



TÁMOP 3.1.4/8/2 „Kompetencia alapú oktatás, egyenlő hozzáférés - Innovatív intézményekben”

ANGOL NYELVI PROJEKTHETEK A 10. A OSZTÁLYBAN

2010. FEBRUÁR 8-28.

A megvalósításért felelős: Sas Katalin





TÁMOP 3.1.4/8/2 „Kompetencia alapú oktatás, egyenlő hozzáférés - Innovatív intézményekben”

Project hetek angol nyelv

Amikor a project hetek témáját, tartalmát próbáltam eldönteni, az volt az első szempont, hogy valami újat csináljanak a tanulók, amivel korábban talán nem találkoztak, hiszen 3 hetet meghaladó – heti 5 óra – időt kellett betölteni tartalommal. Úgy véltem, hogy érdekesebb lesz, ha valami újjal ismerkednek meg. Így esett a választásom az angol humorra, ami köztudottan jellegzetes angol sajátosság (pl. mint a német precizitás), tehát az általános műveltségük szélesedik, ha mélyebben megismerkednek a területtel. Nem tévedtem. A tanulók zöme Mr Bean-ről és esetleg Benny Hill-ről hallott, de nem ismerték a Monty Python csoportot, a nagyszerű sorozatokat, mint pl. a Vaczak Szálló a Csöngetett Mylord, a Fekete Vipera, illetve mozi filmeket sem láttak a brit humor jeles képviselőitől.

A project tervezésénél ezt figyelembe kellett vennem, így az **első hét** azzal telt, hogy minél több „input”-ot kapjanak, azaz minél több információ birtokába jussanak a tanulók. Sok film, sorozat részletet néztünk meg, illetve szkeccseket, zenei betéteket, mindent, ami elő fog fordulni az elkövetkezendő hetek óráin már az angol nyelvet gyakorolva. A végleges cél, a „project” jelenetek megtanulása és előadása volt, amit néhány perces jelenetekből választottunk ki úgy, hogy lehetőség szerint mindenki tudjon szerepelni, illetve bizonyítani azt, hogy ismereteket szerzett az angol humorról és annak képviselőiről.

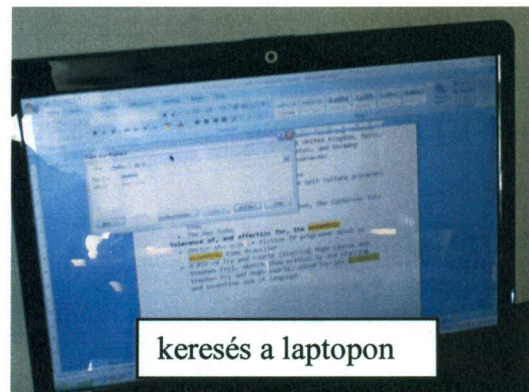
A projekt módszer lényege, hogy egy-egy témakörrel, egy-egy szeletéről a valóságnak, tudományoknak a tanuló átfogó, összetett és általános képet kapjon, továbbá az, hogy legyen valami produktum a végén, ami bizonyítja, hogy valóban sikerült megismerni azt a területet, amit a projekt lefed. Nyilvánvalóan nem tudtunk nagyon mélyen meríteni az angol humorba, hiszen annyira sokrétű, olyan gazdag, de a tanulók, akik a projekt idején kb. A2 nyelvi szinten voltak, a szintjüknek megfelelően tudtak tájékozódni a témában, illetve a projektjük is igazodott ehhez a szinthez. A kiválasztott, előadandó jelenetek rövidek voltak, nem bonyolult nyelvi szerkezetűek.

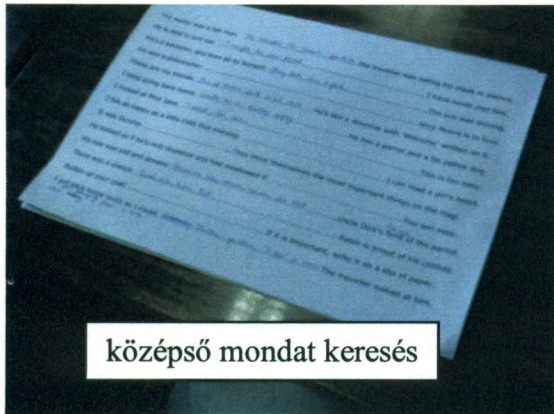
A **második héten** kezdtük el az effektív munkát. Az **első óra** a feladatok megbeszélése volt, hogy mi is lesz az elkövetkezendő 3 héten. Kiválasztották a tanulók azt a személyt, sorozatot, csoportot, filmet, amit írásban fel fognak dolgozni, ez lett később az írott projektjük, ami ma már kinyomtatva, plakátosva fenn van a tanterem falán. Majd megnéztük azokat a jeleneteket, amikből később az előadás lett.

A **2. órán** úgy nevezett „running dictation” keretein belül ismerkedtek meg az angol humor rövid történetével illetve képviselőjével. Ezt a témafeldolgozó módszert a sulinova adatbankban találtam, már máskor is alkalmaztam. Nagyon jó a csoport munkára, az önálló tanulásra, ismeretszerzésre, a szociális kompetenciák működtetésére, hiszen a tanulók ebben a



munkában teljesen egymásra vannak utalva. A lényege az, hogy előre elkészítik a tanulók nyelvi szintjének megfelelő ismeretanyagot angolul, amit kinyomtatva a tanári asztalra helyeznek. (A táblára is fel lehet ragasztani, de a ragasztó anyag nyomot hagy, ezért jobban szeretem az asztalra kihelyezést.) Csoportokat formálunk, majd a csoporton belül kiválasztanak egy adminisztrátort, akinek odaadok egy kérdéssort, ami az asztalra kihelyezett ismeretanyagra épül. A tanulók feladata, hogy meghallgatják a kérdést, kimennek az asztalhoz, és megkeresik a választ a papírokon. A laptopon természetesen rajta van az anyag, tehát, ha valaki nem találja a választ, odamehet a laptophoz és megkeresheti – szerkesztés, keresés, szóbeírása, enter – amit alkalmaztak is, fényképpel dokumentálva van, az órán videó készült. A kérdések megválaszolása után leellenőriztük, hogy hasonlót találtak meg a csoportok vagy sem. Ezután a szövegben előforduló ismeretlen szavakkal szókincs fejlesztő, bővítő gyakorlatokat oldottak meg.





A **3. órán** megtekintettünk egy Terry Gilliam animációt – videón rögzítve van-, aminek az volt a célja, hogy bevezesse azt a kreatív feladatot, ami az animációhoz hasonló. Terry Gilliam animációit használták a Monty Python szkeccsek összekötésére. A szkeccsek között semmi összefüggés nem volt, és valahogyan egygyé kellett tenniük. Az animáció az előző

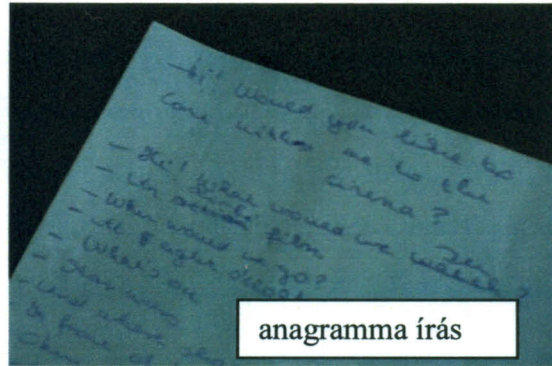
szkeccsre utaló motívummal kezdődött, majd olyanná változott, ami egy következő szkeccst vezette be. Ez a rajz eszközeivel könnyű. A tanulók feladata talán nehezebb volt. Egy Wodehouse novellából kiválogattam olyan szintű mondatokat, amelyek a csoport számára érthetőek. Majd két teljesen eltérő mondatot választva közöttük helyet kihagyva legépeltem. A tanulók feladata az volt, hogy írjanak olyan összekötő mondatot, ami összefüggő jelentést hozhat létre a két szélső mondat között. A célom az volt, hogy elsősorban a nyelvi készségüket fejlesszék, gyakorolják, amit már tudnak. Ismét a csoport munkát választottam, mivel így a jobb nyelvi készséggel rendelkező tanulók segíthetnek a gyengébbeknek, de a gyengébb hozzájárulhat a fantáziájával az érdekesebb megoldáshoz, tehát a sikerélmény mindkét részről megjelenhet. A humoros része lehetett a dolognak, hogy olyan mondatot írtak középre, ami vicces volt a másik két mondat tükrében.

A **4. órán** listening, hallásértési feladatokat végeztek a tanulók. 3 félélt terveztem. Az egyikben meghallgattak egy Eric Idle dalt, Galaxy Song. Kérdéseket írtam a dalhoz, amire rövid válaszokat kellett adni. Ez nagyon nehéznek bizonyult számukra. A következő ismét egy dal volt, Brian Élete című film záródala. Lyukas szövegbe kellett beírni hiányzó szavakat.



Sikeresek voltak. Majd a legkönnyebb feladat egy Borat jelenet megtekintése volt, Man and Horse, ahol csak szavakat kellett gyűjteni, hogy mi a közös a lóban és a férfiben. Lassan beszélt a szereplő, szinte minden szót lehetett érteni, és egyszerű volt a szókincse a jelenetnek. Mivel nem tetszett nekik a jelenet, ezért sokan kedvetlenül dolgoztak ezen a legkönnyebb feladaton. A tanulók egyénileg töltötték ki az előre legépelte listening, hallásértési feladatlapokat ezen az órán.

Az **5. óra** volt a legérdekesebb része a hétnek. A motivációját egy Monty Python szkeccs adta, Az ember, aki anagrammában beszél. Megtekintettük a jelenetet, majd csoportokat alkottunk. A csoportok megkapták a jelenet szövegét és az első feladatuk az volt, hogy javítsák ki. Pl. crreoct =correct. Ezután kaptak egy szituációs



anagramma írás

lapot, pl. kérjél útbaigazítást, hívd el a barátodat moziba stb. A tanulók feladata az volt, hogy írjanak le egy párbeszédet, anagrammát használva, majd adják elő. A csoportoknak ki kellett találni, hogy mi volt a párbeszéd témája, amit előadtak a többiek. Ezt nagyon élvezték, végre kezdett megtörni a jég. Videón rögzítettük. A feladat a spellinget, az angol helyesírást volt hivatott fejleszteni, mivel az angol szavak többnyire nem úgy íródnak, ahogy ejtik azokat.

A **következő hét első 2 órája** teljesen IKT-és óra volt. A tanulók az interneten anyagot gyűjtöttek arról a személyről, sorozatról stb, akiről az írott projektet tervezték. Az elkészült munkákat e-mailban elküldték nekem. 3 tanuló is választotta Rowen Atkinson-t, egy általános leírás a színésről, egy Mr Bean és egy Fekete Vipera volt a fő téma. Egy tanuló választotta Catherine



írott projekt készítése

Tate komikust, aki véleményem szerint, az egyik legnagyobb karakter színész napjainkban. Egy tanuló választotta Benny Hill-t. Az Eric a Viking filmet szintén egy tanuló dolgozta fel. A Monty Python csoportból John Cleese-ről írt egy tanuló. Szintén egy tanuló írta le Sacha Baron Cohen rövid életrajzát, szerepeit. A Csöngetett Mylord is feldolgozásra került, szereplők és a sorozat fő témái. Két tanuló fókuszált Hugh Laurie-ra, az egyik a munkásságával foglalkozott, a másik a Fry and Laurie páros munkásságát írta le, amit Hugh Laurie Stephen Fry nagyszerű komikussal írt és adott elő évekig. Végül, hogy az irodalom is képviselve legyen, egy tanuló Wodehouse-ról írt röviden. Mint írtam ezek a munkák a terem falán ki vannak plakátokon függesztve.

Egy tanuló, **Fodor Miklós** fel volt mentve az angol nyelv írásbeli értékelése alól, neki ezt a feladatot nem kellett megcsinálnia. Hozzá kell azonban tennem, hogy a **legnagyobb segítségére volt a csoportnak**, mivel szinte az összes videót, fényképet ő készítette, és a szervezési munkákban is oroszlánrészt vállalt.

A 3. és 4. órán már az előadandó szerepre koncentráltunk. A tanulók kiválasztották, hogy melyik szerepet szeretnék előadni. Ezek után megkapták az angol szövegeket, lefordították és el kezdték gyakorolni. A laptop végig benne volt szinte minden órán, most is, így ha megakadtak a szereptanulásban, odamentek, és megnézték az eredeti jelenetet.



5 jelenetet választottunk ki. Egy egy perces

Borat jelenetet a nő helyéről a világban. 3 tanulónak jutott benne szerep egy lánynak és két fiúnak. Sajnos a csoport összetétele olyan, hogy 6 fiú van és 7 lány, míg az angol humor képviselői általában férfiak, így nehéz dolgunk volt. Szerencsére a **Chaterine Tate jelenet** lehetőséget adott két lánynak, hogy szerephez jusson, így már csak 4-nek kellett szerepet keresni. Egy lány a **Gyalog galopp boszorkány jelenetében** vállalta a boszorkány szerepét. Két lány pedig azt vállalta, hogy megírják a konferáló szöveget angolul és magyarul, amit aztán az előadáson ők mondtak el. Már csak egy lánynak kellett szerepet találni. Jó ötletnek tűnt a **Béka és Barack vendéglő jelenet** választása, mert ennek magyar vonatkozása is van. Galla Miklós vitte színpadra Nagy Natáliával. Az eredetiben két férfi szereplő van, de nekünk kapóra jött, hogy a riporter hölgy volt a magyar előadásban, mert így az utolsó lánynak is jutott szerep. Az 5. jelenet egy **Fry and Laurie szkeccs** volt, Olasz fivérek, ami osztatlan sikert aratott.

A hét utolsó órájában mintegy lezárva az angol humort egy vetélkedőt rendeztünk, mivel a következő hét a próbákról, jelmezről, díszletről, anyagbegyűjtésről szólt. 2 csoportot alkottak, és három tanuló jelentkezett válaszadónak. Én felolvastam a kérdéseket, majd a csoportok választhattak, hogy A, B vagy C tanuló választását kérik. Ha a tanulónál hamis válasz volt és a csoport ezt ki is találta, hogy a válasz helytelen, pontot kapott, természetesen akkor is, ha a helyes választ kapta, és elfogadta azt. A kérdések illetve az A B C válaszok megtalálhatóak a projekt egyéb dokumentumai között.

Mint említettem a **4. héten** a jelenetekre készültünk. Kiválasztottuk a jelmezkészítőket, a díszletek milyenek legyenek, ki, mikor, mit rendez be. Ki mit tud otthonról hozni, elsősorban jelmezre gondolok. Az eredeti terv 2 jelenet volt, de az nem mozgatót volna meg mindenkit, így bővült ki a fent említett 5 jelenetre.

Ezen a héten készítettük el a plakátokat is az írott projektekből. Ha valaki már belefáradt a jelenetek gyakorlásába, akkor hozzákezdett plakátot ragasztani.

