseverance, trust, and a willingness to sacrifice that transcends the earthly.

All these legends agree that true love is not simply a fleeting feeling, but a force that:

- Break the illusions and shadows that try to separate you
- It requires courage, sincerity and respect for others
- It is based on freedom and mutual growth and not on dependence or limitation
- It is capable of transforming lives and bringing light even in the most difficult circumstances.

Ultimately, the legends of true love remind us that it is a deep and renewing commitment, a bond that drives us to overcome any trial, and that true union lies not only in the physical embrace, but in the connection of the soul and the shared will to walk together.

These stories, told since time immemorial, invite us to believe that sincere and courageous love has an almost magical power that can change destinies and restore hope even in the darkest moments. Therefore, the legend of True Love lives on in the hearts of those who know that to love is also to fight and persevere.

ACTIVITY. In this text, the central theme is TRUE LOVE. What we propose is that you read it several times and prepare a series of arguments in favour of it (e.g., Love is the driving force of life – Without love one cannot live...), and others against it (e.g., Love is blind – We always fall in love with the wrong person...).

Once you have done this, take a stance: In favour of love or Against love.

The class should be divided into two groups (In favour of and Against), and the students should then hold a DEBATE in which they present their arguments. At the end of the DEBATE, a summary should be made, highlighting which arguments were the strongest and what conclusions were reached.

•THE SHOW'S MECHANICS

– FOUR OUT OF FIVE STORIES

The show, titled **"All You Need is Love"**, explores the theme of love in all its forms. However, we especially emphasize love as a pure and genuine feeling which, although strong, solid, and a driving force of life at its origin, always carries with it a series of problems and disagreements. These make people want to be in love and, at the same time, want to stop being in love. In other words, we approach the theme of love from a theatrical perspective, where conflict is what gives meaning to romantic relationships—yet also drives us crazy.

We present five legendary love stories (some real, others belonging only to the world of literature), such as:

•Odysseus and Penelope.

Inspired by the classic work of Homer and belonging to the period of Classical Greece.



•Romeo and Juliet.

The tragic play by the celebrated William Shakespeare, set in Verona, which has been popularized by the countless adaptations it has had—and continues to have—both in theatre and cinema.



•Cyrano de Bergerac and Roxanne.

A masterpiece by Edmond Rostand, written in verse and a clear example of romantic love, inevitably bound to the constant suffering of its protagonists.



•Dracula and Mina Murray.

Originating in Bram Stoker's novel, their relationship unfolds within the realm of horror, where vampirism becomes its driving force.



•John Lennon and Yoko Ono.

Their relationship stood as an example of creativity taken to the extreme, but with a tragic ending—the assassination of John Lennon by an assailant.





•MEET THE CHARACTERS

FOUR OUT OF FIVE STORIES

Penelope.

She is a character in Homer's *Odyssey*. She was the queen of Ithaca and was the daughter of Spartan king Icarius and Asterodia. Penelope's original name was Arnacia or Arnaea. Penelope is married to the main character, the king of Ithaca, Odysseus (Ulysses in Roman mythology), and daughter of Icarius of Sparta and Periboea (or Polycaste). She has only one son with Odysseus, Telemachus, who was born just before Odysseus was called to fight in the Trojan War. She waits twenty years for Odysseus's return, during which time she devises various cunning strategies to delay marrying any of the 108 suitors. Penelope's effort to delay remarriage is often seen as a symbol of marital fidelity to her husband, Odysseus.

Odysseus. –see also Ulysses–

King of Ithaca. He is a legendary Greek king of Ithaca and Homer's *Iliad* and others works in that same epic cycle. As the son of Laërtes and Anticlea, husband of Penelope, and father of Telemachus, Acusilaus, and Telegonus, Odysseus is renowned for his intellectual brilliance, guile, and versatility, and he is thus known by the epithet Odysseus the Cunning. He is most famous for his nostos, or "homecoming", which took him ten eventful years after the decade-long Trojan War.

Romeo. –Montague–

He is the male protagonist of William Shakespeare's tragedy *Romeo and Juliet*. The son of Lord Montague and his wife, Lady Montague, he secretly loves and marries Juliet, a member of the rival House of Capulet, through a priest named Friar Laurence. When Romeo was forced into exile after slaying Juliet's cousin, Tybalt, in a duel, Friar Laurence gives Juliet a sleeping potion that makes her seem dead for 42 hours and sent a letter to Romeo, but it never reached him. Romeo dies by suicide upon hearing falsely of Juliet's death. Juliet later dies upon waking to find Romeo dead. Romeo, an only child like Juliet, is one of the most important characters of the play and has a consistent presence throughout it. His role as an idealistic lover has led the word «Romeo» to become a synonym for a passionate male lover in various languages.

Juliet. –Capulet–.

She is the female protagonist in William Shakespeare's romantic tragedy *Romeo and Juliet*. A 13-year-old girl, Juliet is the only daughter of the patriarch of the House of Capulet. She falls in love with the male protagonist Romeo, a member of the House of Montague, with which the Capulets have a blood feud. The story has a long history that precedes Shakespeare himself. At the end of the tragedy, she committed suicide when she saw that Romeo was dead. At the beginning of the play, Juliet is presented as a sweet girl who is submissive to her mother. Despite the fact that the heroine only turns 14 years old in a couple of weeks, she already has a fiancé. Paris, a young handsome man and a relative of Escalà, duke of Verona, wants to get in tune with her legal marriage. Juliet agrees to meet him without any problems. Their meeting should take place at a festival organized by Capulet. Instead of Paris, Juliet meets Romeo and immediately falls in love with him.



•MEET THE CHARACTERS

FOUR OUT OF FIVE STORIES

Cyrano de Bergerac.

He is the central character of *Cyrano de Bergerac* by Edmond Rostand. Cyrano is courageous, poetic, witty, and eloquent. He is a remarkable fighter, poet, musician, and philosopher, as well as a lover of beauty, ideals, and values. Never presented in a bad or unflattering light, Cyrano is difficult to dislike. Throughout the play, Cyrano acts according to his uncompromising sense of values and morals. He remains steadfast in his pursuit to become an honourable man and comes to represent the kind of man that everyone would like to be—and more. Cyrano never wavers in his commitment to Roxanne, but he may not be truly in love with her. Perhaps he is in love with the idea of love and of being in love. After all, Cyrano worships and obeys the magic, mystery, and poetry of love, as well as the powers and art of romance. Delighted by the romantic challenge of dying for love, Cyrano allows love to kill him in the end, even after Roxanne discovers and reciprocates his feelings.

Roxanne.

Cyrano's cousin, a beautiful and intellectual heiress. She has a soft spot for romance and a love for poetry and wit. Cyrano's plot revolves around the effort, by many men, to win Roxanne's love. With little agency, curiosity, or will in regard to the entreaties of her suitors, Roxanne is the constant star in a perplexing galaxy of affection. Nearly every character is either directly affected by her love or is hoping to win it. But winning Roxanne is not Cyrano's or Christian's goal: winning her love. It alters Christian and Cyrano in respectively different ways throughout the play, and it defines each scene's tone and attitude. Roxanne's kindness and sincerity never waver and are never questioned. But she has a major dramatic shift in thought at the war at Arras when she tells Christian that although she once loved him because he was handsome, she now loves him because of his inner beauty. This shift alters the play's remaining action and resolves its main action and conflict. Roxanne exhibits the sheer power of love over attraction, both at Arras and in the play's final scene, when she declares her love for the deformed Cyrano.

Dracula.

He is the central character of Bram Stoker's "*Dracula*," and is a centuries-old vampire with a dark and evil soul. He is a member of an ancient family of warriors and possesses supernatural abilities such as the power to assume animal forms, control the weather, and exert immense strength. Dracula's character is complex, embodying both aristocratic charm and malevolent power. His actions and influence throughout the novel are pivotal to the plot, as he seeks to establish a new race of vampires in England and continues to prey on innocent victims. Dracula's character is a blend of Gothic horror and Gothic romance, making him a timeless figure in literature.





•MEET THE CHARACTERS

FOUR OUT OF FIVE STORIES

Mina Murray.

Mina Murray, also known as Mina Harker, is a central character in Bram Stoker's "Dracula." She is portrayed as a young schoolmistress who becomes a victim of Dracula's curse. Mina's character is complex, embodying virtues such as purity, innocence, and Christian faith. Despite her suffering, she maintains these virtues, which are central to her role in the novel. Mina's character is often described as the epitome of the Victorian woman, representing domestic propriety and the virtues of the age. Her purity is a significant theme, as her fate is intertwined with Dracula's, and her character's development is closely tied to the novel's plot. Mina's character analysis reveals her as a multifaceted individual, both a strong intellectual and a nurturing mother figure, who ultimately becomes a symbol of the struggle against evil.

John Lennon.

John Wiston Lennon was an English musician, best known as a founding member of The Beatles and a prominent solo artist, whose work and activism left a lasting impact on music and culture. He is born on October 9, 1940, in Liverpool -England-. In 1957, Lennon formed a group called The Quarrymen, which eventually evolved into The Beatles in 1960. As the band's co-lead vocalist and rhythm guitarist, he played a crucial role in their success. He was also an activist, particularly against the Vietnam War. Lennon's life was tragically cut short when he was murdered on December 9, 1980, in New York City. His contributions to music and culture continue to resonate, and he is remembered as one of the most influential in the history of popular music.

Yoko Ono.

Yoko Ono is a renowned Japanese multimedia artist, musician, and peace activist, best known for her avant-garde art and her marriage to John Lennon of The Beatles. She is born on February 18, 1933, in Tokyo, Japan. She came from a wealthy family; her father was a bank executive and a descendant of a 9th-century emperor. In addition to her visual art, Ono has had a successful career in music, forming the Plastic Ono Band with John Lennon. Their collaboration produced several influential albums, including the critically acclaimed "Double Fantasy," released shortly before Lennon's assassination in 1980.

ACTIVITY. Choose one of the couples in love that we have suggested to you and look for information about them regarding the relationship they had with each other, and why their relationship was so significant in terms of love. Once you have gathered the information, give a presentation about it in class in front of your classmates.

•LISTENING 1.

