Billy Elliot By Stephen Daldry Hsc English Standard Module C

FROM THE NUMBER ONE SUNDAY TIMES BESTSELLING AUTHOR Philip Noble is an eleven-year-old in crisis. His pub landlord father has died in a road accident, and his mother is succumbing to the greedy charms of her dead husband's brother, Uncle Alan. The remaining certainties of Philip's life crumble around him when his father's ghost appears in the pub and declares Uncle Alan murdered him. Arming himself with weapons from the school chemistry cupboard, Philip vows to carry out the ghost's relentless demands for revenge. But can the words of a ghost be trusted any more than the lies of the living?

Essay from the year 2017 in the subject English Language and Literature Studies - Culture and Applied Geography, grade: 2:3, Bielefeld University, language: English, abstract: Everington, Durham, 1984 - British Prime Minister Margaret Thatcher has just declared war on the mining industry, and therefore, on the entire country. The people have laid down their tools to go on strike, and they are willing to make sacrifices until their fight for better working conditions succeeds. In this environment, hard men cannot allow themselves to show any weaknesses, because it could lead to the ruin of their families or the entire community. The miners stick together—anyone who falls out of line, particularly the picket line, will certainly suffer a loss of reputation among the others. In the male-dominated, standardized context, the rise of an individual can attract a great deal of attention, and Billy Elliot represents an individual in every sense of the word. He is a boy on the edge of reaching puberty and does not express himself in the rough Durhamian way. He is bad at boxing and speaks softly. His best friend is a secret homosexual, a misfit in the midst of the community. Despite his uniqueness, Billy still seems to possess a predetermined future: one day, he will become a miner, too. In Everington, your origins determine your future, and it is the natural order of things that a boy will follow in the footsteps of his ancestors. Billy, however, is unwilling to accept this natural order, instead choosing a different way of expressing his feelings and struggle with life. He begins dancing ballet, an unthinkable activity for a boy from Durham, because it exactly contradicts the ideal of rural manhood. Even if Billy works extremely hard to improve his dancing skills with the support of his ballet teacher, he also must convince his biggest critics that his dream is one worth fighting for. Only when his father, his brother and the miners in general finally accept

ATAR Notes Text GuideBilly Elliot by Stephen Daldry'Stephen Daldry's Billy ElliotStudent BookComing of Age - Teaching Billy Elliot to German TeenagersGRIN Verlag

The guide encompasses the careers of over 350 directors from the last 20 years. A must for any film studies library, it is a unique reference to the changing dynamics of these cinemas. A guide to directors who have ventured into the 'ethnic' comedy-dramas set and produced in Britain. It is aimed at film studies academics, students and film enthusiasts.

A detailed semiological analysis of the film prepared with the general reader, students and teachers in mind. For those who would like to use it as a teaching and learning aid in a classroom situation the film and its achievements and provides a complete filmography. It is useful for those interested in film-making in Britain and Ireland

Ballet-inspired fitness for every woman! You don't have to be a professional ballerina to look like one! With Mary Helen Bowers' Ballet Beautiful, forget beating yourself up in the gym and suffering through starvation diets for some unattainable goal. You can achieve your ideal body and develop the strength, grace, and elegance of a dancer by following Mary Helen's proven program—one that's got everyone from celebrities to busy moms to executives raving! Ballet Beautiful is a fitness method that blends the artistry and athleticism of ballet with an easy, accessible eating plan that works for every body - and absolutely no dance experience is required. Created by professional ballerina Mary Helen Bowers, this transformative approach to fitness and health will reshape your body and your mind! Ballet Beautiful's three-fold approach is not an extreme workout nor is it a radical diet for an overnight fix; it's a roadmap to achieving and maintaining your ideal health, shape and size--all with the elegance and strength of a ballerina. Part One of the book introduces the program's empowering mindset, the key to supporting and guiding you through lasting change. Part Two, the Ballet Beautiful Method, consists of challenging, effective, and fun workouts that sculpt and tone sleek ballet muscles and build beautiful posture. Whether you have a full hour or only 15 minutes, you can tailor the program to your own schedule and needs. Part Three shares the Ballet Beautiful Lifestyle, a healthy, balanced approach to nutrition. With meal plans, shopping tips and quick but delicious daily recipes that will satisfy and nourish your entire body, it's a stress-free, diet-free plan that will help keep you feeling as strong and healthy as you look.

Alex Ko's moving autobiography will inspire tweens to dare to dream big. Alex Ko: From Iowa to Broadway, My Billy Elliot Story follows Alex's journey from small town Iowa to becoming a famous Broadway performer in New York City. Despite all the odds he had to overcome—facing his father's tragic death from cancer, financial difficulties, countless auditions, and serious injuries, Alex triumphantly lands the starring role in the musical Billy Elliot. It age thirteen. For theater fans who want an exclusive behind-the-scenes look at the world of backstage Broadway to kids determined to achieve dreams of their own, Alex Ko's story, told in his own words, is powerful and personal. A collection of black-and-white photos from both Billy Elliot productions and Alex's childhood brings his world vividly to life. 'Billy Elliot', directed by Stephen Daldry, is contextualized in the midst of the industrial unrest of the 1984 'Miner's Strike'. Viewed by screenwriter Lee Hall as being 'one of the defining moments in British History, a time of enormous personal and social struggle against political oppression. Daldry wanted to celebrate 'the human spirit' and used the 'despair and courage of that sort of situation' to portray 'a community at war with its own government.' The struggle of a Durham mining community to achieve social justice is effectively combined with a young boy's personal struggle to achieve his artistic ambitions and become a ballet dancer. Cinema is a powerful storytelling medium because images are universally powerful and intuitively understood. The film validates both individual and communal determination and perseverance. The interwoven storylines are given emotional resonance via the film's gritty script and masterful editing and cinematography. Human resolve and resilience in response to adversity is enhanced by the incorporation of some of the best protest music of the era including 'Town Called Malice' by 'The Jam'. The film's depiction of the Miner's Strike retains relevance because of its enduring legacy of injustice and human suffering.