Az eredeti terv az volt, hogy az utolsó órán adjuk elő a jeleneteket, de ez elcsúszott néhány héttel későbbre, mert össze akartuk egyeztetni a másik csoporttal illetve az iskola vezetésével és azokkal a kollégákkal, akik érdeklődtek iránta. A jelentekről felvétel készült.

A sulinova adatbankból sikerült olyan értékelő lapokat letöltenem, amiket jól felhasználhattam, arra, hogy a tanulók mind saját magukat, mind társaikat értékelni tudják, továbbá naplót is kellett nekik vezetni, hogy mit csináltak az egyes órákon. Ez a tevékenység új volt számukra, így elég tömör és kissé egysíkú értékelések születtek. Az azonban érdekes volt számomra, hogy sokkal inkább értékelték a többieket, mint saját magukat. A projekt végére nagyon jó szellemiség alakult ki, az együtt dolgozás öröme, és az a szurkolás, hogy minden jól sikerüljön. Nem volt kivétel. Még akik esetleg nem szimpatikusak egymásnak, azok is fegyverszünetet kötöttek a projekt végére, és mindenki egy szívvel izgult, hogy minden rendben legyen. Voltak nagyon jól sikerült jelenetek, az említett Olasz fivérek és a Borat jelenet. Volt olyan jelenet, ahol az izgalom az előadás rovására ment, pl. a Catherine Tate jelenet és a Béka és Barack vendéglő. A boszorkány jelenetben pedig a falusi emberek nem igen akartak boszorkányt égetni, így nekem kellett ordítózni, hogy égessék meg, de ez talán még jobb hangulatot adott az egész projektnek, hogy a tanárnő is részt vesz a jelenetben. A falusi jelenetben egyébként szinte mindenki részt vett, hiszen egy „tömegjelenet volt.”

Minden írott dokumentum és a felvett videók, elkészült fényképek az iskola honlapján elérhetők a – diákok munkái – menüpont alatt: angol projekt.

Jelenetek az előadásról:





Mezőberény, 2010-05-12

Sas Katalin
Sas Katalin angol tanár

Syllabus

Project-weeks 2010

» British Humour «

Aim: Performance and Presentations

teacher: Sas Katalin

Mezőberény, 2010, február

Sas Katalin

INFORMATION TABLE

Description of project:

In this project learners will learn about British humour. They will study and enjoy different types of representatives' humour, features of British humour. They will study short sketches and perform them in front of their class. They will design their costumes and scenes. They watch each others' sketch in the final lesson and these can be videoed if possible.

Aims and objectives:

- to develop learners' background knowledge
- to cooperate in order to achieve common results
- to express thoughts and ideas combining body language, pictures and words
- to providing feedback and evaluation
- to carrying out self-evaluation
- to learn new vocabulary
- to exchange information using the target language
- to focus on overall spoken production
- to develop Ls pronunciation skills through performing various sketches

Time frame: 20 lessons

Target group: 15-16-year-old students

Language level: A2

Suggested language competence: Ls can:

- form basic questions
- recognize and understand the passive voice
- use simple past for describing past events and facts
- use vocabulary for describing people, places, events, presenting general information, narrating a past event, expressing likes and dislikes
- work in groups, work individually but with guidance both at home and in class.
- use the Internet or lexicons to search for information

Foci of skills – development Communicative language skills

- Develop language competencies so that pupils can:
- exchange basic information – can answer simple questions after presenting their project, can conduct simple question – answer sessions about a topic close to them describe, using simple language, their own and their peers' project
- write a simple description (using simple linkers such as “and”, “or”, “because”, “but”
- read for specific information – can pick up names, words and basic phrases from simple written descriptions, get an idea of the content of simple informative material.

General, educational skills

- Developing written and oral communication
- Developing study skills
- Developing personal and social skills
- Developing problem solving
- Developing thinking strategies for evaluating, planning, monitoring and assessing a set task

Evaluation

- Learner self-assessment through self-assessment form
- Teacher assesses oral presentation through criterion-based feedback sheet

Suggestions: (You need for this project)

- poster making materials i.e. coloured paper, glue, scissors etc.
- costume making materials i.e. coloured paper, cloth, white and black sheets, helmet, wooden sword, glue, scissors etc.
- scene making materials and objects i.e. laptops, chairs, desks, plates, forks, etc.
- Suggested language use – mixture of English and Hungarian. Use as much English as possible when interacting with pupils. Encourage them to use these in English The “Project Questions” wall poster has 10 learner training questions, which guide pupils through the interpreting, planning, monitoring, and assessing stages of project work. The poster aims to develop Ps’ thinking strategies.
- Teachers’ role during the lessons is that of organizer and facilitator. She monitors group-work and individual work and provides help when needed. She prepares task sheets and provides learners with materials and stationary needed.

lessons	Foci of skill development	Main activities	Language input	Materials and resources
1-5	Watching sketches, film scenes, series for gist and specific information	L's study sketches, learn representatives of British humour, Introductory of absurd humour, Express their likes, dislikes	Vocabulary input relating to humour and comedies, types of films, TV programmes contrasting of subtitle and spoken words	Laptop, DVD-s, CD-s, projector, audio-set,
6	Understanding their task during the project. L's will be able to perform sketches in A2 level English and write and speak about a topic inside Brit humour	arrangement setting the rules during the project choosing the theme of written project choosing the sketches to perform	Titles of the sketches, films, series and names of representatives	project diary laptop, projector, audio-set, DVDs, CDs plan of written project
7	Guessing skills; Cooperating effectively in group work; Pronouncing new words accurately; Giving and listening for information; Information exchange: requesting and giving information; Requesting information, making an interview	Getting information about British humour Running dictation Extend vocabulary – matching words, finding the suitable words for definitions, synonymous	vocabulary relating to humour films, comedies, series e.g. <i>witty, irony, satire, smutty, whimsical...</i> Asking questions: eg. <i>Which countries is British humour more popular than other countries? What does the name The Pythons cover?</i>	wordlist, Running dictation information sheets, question sheet for the running dictations vocabulary
8	Understanding sentences and connecting them using common meaning, writing linking sentences transferring between tenses, using objects and subjects	Ls learn about sentence structure and language through writing gap filling sentences Ls focus on structure and meaning and language through sentence-writing activity in	understanding verb tenses and common vocabulary eg. <i>He is deaf in one ear... .. I have never met him. the solution maybe : He's a stranger.</i>	laptop, projector, audio-set, Terry Gilliam DVD Worksheet one for each group

	speaking and pronunciation	groups		
9	Listening to a song, finding key words in the text Listening to a foreigner's accent Fostering creative skills through writing simple rhyming poems	Ls write a poem in groups using the words of listenings, the initial letters must form comedy or humour	Understanding rhymes and writing their own ones L's must be aware of spelling and pronunciation to make suitable rhymes	laptop, audio-set, Worksheet one for each group
10	Concluding words from anagrams Creating dialogues, using anagrams of words	L's rewrite a text fill with anagrams L's write their own dialogue using the form of anagrams	Everyday conversations of colloquial English, spelling and „funny” pronunciation of anagrams	laptop, projector, audio-set, Monthy Python DVD Worksheets of anagrams
11-12	Finding information on the Internet Collecting and selecting facts of British humour and its representatives L's write their chosen project about a film, a comedian or other theme	L's search information and they use them to write their own composition. Reading comprehension and packing reading They have to understand texts, they have to make texts simpler, writing their own level of English	Essays, documentaries, reviews, enciclopeadic texts, biographies Formal language using e.g passive voice written form of film, TV series, show titles,	Computer, Internet, Word processor, own e-mail address
13	Full understanding of the sketches, reading and translating them, wathcing them again, listening to the articulation, word stress, emotional part of the speeches	Conversations in different situations in the field of comedy Filmskeches, show-scenes, Tv-series scene	All the vocabulary in the scripts, everyday English, slang, pun, exaggeration either in tone or vocabulary	scripts of sketches witch scene from <i>Holy Grail</i> , a Fry and Laurie sketch „Italian Brothers”, Borat election sketch, „Frog and Peach” sketch and a Catherine Tate scene Laptop
14	Choosing the roles L's choose their own roles according to their preferences and the type of the role e.g the	They read and discuss the sripts and decide on the suitable performers They choose the simplest way of	All the vocabulary in the scripts, everyday English, slang, pun,	scripts of sketches witch scene from <i>Holy Grail</i> , a Fry and Laurie sketch „Italian Brothers”,

	witch must be a girl, however, the Italian brothers must be boys L's deal with the costumes and scenes	making costumes and scenes	exaggeration either in tone or vocabulary	Borat election sketch, „Frog and Peach” sketch and a Catherine Tate scene Laptop
15	to challenge Ls with facts and records about British humour to improve Ls' listening skills to provide an opportunity for discussion and maximise learner involvement to provide Ls with a number of choices, opportunities to see if their choices were right or wrong and thus develop learner's autonomy to check how much Ls acquired from previous lessons	Call my Bluff Let's Test	(practice and activating vocabulary)	5.1 Call my Bluff 5.2 Test
16-18	Rehearsal Firstly reading and memorising texts Secondly forming tones, stresses, emotional or humorous effects Counteraction Making costumes, scenes, Writing commentary and giving brief information about the acquired theme Introducing the L's in their roles	L's in small groups play their roles, memorise their scripts Two L's write the commentaries first in Hungarian, then the translate into English. Skilled students make the costumes and posters	(practice)	scripts of sketches Laptop coloured paper, cloth, white and black sheets, helmet, wooden sword, glue, scissors
19	L's giving presentations about their chosen topic they wrote	L's give short presentation Listening to each other they give	Simple language using Correct pronuntiation	their own outlines

	using infos from the Internet They listen to each other Evaluation both self-evaluation and peers'	their evaluation	vocabulary of biographies, humour and reviews	
20	Performance	L's perform 5 sketches in front of the class	language of sketches	stage properties, desks, chairs, made costumes, 2 laptops, ...

According to the Common European Framework in A2 level L's can understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. very basic personal and family information, shopping, local geography, employment). Can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar and routine matters. Can describe in simple terms aspects of his/her background, immediate environment and matters in areas of immediate need.

The main role of this project is to develop the students' communicative and social competence. During the project, students work cooperatively to achieve a common goal or to create a joint product. While working, the joint development of cooperative work forms and learner autonomy is the aim. Depending on the task, parts of the project can be worked on outside the classroom as well. The development project can contribute to greater student autonomy, an essential basis for life-long learning and for maintaining motivation. (source: Sulinova)

Supplements:

- Scripts: witch scene from *Monty Python and the Holy Grail*, „Italian brothers” by Fry and Laurie, „Frog and Peach”, Borat election scene written after the film, Catherine Tate sketch – source YouTube,
- Worksheets for vocabulary and grammar practice, creative tasks, listening tasks
- evaluation sheets
- project diaries

projekt hetek

AZ ANGOL HUMOR

1. HÉT

1 óra Szervezés

- Téma felvezetése, szabályok megbeszélése 5'
- Feladatok megbeszélése 20'
 1. Az angol humos nagyjainak élete és munkássága – film, sorozat, egyéb témafeldolgozás – **írott project**.
(lehetőségek: • Monty Phyton –John Cleese, Graham Chapman, Eric Idle, Michael Palin, Terry Jones, Terry Gilliam, • Filmek – *Brian Élete*, *Galaxis Útikalauz*, *Gyalog Galopp*, *Az élet értelme*, *Death at the Funeral*, • Sorozatok – *Vacak Szálló*, *Csögetett My Lord*, *Vörös Törpe*, *Fekete Vipera*, *Office*, *Fry and Laurie*, *Chaterine Tate*, ... • Show-k – Ali G, Chaterine Tate, Fry and Laurie, ... • Animáció – Terry Gilliam, • Mr Bean, Benny Hill, ... • Magyarországi képviselők: Galla Miklós, Holló Színház, *Vas tyúk is talál szeget*, ...
 2. Előadandó jelenetek megtekintése, kiválasztása – **előadás project**. 20'

2 óra

- Warming up – motiváció 8'
 - 4 kétperces jelenet megtekintése – mind más jellegű, 1 filmjelenet, 1 absurd, 1 karakter paródia, 1 verbális humor
- Running dictation – csoport munka 25'

A asztalra ki lesz rakva az angol humor jellemzése és a főbb képviselői, 5 oldal angol szöveg. 13 tanulót 4 csoportra osztok, egy 3 fős, három 4 fős csoportra. A csoporton belül kiválasztják az 'adminisztrátort'. Az adminisztrátoroknál van egy több kérdésből álló kérdőív. A csapattagoknak egyenként felteszi a kérdéseket, majd azok kimennek a táblához és megkeresik a szövegben a válaszokat. Visszamennek elmondják az adminisztrátornak. Ha készen vannak, közösen ellenőrizzük. Ha egy csapat nem tudott helyes választ adni, a másik csoport kiigazítja.
- Szókincsbővítés 10'

Az olvasott szövegben előforduló ismeretlen szavakkal kapcsolatos szókincsbővítő feladatok megoldása.
- Házi feladat 2'

Az óra elején látott jelenetek alapján, illetve az órán megismert fogalmak segítségével írják le, hogy milyen jellegű humor található a látott jelenetekben, és hogy hogyan jelenik meg.

3 óra

- Warming up – motiváció 5'
Terry Gilliam animáció megtekintése. Animációinak a jelentősége amellet, hogy viccesek, abban áll, hogy két jelenetet kötnek össze a Monty Phyton *Repülő Cirkusz* c. filmben. Mivel a jelenetek között logikai összefüggés nincsen, ezért az animációval vezetik be. A film olyan, mint egy színpadi kabaré, az animációk a konferanszié helyett vannak.
- Szójáték - az Terry Gilliam animáció verbális adatációja. - csoportmunka 20'
Előre leírok képtelen mondatpárokat. A tanulók feladata a középső mondat megalkotása, ami összekötheti a két mondatot. Ennél a feladatnál a nyelvtani ismereteket, a szókincset és a kreativitásukat használják a tanulók.
- Prezentáció - 15'
A csoportok bemuntatják, amit készítettek.
- Házi feladat 5'
képes vicceket kapnak a tanulók, és a megfelelő szöveget kell kitalálni a képek alá.