PENELOPE & ODYSSEUS -Track 01.-

-A Work by Homer -

We imagine her—Penelope—at the loom, surrounded by the incessant movement of threads and rods, busy with her work that never progresses. She has promised not to marry until she finishes the shroud she is weaving for her father-in-law. But she will never finish it, since each night she unravels what she has completed during the day.

We see Odysseus traveling from island to island, always surrounded by beautiful women, yet driven by the urgent desire to return home—to his beloved Ithaca—to be reunited with his wife and his son, Telemachus.

This is the sorrowful tale of The Odyssey.

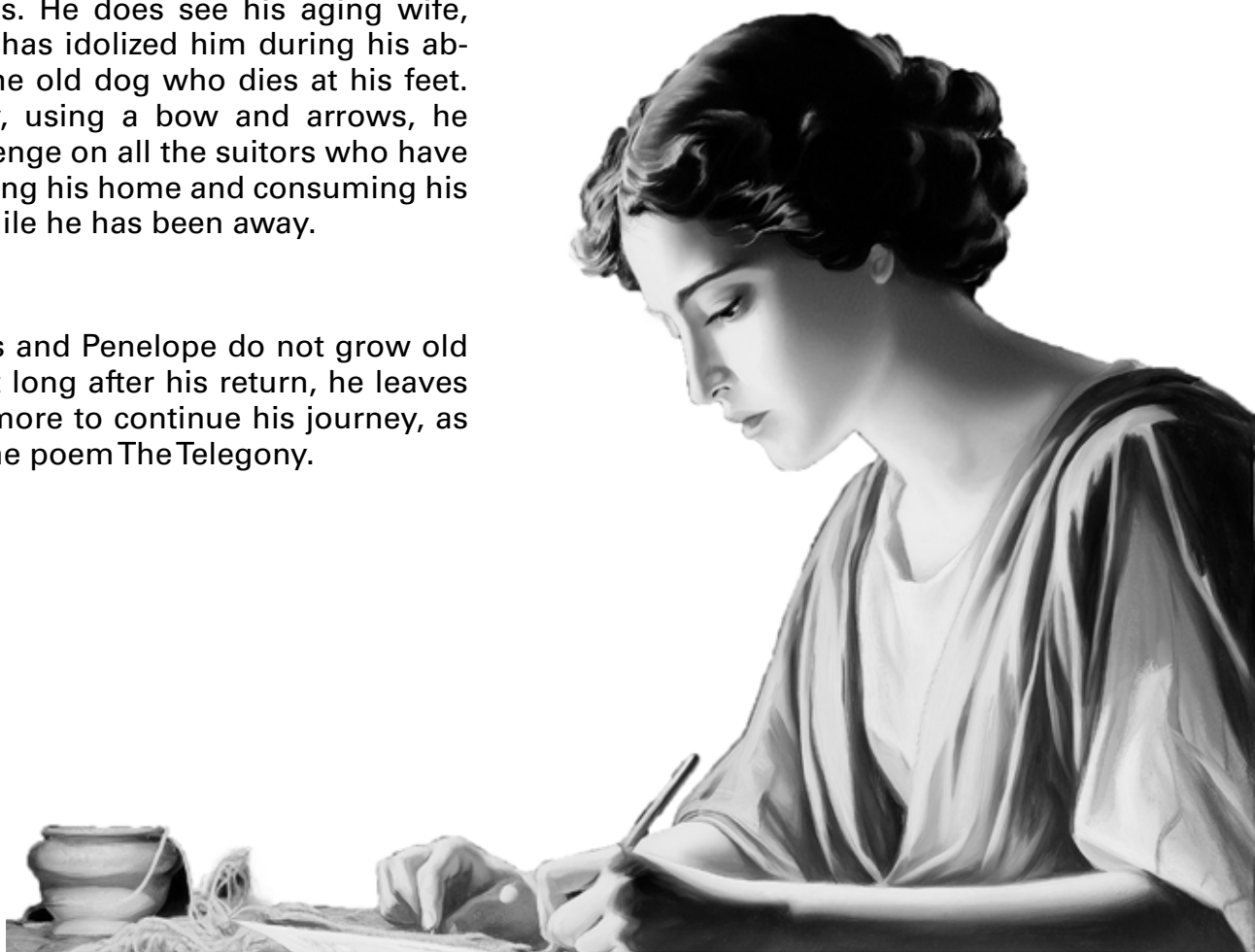
Poets first sang these verses in the 8th century BC, recounting the misfortunes of poor Odysseus, king of Ithaca, who eventually returns to his homeland—disguised, but calm enough to make wise decisions in spite of his circumstances. He does see his aging wife, his son who has idolized him during his absence, and the old dog who dies at his feet. Then, calmly, using a bow and arrows, he takes his revenge on all the suitors who have been occupying his home and consuming his resources while he has been away.

Yet Odysseus and Penelope do not grow old together. Not long after his return, he leaves Ithaca once more to continue his journey, as narrated in the poem The Telegony.

Even so, the story of Odysseus and Penelope is a great love story—even if it is an unhappy one.

Odysseus, the cunning, restless, unstoppable warrior—an even greater strategist and a frequent liar, often unaware of the consequences of his actions—is mirrored by the discreet Penelope, educated like all women of her time to weave, run the household, and remain silent. A subtle cog in the political machine, she is the faithful guardian of an heir to the land, and as skillful in her own way as her husband. She is always aware that her power lies, first and foremost, in the kingdom governed first by her father, then her husband—a kingdom in which she stands as a symbol: loving mother and devoted daughter-in-law.

Both are happier apart than together—always dissatisfied, bound by duty, and condemned to remain mythical figures forever, immortalized by the hand of the brilliant Homer.





•LISTENING 2.

ROMEO & JULIET -Track 02.-

-A Work by the Brilliant English Playwright William Shakespeare-

When, at the beginning of the 14th century, Dante mentioned the Capulets and the Montagues in *The Divine Comedy*, he could never have imagined that, two hundred years later, these two surnames would come to symbolize the ultimate expression of tragic love. He was, in fact, referring to two political factions.^t

Already in Shakespeare's time, sentimental tales from Italy were immensely popular. One of these stories eventually reached the ears of the brilliant English playwright. He relocated the action to Verona, made Juliet the only and late-born daughter of the Capulets, and enriched the tale with unforgettable supporting characters—such as the old Nurse, Paris, Friar Lawrence, and others—who shape and complicate the brief days during which the young lovers experience their passion, weaving a web they don't even realize they're caught in.

Romeo and Juliet is, beyond an unforgettable romance, a study in the misfortunes of poorly arranged fate. If Romeo had not crashed the Capulet ball; if Juliet's father, upon recognizing him, had politely but firmly asked him to leave; if Mercutio, the witty friend, had been more restrained; if Tybalt, Juliet's cousin, had not been so impulsive; if Friar Lawrence had not been quarantined under suspicion of plague; if Juliet had married Count Paris...

If just one of these events had unfolded differently, the love between the two young people might have faded—like Romeo's initial passion for Rosaline, with which the play begins. But fate, relentless, drives the story to its inevitable conclusion: a crypt, where a young Juliet lies with a dagger in her chest, a lifeless Romeo at her feet, poisoned, and a grieving friar revealing a tragedy greater than any parent could have foreseen. And yet, from all this blood and horror comes an unexpected good: the reconciliation of the Montagues and the Capulets.

The power of this story has proven so immense over time that neither bans on its performance, nor poorly executed adaptations, nor mutilated versions of the original have managed to diminish it. Romeo and Juliet continues to be performed with the same freshness and intensity as when it first premiered.



•LISTENING 3.

CYRANO DE BERGERAC & ROXANNE -Track 03.-

-A paean to poetry and the power of words by Edmond Rostand

Those familiar with Cyrano de Bergerac through Edmond Rostand's late 19th-century fictionalized version—made even more popular by numerous film and stage adaptations—may be surprised to learn that the real Cyrano was an atheist philosopher with a terrible reputation, a fondness for dueling, and a passion for fantastical literature that speculated about the future. He died at the age of thirty-six in a convent, likely taken in by his sister, the Mother Superior, after being gravely injured a year earlier when a beam fell on him.

Rostand's play, which was a resounding success from its very first performance, filters Cyrano's life through the lens of a more sentimental and romantic age, idealizing love and heroism. In the play, Cyrano's wit no longer challenges God or philosophical doctrines, but rather the honor of his enemies. His brief two-year military career—cut short by a throat wound during the siege of Arras—is reimagined as a symbol of the somewhat futile bravery of the French soldier. Most notably, Rostand invents a poignant and fictionalized romance between Cyrano and his cousin Roxane, a real historical figure whom the playwright freely reinterprets. With a Baroque-style twist of mistaken identity, the story becomes a hymn to poetry and the enduring power of words.

At a time when literature often expressed sympathy for misshapen yet tender-hearted beings—Quasimodo, for instance—Cyrano's "monstrosity" is his oversized nose. Yet his true flaw is not physical but emotional. Had he set aside his arrogance and bluster, and allowed Roxane to see the sincere man the audience comes to know, romance would likely have blossomed. Instead, he chooses to hide behind the handsome Christian de Neuville, allowing him to court Roxane with words Cyrano himself has written. Christian may be inarticulate, but he is shrewd enough to recognize that poetic language is the key to winning Roxane's heart—language Cyrano provides in a series of irresistible letters.

Together, they deceive the sweet Roxane: between them, they create the ideal lover—handsome on the outside, eloquent within. But tragedy strikes when Christian dies at the siege of Arras without ever revealing their deception. Heartbroken and believing her true love has died, Roxane retreats to a convent. Cyrano visits her faithfully for years, until one afternoon, as an old man suffering a mortal wound, he drags himself to her side. Only then, as he lies dying, does Roxane finally understand the truth: it was Cyrano who had stirred her heart with his words.

A tragic fate for Roxane, who loses her beloved twice and spends her life in chosen seclusion. Both tragedies might have been avoided if Cyrano—who prided himself on his courage—had dared to speak the truth.

In the end, Cyrano sacrifices happiness not so much for love, but out of cowardice, out of loyalty to a friend, and out of a romanticized ideal of his cousin. None of these reasons brings him more than a faint, bittersweet consolation.





•LISTENING 4.