4 óra

- Warming up – motiváció, Eric Idle dal meghallgatása: Galaxy song 5'
- Puns – szóviccek megoldása 10'
- Hallottszövegértési feladatok 27'
 1. Záró dal a *Brian Élete* c. filmből
Feladat egy lyukas szöveg kitöltése
 2. Filmjelenet a *Borat! Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan* c. filmből
felsorolás
- Házi feladat: Versírás megadott szavakkal 3'
A hallott szövegértési feladatok legérdekesebb, szavaiból kell verset írni, amit úgy válogatok ki, hogy a HUMOUR szó kijöjjön a kezdőbetűkből, vagy esetleg a COMEDY

5 óra

- Házi feladat ellenőrzése 5'
- Warming up – motiváció 3'
Az ember, aki anagrammákban beszél c. sketch megtekintése.
- A jelenet szövegének feldolgozása – csoport munka 15'
A szöveget elolvassák és a benne található anagrammákat kijavítják, majd egy-egy jelenet részt előadnak, mely egyben ellenőrzés is.
- Anagramma írása megadott témában 10'
pl. Párbeszédet írnak egy útirány kérésről, egy bolti vásárlásról, étteremben ételrendelésről vagy egy mozilátogatás programjának a megbeszéléséről.
- A jelenetek előadása 10'
A csoportoknak ki kell találni, hogy hol vannak az előadó csoport tagjai és mit csinálnak.
Házi feladat: A saját név betűiből annyi angol szó írása, amennyit csak tud. 2'

projekt hetek

AZ ANGOL HUMOR

2.HÉT

1 óra

- Anyaggyűjtés az interneten – számítógép teremben. Az írott project elkészítése az előre kiválasztott témában. A tanulók az írott anyagot elküldik a tanárnak e-mailben. Vázlatot is kell készíteniük, mert elő is kell adni szóban a következő órán.

2 óra

- Anyaggyűjtés az interneten – számítógép teremben. Az írott project elkészítése az előre kiválasztott témában. A tanulók az írott anyagot elküldik a tanárnak e-mailben. Vázlatot is kell készíteniük, mert elő is kell adni szóban a következő órán.

3 óra

- Warming up – motiváció 10'
Az előadandó jelenetek megtekintése
- A szövegek lefordítása csoportokban 30'
A tanulók lefordítják a jelenetek szövegeit, majd előadják, és korigálják egymást a csoportok.
- Házi feladat 5'
A tanulók írnak egy ismertetőt az általuk kiválasztott filmről, sorozatról, show műsorról

4 óra

- Motiváció – Catherine Tate sketch megtekintése 5'
- Szerepek kiválasztása az előadandó jelentekekből 35'
- Szóviccek megoldása, elkezdjük, a többi házi feladat 5'

5 óra

- Szervezés 5'
Mivel ez a témazáró óra, ezért a szabályokat begbeszéljük és csoportokat alkotunk.
- Záró teszt – játék 35'
A tesztkérdésekre 3 válasz lehetőség van – A, B, C - . Kiválasztanak a tanulók 3 válaszadót, az egyiknél csak A válaszok, a középsőnél csak B válaszok, a harmadiknál csak C válaszok vannak. A többi tanuló 2 csoportot alkot. Megkapják a kérdéseket, ami a tanultakkal lesz kapcsolatban. Először az első csoport teszi fel a kérdést, és kiválasztja valamelyik válaszadót. Ha a válasszal egyetért, elfogadja. Aztán a másik csoport választ ki egy válaszadót, és ha úgy ítéli meg, hogy az első válasz volt a helyes, az mondja, hogy ez utóbbi válasz nem igaz. A tanár jegyzi a válaszokat.
- Ellenőrzés 5'
Megnézik, hogy melyik csoport hányszor tippelt helyesen

M. H. H.

projekt hetek

AZ ANGOL HUMOR

3.HÉT

1 óra Szervezés

- Szerepek kiosztása 10'
- Szövegek kiosztása 5'
- Jelmez tervek megbeszélése 5'
- Díszlet megbeszélése 5'
- Anyag eszköz szükséglet megbeszélése 5'
- Felelősök kiválasztása egyenként 3' 15'

 - jelmezfelelős
 - díszletfelelős
 - koordinátor
 - felvét elkészítés
 - reklámozás

2,3 óra Szöveges próbák, díszlet, jelmez készítés

4 óra Jelmezes főpróba

5 óra Előadás

A tervezett jelenetek a *Gyalog Galopp* c. filmből a boszorkány jelenet, illetve a Fry and Laurie *Italian Brothers* azaz *Olasz testvérek* sketch. Tartalék jelenet a *Bicycle Repairman*, a *Biciklijavító*, ha a tanulócsoporthoz képest rá, illetve szeretne nem csak két, hanem legalább három jelenetet előadni.

Az előadásra meghívjuk a szülőket, az osztály másik felét és az iskolavezetést. Egy tanuló angolul, egy másik magyarul köszönti a vendégeket, és röviden vázolja, hogy mit csinált a csoport az elmúlt 3 hétben. Rövid betekintést ad az előadandó jelenetek háttéréről. Ezután előadják a tanulók mind angolul, mind magyarul a jeleneteket. Mivel rövid jelenetekről van szó, ezért el lehet gondolkodni 3 jeleneten is.

British humour is a somewhat general term applied to certain comedic motifs that are often prevalent in comedic acts originating in the United Kingdom and its current or former colonies. Comedy acts and television programmes typical of British humour include *Monty Python*, Benny Hill, and *Keeping Up Appearances* to name a few that have become quite popular outside of the United Kingdom. At times, however, such humour can seem puzzling to non-British speakers of English (references to English slang terms or people, who are unknown internationally for example) while certain Commonwealth nations (such as Australia, Canada and South Africa) tend to find it more familiar. Many UK comedy TV shows typical of British humour have been internationally popular, and have been a strong avenue for the export and representation of British culture to an international audience ... Monty Python, or The Pythons, is the collective name of the creators of Monty Pythons Flying Circus, a British television comedy sketch show that first aired on the BBC on 5 October 1969.

...

Alfred Hawthorn Hill (21 January 1924 - 19 April 1992), better known as Benny Hill, was a prolific English comic, actor and singer, best known for his television programme, *The Benny Hill Show*. ...

Keeping Up Appearances is a British sitcom starring Patricia Routledge as social-climbing snob Hyacinth Bucket. A British sitcom is a situation comedy (sitcom) produced in the United Kingdom. ...

Historical roots

Some deep roots for British humour are:

- the historical **reaction to the intolerance of Puritanism** (thus the acceptance of saucy and smutty humour), although ribald humour existed much earlier. An example is the Miller's tale in Chaucer's *The Canterbury Tales* (1380s-1390s).
- the tradition of **absurd and nonsense** poetry made immensely popular by Edward Lear and Lewis Carroll – *Aliz in Wonderland* -(thus the development of an eccentric form of 'home-brewed surrealism' that leads us to the Goons, Monty Python, Ivor Cutler, etc.)
- the **richness of the English language** giving great scope for word play
- British **culture** (with all its regional variations)
- The broad farces so popular in British humour during much of the 20th century, owed a great deal to the influence of the **French comic theatre**, and are typified by the series of Whitehall farces (comedy) starring Brian Rix and gave birth to not only such obvious offspring as Benny Hill and the "Carry On" films, but have also had an influence on everything from Monty Python's Flying Circus to *Porridge*, *Open All Hours*, *The Young Ones*, etc.

(saucy: pimasz, szemtelen, smutty: trágár, mocskos ribald: obszcén, malackodó)

The changes in British culture are naturally mirrored by changes in humour.

Nonsense verse is a form of poetry, normally composed for humorous effect, which is intentionally and overtly paradoxical, silly, witty, whimsical or just plain strange. ...

General features

Some general features characteristic of British humour are:

- **Puns:** these do not too easily translate into other languages (if at all).
- **Nonsense:** has its origins in the writings of Lewis Carroll and Edward Lear.
- **Black humour:** main features of black humour can already be found in the drama of the Elizabethan era.
- **Eccentricity**
- **Satire and sarcasm**
- **Self-deprecation**, especially of the country as a whole
- The use of **understatement** and **irony**, so that many jokes pass unnoticed by those not familiar with it.

What stands out from this list is the importance of **verbal humour** as a key element. This is not to say that British humour has no place for visuals; but to take a classic example, Benny Hill, whose work was quite visual indeed, was extremely popular in his day, but has long since failed to arouse much interest with British audiences. In the U.S. and France, however, he is still widely regarded as a comic genius.

- Pun (szójáték). ...

- Nonsense (disambiguation). ... The Reverend Charles Lutwidge Dodgson better known by the pen name Lewis Carroll, was an English author, mathematician, logician, Anglican clergyman and photographer. ... Edward Lear, 1812-1888 Eagle Owl, Edward Lear, was an artist, illustrator and writer known for his nonsensical poetry and his limericks, a form which he popularised. ...

-Black comedy, also known as black humor, is a subgenre of comedy and satire that deals with serious subjects – death, divorce, drug abuse, et cetera in a humorous manner. ...

- In popular usage, eccentricity refers to unusual or odd behavior on the part of a person, as opposed to being normal.

-Sarcasm is the sneering, sly, jesting, or mocking of a person, situation or thing. ...

-Self-deprecation (helytelenítés) is a form of humour in which a comedian makes jokes about himself, his shortcomings, or his culture.

-Understatement (kevesebbet mondani) is a form of speech in which a lesser expression is used than what would be expected. ...

(disambiguation:kétértelműség, sneering:csúfoló, sly:ravasz, jesting:vicces, mocking:gúnyolódó)

Themes

Smut and innuendo

(smut: foltot ejt, innuendo: burkolt célozgatás, scatological: trágár)

Smut and innuendo with sexual and scatological themes, typified by: This article does not cite any references or sources. ...

- the humour of Benny Hill and Julian Clary
- the series of *Carry On* films
- the comic magazine *Viz*

Disrespect to members of the establishment

- *Not the Nine O'Clock News*, satirical sketch show, notable for launching the careers of Rowan Atkinson, Griff Rhys Jones, and Mel Smith.
- *Have I Got News for You*, a satirical panel game.

The absurd

- *Black Books* a surreal cult comedy show notable for its absurdity.
- Spike Milligan's *Q*, a sketch show and a direct inspiration for *Monty Python*.
- *Monty Python*, a comedy troupe, noted for performing sketches with no conclusions.
- *The Hitchhiker's Guide to the Galaxy*, in radio, book, tv series and film.

The dark (Black humour)

- *Jam*, an unsettling TV sketch comedy with an ambient music soundtrack.
- *Nighty Night*, a TV series about a sociopathic arch-manipulator who takes advantage of the people around her.

The humour inherent in everyday life

The Office (2001-2003) is mainly based on mundane office life. This is one of the most successful British comedies, being exported to several countries. The humour, not necessarily apparent to the participants, inherent in everyday life, as seen in. *The Office* is a British television comedy series, created, written and directed by Ricky Gervais and Stephen Merchant, and first aired in the UK on BBC Two on July 9, 2001. ...

Making fun of foreigners

- *'Allo 'Allo!*, British TV comedy series about a French village occupied by Germans during the Second World War.
- *Borat! Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan*, film starring British comedian Sacha Baron Cohen as a news reporter from Kazakhstan, reporting on the American way of life, whilst exposing common American prejudices (=előítélet); while the character Baron Cohen plays is Kazakh, the criticisms made of Americans are characteristically British.
- *Fawlty Towers*, TV comedy programme featuring heavily stereotyped characters from the United Kingdom, Spain, France, Ireland, the United States, and Germany

Bullying and harsh sarcasm (bullying:erőszakoskodás)

- *Blackadder*, comedy TV series
- *The Young Ones*, comedy TV series
- *The Thick of It*, satirising the spin culture prevalent in Tony Blair's heyday.

Parodies of stereotypes

- Catherine Tate in her sketch show, *The Catherine Tate Show*
- *The Day Today*

Tolerance of, and affection for, the eccentric

- *Doctor Who* science fiction TV programme about an eccentric time traveller
- *A Bit of Fry and Laurie* (starring Hugh Laurie and Stephen Fry), sketch show written by and starring Stephen Fry and Hugh Laurie, noted for its eccentric and inventive use of language.

The 'war' between parents/teachers and children

- *The Beano* and *The Dandy*, comics of publisher D C Thomson.
- *St Trinians* books and films also originated by Ronald Searle
- *My Family*, British TV Series

The British class system

(pompous: fellengzős, dim-witted:buta, blatant:otromba)

The British class system, especially pompous or dim-witted members of the upper/middle classes or embarrassingly blatant social climbers, typified by:

- *Jeeves and Wooster*, books by P. G. Wodehouse (later played by Fry and Laurie)
- *Mr. Bean*, comedy TV series, Movie
- *Fawlty Towers*, comedy TV series
- *You Rang, M'Lord?*, comedy TV series
- *Blackadder*, comedy TV series

The lovable rogue (rogue:csirkefogó, gazember, flaw:hiba, villain:antihero)

Blackadder (1983-1989) played by Rowan Atkinson, a sitcom set in several periods of British history. The title character is an antihero, being rude and mean to almost everyone, particularly his servant Baldrick.

The lovable rogue, often from the impoverished working class, trying to 'beat the system' and better himself, typified by: In literature and film, an anti-hero is a central or supporting character that has some of the personality flaws and ultimate fortune traditionally assigned to villains but nonetheless also have enough heroic qualities or intentions to gain the sympathy of readers or viewers. Baldrick is a fictional character featured in the television series *Blackadder*.

The embarrassment of social ineptitude (ineptitude:együgyűség)

- *Mr. Bean*, comedy TV series starring Rowan Atkinson
- *The Office* comedy TV series starring Ricky Gervais

Match the words

- | | |
|-------------------|----------------------------|
| 1. comic | türelmetlenség |
| 2. intolerance | mocskolódás |
| 3. witty | csirkefogó, gazember |
| 4. irony | szellemes |
| 5. abuse | fellengzős |
| 6. disambiguation | gúny |
| 7. disrespect | otromba |
| 8. pompous | vicces, mulatságos, tréfás |
| 9. blatant | kétértelműség |
| 10. rogue | tisztelenség |

Write the suitable word next to the definition:

A funny television or radio show in which the same characters appear in each programme in a different story:.....

A situation or statement which seems impossible or is difficult to understand because it contains two opposite facts or characteristics:.....

A way of criticizing people or ideas in a humorous way, or a piece of writing or play which uses this style:.....

The use of remarks which clearly mean the opposite of what they say, and which are made in order to hurt someone's feelings or to criticize something in a humorous way:.....

A statement that describes something in a way that makes it seem less important, serious, bad, etc. than it really is, or the practice of making such statements:.....

Find the synonymous words:

smutty:.....

whimsical:.....

ineptitude:.....

mocking:.....

jesting:.....