DRACULA & MINA MURRAY -Track 04.-

A terrifying story of love and passion across time by Bram Stoker

Dracula is a story of love and passion that transcends time. First published as a novel, it was later adapted for the stage and has been made into numerous films. Aside from Murnau's unauthorized *Nosferatu*, the first official film adaptation was *American*, released on February 14, 1931. Directed by Tod Browning and starring Béla Lugosi, it was produced by Universal Studios. The role was originally intended for Lon Chaney, but he died of laryngeal cancer just months before filming. Béla Lugosi, who had already played the Count in the 1927 stage production, was ultimately cast.

The eccentric Transylvanian Count Dracula crosses the oceans to reunite with Mina Murray, the fiancée of Jonathan Harker, a young London lawyer. The love Count Dracula feels is the most intense that has ever existed. It knows no limits and will do anything to become real. It is a love that defies centuries and death, capable of taking many forms to reach his beloved. He lives only to see her again, to feel her near, and to fulfill his long-awaited desire.

No one has ever desired as Dracula desires. His will, his passion, and his strength are unmatched. Among all beasts, he is the strongest. Among all men, he is the most beautiful. And Mina is the only fortunate one in this dark tale—fortunate, perhaps, though her fate involves the curse of eternity.

This literary work is a masterpiece of romanticism and eroticism. But there is one scene in which these elements are overwhelmingly concentrated: Mina's conversion.

Dracula appears at her bedside. Without daring to look at her, he confesses that he is the monster whom her husband and Professor Abraham Van Helsing—the world's most famous vampire hunter—are seeking.

She realizes that he is the one who killed her beloved friend Lucy, having fed on her until her body lay lifeless. Mina weeps in despair and tries to strike him, but she falls under the spell of his charm and magnetism. "May God forgive me, but I love you," she cries.

Dracula begins to convert her—but then hesitates. "I love you too much to condemn you," he says. Yet it is Mina's own desire and will that take the vampire by surprise. She surrenders to him with a fixed, unwavering gaze. He looks back, knowing he can no longer resist her—nor does he want to.

Mina offers her neck. She grants him permission to make her eternal. He tries to withstand the unexpected power of her longing. He draws closer, his fangs growing with passion until they pierce her skin. At the taste of her blood, his desire surges beyond control. He drinks, overwhelmed by a pleasure he never anticipated—one that only Mina could give him.

Thus unfolds a love story doomed by monstrosity, in which a beautiful young woman surrenders to her executioner. And yet, it becomes a love that conquers both distance and time.



•LISTENING 5.

JOHN LENNON & YOKO ONO -Track 05.-

– Music’s Most Famous Love Story –

John Lennon, the beloved former Beatle, and Yoko Ono, the enigmatic artist, were one of music’s most famous power couples—and certainly one of the most unconventional in the 1970s. Some still believe Ono was the reason the Beatles broke up, and she was once considered one of the most hated figures in pop culture. To many, she seemed inaccessible or simply unpleasant. Their love made people uneasy. Beatles fans worried: What was happening to John Lennon?

Ono herself was aware of the controversy their relationship stirred. It attracted as much scrutiny as any high-profile romance, and for good reason: the couple never shied away from the spotlight. From sleeping together in the name of peace to creating eight albums, they made headlines from the moment they left their respective spouses to be together. Their ballads played to their own beat, while the world watched.

John Lennon met Yoko Ono in November 1966 at a London gallery where she was exhibiting her work. Their connection was immediate, and their love story began shortly after that first meeting—despite the fact that both were married at the time.

Yoko and John’s love was intense, to say the least. Lennon reportedly even asked her to accompany him to the bathroom during Beatles recording sessions so they wouldn’t be apart.

Ono continued to grow as an artist, and Lennon became a leading figure in the hippie movement. It’s no surprise, then, that the two became outspoken advocates for peace.

Some people see their relationship as a pure expression of true love. But even international music icons and avant-garde artists face challenges. The couple often argued, and Lennon’s possessiveness reportedly irritated Yoko deeply.

No one can deny Yoko Ono’s profound influence on John Lennon’s life. They married on March 20, 1969, and less than a year later, the Beatles disbanded. Coincidence? Many fans don’t think so. “In a way, both John and I ruined our careers by being together,” Ono once said. “Although we didn’t know it at the time.”

How did they “ruin” their careers? For one thing, Ono, an avant-garde artist, encouraged Lennon to explore more experimental music, steering him away from mainstream hits. Unsurprisingly, this shift didn’t sit well with many fans.

Then there was the issue of time. Yoko has said that Lennon was obsessed with being with her constantly—even following her into the bathroom. His fixation left little time for collaboration with the band. When the other Beatles confronted him, Lennon reacted with anger and defensiveness.

The couple stayed together for 11 years until John’s tragic murder on December 8, 1980. Mark David Chapman shot him five times outside the Dakota building as John and Yoko returned home from a recording session. Fans quickly filled the streets, mourning the loss of a musical legend.

As John Lennon’s widow, Yoko continues to honor his legacy through various projects and memorials, including the John Lennon Museum in Japan. Her lifelong artistic expression and devotion to his memory remain unwavering.

Despite everything, Yoko Ono lives on as a prolific creator—making art, music, plays, and films. She has been working on a documentary titled *John and Yoko: Above Us Only Sky*, which features never-before-seen footage from the making of *Imagine*, as well as intimate glimpses into their life together.

For all their controversies and conflicts, there’s no denying the deep and lasting bond between John Lennon and Yoko Ono—one that endured even after his tragic death. Having founded the John Lennon Museum she remains one of the key reasons why his memory lives on.



•SONG 1.

DOWN WITH LOVE -Track 06.-

– Music's Most Famous Love Story –

Vocals: Holly Palmer and Michael Bublé

Down with love
With flowers and rice and shoes
Down with love
The root of all midnight blues
Down with things
That give you that well-known pain
Take that moon
Wrap it in cellophane

Down with love
Let's liquidate all its friends
Like the moon, the June, the roses
And rainbow's ends
Down with songs
That moan about night and day
Down with love, yes
Take it away, away

Take it away, take it away
Give it back to the birds
And the bees and the Viennese

Down with eyes romantic and stupid
Down with sighs, down with Cupid
Brother, let's stuff that dove
Down with love

Oh, let's go!

That give you that well-known pain
Take that moon
Wrap it in cellophane

Down with songs
That moan about night and day
Down with love
Take it away, away

Take it away, take it away
Give it back to the birds
And the bees and the Viennese

Down with eyes romantic and stupid
Down with sighs, down with Cupid
Brother, let's stuff that dove (x3)
Down with love (x4)





•SONG 2.

YOUR SONG -Track 07.-

– By the film “Moulin Rogue”–

My gift is my song
And this one's for you
And you can tell everybody
This is your song
It may be quite simple
Now that it's done

I hope you don't mind
I hope you don't mind
That I put down in words
How wonderful life is
Now you're in the world

Sat on the roof
And I kicked off the moss
Well some of these verses
Well they've... they've got me quite cross

But the sun's been kind
While I wrote this song
It's for people like you that
Keep it turned on

So, excuse me forgetting
But these things I do
You see I've forgotten
If they're green or they're blue

Anyway, the thing is
What I really mean
You got the sweetest eyes
I've ever seen

And you can tell everybody
This is your song
It may be quite simple
Now that it's done

I hope you don't mind
I hope you don't mind
That I put down in words
How wonderful life is
Now you're in the world.





•MY NAME IS ODYSSEUS.

-Teachers-

ACTIVITY 1.

Odysseus:

My real name in Greek is Odysseus, but I am better known as Ulysses. I am a mythological character and much has been written about me. I would like you to help me by saying which are TRUE and which are FALSE. Are you ready? Okay then—just say “true” or “false” when you hear the sentence. Let’s see how much you know about Classical history. Let’s go:

1. My homeland, where I am King, is Ithaca.

-TRUE

2. I fought in the Peloponnesian War.

-FALSE. I fought in the Trojan War.

3. My son is called Telemachus and my wife is Penelope.

-TRUE

4. It was my idea to build a giant wooden horse in order to enter the city of Troy.

-TRUE

5. I am the character who has been in the most films.

-FALSE. The character who has been in the most films is Jesus of Nazareth.

6. As I am very famous, I am friends with all the Greek Gods.

-FALSE. Poseidon is my enemy.

7. I appear both in the Odyssey and the Iliad, Homer’s two most famous works.

-TRUE

8. There is a cartoon series called Ulysses 31 in which I am the star.

-TRUE





•MY NAME IS ODYSSEUS.

-Teachers-

-ACTIVITY 2

Match each of the characters with the corresponding definition:

1. HOMER

– He was a famous storyteller, although sometimes portrayed as a beggar.

2. ODYSSEUS

–The King of Ithaca and the hero of the story.

3. THE WOODEN HORSE

–The way Ulysses and the Greeks entered the city of Troy.

4. THE CYCLOPS

–The giant who wanted to eat Ulysses.

5. ITHACA

–The Island where Ulysses was King.

6. THE CAVE

–The place where the Cyclops lives.

7. CIRCE

– A sorceress who wanted Ulysses to stay on her island as her lover.

8. THE SIRENS

–They sang beautifully to lure sailors to their deaths on the rocks.

-ACTIVITY 3

Write the corresponding word for each of the sentences below that belong to The Odyssey:

1. A **STORYTELLER** is a person who tells stories.

2. A **SHIP** is an object that travels on the sea.

3. A **SAILOR** is a person who travels on a ship.

4. A **KING** is a person who rules a country.

5. A **CAVE** is a refuge in the mountains where the Cyclops lives.

6. A **BEGGAR** is a person who asks for money on the street.

7. A **SWORD** is a weapon that Greek soldiers used.

8. **THE CYCLOPS** was a giant who had only one eye.

9. **THE SIRENS** were “women” who sang beautiful songs to drown sailors.

10. A **VOYAGE** is a sea journey that lasts for a long time.

11. A **HERO** is a person who does something very brave.

12. A **HOME** is a place where a family lives.





•MY NAME IS ODYSSEUS.

-STUDENTS-

Odysseus: My real name in Greek is Odysseus, but I am better known as Ulysses. I am a mythological character and much has been written about me. I would like you to help me by saying which are TRUE and which are FALSE. Are you ready? Okay then—just say “true” or “false” when you hear the sentence. Let’s see how much you know about Classical history. Let’s go:

·My homeland, where I am King, is Ithaca.

-.....

·I fought in the Peloponnesian War.

-.....

·My son is called Telemachus and my wife is Penelope.

-.....

·It was my idea to build a giant wooden horse in order to enter the city of Troy.

-.....

·I am the character who has been in the most films.

-.....

·As I am very famous, I am friends with all the Greek Gods.

-.....

·I appear both in the Odyssey and the Iliad, Homer’s two most famous works.

-.....

·There is a cartoon series called Ulysses 31 in which I am the star.

-.....





•MY NAME IS ODYSSEUS.

-STUDENTS-

ACTIVITY 2.

Match each of the characters with the corresponding definition:

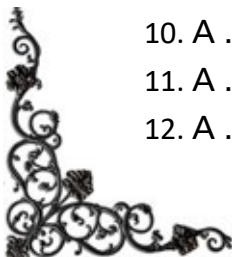
1. – He was a famous storyteller, although sometimes portrayed as a beggar.
2. –The King of Ithaca and the hero of the story.
3.–The way Ulysses and the Greeks entered the city of Troy.
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6.–The place where the Cyclops lives.
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8. –They sang beautifully to lure sailors to their deaths on the rocks.

THE CAVE – HOMER – ITHACA –THE SIRENS
THE WOODEN HORSE - CIRCE –THE CYCLOPS - ODYSSEUS

ACTIVITY 3.

Write the corresponding word for each of the sentences below that belong to The Odyssey:

1. A is a person who tells stories.
2. A is an object that travels on the sea.
3. A is a person who travels on a ship.
4. A is a person who rules a country.
5. A is a refuge in the mountains where the Cyclops lives.
6. A is a person who asks for money on the street.
7. A is a weapon that Greek soldiers used.
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9. The were “women” who sang beautiful songs to drown sailors.
10. A is a sea journey that lasts for a long time.
11. A is a person who does something very brave.
12. A is a place where a family lives.





•ODYSSEUS' LAMENT.

-Teachers-

Below, we extract a fragment of the lament that Ulysses performs in the show. He complains about his situation, as he is the target of misfortunes and sorrows.

ACTIVITY: Students must write the correct verb form in the corresponding blank spaces. We provide the verb they should use.

ODYSSEUS –with solutions-:

This is not **GOING** well. By all the Gods in the Acropolis. I **REPEAT** a thousand and one times that it is not going well. As hard as I **TRY** to get home, I just can't do it. It's getting further away and I'm just **GOING** around and around. What do they think I am? A spinning top? **I'M** not; no, no, no! I absolutely refuse to continue like this, a poor sailor lost at sea. First, I **BUILT** a giant horse, then I **HAD** to deal with that witch Circe's craziness, next I **HAD** to kill the Cyclops... And now this, just what I **NEEDED**. I mustn't listen to the Sirens singing because people say that if I hear them I **WILL THROW** myself into the sea and drown. But so what? What's wrong with that? I can't go on like this. I'm **GOING** to listen to them, whether they want me to or not, and nobody, nobody is going to stop me! Is that clear?

ODYSSEUS:

This is not (TO GO) well. By all the Gods in the Acropolis. I (TO REPEAT) a thousand and one times that it is not going well. As hard as I (TO TRY) to get home, I just can't do it. It's getting further away and I'm just (TO GO) around and around. What do they think I (TO BE)? A spinning top? I'm not; no, no, no! I absolutely refuse to continue like this, a poor sailor lost at sea. First, I (TO BUILD) a giant horse, then I (TO HAVE) to deal with that witch Circe's craziness, next I (TO HAVE) to kill the Cyclops... And now this, just what I (TO NEED). I mustn't listen to the Sirens singing because people say that if I hear them I (TO THROW) myself into the sea and drown. But so what? What's wrong with that? I can't go on like this. I'm (TO GO) to listen to them, whether they want me to or not, and nobody, nobody is going to stop me! Is that clear?





•ODYSSEUS' LAMENT.

---Students---

Below, we extract a fragment of the lament that Ulysses performs in the show. He complains about his situation, as he is the target of misfortunes and sorrows.

ACTIVITY: Students must write the correct verb form in the corresponding blank spaces. We provide the verb they should use.

ODYSSEUS:

This is not (TO GO) well. By all the Gods in the Acropolis. I (TO REPEAT) a thousand and one times that is not going well. As hard as I (TO TRY) to get home, I just can't do it. It's getting further away and I'm just (TO GO) around and around. What do they think I (TO BE)? A spinning top? I'm not; no, no, no! I absolutely refuse to continue like this, a poor sailor lost at sea. First, I (TO BUILD) a giant horse, then I (TO HAVE) to deal with that witch Circe's craziness, next I (TO HAVE) to kill the Cyclops... And now this, just what I (TO NEED). I mustn't listen to the Sirens singing because people say that if I hear them I (TO THROW) myself into the sea and drown. But so what? What's wrong with that? I can't go on like this. I'm (TO GO) to listen to them, whether they want me to or not, and nobody, nobody is going to stop me! Is that clear?





•A STUDY OF MOST THE MOST ROMANTIC WORK OF WILLIAM SHAKESPEARE.

-Teachers and students-

The play *Romeo and Juliet* by the English playwright William Shakespeare lends itself to a detailed study:

Greek Tragedy and Shakespearean Tragedy

Greek theatre is the cradle of Western theatre, and it is impossible to talk about Shakespearean tragedy without mentioning its Greek antecedent.

The ACTIVITY consists of research by the students to explain the origins of tragedy and its essential characteristics, including the three unities proposed by Aristotle.

Since this is a group project, in addition to searching for information, reading, summarizing, and studying the material, students are encouraged to create masks, models of Greek amphitheatres, etc.

This material can then be compared to information about Shakespearean tragedy, identifying points of similarity and difference. It is essential for students to learn about the general characteristics of Shakespeare's work, his recurring themes, and his style.

Elizabeth I, Shakespeare, and the Elizabethan Theatre

These topics offer the opportunity to learn more about the author and his era through the biographies of Queen Elizabeth I and William Shakespeare, the cultural aspects of the time, and the theatres themselves — including how both the authorities and the public viewed Elizabethan theatre, as well as the structural characteristics of the buildings.

The ACTIVITY focuses on gathering information about all aspects of the Elizabethan period.

This also allows students to engage in creative projects, such as making portraits or scale reproductions of theatres.

This approach helps students understand why there are no stage directions in *Romeo and Juliet*, unlike in more modern plays.

Another possible activity is to ask students to imagine living in that era and to design a guided tour showing what the theatres of Shakespeare's time were like.

This would allow them to transform the classroom into a space that transports them to another world — distant in both time and place.

Historical and Social Context of the Play

Some situations in *Romeo and Juliet* may seem strange to students — for example, that Juliet must marry at such a young age and that her husband is chosen by her father.

This can be difficult to understand for 21st-century students.

Therefore, the ACTIVITY consists of learning about the social and moral norms of the time, the division of social classes, and the cultural and political aspects of the Middle Ages, all of which can help them understand the play more deeply.

Another topic worth exploring is the Black Plague, which prevents Friar John from delivering the message to Romeo about Juliet and Friar Laurence's plan.

Verona — the city of lovers.

This city, made world-famous by Shakespeare's play, is home to Juliet's house and boasts a beautiful historic center and Roman ruins.

Based on this, students can be assigned the following activity.

ACTIVITY:

They must imagine that they run a travel agency offering a tour of Verona, including places such as Juliet's House, the Arena, and the Roman Theatre.

It is essential that the tour includes historical information about the city and an explanation of why Shakespeare chose it as the setting for his play.

To complete the task, students should create brochures, advertisements, and other promotional materials

Film Versions of William Shakespeare's Works

Cinema offers us a great variety of films based on Shakespeare's plays, which can be studied in multiple ways — from how each adaptation recreates the story to which historical, social, and cultural elements of Shakespeare's time appear in them.

Students may already be familiar with some of these films and can choose one to share and discuss with the teacher.

This approach can be applied, with or without modifications, to any of Shakespeare's works.

The most important thing is to break away from rigid structures and provide students with a different way of learning and engaging with literature — not only to help them enjoy reading but also to broaden their general knowledge and become active creators of their own learning.



• LOVE AND CONFLICT.

-Teachers and students-

One of the most fascinating aspects of Romeo and Juliet is, without a doubt, its characters. Romeo Montague and Juliet Capulet are more than just two young lovers; they are symbols of a love that defies norms and family rivalries. The intensity of their love is palpable, and Shakespeare manages to capture that spark in every line of dialogue. Have you ever wondered what it feels like to fall in love at first sight? The way Romeo sees Juliet at the ball is like a ray of light on a dark night. It's simply magical!

ACTIVITY: Students must describe in one sentence what it feels like/might feel like to fall in love at first sight, and then share it in class to see who has described it in the most creative way.

Romeo is the epitome of a romantic. From the very beginning, he shows his passionate nature and his tendency to idealize love. His sudden shift from being in love with Rosaline to falling for Juliet may seem shallow, but in reality, it reflects his desperate search for an authentic connection. Haven't you ever felt that way — as if everything you're looking for is just within reach, and yet somehow unattainable?

ACTIVITY: Students must describe situations in which they have felt this sense of reaching for something that feels far away.

Juliet is a figure of courage and determination. Despite her youth, she shows surprising maturity. Her decision to love Romeo, despite the consequences, is an act of rebellion that deeply resonates. She is a beacon of hope in a world full of hatred. Isn't it inspiring to see someone who chooses to follow their heart despite adversity? Juliet represents all those who dare to love without limits.

ACTIVITY: Students must describe situations in which listening to the heart becomes the driving force behind making a decision, even when it involves risk.

The love between Romeo and Juliet is, without a doubt, the driving force of the story. But what makes this love so special? The prohibition they face because of their families' feud not only intensifies their desire but also raises questions about the nature of love itself. Is love stronger than hate? Shakespeare invites us to question whether true love can flourish in the midst of adversity.

ACTIVITY: Students must argue for and against the question ("Is love stronger than hate?") and form two debate groups to present their different arguments orally.