1. Which countries is British humour more popular than other countries?
Australia, Canada, South Africa
2. What does the name The Pythons cover?
Noting for performing sketching with no conclusion.
3. What does the French word 'farce' mean? Comedie
4. Collect at least 4 adjectives for nonsense verses?
paradoxical, silly, witty, whimsical
5. Who is Reverend Charles Lutwidge Dodgson, and what is his world famous book? Lewis Carroll Alice in Wonderland
6. What are the main features of the British humour?
Puns, nonsense black humour
7. What does the black humour deal with?
serious subjects death, divorce, drug abuse, et cetera in a humorous manner.
8. How can you explain eccentricity?
different, not usual
9. What are the main themes of British humour?
the dark, the absurd, smut, and innuendo,
disrespect to members of the establishment.
10. Which theme groups can you find Rowan Atkinson?
Blackadder
11. Who directed *The Office*? Ricky Gervais, Stephen Merchant
12. What is the theme in Sacha Baron Cohen's film?
reporting on the American way of life he is harsh reporter
13. Why do you think *A Bit of Fry and Laurie* is the title of the sketch show?
Tolerance of, and affection for, the eccentric
14. Where else do they appear? doctor house, Stuart Little mouse,
Fees and Woodstra

1. Which countries is British humour more popular than other countries?
.....
2. What does the name The Pythons cover?
.....
3. What does the French word 'farce' mean?.....
4. Collect at least 4 adjectives for nonsense verses?
.....
5. Who is Reverend Charles Lutwidge Dodgson, and what is his world famous book?.....
6. What are the main features of the British humour?
.....
.....
7. What does the black humour deal with?
.....
8. How can you explain eccentricity?
.....
9. What are the main themes of British humour?
.....
.....
.....
10. Which theme groups can you find Rowan Atkinson?
.....
11. Who directed *The Office*?.....
12. What is the theme in Sacha Baron Cohen's film?
.....
13. Why do you think *A Bit of Fry and Laurie* is the title of the sketch show?
.....
14. Where else do they appear?

comic	vicces, mulatságos, tréfás
intolerance	tűrelmetlenség
saucy	pimasz, szemtelen
smutty	trágár, mocskos
ribald	obszcén, malackodó
absurd	stupid or unreasonable; silly in a humorous way
sitcom	helyzetkomédia a funny television or radio show in which the same characters appear in each programme in a different story
nonsense	an idea, something said or written, or behaviour that is silly or stupid
farces	a humorous play or film where the characters become involved in unlikely situations
paradoxical	a situation or statement which seems impossible or is difficult to understand because it contains two opposite facts or characteristics
silly	ostoba, buta
witty	szellemes
whimsical	furcsa, szeszélyes
Puns	szójáték
Satire	a way of criticizing people or ideas in a humorous way, or a piece of writing or play which uses this style
sarcasm	the use of remarks which clearly mean the opposite of what they say, and which are made in order to hurt someone's feelings or to criticize something in a humorous way
Self-deprecation	trying to make yourself, your abilities or your achievements seem less important
understatement	a statement that describes something in a way that makes it seem less important, serious, bad, etc. than it really is, or the practice of making such statements
irony	gúny
verbal	szóbeli
genre	műfaj
abuse	mocskolódás
odd behaviour	furcsa viselkedés
disambiguation	kétértelműség
sneering	csúfoló
sly	ravasz
jesting	vicces
mocking	gúnyolódó
smut	feltot ejt
innuendo	burkolt célozgatás
scatological	trágár
Disrespect	tisztelenség
inherent	velejárója
pompous	fellengzős
dim-witted	buta
blatant	otromba
rogue	csirkefogó, gazember
flaw	hiba
villain	antihero
ineptitude	együgyűség
prejudices	előítélet
bullying	erőszakoskodás

1. Which countries is British humour more popular than other countries?
Australia, Canada, South Africa
2. What does the name The Pythons cover?
is the collective name of the creators
3. What does the French word 'farce' mean? comedy
4. Collect at least 4 adjectives for nonsense verses? ~~Lo Sat~~ Sill, with whimsical
satire and sarcasm Satire, sarcasm paradoxical
5. Who is Reverend Charles Lutwidge Dodgson, and what is his world famous book? Lewis Carroll, Alice in Wonderland
6. What are the main features of the British humour?
Puns, Nonsense, Eccentricity, Black humour, Satire and sarcasm, Self-deprecation
7. What does the black humour deal with?
death, divorce, drug abuse
8. How can you explain eccentricity?
I think that is unusual
9. What are the main themes of British humour?
Smut and innuendo, The absurd, The dare
Disrespect to members of the establishment
10. Which theme groups can you find Rowan Atkinson?
The lovable rogue, The embarrassment of social ineptitude
11. Who directed *The Office*? Ricky Gervais and Stephen Merchant
12. What is the theme in Sacha Baron Cohen's film?
comedian
13. Why do you think *A Bit of Fry and Laurie* is the title of the sketch show?
.....
14. Where else do they appear? ... Stuart Little, Home, Doctor house

2. raport: Kijowski, Szaszi, Miśew

1 csop. Noemi, Magdi, Anika

1. Which countries is British humour more popular than other countries?
Australia, Canada, South Africa
2. What does the name The Pythons cover?
~~(The) noted it for performing sketches with no c~~
the collective name of the creators
3. What does the French word 'farce' mean? ..comedi
4. Collect at least 4 adjectives for nonsense verses?
paradoxia, silly, witty, whimsical
5. Who is Reverend Charles Lutwidge Dodgson, and what is his world famous book?
english author, logistician, mathematician, Elisabower-land
photographer, clergyman
6. What are the main features of the British humour?
puns, nonsense (black humor), eccentricity, satire, sarcasm, black humor, self-deprecation
7. What does the black humour deal with?
Deals with serious subject death, divorce, drug abuse in comical or humorous manner
8. How can you explain eccentricity?
Somebody is special and not ordinary ordinary
9. What are the main themes of British humour?
~~(smut) (smut and innuendo the about respect the)~~
smut and innuendo, respect, for the manners of the establishment, about, the dark
10. Which theme groups can you find Rowan Atkinson?
sitcome, set
11. Who directed *The Office*? Ricky Gervais and Steven Merchant
12. What is the theme in Sacha Baron Cohen's film?
reporter on the american way of life
13. Why do you think *A Bit of Fry and Laurie* is the title of the sketch show?
Because they started it and wrote it
14. Where else do they appear? TV program, shows

Nooy, Parosh, Magdi, Szasz?

The waiter was a tall man. ^a He was on ~~the~~ plane and he saw ^{a traveller,} ~~the~~ The traveller was eating his steak in silence.

He is deaf in one ear. ^{For this reason, he never go to anywhere, so} I have never met him.

He's a bachelor, and lives all by himself. ^{abrogating} ^{he was always outside} The sun was shining.

He was a philosopher. ^(see toward Jerry, but) Jerry Moore is in love.

These are my friends. ^{They are very friendly} He's like a doormat with 'Welcome' written on it.

I sang going back home. ^{I saw man who sang his animals because} He has a parrot and a fat yellow dog.

I looked at Miss Jane. ^{I said her} This is too easy.

I felt as happy as a little child that evening. ^{Because I loved a girl and} I can read a girl's heart.

It was Sunday. ^{They looked at the map} They think themselves the most important things on the map.

He looked as if he'd only sixpence and had swallowed it. You win easy.

His eye was sad and dreamy. ^{He's thinking about his parrot.} Uncle Dick's fond of the parrot.

There was a silence. Ralph is proud of his clothes.

Button up your coat! - ^{Why is it important?} If it is important, write it on a slip of paper.

I got back home quick as I could. ^{I saw a man} ^{he} ~~I~~ ~~took~~ a bus and ~~I~~ fell down The traveller looked at him.

The waiter was a tall man. *He bring out the steak* The traveller was eating his steak in silence.

He is deaf in one ear. I have never met him.

He's a bachelor, and lives all by himself. *He goes sunbath* The sun was shining.

He was a philosopher. Jerry Moore is in love.

These are my friends. He's like a doormat with 'Welcome' written on it.

I sang going back home. He has a parrot and a fat yellow dog.

I looked at Miss Jane. *She asked to me that take out the cat.* This is too easy.

I felt as happy as a little child that evening. I can read a girl's heart.

It was Sunday. *They go a trip* They think themselves the most important things on the map.

He looked as if he'd only sixpence and had swallowed it. You win easy.

His eye was sad and dreamy. Uncle Dick's fond of the parrot.

There was a silence. Ralph is proud of his clothes.

Button up your coat! If it is important, write it on a slip of paper.

I got back home quick as I could. The traveller looked at him.

The waiter was a tall man. *There was a short traveller.*.....The traveller was eating his steak in silence.

He is deaf in one ear. *I'm blind.*..... I have never met him.

He's a bachelor, and lives all by himself. *When he saw a beautiful girl*.....The sun was shining.

He was a philosopher. Jerry Moore is in love.

These are my friends. He's like a doormat with 'Welcome' written on it.

I sang going back home. *I met my friend Peh.*.....He has a parrot and a fat yellow dog.

I looked at Miss Jane. *I've already solve the task.*.....This is too easy.

I felt as happy as a little child that evening. *I give her what she wished.*.....I can read a girl's heart.

It was Sunday.They think themselves the most important things on the map.

He looked as if he'd only sixpence and had swallowed it.You win easy.

His eye was sad and dreamy.Uncle Dick's fond of the parrot.

There was a silence.Ralph is proud of his clothes.

Button up your coat!If it is important, write it on a slip of paper.

I got back home quick as I could. The traveller looked at him.

The waiter was a tall man.The traveller was eating his steak in silence.

He is deaf in one ear. I have never met him.

He's a bachelor, and lives all by himself.The sun was shining.

He was a philosopher. *Jerry knew at first sight that he was his only one ever.* Jerry Moore is in love.
if the philosopher is not Jerry.

These are my friends. He's like a doormat with 'Welcome' written on it.

I sang going back home. *Arriving home, I got off the elevator on the wrong floor, and I find myself at Mr Smith's.* He has a parrot and a fat yellow dog.

I looked at Miss Jane. *I was trying to keep myself from laughing at her as she tried to take her bag out from the car.* This is too easy.

I felt as happy as a little child that evening.I can read a girl's heart.

It was Sunday.They think themselves the most important things on the map.

He looked as if he'd only sixpence and had swallowed it.You win easy.

His eye was sad and dreamy.Uncle Dick's fond of the parrot.

There was a silence. *Everyone was shocked about Ralph's outlook.* Ralph is proud of his clothes.

Button up your coat!If it is important, write it on a slip of paper.

I got back home quick as I could. *On the way home, the controller got on the bus and turned to a man who was sitting right next to the window.* The traveller looked at him.

Funi, Nelli, Edit, Marcyi

The waiter was a tall man. *He brought the lunch for him.* The traveller was eating his steak in silence.

He is deaf in one ear. *I thought he was blind.* I have never met him.

He's a bachelor, and lives all by himself. *They live in a park.* The sun was shining.

He was a philosopher. Jerry Moore is in love.

These are my friends. *One of them can't read, but* He's like a doormat with 'Welcome' written on it.

I sang going back home. *Couth me a smelly gipsy.* He has a parrot and a fat yellow dog.

I looked at Miss Jane. *I want to die.* This is too easy.

I felt as happy as a little child that evening. I can read a girl's heart.

It was Sunday. They think themselves the most important things on the map.

He looked as if he'd only sixpence and had swallowed it. You win easy.

His eye was sad and dreamy. *Because the vacuum couch its but* Uncle Dick's ^{*Best*} fond of the parrot.

There was a silence. *Truck hit him but* Ralph is proud of his clothes.

Button up your coat! If it is important, write it on a slip of paper.

I got back home quick as I could. *Suddenly In the garden I saw a man* The traveller looked at him.
who ~~was~~ hanging down a tree.

The waiter was a tall man.The traveller was eating his steak in silence.

He is deaf in one ear. I have never met him.

He's a bachelor, and lives all by himself.The sun was shining.

He was a philosopher. Jerry Moore is in love.

These are my friends. He's like a doormat with 'Welcome' written on it.

I sang going back home.He has a parrot and a fat yellow dog.

I looked at Miss Jane.This is too easy.

I felt as happy as a little child that evening.I can read a girl's heart.

It was Sunday.They think themselves the most important things on the map.

He looked as if he'd only sixpence and had swallowed it.You win easy.

His eye was sad and dreamy.Uncle Dick's fond of the parrot.

There was a silence.Ralph is proud of his clothes.

Button up your coat!If it is important, write it on a slip of paper.

I got back home quick as I could. The traveller looked at him.

- a. What has two legs, one wheel and stinks to high heaven?
- b. What is wind?
- c. What stays hot in the fridge?
- d. What has a mouth and a fork, but never eats?
- e. What goes into the water pink and comes out blue?
- f. If a Red Indian falls into the Black Sea, what does he become?
- g. How did the girl's father know she hadn't had a bath?
- h. What can fall on water without getting wet?

- i. What can run across the floor, but has no legs?
 - j. What do you get hanging from trees?
1. **A river**
 2. **A shadow.**
 3. **A swimmer on a cold day.**
 4. **A wheelbarrow full of manure.**
 5. **Air in a hurry**
 6. **Mustard.**
 7. **She forgot to wet the soap.**
 8. **Sore arms.**
 9. **Water**
 10. **Wet.**

1. What do you get if you cross an aerosol deodorant with a boomerang?
2. What do you get if you cross a shark with a snowman?
3. What do you get if you cross a house with a quarter pound of minced meat?
4. What do you get if you cross a church choir with a quarter pound of minced meat?
5. What do you get if you cross a bee with half a kilo of minced beef?
6. What do you get if you cross William The Conqueror with a power station?

- a. A hymnburger
- b. A smell you can't get rid of
- c. A hamburger
- d. An electricity bill
- e. Frostbite
- f. A homeburger

WHAT DID?

- What did the big chimney say to the small chimney?
- What did one oil slick say to the other oil slick?
- What did one eye say to the other?

WHAT DO YOU CALL?

- What do you call an old aerosol deodorant?

WHAT'S?

- What's wet, black, floats on water and shouts, "Knickers!"?

- What's wet, black, floats on water and shouts, "Underwear!"?
- What's hot and moves at 100 mph?
- What's worn over a school shirt and bursts into flames easily?

1. A blazer.
2. A person running a temperature.
3. Between us is something that smells.
4. Crude oil.
5. Ex-stinked.
6. Oil see you again
7. Refined oil.
8. You're too young to smoke

- What is the difference between a train and a tree?
- What is the difference between the death of a barber and the death of a sculptor?
- What colour is the wind?
- What's renewable and derived from wind, sun, tides, waves and biofuels, in just three letters?
- How do you address a female health inspector?
- What is an ig?
- Why was the chimney ill?
- How many aerosol deodorants do you need to make a big stink?
- Why is it hard to keep a secret in the winter?
- What parts of the river can be eaten?

NOW CHOOSE THE CORRECT PUNCH LINES

- An Eskimo house without a loo.
- Because your teeth chatter.
- Blew
- Hi Jean!
- It caught flu
- Just a phew.
- N-R-G
- One curls up and dies; the other makes faces and busts.
- One leaves its shed; the other sheds its leaves.
- The sauce and the currants

What is the difference between a train and a tree?

One leaves its shed; the other sheds its leaves.

What is the difference between the death of a barber and the death of a sculptor?

One curls up and dies; the other makes faces and busts.

CORNY PUNS

(Corny has many meanings, for example:- silly, old, not clever enough, not impressive, overused)

What colour is the wind?

Blew (*blue*)

(NOTE: The wind blows – blow/blew/blown)

What's renewable and derived from wind, sun, tides, waves and biofuels, in just three letters?

N-R-G (*energy*)

How do you address a female health inspector?

Hi Jean! (*Hygiene*)

What is an ig?

An Eskimo house without a loo.

(NOTE: Igloo / loo=toilet)

Why was the chimney ill?

It caught flue

(NOTE: flu = a viral cold / a flue = a chimney)

How many aerosol deodorants do you need to make a big stink?

Just a phew. (*few*)

Why is it hard to keep a secret in the winter?