• LOVE AND CONFLICT.

-Teachers and students-

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ACTIVITY: Students must argue for and against the question ("Is love stronger than hate?") and form two de-bate groups to present their different arguments orally.

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•CYRANO'S NOSE.

-Teachers and students-

Below we present part of the famous scene —act one, scene three— in which cyrano de bergerac, after witnessing mont...’s “horrible” performance at the theatre, decides to speak about his own nose in a witty way. by doing so, he ridicules both the viscount de valvert and de guiche in front of the whole audience; and even more so considering that cyrano knows roxanne, his beloved, is watching this scene —though she is unaware of the love cyrano de bergerac feels for her.

The viscount de valvert (Shrugging his shoulders):

Blows his own trumpet!

De guiche:

Will no one answer him? ...

The viscount:

No one? but wait!

I'll go and trade him one of these same blows!

...

(He goes up to cyrano, who is watching him, and stands in front of him, with a conceited air)

You... you have... hmm... a very large nose!

Cyrano (gravely)

Very!

The viscount (laughing):

Ha!

Cyrano (imperturbably)

That's all? ...

The viscount:

But ...

Cyrano:

Ah no! that's too brief, young man!

You might have said... oh!... a hundred things, to plan by varying the tone... for example just suppose...

Aggressive:

"I, sir, if i had such a nose, I'd have it amputated on the spot!"

Friendly:

"But it must drown itself a lot,
You need a drinking-bowl of a special shape!"

Descriptive:

"It's a rock! ... a peak! ... a cape!
What's that, it's a cape?... it's a peninsula!"

Curious:

"That oblong bag, what's it serve you for?
A sheath for scissors? or a writing case?"

Gracious:

"Do you love the winged race
So much, that you benignly set yourself
To provide their little claws with a shelf!"

Insolent:

"Sir, when that pipe of yours glows
Does the tobacco smoke rise from your nose
And make the neighbours cry, your chimney's
on fire?"

Considerate: "Have a care, ... lest your head
grow tired, of such a weight... and it's the
ground you sit on!"

Tender:

"Have a small umbrella fashioned, for fear
lest in sunshine it lose all its colour!"



•CYRANO'S NOSE.

-Teachers and students

Pedantic:

"That rare beast, aristophanes, sir, named hippocamp-elephanto-camelos, must have on its head such flesh, such a solid boss!"

Familiar:

"The latest fashion, my friend, that crook for hanging your hat on? True, it's a useful hook!"

Eloquent:

"No winds at all, majestic nose, can give you colds! Except when the mistral blows!"

Dramatic: "When it bleeds it's the red sea!"

Admiring:

"What a sign for a perfumery!"

Lyric:

"Is this a conch? ... are you a triton?"

Simple:

"This monument, when does it open?"

Respectful:

"Sir, allow me to congratulate you, that's what we call owning a gabled view!"

Rustic:

"Nah! that thing a nose? no way, not it! That's a dwarf pumpkin, or a giant turnip!"

Military:

"Point that thing towards the cavalry!"

Practical:

"Do you want it entered in the lottery? certainly, sir, it would be the biggest prize!"

Or lastly... parodying pyramus's sighs:

"Behold the nose that mars its owner's nature destroying harmony! it blushes now, the traitor!"

That's an idea, sir, of what you might have said, if you'd an ounce of wit or letters in your head:

But of wit, o most lamentable creature, you've never had an atom, and you feature

Three letters only, and those three spell: ass! and were your wit of sufficient class, to aim a single foolish pleasantry at me, in front of all this noble gallery,

You'd not have been allowed to speak a quarter of the least beginning of a single one of them, for

Though i aim them at myself, so wittily,

I don't let any man aim them at me! (...)

In this scene it becomes clear that cyrano de bergerac is, besides being a perfect swordsman, a cultured and well-read man with a sublime gift of argument.

ACTIVITY

Now we invite you to become cyrano yourself: choose a part of your body that you consider peculiar –it doesn't have to make you feel ugly or self-conscious– (for example: very large hands, small feet, very prominent eyes, ...) and compose a description of it as eloquent and funny as you can.

We advise you to do as edmond rostand (the author of the sublime play cyrano de bergerac) did, and build your description using adjectives that will help your writing (for example: rustic – pedantic – familiar...).

Come on, get to work! We are convinced that you are the new cyrano of the theatre.



•CYRANO (Excerpt from the book) •

-Teachers and students-

Cyrano had an **ENORMOUS NOSE**.

When he smoked, the hairs in his nose always got singed, and when it rained, his moustache never got wet.

Cyrano lived in a time when people travelled on horseback and fought with swords. The girls were pretty, but they almost never washed. The boys didn't smile because by the time they were twenty, they hardly had any teeth left.

It was a terrible time, especially for someone with an enormous nose. And Cyrano had an **ENORMOUS NOSE**.

Cyrano also had splendid green eyes, but it wasn't easy to see them behind his **ENORMOUS NOSE**.

When you have an **ENORMOUS NOSE**, it's like having **ENORMOUS** ears, or enormous feet, or an **ENORMOUS** face — but worse. When you have an **ENORMOUS NOSE**, everyone makes fun of you.

That's why Cyrano had to learn very early to defend himself from the mediocre ones — a mediocre is a very annoying person who tries to dim the light of the brilliant ones. So, he developed his intelligence even more, and also became stronger in fights.

It was common for a "**mediocre**" to laugh and exclaim: "Wow, what a **NOSE!**" Cyrano would reply that his **NOSE** was not really a **NOSE**, but rather a perch for sparrows, or a fishing rod for catching carp, or a springboard for grasshoppers, or a club for hunting mammoths, or a telescope for observing the Moon.

Cyrano was also a P.O.E.T. But a mediocre person does not understand p.o.e.t.r.y.

So Cyrano would give them a little blow on the head to help them understand his words better.





-Teachers and students-

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ACTIVITY: Students must continue narrating the story according to their own creativity and skill. A Narrative Contest will be held to appreciate each student's creative and literary ability.

The written texts should be shared with the rest of the class, who will decide the winner.

So, let's get to work — and let the words begin to flow!

This image shows a full page of white paper with horizontal dotted lines. The lines are evenly spaced and run across the width of the page, providing a guide for handwriting or typing. There are no margins, text, or other markings on the page.

Cyrano was i...n...l...o...v...e with his cousin ROXANNE...

But it was an unrequited l.o.v.e. ...

CONTINUE ...





•DRACULA IN CINEMA.

-Teachers and students-

Since his first appearance as a novel in 1897, Bram Stoker's Dracula has captivated the world with its blend of horror, gothic romance, and mysticism. But if there's one place where this vampire has sunk his fangs most deeply, it is on the big screen—becoming one of the most frequently represented characters in film history. Dracula is a role that catapulted Bela Lugosi, Christopher Lee, Gary Oldman, among others, to stardom (a separate case is that of Max Schreck, which we will comment on later). The character of Dracula has had more film adaptations than almost any other literary figure (surpassed only by Jesus Christ and Sherlock Holmes), and over the decades his image has gone through countless transformations.

If you're a movie lover or simply curious about popular culture, join me on this journey through some of the most memorable adaptations of Dracula. We'll explore how cinema has reinvented and reimagined this iconic vampire, keeping him alive in the public's imagination for decades. And it seems certain he'll remain with us for a long time still—for there's plenty of vampire yet to come.

The Birth of Dracula on Film: Nosferatu (1922)

To talk about Dracula in cinema, it's essential to start with *Nosferatu*, the 1922 silent film directed by F.W. Murnau. Although this adaptation doesn't use the name "Dracula" due to copyright issues, its influence is undeniable. A bitter legal battle ensued between Bram Stoker's widow, Florence Balcombe, and the film's controversial director, F.W. Murnau.

Friedrich Wilhelm Murnau lived only 42 years. Of his 21 films, just 12 survive. Murnau shot little, and a third of his work disappeared with time. Still, he remains one of the most important filmmakers in history, a master of German Expressionism whose life and career were cut short by a car accident. Even his greatest film, *Nosferatu* (1922), almost vanished when the producers lost the plagiarism case brought against them by Stoker's widow. The central character, Count Orlok, is clearly inspired by the famous vampire, but unlike Stoker's seductive Dracula, Orlok is grotesque and terrifying, an almost animalistic figure. Legendary is the silhouette of the undead—*Nosferatu*—at the top of the staircase, with his long nails, hooked nose, hunched back, and long coat. Count Orlok remains frightening wherever he appears.

What continues to fascinate about *Nosferatu* and Murnau? First, its status as a landmark of German Expressionism, pointing toward new directions in film. Murnau was an innovator: he commissioned one of the first storyboards in history and even placed a camera in a baby carriage for tracking shots.

In reality, the director was born Friedrich Wilhelm Plumpe. He adopted the name "Murnau" in 1911 to break away from his father, who disapproved of his artistic ambitions and his sexuality. In 1925, Florence Stoker succeeded in obtaining a court order to destroy all copies of *Nosferatu*, since its screenplay was heavily based on her late husband's masterpiece *Dracula*. She nearly succeeded—but the film's enormous popularity meant that copies survived in countries beyond the reach of the ruling.

On March 10, 1931, Murnau was in a fatal car crash. In 2015, his grave in Berlin was desecrated. Thieves stole the director's head from his coffin, leaving behind traces of an apparent occult ritual. His skull has never been recovered.

This film is a landmark not only for its expressionist aesthetic, which laid the groundwork for horror cinema, but also for being the first significant visual representation of the vampire. Its use of shadows, gothic atmosphere, and Max Schreck's chilling portrayal of Orlok remain influential in horror to this day.

•DRACULA IN CINEMA.

-Teachers and students-

Bela Lugosi's Dracula: The Vampire Becomes Icon (1931)

If there's one image of Dracula etched forever in the public imagination, it is Bela Lugosi's in Universal Studios' 1931 adaptation directed by Tod Browning. This version is less faithful to Stoker's novel than *Nosferatu*, but its cultural impact is undeniable. With his elegant black cape, Transylvanian accent, and piercing eyes, Lugosi set the standard for how Dracula should look and sound. He transformed the Count into a symbol of both sophistication and menace—a predator who seduces as much as he terrifies.