Because your teeth chatter.

(NOTE: To chatter = to talk uncontrollably / to chatter = to involuntarily rattle the teeth when cold)

What parts of the river can be eaten?

The sauce (*source*) and the currants (*currents*)

- a. What has two legs, one wheel and stinks to high heaven?
- b. What is wind?
- c. What stays hot in the fridge?
- d. What has a mouth and a fork, but never eats?
- e. What goes into the water pink and comes out blue?
- f. If a Red Indian falls into the Black Sea, what does he become?
- g. How did the girl's father know she hadn't had a bath?
- h. What can fall on water without getting wet?

- i. What can run across the floor, but has no legs?
- j. What do you get hanging from trees?
 1. **A river**
 2. **A shadow.**
 3. **A swimmer on a cold day.**
 4. **A wheelbarrow full of manure.**
 5. **Air in a hurry**
 6. **Mustard.**
 7. **She forgot to wet the soap.**
 8. **Sore arms.**
 9. **Water**
 10. **Wet.**

1. What do you get if you cross an aerosol deodorant with a boomerang?
2. What do you get if you cross a shark with a snowman?
3. What do you get if you cross a house with a quarter pound of minced meat?
4. What do you get if you cross a church choir with a quarter pound of minced meat?
5. What do you get if you cross a bee with half a kilo of minced beef?
6. What do you get if you cross William The Conqueror with a power station?

- a. A hymnburger
- b. A smell you can't get rid of
- c. A humburger
- d. An electricity bill
- e. Frostbite
- f. A homeburger

WHAT DID?

- What did the big chimney say to the small chimney?
- What did one oil slick say to the other oil slick?
- What did one eye say to the other?

WHAT DO YOU CALL?

- What do you call an old aerosol deodorant?

WHAT'S?

- What's wet, black, floats on water and shouts, "Knickers!"?

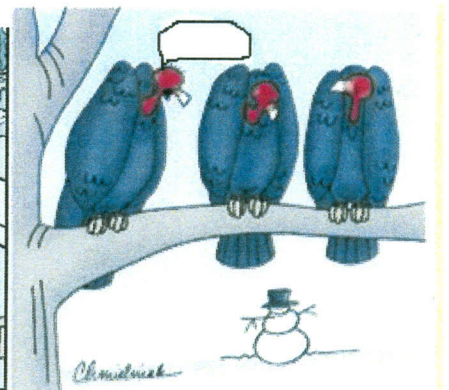
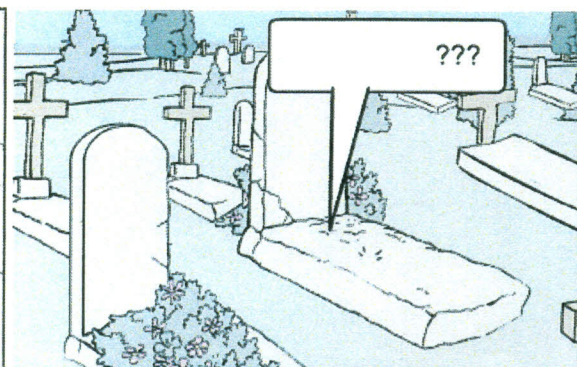
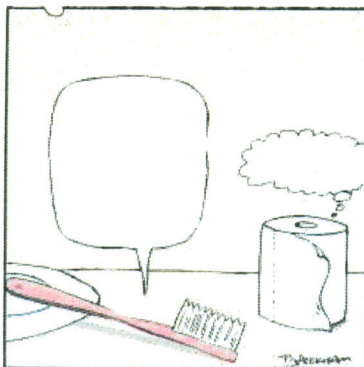
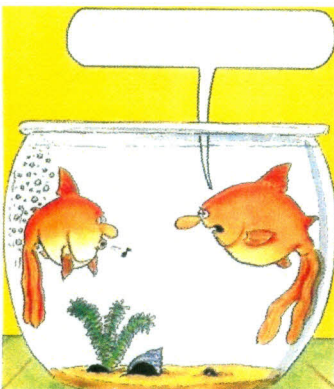
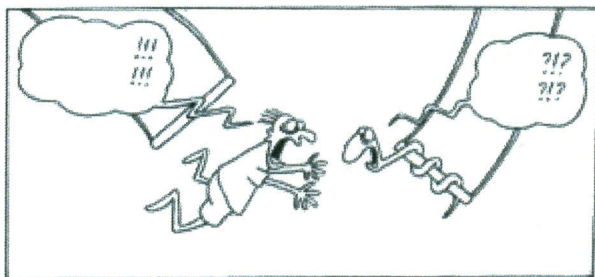
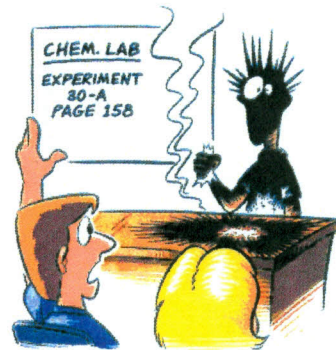
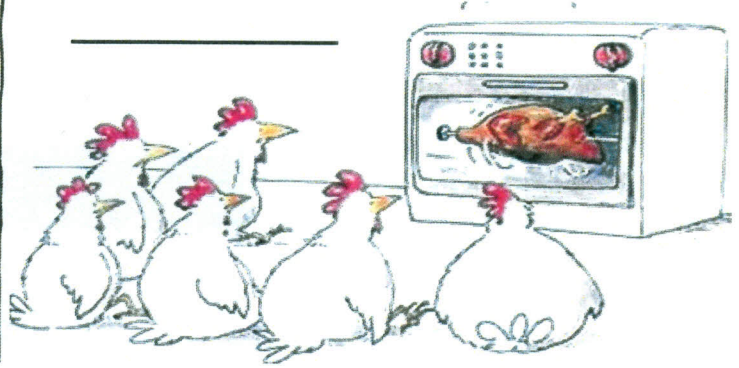
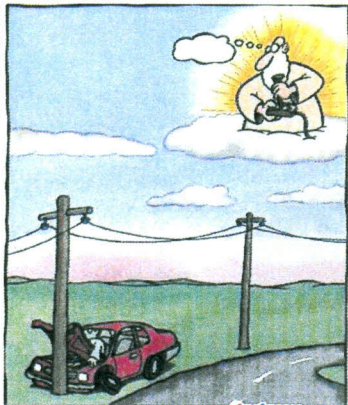
- What's wet, black, floats on water and shouts, "Underwear!"?
- What's hot and moves at 100 mph?
- What's worn over a school shirt and bursts into flames easily?

1. A blazer.
2. A person running a temperature.
3. Between us is something that smells.
4. Crude oil.
5. Ex-stinked.
6. Oil see you again
7. Refined oil.
8. You're too young to smoke

- **What is the difference between a train and a tree?**
- **What is the difference between the death of a barber and the death of a sculptor?**
- **What colour is the wind?**
- **What's renewable and derived from wind, sun, tides, waves and biofuels, in just three letters?**
- **How do you address a female health inspector?**
- **What is an ig?**
- **Why was the chimney ill?**
- **How many aerosol deodorants do you need to make a big stink?**
- **Why is it hard to keep a secret in the winter?**
- **What parts of the river can be eaten?**

NOW CHOOSE THE CORRECT PUNCH LINES

- a. **An Eskimo house without a loo.**
- b. **Because your teeth chatter.**
- c. **Blew**
- d. **Hi Jean!**
- e. **It caught flu**
- f. **Just a phew.**
- g. **N-R-G**
- h. **One curls up and dies; the other makes faces and busts.**
- i. **One leaves its shed; the other sheds its leaves.**
- j. **The sauce and the currants**



Title: Galaxy Song

From: Monty Python's The Meaning of Life

Transcribed By: unknown

Whenever life gets you down, Mrs. Brown,
And things seem hard or tough,
And people are stupid, obnoxious or daft,

And you feel that you've had quite eno-o-o-o-o-ough,

Just remember that you're standing on a planet that's evolving
And reolving at nine thousand miles an hour.
It's orbiting at nineteen miles a second, so it's reckoned,
The sun that is the source of all our power.
Now the sun, and you and me, and all the stars that we can see,
Are moving at a million miles a day,
In the outer spiral arm, at fourteen thousand miles an hour,
Of a galaxy we call the Milky Way.

Our galaxy itself contains a hundred million stars;
It's a hundred thousand light-years side to side;
It bulges in the middle sixteen thousand light-years thick,
But out by us it's just three thousand light-years wide.
We're thirty thousand light-years from Galactic Central Point,
We go 'round every two hundred million years;
And our galaxy itself is one of millions of billions
In this amazing and expanding universe.

Our universe itself keeps on expanding and expanding,
In all of the directions it can whiz;
As fast as it can go, that's the speed of light, you know,
Twelve million miles a minute and that's the fastest speed there is.
So remember, when you're feeling very small and insecure,
How amazingly unlikely is your birth;
And pray that there's intelligent life somewhere out in space,
'Cause there's bugger all down here on Earth!

Project deleted
AK

1. What is the source of all our power?.....
2. At what speed are everything moving everyday?.....
3. What is the Milky way called in the song?.....
4. How many stars does our galaxy contain?.....
5. How far are we from the Galactic central point?.....
6. How fast does the universe go?.....
7. What should Mrs Brown remember?.....

Title: Always Look On The Bright Side Of Life
From: Monty Python's Life of Brian

Cheer up, Brian. You know what they say.
Some things in life are b.....,
They can really make you
Other things just make you swear and curse.
When you're chewing on life's gristle,
Don't grumble, give a wistle!
And this'll help things turn out for the best...
And...

(the music fades into the song)

...always look on the bright side of life!

Always look on the bright side of life...
If life seems jolly,
There's something you've!
And that's to..... andandand

When you're feeling in the dumps,
Don't be silly chumps,
Just purse your and -- that's the thing!
And... always look on the bright side of life...

Come on!

Always look on the bright side of life...

For life is quite,
And death's the final word.
You must always face the..... with a bow!
Forget about your sin -- give the a grin,
Enjoy it -- it's the last chance anyhow!

So always look on the bright side of death!
Just before you draw your terminal breath.
Life's a piece of,
When you look at it.

Life's a and death's a, it's true,
You'll see it's all a show,
Keep 'em laughing as you go.
Just remember that the last laugh is on you!

And always look on the bright side of life...
Always look on the bright side of life

Title: Always Look On The Bright Side Of Life
From: Monty Python's Life of Brian
Transcribed By: Mark Johnson (markj@sunnybcs.BITNET)

Cheer up, Brian. You know what they say.
Some things in life are bad,
They can really make you mad.
Other things just make you swear and curse.
When you're chewing on life's gristle,
Don't grumble, give a wistle!
And this'll help things turn out for the best...
And...

(the music fades into the song)

...always look on the bright side of life!
(whistle)

Always look on the bright side of life...
If life seems jolly rotten,
There's something you've forgotten!
And that's to laugh and smile and dance and sing,

When you're feeling in the dumps,
Don't be silly chumps,
Just purse your lips and whistle -- that's the thing!
And... always look on the bright side of life...

(whistle)
Come on!

(other start to join in)
Always look on the bright side of life...
(whistle)

For life is quite absurd,
And death's the final word.
You must always face the curtain with a bow!
Forget about your sin -- give the audience a grin,
Enjoy it -- it's the last chance anyhow!

So always look on the bright side of death!
Just before you draw your terminal breath.
Life's a piece of shit,
When you look at it.

Life's a laugh and death's a joke, it's true,
You'll see it's all a show,
Keep 'em laughing as you go.
Just remember that the last laugh is on you!

And always look on the bright side of life...
(whistle)
Always look on the bright side of life
(whistle)

Don't get lost

Title: Always Look On The Bright Side Of Life
From: Monty Python's Life of Brian

Cheer up, Brian. You know what they say.
Some things in life are b. *ad*.....,
They can really make you ... *feel*.....
Other things just make you swear and curse.
When you're chewing on life's gristle,
Don't grumble, give a wistle!
And this'll help things turn out for the best...
And...

(the music fades into the song)

...always look on the bright side of life!

Always look on the bright side of life...
If life seems jolly *matter*.....,
There's something you've *forgot*.....!
And that's to *laugh*..... and *smile*..... and *sing*..... and *dance*.....

When you're feeling in the dumps,
Don't be silly chumps,
Just purse your *lips*..... and *whistle*..... -- that's the thing!
And... always look on the bright side of life...

Come on!

Always look on the bright side of life...

For life is quite *absurd*.....,
And death's the final word.
You must always face the *center*..... with a bow!
Forget about your sin -- give the *audience*..... a grin,
Enjoy it -- it's the last chance anyhow!

So always look on the bright side of death!
Just before you draw your terminal breath.
Life's a piece of *sit*.....,
When you look at it.

Life's a *loaf* and death's a *job*....., it's true,
You'll see it's all a show,
Keep 'em laughing as you go.
Just remember that the last laugh is on you!

And always look on the bright side of life...
Always look on the bright side of life

Title: Always Look On The Bright Side Of Life
From: Monty Python's Life of Brian

Cheer up, Brian. You know what they say.
Some things in life are b...*ad*.....,
They can really make you ...*mad*.....
Other things just make you swear and curse.
When you're chewing on life's gristle,
Don't grumble, give a wistle!
And this'll help things turn out for the best...
And...

(the music fades into the song)

...always look on the bright side of life!

Always look on the bright side of life...
If life seems jolly ...*rotten*.....,
There's something you've ...*forgotten*.....!
And that's to ...*laugh*..... and ...*smile*..... and ...*dance*..... and ...*act*.....

When you're feeling in the dumps,
Don't be silly chumps,
Just purse your ...*lips*..... and ...*whistle*..... -- that's the thing!
And... always look on the bright side of life...

Come on!

Always look on the bright side of life...

For life is quite ...*upward*.....,
And death's the final word.
You must always face the ...*camera*..... with a bow!
Forget about your sin -- give the ...*audience*..... a grin,
Enjoy it -- it's the last chance anyhow!

So always look on the bright side of death!
Just before you draw your terminal breath.
Life's a piece of ...*cheese*.....,
When you look at it.

Life's a ...*hoax*..... and death's a ...*hoax*....., it's true,
You'll see it's all a show,
Keep 'em laughing as you go.
Just remember that the last laugh is on you!

And always look on the bright side of life...
Always look on the bright side of life

Tab Blue

Title: Always Look On The Bright Side Of Life
From: Monty Python's Life of Brian

Cheer up, Brian. You know what they say.
Some things in life are bad.....
They can really make you mad.....
Other things just make you swear and curse.
When you're chewing on life's gristle,
Don't grumble, give a wistle!
And this'll help things turn out for the best...
And...

(the music fades into the song)

...always look on the bright side of life!

Always look on the bright side of life...
If life seems jolly rotten.....
There's something you've about forgotten!
And that's to laugh and smile and dance and sing.....

When you're feeling in the dumps,
Don't be silly chumps,
Just purse your lips and whistle gristle -- that's the thing!
And... always look on the bright side of life...

Come on!

Always look on the bright side of life...