The success of this film sparked a wave of monster movies from Universal Pictures, cementing Dracula's place in the pantheon of cinematic horror. Yet, Bela Lugosi paid a heavy price. The Hungarian actor, born Béla Ferenc Dezs Blaskó in Lugo (a town then in the Austro-Hungarian Empire), became forever trapped by his role, devoured by his own legend.

Lugosi defined Dracula with hypnotism, prominent fangs, an aristocratic Victorian cape, and immaculate hair.

Curiously, in 1909, before moving to Budapest, Lugosi had played Romeo in Szeged, filling in for an actor named Michael Kertész—who would later reinvent himself as Michael Curtiz, the Hollywood director of *Casablanca*.

In 1914, Lugosi enlisted in the army, was wounded multiple times, and narrowly escaped death. To avoid returning to the front, he feigned insanity, which saved his life but left him with chronic back pain. Years later, he relied on opiates to manage the agony.

Despite his talent, Lugosi's heavy Central European accent restricted him to villain roles in Hollywood. Still, he lobbied relentlessly to play Dracula on film, and when no other actor accepted the part, Tod Browning gave in. The role was his, and with it, immortality.

But immortality had its curse: Lugosi was typecast endlessly as monsters, mad doctors, and villains. His career declined, his finances collapsed, and rumors spread that he believed himself to truly be Dracula. In his later years, wracked with pain and addiction, he would ask to sleep in the stage coffin after performances.

Toward the end of his life, he worked with eccentric director Ed Wood, who idolized him even as Hollywood dismissed him. Bela Lugosi died in 1956—buried in his Dracula cape.

The Gothic Horror Revival: Hammer Films' Dracula (1958)

In the 1950s, when audiences had grown tired of the classic monsters, Hammer Films breathed new life into the genre with *Horror of Dracula* (1958). This version, starring Christopher Lee, presented a Dracula who was taller, more physically imposing, and far more feral than earlier incarnations.





•DRACULA IN CINEMA.

-Teachers and students-

Lee's portrayal was unforgettable: both terrifying and sensual. The film was bloodier and more graphic than its predecessors, signaling a shift toward a more visceral style of horror that resonated with post-war audiences. Hammer's Dracula series spawned several sequels, with Lee returning repeatedly, securing his place as perhaps the definitive Dracula for generations of fans.

Dracula Reimagined: Coppola's Vision (1992)

One of the most faithful (though not entirely) adaptations of Stoker's novel is Bram Stoker's Dracula (1992), directed by Francis Ford Coppola. Lavish, operatic, and visually stunning, it presented Gary Oldman as a Dracula at once monstrous and tragic—a creature torn apart by lost love.

Coppola's film highlighted the romantic, almost redemptive connection between Dracula and Mina, framing the Count not only as a villain but also as a tormented soul. With sumptuous costumes, practical effects, and gothic grandeur, the movie remains one of the most visually striking interpretations of the vampire legend.

The Legacy of Dracula in Cinema

Why does Dracula endure more than a century after his creation? Much of his staying power lies in the adaptability of the vampire myth. He can be monstrous, seductive, tragic, or even heroic—reshaped by the fears and desires of each generation.

Cinema has been vital in keeping him alive: from the shadowy expressionism of Nosferatu, to Lugosi's aristocratic menace, Lee's raw power, Coppola's gothic spectacle, and countless modern reinventions.

Far from being exhausted, the legend of Dracula continues to thrive. After all, as Stoker's Count himself declares:

"I am eternal."

And in the cinema, he truly seems to be.





•CHOOSE THE CORRECT OPTION.

-Teachers-

After reading the previous text –DRACULA IN CINEMA- students must choose the correct answers to the questions below, choosing the correct answer from the choices a,b or c.

1. Dracula's novel was written by...

- a. ***Bram Stoker***
- b. Florence Balcombe
- c. F.W. Murnau

2. The film Nosferatu received this title because...

- a. The director preferred it to "Dracula"
- b. ***The director did not have the rights to use the original name***
- c. There was a mistake at the film's release

3. In the copyright dispute between Florence Balcombe and F.W. Murnau, the court decided...

- a. Murnau won and could release the film everywhere
- b. ***Florence Balcombe won, and Murnau was fined and all copies ordered destroyed***
- c. The case was never resolved

4. F.W. Murnau's grave...

- a. Remains intact, a site of pilgrimage for fans
- b. Was desecrated, and the director's entire body was stolen
- c. ***Was desecrated, and his head disappeared, never to be recovered***

5. Universal's adaptation of Dracula...

- a. Was directed by Francis Ford Coppola in 1933
- b. ***Was directed by Tod Browning in 1931***
- c. Was directed by Michael Curtiz in 1936

6. Bela Lugosi was an actor...

- a. ***Hungarian, who played Dracula for Universal Pictures***
- b. English, who played Dracula for Warner Studios
- c. American, who played Dracula for Paramount

7. Bela Lugosi gave Dracula which traits?

- a. Hypnotism, prominent nose, elegant cape, messy hair
- b. Hypnotism, fangs, casual Islamic-style cape, neat hair
- c. ***Hypnotism, fangs, elegant Victorian cape, neat hair***

8. Casablanca's director Michael Curtiz...

- a. ***Was born Michael Kertész and once played Romeo in Szeged***
- b. Was Michael Knight, who drove a car in a hit TV series
- c. Was Michael Ende, author of The Neverending Story



•CHOOSE THE CORRECT OPTION.

-Teachers-

After reading the previous text –DRACULA IN CINEMA- students must choose the correct answers to the questions below, choosing the correct answer from the choices a,b or c.

9. Due to wartime injuries, Bela Lugosi...

- a. Suffered headaches treated with opiates
- b. Suffered back pain treated with opiates
- c. *Suffered stomach pain treated with opiates***

10. In his final stage performances, Lugosi...

- a. Refused to play Dracula, insisting on Van Helsing
- b. Caused violent outbursts endangering cast members
- c. Believed he was Dracula and slept in the stage coffin

11. In his final years, Lugosi appeared in films by...

- a. *Ed Wood***
- b. Tim Burton
- c. Rody White

12. Hammer Films revived Dracula in...

- a. The 1970s
- b. The 1960s
- c. *The 1950s***

13. Hammer's most famous Dracula was...

- a. Humphrey Bogart
- b. Christopher Lee**
- c. Andrew Weber

14. Gary Oldman played Dracula in a film directed by...

- a. Coppola in 1990
- b. Coppola in 1991
- c. Coppola in 1992**

15. Dracula's famous line in Stoker's novel is...

- a. "I am eternal"**
- b. "I am divine"
- c. "I am a vampire"





•CHOOSE THE CORRECT OPTION.

-Students-

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- a. "I am eternal"
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- c. "I am a vampire"





•SONG 2. VAMPIRES!

-Teachers

I'M A LONELY VAMPIRE LIVING IN THIS CASTLE
THAT IS BIG ENOUGH FOR TWO
DON'T WORRY MR. DRACULA, IF YOU WOULD LIKE
I COULD MOVE IN AND LIVE WITH YOU
WE'D LIVE IN PERFECT HARMONY AND HAVE A BABY VAMPIRE
WHY NOT HAVE A FEW!
BUT FIRST I MUST CONVERT YOU
HOW DO YOU DO THIS?
OH MY DEAR, JUST LET ME BITE YOU
I CAN SEE YOU'RE STILL HEART BROKEN ABOUT YOUR OTHER WIFE
YOU LOST A THOUSAND YEARS AGO
I'VE BITTEN MANY OTHER GIRLS BUT NEVER ONE THAT I COULD OR I'D ADORE!
SO JUST GIVE ME THAT LOVELY NECK SO I MAY TASTE YOUR BLOOD,
ONLY A DROP OR TWO!
I'M SORRY MR. DRACULA BUT I AM SCARED OF THOSE BIG TEETH
ATTACHED TO YOU
JUST LET ME BITE
ALL RIGHT
MY DARLING LET ME BITE
AND THEN I WILL BELONG TO YOU

ALL RIGHT, AND THEN I SHALL CONVERT YOU!
JUST LET ME BITE
ALL RIGHT
MY DARLING LET ME BITE
AND THEN I WILL BELONG TO YOU
AND NOW THAT WE HAVE HAD THIS DANCE
MY DEAR NOW I CAN CONVERT YOU
OH, BITE ME!
I'LL BITE YOU!
OH, BITE ME!
OH, YEAH





• VAMPIRES.

-Teachers-

Answer each of the following questions on the world of vampires, and you will discover lots about this fascinating world.

-What A. Starts the name of the author of the famous novel "Dracula."

-Bram

-What B. Starts the name of the female lead character in the popular series of vampire hunting?

-Buffy (from Buffy the Vampire Slayer)

-What C. Starts the last name of the famous director of the movie "Dracula" released in 1992?

-Coppola (Francis Ford Coppola)

-What D. Starts the name of the city in which Abraham Stoker, author of the novel "Dracula," was born

-Dublin

-What E. Starts the first name of the costume designer from "Dracula" by Coppola, born in Tokyo, for whose wardrobe received an Academy Award.

-Eiko (Eiko Ishioka)

-What F. Is contained in the name of the character in the novel "Dracula," who is in a psychiatric hospital, eating bugs and is obsessed with the hope of gaining vital power for himself.

-Fly (Renfield eats flies and spiders)

-What G. Starts the name of the band that performs "Sympathy for the Devil," which is part of the soundtrack from "Interview with the Vampire" starring Tom Cruise.

-Rolling (The Rolling Stones)

-What H. Starts the last name of the character in the novel "Dracula" by Bram Stoker who assumes the role of experienced vampire hunter.

-Helsing (Professor Van Helsing)

-What I. Starts the last name of the famous actor friend of Bram Stoker, author of "Dracula," with whom he held management of the Lyceum Theatre.

-Irving (Henry Irving)

-What J. Starts the name of the lawyer in the novel "Dracula" who comes to the Count's home to process his purchase of properties in London?

-Jonathan (Jonathan Harker)

-What K. Is contained in the last name of the famous Irish writer of the novel "Dracula."

-K (contained in Stoker)

-What L. Starts the last name of the famous Hungarian actor who played the legendary character of Dracula?