For life is quite absurd.....,
And death's the final word.
You must always face the contain with a bow!
Forget about your sin -- give the always a grin,
Enjoy it -- it's the last chance anyhow! audience

So always look on the bright side of death!
Just before you draw your terminal breath.
Life's a piece of shit.....,
When you look at it.

Life's a laugh shit and death's a foke it's true,
You'll see it's all a show,
Keep 'em laughing as you go.
Just remember that the last laugh is on you!

And always look on the bright side of life...
Always look on the bright side of life

kazda: Magbaca

Title: Always Look On The Bright Side Of Life
From: Monty Python's Life of Brian

Cheer up, Brian. You know what they say.
Some things in life are b. *ad*.....
They can really make you *mad*.....
Other things just make you swear and curse.
When you're chewing on life's gristle,
Don't grumble, give a wistle!
And this'll help things turn out for the best...
And...

(the music fades into the song)

...always look on the bright side of life!

Always look on the bright side of life...
If life seems jolly *rotten*.....
There's something you've *forgot*.....!
And that's to *launch*..... and *sumel*..... and *sing*..... and *dance*.....

When you're feeling in the dumps,
Don't be silly chumps,
Just purse your *lips*..... and *whistle*..... -- that's the thing!
And... always look on the bright side of life...

Come on!

Always look on the bright side of life...

For life is quite *around*.....,
And death's the final word.
You must always face the *center*..... with a bow!
Forget about your sin -- give the *audience*..... a grin,
Enjoy it -- it's the last chance anyhow!

So always look on the bright side of death!
Just before you draw your terminal breath.
Life's a piece of *shit*.....,
When you look at it.

Life's a *laugh*..... and death's a *john*....., it's true,
You'll see it's all a show,
Keep 'em laughing as you go.
Just remember that the last laugh is on you!

And always look on the bright side of life...
Always look on the bright side of life

1. What is the source of all our power?.....
2. At what speed are everything moving everyday?.....
3. What is the Milky way called in the song?.....
4. How many stars does our galaxy contain?.....
5. How far are we from the Galactic central point?.....
6. How fast does the universe go?.....
7. What should Mrs Brown remember?.....

1. What is the source of all our power?.....
2. At what speed are everything moving everyday?.....
3. What is the Milky way called in the song?.....
4. How many stars does our galaxy contain?.....
5. How far are we from the Galactic central point?.....
6. How fast does the universe go?.....
7. What should Mrs Brown remember?.....

1. What is the source of all our power?.....
2. At what speed are everything moving everyday?.....
3. What is the Milky way called in the song?.....
4. How many stars does our galaxy contain?.....
5. How far are we from the Galactic central point?.....
6. How fast does the universe go?.....
7. What should Mrs Brown remember?.....

1. What is the source of all our power?.....
2. At what speed are everything moving everyday?.....
3. What is the Milky way called in the song?.....
4. How many stars does our galaxy contain?.....
5. How far are we from the Galactic central point?.....
6. How fast does the universe go?.....
7. What should Mrs Brown remember?.....

Title: The Man Who Speaks In Anagrams
From: Monty Python's Flying Circus
Transcribed By: Jonathan Partington

Palin: Hello, good evening and welcome to another edition of Blood, Devastation, Death War and Horror, and later on we'll be meeting a man who *does* gardening. But first on the show we've got a man who speaks entirely in anagrams.

Idle: Taht si crreoct. *That is correct*

Palin: Do you enjoy it?

Idle: I stom certainly od. Revy chum so. *I most certainly do. Very much so.*

Palin: And what's your name?

Idle: Hamrag - Hamrag Yatlerot. *Graham - Graham Yatlerot.*

Palin: Well, Graham, nice to have you on the show. Now, where do you come from?

Idle: Bumcreland. *Cumberland*

Palin: Cumberland?

Idle: Stah't it sepricely. *That's it precisely.*

Palin: And I believe you're working on an anagram version of Shakespeare?

Idle: *yes, yes - that is correct, at the moment I'm working*
Sey, sey - taht si crreoct, er - ta the mnemot I'm wroking
on "The Mating of the Wersh".

Palin: "The Mating of the Wersh"? By William Shakespeare?

Idle: *William Shakespeare*
Nay, by Malliwi Rapesheake.

Palin: And what else?

Idle: *Gentlemen*
"Two Netlemeng of Verona", "Twelfth Thing", "The Chamrent of Venice"....

Palin: Have you done "Hamlet"?

Idle: *Hamlet* "Thamle". 'Be ot or bot ne ot, tath is the nestquoi.'
that is the question
to be or not to be

Palin: And what is your next project?

Idle: *King Richard the third*
"Ring Kichard the Thrid".

Palin: I'm sorry?

Idle: *A shroe horse* 'A shroe! A shroe! My dingkom for a shroe!'
kingdon

Palin: Ah, Ring Kichard, yes... but surely that's not an anagram, that's a spoonerism.

Idle: If you're going to split hairs, I'm going to piss off. (Exit)

ANAGRAMMA

1. Write a conversation, use these prompts:

- You are in a shop
- You talk to the shop assistant
- You choose a jumper in your size
- you want to try it on in the changing room, but you don't know where it is
- you like the jumper and buy it

2. Write a conversation, use these prompts:

- You call your friend
- talk about evening program
- you'd like to go to the cinema
- you tell your friend about the movie where and when
- you discuss the meeting time and place

3. Write a conversation, use these prompts:

- You are on holiday
- you want to go to the busstop but don't know where it is
- you ask a man for the way
- he tells you
- you thank it

4. Write a conversation, use these prompts:

- You are at a restaurant
- the waiter comes to your table
- you ask for the menu and order something to eat
- the waiter asks you if you want to drink something
- you choose some drink

Title: The Man Who Speaks In Anagrams
From: Monty Python's Flying Circus
Transcribed By: Jonathan Partington

Palin: Hello, good evening and welcome to another edition of Blood, Devastation, Death War and Horror, and later on we'll be meeting a man who *does* gardening. But first on the show we've got a man who speaks entirely in anagrams.

Idle: Taht si crreoct. *That is correct*

Palin: Do you enjoy it?

Idle: I stom certainly od. Revy chum so. *I most certainly do. Very much so.*

Palin: And what's your name?

Idle: Hamrag - Hamrag Yatlerot.

Palin: Well, Graham, nice to have you on the show. Now, where do you come from?

Idle: Bumcreland.

Palin: Cumberland?

Idle: Stah't it sepricely. *That's it precisely*

Palin: And I believe you're working on an anagram version of Shakespeare?

Idle: *Yes, yes that is correct* Sey, sey - taht si crreoct, er - ta the mnemot I'm wroking *at the moment working* on "The Mating of the Wersh".

Palin: "The Mating of the Wersh"? By William Shakespeare?

Idle: *William Shakespeare.* Nay, by Malliwi Rapesheake.

Palin: And what else?

Idle: *Gerlemer* "Two Netlemeng of Verona", "Twelfth Thing", "The Chamrent of Venice"....

Palin: Have you done "Hamlet"?

Idle: *Hamlet* "Thamle". *To be or not to be, that is the question* 'Be ot or bot ne ot, tath is the nestquoi.'

Palin: And what is your next project?

Idle: *King Richard the Third.* "Ring Kichard the Thrid".

Palin: I'm sorry?

Idle: *A horse a horse my kingdom has a horse!* 'A shroe! A shroe! My dingkom for a shroe!'

Palin: Ah, Ring Kichard, yes... but surely that's not an anagram, that's a spoonerism.

Idle: If you're going to split hairs, I'm going to piss off. (Exit)

Károly Krisztina
Fodor Miklós
Kaszahyi Magdolna

Title: The Man Who Speaks In Anagrams
From: Monty Python's Flying Circus
Transcribed By: Jonathan Partington

Palin: Hello, good evening and welcome to another edition of Blood, Devastation, Death War and Horror, and later on we'll be meeting a man who *does* gardening. But first on the show we've got a man who speaks entirely in anagrams.

Idle: Taht si crreoct. *That is correct*

Palin: Do you enjoy it?

Idle: I stom certainly od. Revy chum so. *I most certainly do. Very much so.*

Palin: And what's your name?

Idle: Hamrag - Hamrag Yatlerot.

Palin: Well, Graham, nice to have you on the show. Now, where do you come from?

Idle: Bumcreland. *Cumberland*

Palin: Cumberland?

Idle: Stah't it sepricely. *Fact That's*

Palin: And I believe you're working on an anagram version of Shakespeare?

Idle: Sey, sey - taht si crreoct, er - ta the mnemot I'm wroking on "The Mating of the Wersh". *Yes, yes - that is correct, er - at the moment I'm working on "The veating of the Wersh".*

Palin: "The Mating of the Wersh"? By William Shakespeare?

Idle: Nay, by Malliwi Rapesheake.

Palin: And what else?

Idle: "Two Netlemeng of Verona", "Twelfth Thing", "The Chamrent of Venice"....

Palin: Have you done "Hamlet"?

Idle: "Thamle". 'Be ot or bot ne ot, tath is the nestquoi.' *"hamlet": To be or not to be, ^{that} is the question.*

Palin: And what is your next project?

Idle: "Ring Kichard the Thrid". *Richard → Ring the third.*

Palin: I'm sorry?

Idle: 'A shroe! A shroe! My dingkom for a shroe!' *it horse! it horse! My kingdom for a horse.*

Palin: Ah, Ring Kichard, yes... but surely that's not an anagram, that's a spoonerism.

Idle: If you're going to split hairs, I'm going to piss off. (Exit)

Title: The Man Who Speaks In Anagrams
From: Monty Python's Flying Circus
Transcribed By: Jonathan Partington

Palin: Hello, good evening and welcome to another edition of Blood, Devastation, Death War and Horror, and later on we'll be meeting a man who *does* gardening. But first on the show we've got a man who speaks entirely in anagrams.

Idle: Taht si crreoct. *That is correct.*

Palin: Do you enjoy it?

Idle: I stom certainly od. Revy chum so. *I most certainly do. Very much so.*

Palin: And what's your name?

Idle: Hamrag - Hamrag Yatlerot.

Palin: Well, Graham, nice to have you on the show. Now, where do you come from?

Idle: Bumcreland.

Palin: Cumberland?

Idle: Stah't it sepricely. *That's it precisely.*

Palin: And I believe you're working on an anagram version of Shakespeare?

Idle: Sey, sey - taht si crreoct, er - ta the mnemot I'm wroking on "The Mating of the Wersh". *yes, yes - that is correct at the moment I'm working...*

Palin: "The Mating of the Wersh"? By William Shakespeare?

Idle: Nay, by Malliwi Rapesheake.

Palin: And what else?

Idle: "Two Netlemeng of Verona", "Twelfth Thing", "The Chamrent of Venice"....

Palin: Have you done "Hamlet"?

Idle: "Thamle". 'Be ot or bot ne ot, tath is the nestquoi.' *Be to or bot ne to, that is to be or not to be, that is the question.*

Palin: And what is your next project?

Idle: "Ring Kichard the Thrid".

king Richard ...
Palin: I'm sorry?

Idle: 'A shroe! A shroe! My dingkom for a shroe!' *My kingdom for a horse.*

Palin: Ah, Ring Kichard, yes... but surely that's not an anagram, that's a spoonerism.

Idle: If you're going to split hairs, I'm going to piss off. (Exit)

1. Which countries is British humour more popular than other countries?
2. What does the name The Pythons cover?
3. What does the French word 'farce' mean?
4. Collect at least 4 adjectives for nonsense verses?
5. Who is Reverend Charles Lutwidge Dodgson, and what is his world famous book?
6. What are the main features of the British humour?
7. What does the black humour deal with?
8. How can you explain eccentricity?
9. Which English humour theme groups can you find Rowan Atkinson?
10. What is the theme in Sacha Baron Cohen's film?
11. Why do you think *A Bit of Fry and Laurie* is the title of the sketch show?
12. Where else do they appear?

A

1. EUROPE
2. FEKETE VIPERA
3. COMEDY
4. SURREALISTIC, ABSURD, STRANGE, IRONIC
5. MONTHY PYTHON AND THE FLYING CIRCUS,
6. ABSURD, ECCENTRICITY, IRONY, PUNS
7. DEATH DIVORCE AND MARRIAGE
8. ROUND OR CIRCLE
9. ABSURD
10. REPORTING ON AMERICAN WAY OF LIFE
11. BECAUSE FRY MEANS SZÁRAZ, LAURIE NEDVES
12. A SERIES BASED ON A WODEHOUSE NOVEL? JEEVES AND WOOSTER

B

1. ASIA
2. MONTHY PYTHON
3. FALSE
4. STRANGE, WITTY, SILLY, PARADOXICAL
5. ROWEN ATKINSON AND BLACK ADDER
6. BLACK HUMOUR, NONSENSE, SATIRE, UNDERSTATEMENT
7. DEATH DIVORCE AND DRUG ABUSE
8. STRANGE, NOT NORMAL
9. MAKING FUN OF FOREIGNERS
10. SCIENCE FICTION ABOUT AN ECCENTRIC TIME_ TRAVELLER
11. BECAUSE THEY ARE FAMOUS PARROTS
12. IN FAWLTY TOWER SERIES

C

1. COMMONWELTH NATIONS
2. KÍGYÓ
3. THEATRE
4. PARADOXICAL, IRONIC, STRANGE, BORING
5. LEWIS CAROLL AND ALIZ IN WONDERLAND
6. IRONY, NONSENSE, ABSURD, BLACK HUMOUR,
7. DEATH DIVORCE AND ART
8. CENTRICAL, EXHIBITION
9. BRITISH CLASS SYSTEM
10. MAINLY BASED ON OFFICE LIFE
11. BECAUSE THEY ARE THE LEADING ACTORS IN THE SKETCHES
12. IN RANG YOU MYLORD SERIES

Villager: More Witches!

Other Villager: Wood.

Bedevere: So. Why do witches burn?

(long silence)

(shuffling of feet by the villagers)

Villager: (tentatively) Because they're made of.....wood?

Bedevere: Gooooood!

Other Villagers: oh yeah... oh....

Bedevere: So. How do we tell whether she is made of wood?

One Villager: Build a bridge out of 'er!

Bedevere: Aah. But can you not also make bridges out of stone?

Villagers: oh yeah. oh. umm...

Bedevere: Does wood sink in water?

One Villager: No! No, no, it floats!

Other Villager: Throw her into the pond!

Villagers: yaaaaaa!

(when order is restored)

Bedevere: What also floats in water?

Villager: Bread!

Another Villager: Apples!

Another Villager: Uh...very small rocks!

Another Villager: Cider!

Another Villager: Uh...great gravy!

Another Villager: Cherries!

Another Villager: Mud!

Another Villager: Churches! Churches!

Another Villager: Lead! Lead!

King Arthur: A Duck!

Villagers: (in amazement) ooooooh!

Bedevere: exACTly!

Bedevere: (to a villager) So, *logically*...

Villager: (very slowly, with pauses between each word)

If...she...weighs the same as a duck.....she's made of wood.

Bedevere: and therefore...