-Lugosi (Béla Lugosi)

-What M. Begins the first name Jonathan Harker, a lawyer for the novel Dracula's bride to be?

-Mina (Mina Murray)

-What N. Begins the name of the silent movie directed by FW Murnau in 1922?

-Nosferatu



• VAMPIRES.

-Teachers-

What O. Starts the name of the university that was incorporated into the original classic book "Dracula" by Bram Stoker?

-Oxford

What P. Starts the last name of the actor who was initially proposed to play Jonathan Harker in "Dracula" by Coppola, who eventually played Keanu Reeves?

-Pitt (Brad Pitt)

What Q. Starts the first name of the character in the novel "Dracula," which, along with Jonathan Harker, Dracula kills.

-Quincey (Quincey Morris)

What R. Starts the last name of the famous author of the Vampire Chronicles, whose central character is the vampire Lestat.

-Rice (Anne Rice)

What S. Starts the last name of the doctor at the asylum where Renfield is a patient. Who uses a phonograph to record interviews with his patients and their own notes?

-Seward (Dr. John Seward)

What T. Starts the name of the Hungarian region where the Count Dracula's castle is located in Bram Stoker's novel.

-Transylvania

What U. Is contained in the name of the character who is a vampire count obsessed with counting everything around him from the children's television program Sesame Street.

-Count (Count von Count)

What V. Starts the first name of the famous Wallachian prince who fought against the Ottoman expansionism, and was the character who inspired Bram Stoker to create Dracula.

-Vlad (Vlad the Impaler)

What W. Starts the last name of Mina Murray's friend in the novel "Dracula" and that ends up being the first victim of the vampire in London?

-Westenra (Lucy Westenra)

What X. Is contained in the first name of the actor who played the vampire in "Nosferatu" in 1922?

-Max (Max Schreck)

What Y. Is contained in the last name of the famous writer of the saga "Twilight."

-Meyer (Stephenie Meyer)

What Z. Is contained in the first name of the Countess used torture, murder, and the abuse of peasants as sport and was described as a vamp and known as "The Bloody Countess."

-Elizabeth (Elizabeth Báthory)



• VAMPIRES.

-Students-

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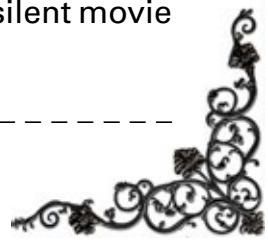
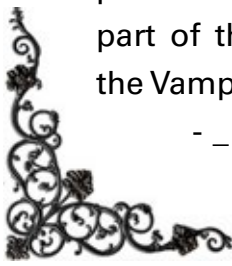
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- _____

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- _____





• VAMPIRES.

-Students-

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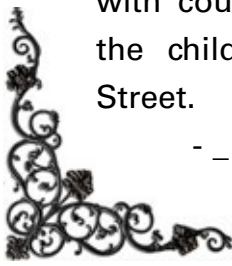
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- _____





JOHN LENNON AND YOKO ONO.

-The Relationship That Destroyed The Beatles?

Love in a time of rock.

Talking about romance in the world of rock inevitably brings up John Lennon and Yoko Ono—perhaps one of the most famous couples in music history, surrounded by countless urban legends. John Lennon was born in Liverpool, England, on October 9, 1940, during World War II. Yoko Ono, on the other hand, was born on February 18, 1933, in Tokyo, Japan; her father was a descendant of the Japanese emperor.

Before falling in love.

Yoko Ono married musician Toshi Ichihyanagi in 1956, a marriage that lasted until 1962, the same year she married film producer Anthony Cox. She had a daughter named Kyoko Chan. John met Cynthia Powell at the Liverpool College of Art in 1957; they were married in 1962 in a private ceremony attended only by members of The Beatles. They had a son named Julian Lennon. However, John and Cynthia's relationship ended shortly afterward.

The beginning.

Lennon met Yoko Ono in 1966 at London's Indica Gallery, where Yoko was exhibiting her artwork. It was love at first sight, and their story began. They were married in 1969 in Gibraltar, then traveled to Paris and Amsterdam for their honeymoon. "In a way, we both ruined our careers by being together," Yoko once said.

Yoko Ono and John Lennon shared a passion for social activism. For example, during their honeymoon, they hung signs reading "Bed Peace," and "Hair Peace," in their room, room 402 of the Amsterdam Hilton Hotel. "People should stop fighting and stay in bed instead. We're sending a message to the world—especially to the youth who want to protest peacefully," Yoko explained.

Later, they created the band Plastic Ono Band, releasing several albums and songs such as *Power to the People* and *Some Time in New York City*. In 1970, The Beatles broke up, and with that came one of music's most persistent urban legends.

Was Yoko Ono the cause of The Beatles' breakup?

After The Beatles' separation, the couple moved to New York, where a year later Lennon released his legendary album *Imagine*. However, controversy continued to follow them. Fans accused Yoko Ono of being responsible for the breakup of the Liverpool quartet. Yoko later poked fun at this rumor in her album *Yes, I'm a Witch*.

The real cause of the band's breakup, however, lay in growing differences between its members—especially between John Lennon and Paul McCartney, who exchanged musical "jabs" through their solo work.

Rumors and John's legal troubles, including threats of deportation from the U.S., put further strain on the couple, leading to their separation in 1973. After 18 months apart, they realized their love was still strong and reconciled. They later had a son named Sean Lennon.

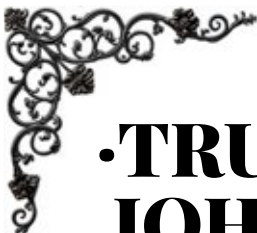
The unexpected end.

After reconciling, the couple entered a new phase of their relationship and moved into the Dakota Building, near Central Park. John devoted himself to his home and their young son. In 1980, he released a new album titled *Double Fantasy*.

However, just three weeks after the album's release, John Lennon was tragically shot and killed outside his home by Mark David Chapman.

Following his death, Yoko secluded herself in their New York apartment for some time before eventually returning to her conceptual art career. Their son Sean would later revive Plastic Ono Band, the group his parents had created together.

"Neither John nor I ever wanted Sean to pursue music or to adopt a style reminiscent of The Beatles or his father's work. I wanted him to become an archaeologist or do something else entirely, because I feared he would succumb to the pressure of being John Lennon's son. Still, I can say that Sean is a very talented musician," Yoko remarked.



• TRUTHS AND LIES ABOUT JOHN LENNON AND YOKO ONO.

-Teachers-

Below are a series of sentences about John Lennon and Yoko Ono, the well-known artistic couple that need no introduction, given the musical and activist impact they have made in their time.

Some sentences are TRUE and others are FALSE.

The students must read each one carefully and decide whether they are TRUE or FALSE. For the ones considered FALSE, they must write the sentence that would be correct.

The goal of the activity is to determine how much they know about this love relationship that set a precedent in the music world and has generated hundreds of thousands of articles, as well as to enrich our language in a didactic and entertaining way.

SENTENCES – with ANSWERS –

1. John Lennon was born in Liverpool, England, on October 9, 1940, during the First World War.

FALSE. John Lennon was born in Liverpool, England, on October 9, 1940, during the Second World War.

2. Yoko Ono was born on February 18, 1933, in Tokyo, Japan.

TRUE

3. Yoko Ono's father was a descendant of the Emperor of Japan.

TRUE

4. Before meeting Yoko Ono, John Lennon married Cynthia Powell in 1962. From that relationship, their daughter Julianne Lennon was born.

FALSE. Before meeting Yoko Ono, John Lennon married Cynthia Powell in 1962. From that relationship, their son Julian Lennon was born.

5. Yoko Ono and John Lennon met in a London gallery, where Lennon was exhibiting his work.

FALSE. Yoko Ono and John Lennon met in a London gallery, where Yoko Ono was exhibiting her work.

6. Unlike John Lennon, Yoko Ono's divorce from her partner was traumatic. Although a court ruling granted custody to Yoko Ono, her exhusband kidnapped her daughter.

TRUE

7. Yoko Ono and John Lennon were married in Málaga, Spain, in 1969, and then traveled to Paris and Amsterdam for their honeymoon.

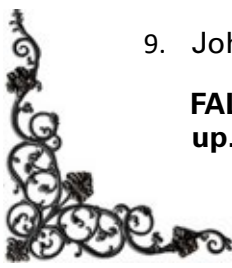
FALSE. Yoko Ono and John Lennon were married in Gibraltar in 1969, and then traveled to Paris and Amsterdam for their honeymoon.

8. The legendary music group The Beatles broke up in 1970, with Yoko Ono being considered the cause of the split.

TRUE

9. John Lennon released his legendary album Imagine five years after The Beatles broke up.

FALSE. John Lennon released his legendary album Imagine one year after The Beatles broke up.





• TRUTHS AND LIES ABOUT JOHN LENNON AND YOKO ONO.

-Teachers-

SENTENCES – with ANSWERS –

10. After the breakup of the band, Yoko Ono received a flood of criticism, to which she responded with her new album, which she titled *Yes, I'm a Witch*.

TRUE

11. In 1983 John Lennon and Yoko Ono separated for 18 months. After this period, they realized they were still in love and reconciled.

TRUE

12. One of the couple's most original protests was against the Gulf War; they locked themselves in room 402 of the Hilton Hotel in London for seven days and invited the press to record everything.

FALSE. One of the couple's most original protests was against the Vietnam War; they locked themselves in room 402 of the Hilton Hotel in Amsterdam for seven days and invited the press to record everything.

13. John Lennon was assassinated by Robert David Chapman on December 8, 1983, at the door of his home, the well-known Dakota building in Liverpool.

FALSE. John Lennon was assassinated by Mark David Chapman on December 8, 1980, at the door of his home, the well-known Dakota building in New York.

14. A well-known film production company has announced the release of a movie that will carefully depict the love story between John Lennon and Yoko Ono.

TRUE

15. Yoko Ono said in public statements that Sean Lennon – the son she had with John Lennon – always wanted to dedicate himself to music, and she always supported it, as a legacy to his father.

FALSE. Yoko Ono said in public statements that Sean Lennon – the son she had with John Lennon – always wanted to dedicate himself to music, but she would have preferred that he chose another path, because she feared he might succumb to the pressure of being John Lennon's son.





• TRUTHS AND LIES ABOUT JOHN LENNON AND YOKO ONO.

-Students-

Below are a series of sentences about John Lennon and Yoko Ono, the well-known artistic couple that need no introduction, given the musical and activist impact they had made in their time.

Some sentences are TRUE and others are FALSE.

Read each of them carefully and decide whether they are TRUE or FALSE. For the ones you consider FALSE, you must write the sentences that would be correct.

SENTENCES:

-John Lennon was born in Liverpool, England, on October 9, 1940, during the First World War.

-.....

-Yoko Ono was born on February 18, 1933, in Tokyo, Japan.

-.....

-Yoko Ono's father was a descendant of the Emperor of Japan.

-.....

-Before meeting Yoko Ono, John Lennon married Cynthia Powell in 1962. From that relationship, their daughter Julianne Lennon was born.

-.....

-Yoko Ono and John Lennon met in a London gallery, where Lennon was exhibiting his work.

-.....

-Unlike John Lennon, Yoko Ono's divorce from her partner was traumatic. Although a court ruling favored Yoko Ono with custody, her exhusband kidnapped her daughter.

-.....

-Yoko Ono and John Lennon were married in Málaga – Spain – in 1969, and then traveled to Paris and Amsterdam for their honeymoon.

-.....





•TRUTHS AND LIES ABOUT JOHN LENNON AND YOKO ONO.

-Students-

-The legendary music group The Beatles broke up in 1970, with Yoko Ono being considered the cause of the split.

-.....

-John Lennon released his legendary album Imagine five years after The Beatles broke up.

-.....

-After the band broke up, Yoko Ono received a flood of criticism, to which she responded with her new album, which she titled Yes, I'm a Witch.

-.....

-In 1983 John Lennon and Yoko Ono separated for 18 months. After this period, they realized they were still in love and reconciled.

-.....

-One of the couple's most original protests was against the Gulf War; they locked themselves in room 402 of the Hilton Hotel in London for seven days and invited the press to record everything.

-.....

-John Lennon was assassinated by Robert David Chapman on December 8, 1983, at the door of his home, the well-known Dakota building in Liverpool.

-.....

-A well-known film production company has announced the release of a movie that will carefully depict the love story between John Lennon and Yoko Ono.

-.....

-Yoko Ono said in public statements that Sean Lennon – the son she had with John Lennon – always wanted to dedicate himself to music, and she always supported it, as a legacy to his father.

-.....





•FRAGMENTS OF SONGS.

-Teachers-

Up next, we present excerpts from some songs by the legendary Liverpool band "The Beatles." The ACTIVITY consists of giving a title to each one of them, as well as filling in the blank spaces with the correct words. If the students don't know the lyrics by heart, they can listen to them on any digital platform, since all of them are easily accessible and very easy to find

-Yesterday

Yesterday
All my troubles seemed so far away
Now it looks as though they're here to stay
Oh I believe in yesterday

Suddenly, I'm not half the man I used to be
There's a shadow hanging over me
Oh yesterday came suddenly

Why she had to go, I don't know, she wouldn't
say
I said something wrong, now I long for yesterday

-All my loving

Close your eyes and I'll kiss you
Tomorrow I'll miss you
Remember I'll always be true
And then while I'm away
I'll write home every day
And I'll send all my loving to you

I'll pretend that I'm kissing
the lips I am missing
And hope that my dreams will come true
And then while I'm away
I'll write home every day
And I'll send all my loving to you

All my loving I will send to you
All my loving, darling I'll be true

-All You Need Is Love

Love, love, love, love, love, love, love, love, love.
There's nothing you can do that can't be done.
Nothing you can sing that can't be sung.
Nothing you can say but you can learn how to
play the game
It's easy

There's nothing you can make that can't be
made.
No one you can save that can't be saved.
Nothing you can do but you can learn how to be
in time
It's easy

-And I love her

I give her all my love
That's all I do
And if you saw my love
You'd love her too
I love her

She gives me everything
And tenderly
The kiss my lover brings
She brings to me
And I love her

A love like ours
Could never die
As long as I
Have you near me





•FRAGMENTS OF SONGS.

-Teachers-

-Love me do

Love, love me do
You know I love you
I'll always be true
So please, love me do
Whoa, love me do

Someone to love
Somebody new
Someone to love
Someone like you.



-She loves you

She loves you, yeah, yeah, yeah, yeah

You think you've lost your love
Well, I saw her yesterday
It's you she's thinking of
And she told me what to say

She says she loves you
And you know that can't be bad
Yes, she loves you
And you know you should be glad

She said you hurt her so
She almost lost her mind
But now she said she knows
You're not the hurting kind





•FRAGMENTS OF SONGS.

-Students-

Up next, we present excerpts from some songs by the legendary Liverpool band "The Beatles." You must consists give each song its title, and then fill in the blank spaces with the correct words. If you don't know the lyrics by heart, you can listen to them on any digital platform, since all of them are easily accessible and very easy to find.

1.TITLE

Yesterday
All my seemed so far
.....
Now it looks as though they're here to
.....
Oh I in

Suddenly, I'm not half the I
used to be
There's a hanging over me
Oh yesterday came suddenly

Why she had to go, I don't, she
wouldn't say
I said wrong, now I
..... for yesterday

2.TITLE

Close your and I'll
.....you
Tomorrow I'll you
..... I'll be true
And then while I'm away
I'll write every
And I'll send all my loving to you

I'll pretend that I'm kissing
the I am missing
And hope that my will come
true
And then while I'm away
I'll write home every day
And I'll all my loving to you

All my I will send to you
All my loving, I'll be true

3.TITLE

Love, love, love, love, love, love, love, love,
love.
There's you can do that can't
be done.
Nothing you can that can't be
.....
Nothing you can say but you can
..... how to play the
It's

There's nothing you can that
can't be
No you can save that can't be
.....
Nothing can do but you can
learn how to be in
It's easy

4.TITLE

I her all my
That's all I do
And if you my love
You'd love too
I love her

She me
And tenderly
The kiss my brings
She to me
And I love her

A love like
Could never
As long as I
Have you me





•FRAGMENTS OF SONGS.

-Students-

Up next, we present excerpts from some songs by the legendary Liverpool band “The Beatles.” You must consists give each song its title, and then fill in the blank spaces with the correct words. If you don’t know the lyrics by heart, you can listen to them on any digital platform, since all of them are easily accessible and very easy to find.

5.TITLE.....

Love, love me do
You know I love you
I'll be
So, love me do
Whoa, love me do

..... to love
..... new
Someone to love
Someone you.

6.TITLE

She loves you, yeah, yeah, yeah, yeah

You think you've lost your love
Well, I saw her
It's you she's thinking of
And she told me what to say

She says she loves you
And you that can't be bad
Yes, she loves you
And you know you should be

She said you hurt her so
She lost her
But now she said she knows
You're not the kind





•MORE INFORMATION.

-Students-

WEBS:

-<https://www.britannica.com/topic/Odysseus>

-<https://www.britannica.com/topic/Romeo-and-Juliet>

-<https://www.britannica.com/search?query=cyrano+de+bergerac>

-<https://www.britannica.com/topic/Dracula-novel>

-<https://www.britannica.com/search?john+lennon+y+yoko+ono>

BOOKS:

THE ILIAD (Bilingual edition) Ancient Greek Text and English Translation (English Edition) Homer (Autor), CM (Ilustrador), David Monro (Redactor), Thomas Allen (Redactor)

ROMEO AND JULIET Special Student Annotation Edition: Formatted with wide spacing and wide margins for your own notes (GCSE Text) William Shakespeare (Autor)

CYRANO DE BERGERAC. Heroic Comedy in Five Acts. Edmond Rostand (Autor)

DRACULA (Bilingual edition) Inglés - Español / English - Spanish: 29 (Ediciones Bilingües) Bram Stoker (Autor), Guillermo Tirelli (Traductor)

MIND GAMES: JOHN LENNON John Lennon (Autor) and Yoko Ono (Autor)





THE TEN COMMANDMENTS FOR BEING A GOOD THEATRE-GOER.

1. First of all, **FIND OUT** about the show you are going to see. Sometimes what you think something is about does not coincide with what you see on the stage later.

2. BE PUNCTUAL. Arrive at least 15 minutes early and you will have time to find your seat without disturbing anyone else.

3. Once the show has started, **DO NOT LEAVE YOUR SEAT.** Have the foresight to go to the toilet beforehand (the play may not have an intermission in the middle).

4. SILENCE IS KEY, since the actors are performing for the audience, for you. So you must avoid any distractions (alarm clocks, mobile phone sounds, checking the mobile phone screen and lighting up the middle of the audience, whispering..), out of respect for the actors, the audience and all those who are involved in the show.

5. BE CAREFUL COUGHING AND SNEEZING, as it can bother the actors and the rest of the audience. If you have a cold, please have the foresight to carry some cough sweets with you to soothe your throat.

6. Out of respect for the actors and the audience in general, **YOU SHOULD NOT EAT DURING THE PERFORMANCE.** The theatre is not the cinema, so we must keep to the rules as much as possible. Save the treats and goodies for another occasion. Any murmur becomes noise and interference.

7. If you don't like the show or it bores you, **DO NOT DISTURB THE REST OF THE AUDIENCE OR YOUR FRIENDS** with whispered comments. They may be interested in the show and, in addition to this, whispers can become annoying noises. Leave the comments for the end or upon exit. Anything you say in a low voice can be heard by the actors (acoustics in the room allow it).

8. Stay **SITTING DOWN** in your seat. Remember that you are not in the cinema and that all changes in posture and the movements you make in your seat are also felt by the actors who are on stage and this can distract them.

9. If for any urgent reason you have to leave the room, try to do it with **DISCRETION AND IN SILENCE**, and try not to disturb the others as much as possible.

10. Lastly, **APPLAUSE**, not whistles or shouts, is the **BEST REWARD FOR THE ACTORS** who have entertained you and given you a pleasant time. If they have also managed to arouse your enthusiasm, you can cheer for them by standing up and shouting "bravo" at the end of the performance. With this you will be giving them an extra applause. But try not to do it until the end of the play, because early applause can interrupt a scene and cut the concentration of the spectators and the actors.

¡ENJOY THE SHOW!