(pause)

Villager: A Witch!

All Villagers: A WITCH!

(they do consequently weigh her across from a duck on Bedevere's largest scale, and she does indeed weigh the same as the duck.)

Bedevere: Who are you who are so wise in the ways of science?

ARTHUR: I am Arthur, King of the Britons.

Bedevere: My liege!

ARTHUR: Good Sir knight, will you come with me to Camelot,
and join us at the Round Table?

Bedevere: My liege! I would be honored.

ARTHUR: What is your name?

Bedevere: Bedemir, my leige.

ARTHUR: Then I dub you Sir Bedemir, Knight of the Round Table.

THE FROG AND PEACH

PC: Good evening.

DM: Good evening. We're talking this evening to Sir Arthur Greeb-Streebling.

DM: We'd like to ask Sir Arthur actually about his rather unique restaurant, the Frog and Peach.

PC: Yes, well, ah, the idea for the Frog and Peach came to me in the bath. I suddenly thought "Where can a young couple, who are having an evening out, not too much money, and they want to have a decent meal, y'know, a decent frog and a nice bit of peach, where can they go and get it

DM: But don't you feel in a way you're at some disadvantage being stuck out in the middle of Dartmoor here?

PC: I think the word "disadvantage" is awfully well chosen there, yes. This is what we're at. We're at a disadvantage. You see, when I had the idea, I weighed up the pros and cons and I came to the conclusion, rightly or wrongly, or possibly both -

DM: Or neither.

PC: Indeed. I thought that the pros outweighed the cons by two and a half ounces, and I thought the people in Britain were crying out for a restaurant where there wasn't any parking problem. And this sort of inspired me to start this one. There's no parking problem here, situated as we are in the middle of a bog in the heart of Dartmoor. No difficulty parking. Some difficulty extricating your car, but otherwise well-situated.

DM: Don't you feel, again, you're at a disadvantage because of your menu? I mean -

PC: The menu! Oh dear! Yes, that is - have you seen it?

DM: Yes, I have.

PC: There's so little to choose from. You start with - what's that?

DM: Spawn cocktail.

PC: Spawn cocktail. Then there's only two other dishes really. There's frog *a la peche*, which is a frog done in Cointreau and with a peach stuffed in its mouth. And, ah, then, of course, there's *peche a la frog*, huge peach, which is covered in boiling liqueur, and swimming out two thousand little black tadpoles. It's one of the most disgusting sights I've ever seen. Would you like some pond water?

DM: No, I won't actually.

PC: It's two shillings.

DM: What about the business?

PC: It's been nil.

DM: Well, it all sounds rather disastrous to me.

PC: Catastrophic, I think, would be a better word, really, for it.

DM: Y-e-s-s, indeed. Do you feel you've learnt by your mistakes here?

PC: I think I have, yes, and I think I can probably repeat them almost perfectly. I know my mistakes inside out.

DM: I'm sure you will repeat them. Well, thank you very much, Sir Arthur.

PC: Thank you very much.

DM: And good night.

What did you do last night?

We went bowling. It was a good laugh, actually. Have you ever been?

Didn't you go to the gym?

No.

Oh!

I don't go to the gym.

I thought you did.

No, I don't

Don't you feel better after a bit exercise?

Do you mean if I finish this?

A bit of stiff this morning though. I didn't have time for a good warm down. You know what it's like after a run.

I bet.

You need a good warm down.

Right.

It's really important for the muscles.

It is?

Yeah, recovery rates. James was saying. You know how pushy trainers can be.

You've got a personal trainer?

Yeah. He's making all the difference. Really spurring me on. All that running.

I bet.

Guess how far I ran last night! How far did I run last night?

I have no idea. Anything's good, isn't it?

I don't think so. Have a guess.

I really don't know.

Think like an athlete, just guess.

I wouldn't have a clue.

Doesn't even matter. Just have a guess.

I can't.

Come on. You'll be amazed. Have a guess.

I am not good at this.

Come on. Guess.

50 miles.

50 miles?! 50 miles?! I said run not drive!

30 miles.

30 miles in one go? Do I look Ethiopian?

Five. Five miles.

Have you ever met me?

Two.

Eight...

Wow!

..hundred meters.

Well, that's still good.

Yes(!) It is(!) Further than you'll ever run, you knock-kneed old trollop.

(knock-kneed =X-lábú)

(trollop=lompos nőszemély)

(pushing=rámenős, erőszakos)

(spurring=ösztönzőleg hat)

Hello

Hello

I'm.....running for the United states in district too

Is your husband at home? We want to speak someone who can vote.

That's here, it's me.

You can vote, but you are a woman?

All women can vote.

Ah.

I wouldn't like if I couldn't vote.

Yes. Why?

Because I feel if I am equal with a man I don't want a man deciding what's best for me.

But a woman not equal to a man. In Kazakhstan we say a god, a man, a horse, a dog, then a woman, then a rat, and then a small craculi like a little ccc..... yes

Projekt: Jélicia

I gotta ask you something

Go ahead

Are you sleeping with my wife?

WHAT?

I said are..

I heard what you said that?

so ar..

What the hell kind of question is that?

Are you sleeping with my wife? Are you

gonna answer?

Hell no!

Hell no?!

Hell no! It's a dumb question!

Are you sleeping with my wife is a dumb

question?

You damn right...

So?

So what?

So are you sleeping with my wife?

Don't ask me that! Don't ask me that dumb question!

That means yes.

What the hell means yes, don't ask me that dumb question! Means yes. What the hell is the matter with you?

You haven't answered my question! I've asked you a question and you haven't answered.

Wait a second. I'm sitting here, I'm eating my dinner. I'm eating my dinner...and you start with this dumb questions.

If you're sleeping with my wife?

What??

I'll kill ya

What the hell you gonna do? You'll kill me...

Yeah

You'll kill your

I'll kill you!

own brother!

Yeah. I'll kill my brother

yeah well relax! I ain't sleeping with you wife.

You prove that?

Prove what?

Can you prove you're not sleeping with my wife?

How the hell am I? How the hell am I gonna prove that you to ahh. What would be nice if you believe me when I tell you something instead of starting with all this dumb questions.

Ok.

OK what?

Ok. I believe you.

You believe me?

Yeah.

Well thank you. I can eat my dinner now.

Sure ok. Are you sleeping with my sister?

What?

I said Are you sleeping...

No, No, wait a minute! Wait a minute!

You my brother right?

Right!

So your sister is my sister.

What you mean?

What you mean? You are my brother right? So also your sister is my sister, we have the same sister, you mean?

So what?

So! So Jesus, you are asking me if I am sleeping with my own sister?

Are you?

Ah! WHAT? Are you? What kind of question is that?

Are you sleeping with your sister?

What am I doing? What am I doing? sitting here, listening to this all bullshit! Ha?

You're eating spaghetti!

Spaghetti bullshit!

Bolognese

I can't eat through my dinner 'n' 'n' 'n' 'n' I get all this bullshit for what?

What!

You! Shut your mouth! Shut your mouth! All right! Sleep with my own sister! Jesus!

Are you sleeping with my mother?

That's it! One more word!

And what!

You know what! Damn bullshit question!

Whose damn bullshit question?! I asked a question that's all.

Mama, come on, do you hear? Yes? Do you hear this bullshit he is giving me?

Why bullshit? I asked a question? That's all!

Both of my boys they just adore new ragazza sauce!

Title: The Man Who Speaks In Anagrams
From: Monty Python's Flying Circus
Transcribed By: Jonathan Partington

Palin: Hello, good evening and welcome to another edition of Blood, Devastation, Death War and Horror, and later on we'll be meeting a man who *does* gardening. But first on the show we've got a man who speaks entirely in anagrams.

Idle: Taht si crreoct.

Palin: Do you enjoy it?

Idle: I stom certainly od. Revy chum so.

Palin: And what's your name?

Idle: Hamrag - Hamrag Yatlerot.

Palin: Well, Graham, nice to have you on the show. Now, where do you come from?

Idle: Bumcreland.

Palin: Cumberland?

Idle: Stah't it sepricely.

Palin: And I believe you're working on an anagram version of Shakespeare?

Idle: Sey, sey - taht si crreoct, er - ta the mnemot I'm wroking on "The Mating of the Wersh".

Palin: "The Mating of the Wersh"? By William Shakespeare?

Idle: Nay, by Malliwi Rapesheake.

Palin: And what else?

Idle: "Two Netlemeng of Verona", "Twelfth Thing", "The Chamrent of Venice"....

Palin: Have you done "Hamlet"?

Idle: "Thamle". 'Be ot or bot ne ot, tath is the nestquoi.'

Palin: And what is your next project?

Idle: "Ring Kichard the Thrid".

Palin: I'm sorry?

Idle: 'A shroe! A shroe! My dingkom for a shroe!'

Palin: Ah, Ring Kichard, yes... but surely that's not an anagram, that's a spoonerism.

Idle: If you're going to split hairs, I'm going to piss off. (Exit)

PETER COOK AND DUDLEY MOORE

THE FROG AND PEACH

From ONCE MORE WITH COOK

adapted from the BBC TV series

NOT ONLY BUT ALSO (1966)

PC: Good evening.

DM: Good evening.

PC: Good evening.

DM: Good evening. We're talking this evening to Sir Arthur Greeb-Streebling.

PC. Streeb-Greebling.

DM: Oh, I'm terribly sorry, I thought it was Greeb-Streebling.

PC: No, Streeb-Greebling. You're thinking of Greeb-Streebling. The "T" is silent, as in "fox". Good evening.

DM: Good evening.

PC: Good evening.

DM: Good evening.

PC: Good Greebling.

DM: We'd like to ask Sir Arthur actually about his rather unique restaurant, the Frog and Peach.

PC: Good evening.

DM: Good evening. If you would tell us something about it, Sir. Arthur.

PC: Yes, well, ah, the idea for the Frog and Peach came to me in the bath. A great number of things come to me in the bath, mainly sort of mosquitoes and adders, but in this case a rather stupendous idea. I suddenly thought, as I was scrubbing my back with a loofah, I thought, "Where can a young couple, who are having an evening out, not too much money, and they want to have a decent meal, y'know, a decent frog and a nice bit of peach, where can they go and get it?" And answer came there none. And so I had this idea of starting a restaurant specializing in these frogs legs and, er, peaches, and on this premise I built this restaurant.

DM: These premises, in fact.

PC: In *these* precise premises. Good evening.

DM: How long ago did you start this venture? Was it recently?

PC: It was certainly within living memory. Shortly after the First World War.

DM: Ghastly business, wasn't it?

PC: Oh, absolutely ghastly business. And, er, I started it shortly after that and ever since then, it's sort of been here, y'know.

DM: And how has business been?

PC: Well, ah, business hasn't been, in the strict sense of the word. Rather, let me answer that question in two parts. There hasn't been any business and nobody's been. It's been a quiet time for the last 15-18 years, really, in the business.

DM: But don't you feel in a way you're at some disadvantage being stuck out in the middle of Dartmoor here?

PC: I think the word "disadvantage" is awfully well chosen there, yes. This is what we're at. We're at a disadvantage. You see, when I had the idea, I weighed up the pros and cons and I came to the conclusion, rightly or wrongly, or possibly both -

DM: Or neither.

PC: Or neither, or nye-ther, as they say in some part of the country.

DM: Or cointreau.

PC: Indeed. I thought that the pros outweighed the cons by two and a half ounces, and I thought the people in Britain were crying out for a restaurant where there wasn't any parking problem. In fact, I heard somebody in the street crying out for a restaurant without a parking problem. Norwegian sailor, I believe, on leave. He was saying, "Oh, for a restaurant without a parking problem!" And this sort of inspired me to start this one. There's no parking problem here, situated as we are in the middle of a bog in the heart of Dartmoor. No difficulty parking. Some difficulty extricating your car, but otherwise well-situated. Good evening.

DM: Good evening. Don't you feel, again, you're at a disadvantage because of your menu? I mean -

PC: The menu! Oh dear! Yes, that is - Oh! This has been a terrible hindrance to us building up a business. The menu is the most - have you seen it?

DM: Yes, I have.

PC: It's the most appalling thing. There's so little to choose from. You start with - what's that?

DM: I'm about to ask you, um, I suppose this sort of menu could, in fact, appeal to the French.

PC: It *could* appeal to the French and I've tried appealing to the French over Radio Streeb-Greebling which, as you know, is situated in the moat, not a stone's throw from here, but, ah, the response has been - oh - it's not been excessive.

DM: No.

PC: It's been nil.

DM: Well, it all sounds rather disastrous to me.

PC: Catastrophic, I think, would be a better word, really, for it.

DM: Do you have any other plans for other business ventures?

PC: Nnnnn-- yes and no. I thought of starting a sort of sophisticated restaurant with kind of, ah, sophisticated music somewhere up in Peebleshire. Somewhere where a young couple who're out for the evening, y'see, who've got about 85 guineas to spend to get a really decent meal.

DM: Hmm. What are you going to call it?

PC: The Vole and Pea.

DM: What sort of food?

PC: Well, ah, I was thinking largely: simple English roast vole, you know and, ah, a decent British pea. Put the two together and I think you're on pretty good ground.

DM: Y-e-s-s, indeed. Do you feel you've learnt by your mistakes here?

PC: I think I have, yes, and I think I can probably repeat them almost perfectly. I know my mistakes inside out.

DM: I'm sure you will repeat them. Well, thank you very much, Sir Arthur.

PC: Thank you very much.

DM: And good night.

PC: Would you like one for the toad?

DM: No, thank you.

Title: The Witch

Villager: We have found a witch, may we burn her?

CROWD: BURN!! BUUUURN HER!

Bedevere: But how do you *know* she is a witch?

Villager: She looks like one!

OTHER VILLAGERS: YEAH! SHE LOOKS LIKE ONE!!!

Bedevere: Bring her forward.

Witch: I'm not a witch, I'm not a witch!

Bedevere: Er,...but you are dressed as one.

Witch: THEY dressed me up like this.

VILLAGERS: NO! NOOO! WE DIDN'T! WE DIDN'T!

Witch: And this isn't my nose, it's a false one!

Bedevere: Well?

One Villager: Well, we did do the nose.

Bedevere: The nose?

Villager: And the Hat. But she's a witch!

VILLAGERS: YEAH! BURN HER! BURN! BURN HER!

Bedevere: Did you dress her up like this?

VILLAGERS: NO! NO, NO, NO, NO, NO...

One Villager: yes.

VILLAGERS: YES. A BIT. YES. A BIT. A BIT.

Another Villager: (hopefully) She has got a wart...

Bedevere: What makes you think she is a witch?

Villager: Well, She turned me into a newt!!

Bedevere: a newt?

Villager: I got better...

VILLAGERS: BURN HER ANYWAY!

BURN! BURN! BURN HER!

Bedevere: Quiet, quiet, quiet, QUIET There are ways of *telling* whether she is a witch!

VILLAGERS: ARE THERE? WHAT? TELL US, THEN! TELL US!

Bedevere: Tell me. What do you do with witches?

V: BUUUURN!!!!

BUUUUUURRRRNN!!!! You BURN THEM!!!! BURN!!

Bedevere: And what do you burn apart from witches?

VILLAGERS: MORE WITCHES!

Other Villager: Wood.

Bedevere: So. Why do witches burn?

Villager: (tentatively) Because they're made of....wood?

Bedevere: Gooooood!

OTHER VILLAGERS: OH YEAH... OH....

Bedevere: So. How do we tell whether she is made of wood?

One Villager: Build a bridge out of 'er!

Bedevere: Aah. But can you not also make bridges out of stone?

VILLAGERS: OH YEAH. OH. UMM...

Bedevere: Does wood sink in water?

One Villager: No! No, no, it floats!

Other Villager: Throw her into the pond!

VILLAGERS: YAAAAAAA!

Bedevere: What also floats in water?

Villager: Bread!

Another Villager: Apples!

Another Villager: Uh...very small rocks!

Another Villager: Cider!

Another Villager: Uh...great gravy!

Another Villager: Cherries!

Another Villager: Mud!

Another Villager: Churches! Churches!

Another Villager: Lead! Lead!

King Arthur: A Duck!

VILLAGERS: (IN AMAZEMENT) OOOOOOH!

Bedevere: exACTly!

Bedevere: (to a villager) So, *logically*...

VILLAGER : If.. she.. weighs the same as a duck, she's made of wood.

BEDEMIR: And therefore--?

VILLAGER : A witch!

CROWD: A WITCH!

BEDEMIR: We shall use my larger scales!

CROWD: A WITCH! A WITCH!

WITCH: It's a fair cop.

CROWD: BURN HER! BURN!

ALL VILLAGERS: A WITCH!

Bedevere: Who are you who are so wise in the ways of science?

ARTHUR: I am Arthur, King of the Britons.

Bedevere: My liege!

ARTHUR: Good Sir knight, will you come with me to Camelot,

and join us at the Round Table?

Bedevere: My liege! I would be honored.

ARTHUR: What is your name?

Bedevere: Bedemir, my leige.

ARTHUR: Then I dub you Sir Bedemir, Knight of the Round Table.

Title: The Witch

From: Monty Python and the Holy Grail

Transcribed By: unknown

Bedevere stands on a stage in front of a large crowd of wild villagers.

Villager: We have found a witch, may we burn her?

Crowd: BURN!! BUUUURN HER!

Bedevere: But how do you *know* she is a witch?

Villager: She looks like one!

Other Villagers: Yeah! She looks like one!!!

Bedevere: Bring her forward.

(a young woman is pushed through the crowd of villagers to the platform.

She

is dressed all in black, has a carrot tied around her face on top of her nose,

and a black paper hat on her head. She talks funny because her nose is closed by the carrot.)

Witch: I'm not a witch, I'm not a witch!

Bedevere: Er,...but you are dressed as one.

Witch: THEY dressed me up like this.

Villagers: No! nooo! We didn't! We didn't!

Witch: And this isn't my nose, it's a false one!

(Bedevere lifts up the carrot to reveal the woman's real nose, which is in fact rather small.)

Bedevere: Well?

One Villager: Well, we did do the nose.

Bedevere: The nose?

Villager: And the Hat. But she's a witch!

Villagers: Yeah! Burn her! Burn! Burn her!

Bedevere: Did you dress her up like this?

Villagers: NO! No, no, no, no, no, no...

One Villager: yes.

Villagers: yes. yes. yes. A bit. yes. a bit. a bit.

Another Villager: (hopefully) She has got a wart...

Bedevere: What makes you think she is a witch?

Villager: Well, She turned me into a newt!!

(pause)

Bedevere: a newt?

(long pause)

Villager: I got better...

Villagers: BURN HER anyway! BURN! BURN! BURN HER!

Bedevere: Quiet, quiet, quiet, QUIETA There are ways of *telling* whether she

is a witch!

Villagers: Are there? What? Tell us, then! Tell us!

Bedevere: Tell me. What do you do with witches?

V: BUUUURN!!!! BUUUUUURRRRNN!!!! You BURN them!!!! BURN!!

Bedevere: And what do you burn apart from witches?

Villager: More Witches!

Other Villager: Wood.

Bedevere: So. Why do witches burn?

(long silence)
(shuffling of feet by the villagers)

Villager: (tentatively) Because they're made of.....wood?
Bedevere: Gooooood!
Other Villagers: oh yeah... oh....
Bedevere: So. How do we tell whether she is made of wood?
One Villager: Build a bridge out of 'er!
Bedevere: Aah. But can you not also make bridges out of stone?
Villagers: oh yeah. oh. umm...
Bedevere: Does wood sink in water?
One Villager: No! No, no, it floats!
Other Villager: Throw her into the pond!
Villagers: yaaaaaaa!

(when order is restored)

Bedevere: What also floats in water?
Villager: Bread!
Another Villager: Apples!
Another Villager: Uh...very small rocks!
Another Villager: Cider!
Another Villager: Uh...great gravy!
Another Villager: Cherries!
Another Villager: Mud!
Another Villager: Churches! Churches!
Another Villager: Lead! Lead!
King Arthur: A Duck!
Villagers: (in amazement) ooooooh!
Bedevere: exACTly!
Bedevere: (to a villager) So, *logically*...
Villager: (very slowly, with pauses between each word)
If...she...weighs the same as a duck.....she's made of wood.
Bedevere: and therefore...

(pause)

Villager: A Witch!
All Villagers: A WITCH!

(they do consequently weigh her across from a duck on Bedevere's largest scale, and she does indeed weigh the same as the duck.)

(long silence)
(shuffling of feet by the villagers)

Villager: (tentatively) Because they're made of.....wood?
Bedevere: Gooooood!
Other Villagers: oh yeah... oh....
Bedevere: So. How do we tell whether she is made of wood?
One Villager: Build a bridge out of 'er!
Bedevere: Aah. But can you not also make bridges out of stone?
Villagers: oh yeah. oh. umm...
Bedevere: Does wood sink in water?
One Villager: No! No, no, it floats!
Other Villager: Throw her into the pond!
Villagers: yaaaaaaa!

(when order is restored)

Bedevere: What also floats in water?
Villager: Bread!
Another Villager: Apples!
Another Villager: Uh...very small rocks!
Another Villager: Cider!
Another Villager: Uh...great gravy!
Another Villager: Cherries!
Another Villager: Mud!
Another Villager: Churches! Churches!
Another Villager: Lead! Lead!
King Arthur: A Duck!
Villagers: (in amazement) ooooooh!
Bedevere: exACTly!
Bedevere: (to a villager) So, *logically*...
Villager: (very slowly, with pauses between each word)
If...she...weighs the same as a duck.....she's made of wood.
Bedevere: and therefore...

(pause)

Villager: A Witch!
All Villagers: A WITCH!

(they do consequently weigh her across from a duck on Bedevere's largest scale, and she does indeed weigh the same as the duck.)

THE FROG AND PEACH

PC: Good evening.

DM: Good evening. We're talking this evening to Sir Arthur Greeb-Streebling.

DM: We'd like to ask Sir Arthur actually about his rather unique restaurant, the Frog and Peach.

PC: Yes, well, ah, the idea for the Frog and Peach came to me in the bath. I suddenly thought "Where can a young couple, who are having an evening out, not too much money, and they want to have a decent meal, y'know, a decent frog and a nice bit of peach, where can they go and get it?" And so I had this idea of starting a restaurant specializing in these frogs legs and, er, peaches, and on this premise I built this restaurant.

DM: But don't you feel in a way you're at some disadvantage being stuck out in the middle of Dartmoor here?

PC: I think the word "disadvantage" is awfully well chosen there, yes. This is what we're at. We're at a disadvantage. You see, when I had the idea, I weighed up the pros and cons and I came to the conclusion, rightly or wrongly, or possibly both -

DM: Or neither.

PC: Indeed. I thought that the pros outweighed the cons by two and a half ounces, and I thought the people in Britain were crying out for a restaurant where there wasn't any parking problem. And this sort of inspired me to start this one. There's no parking problem here, situated as we are in the middle of a bog in the heart of Dartmoor. No difficulty parking. Some difficulty extricating your car, but otherwise well-situated.

DM: Don't you feel, again, you're at a disadvantage because of your menu? I mean -

PC: The menu! Oh dear! Yes, that is - have you seen it?

DM: Yes, I have.

PC: There's so little to choose from. You start with - what's that?

DM: Spawn cocktail.

PC: Spawn cocktail. Then there's only two other dishes really. There's frog *a la peche*, which is a frog done in Cointreau and with a peach stuffed in its mouth. And, ah, then, of course, there's *peche a la frog*, huge peach, which is covered in boiling liqueur, you see, and he slices it open to swim out two thousand little black tadpoles. It's one of the most disgusting sights I've ever seen. Would you like some pond water?

DM: No, I won't actually.

PC: It's two shillings.

DM: What about the business?

PC: It's been nil.

DM: Well, it all sounds rather disastrous to me.

PC: Catastrophic, I think, would be a better word, really, for it.

DM: Y-e-s-s, indeed. Do you feel you've learnt by your mistakes here?

PC: I think I have, yes, and I think I can probably repeat them almost perfectly. I know my mistakes inside out.

DM: I'm sure you will repeat them. Well, thank you very much, Sir Arthur.

PC: Thank you very much.

DM: And good night.

PC: Would you like one for the toad?

DM: No, thank you.

3

Borat

Az elkövetkezendő néhány percben a keleti és a nyugati kultúra találkozásának lehetünk tanúi. A keleti férfi azt hiszi hogy amerikában nincs választójoga a nőknek és lealacsonyítja a gyengébbik nemet. Borat szerint az Isten, a férfi, a ló és a kutya után van a nők helye a társadalomban. A jelenetet előadja: Kaszányi Magdolna, Váradi Ferenc és Derbák Gergő.

4

Catherine Tate-running

A következő jelenetünk Catherine Tate egyik filmjéből adjuk elő. Catherine egy idegbeteg nőt alakít, aki örületbe kergeti kollegáját, hogy folyton arra kényszeríti, hogy kitaláljon valamit, majd a végén kifigurázza őt. Ez az angol humor tipikus példája, ahol felnagyítják a szereplők rossz tulajdonságait. Károly Krisztina alakítja Catherine Tate-et és Gyuricza Edit pedig a kollegáját.

5

Fry and Laurie-Olasz testvérek

A következő jelenetünkben 2 olasz testvér veszekedésének lehetünk a tanúi. Ez a darab kifigurázza az olaszok temperamentumát. A két fivér egy apróságon kerül összetűzésbe egymással. A darabot előadja: Wéber Szabolcs, Taró Bence és Kaszányi Magdolna.

2

Béka & Barack

A következő jelenetben a Béka és Barack ^{tulajdonosának} vendéglő és egy riporter beszélgetésének lehetünk a tanúi. A riporter kíváncsi arra hogy miért pont ez lett a vendéglő neve. A vendéglő azért jött létre, hogy aki béka és barackot akar enni az itt megetheti. Magyarországon Galla Miklós és Nagy Natália előadásában láthattuk ezt a jelenetet. Kövessék figyelemmel az interjút, melyet Mátrai Mária és Reményi Zsolt ad elő.

1

Boszorkány jelenet

Kedves nézőink! Elrepítjük Önöket a sötét középkor egyik legtipikusabb jelenetébe. Szemtanúi lehetnek ahogy egy ártatlan^{an} lányt megvádolnak azzal hogy boszorkány. Persze próbálja megvédeni magát, de a makacs falusiak is kiáltnak a véleményük mellett. A végén egy méréssel döntenek el az igazságot. Főszerepben: Varga Anita, Fodor Miklós György és Derbák Gergő.



ANITA
GERGŐ
CERUZÁJA

3 Borat

In the next minutes we can be a witness of the east and the north culture's meeting. The east man thinks that in America women don't have suffrage, and he looks down females. In Borat's opinion a woman's place in the society is after the

God's, the mans', the hores', and the dogs'. This scene performed by: Magdolna Kaszányi, Ferenc Váradi and Gergő Derbák.

4 Catherine Tate-running

Our next scene is from One of Catherine Tate's films. Catherine plays a neurotic woman who chases her colleague into madness by forcing her to guess something out then finally she pans her. This is a typical type of British humour where they enlarge the person's bad characteristic. The scene is performed by: Krisztina Károly and Edit Gyuricza.

5 Fry and Laurie-Italian brothers

In the next scene, we can see 2 Italian brothers' argument. This play makes a mockery of Italian temperament. The two brothers are in conflict with each other on a little thing. The scene is performed by: Szabolcs Wéber, Bence Taró and Magdolna Kaszányi.

2 Frog & Peach

In this next scene we will see a conversation between a reporter and the owner of the Frog and Peach restaurant. The interviewer is curious about why it is the name of the inn. This restaurant has made for those people who wants to eat peach and frog. Here they can get these. This sketch was performed in Hungary by Miklós Galla and Natália Nagy. Now the performers: Mária Mátrai and Zsolt Reményi. Let the interview be followed with close attention.


1 Witch scene

Dear spectators! We will take you to one of the typical dark middle age scenes. You can be an eyewitness how they accuse an innocent girl. They think that she's a witch. Of course she tries to protect herself, but the stubborn villigers stand by their opinion. In the end they decide the truth with a measurement. In the leading role: Anita Varga, Mikós Fodor and Gergő Derbák.

Complete this achievement record (✓)

WORKING IN A PROJECT GROUP	Rarely	Usually	Always
I can understand the tasks with a little help.			
I can concentrate on the task			
I can co-operate with others			
I can listen to others talking			
I can take an active part in project work.			

Complete this achievement record (✓)

INDIVIDUAL LANGUAGE RECORDS			
I can talk about my project			
I can name 5 features of British humour			
I can name 10 comedians			
I can speak about my role in the sketch			

Project napló készítése

1 hét

Hétfő február 08	A project bevezetése
Kedd február 09	Running dictation
Szerda február 10	Terry Gilliam animáció megtekintése, szövegösszekötő elemek írása
Csütörtök február 11	Listening 1 dal Brian élete c filmből, egy Borat jelenet
Péntek február 12	Egy férfi, aki anagrammában beszél, anagramma írása megadott jelenetekből.

Project napló készítése

2 hét

Hétfő február 15	Anyaggyűjtés interneten
Kedd február 16	Anyaggyűjtés interneten
Szerda február 17	Előadandó szövegek tanulmányozása
Csütörtök február 18	A szerepek tanulmányozása, fordítása, megtekintése
Péntek február 19	Vetélkedő az angol humor témájában

Project napló készítése

3 hét

Hétfő február 22	
Kedd február 23	
Szerda február 24	
Csütörtök február 25	
Péntek február 26	

5.1 PRESENTATION ASSESSMENT SHEET

Name of group

Topic Our year

Criteria	Rating					Comments
Presentation of materials Colourful Varied Clearly organised Lots of pictures Neat written work	5	4	3	2	1	
Use of English Clear Right speed Use "presentation" phrases	5	4	3	2	1	
Body language Eye contact Not move too much	5	4	3	2	1	
Content Interesting Varied	5	4	3	2	1	