Tears of laughter' examines the interactions of comedy and drama in three vital thematic strands of British cinema during the 1990s: comedies exploring issues of class, culture and community in British society, 'ethnic' comedy-dramas engaging with complex issues of identity and allegiance in modern Britain, and romantic comedies featuring characters searching (somewhat desperately or frantically) for a suitable and desirable long-term or short-term partner. Films to be discussed in detail include 'Brassed Off' (1996), 'The Full Monty' (1997), 'East is East' (1999), 'Four Weddings and a Funeral' (1994), 'Notting Hill' (1999) and a post-1990s romantic comedy, 'Love Actually' (2003). The study discusses these specific films and a range of other 1990s British comedy-drama films within the context of community-oriented Ealing comedy classics, contentious situation comedies treating race relations as both a laughing matter and a site of conflict ('Till Death Us Do Part' and 'Love Thy Neighbour'), and romantic comedies set and produced in Britain. It is aimed at film academics, students and film enthusiasts. A detailed semiological analysis of the film prepared with the general reader, students and teachers in mind. For those who would like to use it as a teaching and learning aid in a classroom situation the film has been segmented into twelve sequences for use in single class periods. Includes a glossary of film and critical terms.

When directors understand the value of a movement director they remove any sense of hierarchy within the room and place movement directors firmly by their side for they are and should be their co-pilot, navigating and creating the world of the play.' - Joan Iyiola Movement directors work with the physical, living bodies at the heart of theatre productions, creating movement languages with actors and directors. Through a series of in-depth interviews with leading theatre practitioners, Ayse Tashkiran charts the growth of the movement director in contemporary theatre. The voices of Jane Gibson, Sue Leiton, Kate

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Flatt, Toby Sedgwick, Siân Williams, Struan Leslie, Ellen Kane, Peter Darling, Steven Hoggett, Ann Yee, Imogen Knight and Shelley Maxwell explore processes of creativity, collaboration and innovation for the moving body in performance. The conversations open up: Growth of movement direction through the 20th century New insights into embodied theatre practice Diverse movement approaches and creative preparation Physical trainings and influences Working methods with directors and actors in the rehearsal room Movement for actors in opera, film, television and musical theatre Relationships between movement direction and theatre choreography Potential future developments in the field

Press kit includes 1 booklet, 1 pamphlet, 1 sheet of loose copy, and 1 photograph.

Reading level: 5 [blue].

The Rough Guide to Film is a bold new guide to cinema. Arranged by director, it covers the top moguls, mavericks and studio stalwarts of every era, genre and region, in addition to lots of lesser-known names. With each film placed in the context of its director's career, the guide reviews thousands of the greatest movies ever made, with lists highlighting where to start, arranged by genre and by region. You'll find profiles of over eight hundred directors, from Hollywood legends Alfred Hitchcock and John Huston to contemporary favourites like Steven Soderbergh and Martin Scorsese and cult names such as David Lynch and Richard Linklater. The guide is packed with great cinema from around the globe, including French New Wave, German giants, Iranian innovators and the best of East Asia, from Akira Kurosawa to Wong Kar-Wai and John Woo. With overviews of all major movements and genres, feature boxes on partnerships between directors and key actors, and cinematographers and composers, this is your essential guide to a world of cinema.

Billy Elliot vit dans une ville minière d'Angleterre. Dans la famille Elliot, on est mineur de père en fils, et depuis de longues semaines, on se bat pour que le gouvernement ne ferme pas les mines. Dans la famille Elliot, on fait de la boxe de père en fils mais, sur le ring, Billy esquive les coups, faut des pirouettes. On dirait qu'il danse. Et c'est ce qu'il aime Billy, danser. Et il est doué. Si doué qu'il pourrait un jour devenir danseur étoile. Mais pour ça, il va devoir se battre. Il va devoir se battre pour que sa mère accepte.

Part of a series of innovative home group Bible studies, the material in this book is aimed at encouraging Bible study within the context of exploring topical issues in a Biblical way. All the studies in the series are based on popular books or films. This study looks at the film Billy Elliot.

Billy Elliot is a working-class young boy with an exceptional talent for ballet. His father, a coal miner, and his older brother are firmly opposed to his involvement with ballet. Billy's mother is torn between wanting to support her son and wanting to make ends meet. The story of Billy Elliot is set in the North of England just after the miners' strike of 1984/1985, and the film charts Billy's struggle to realize his talent and his dreams of being a professional ballet dancer.

This guide contains comprehensive summary and discussion of all 44 prescribed texts in the HSC Standard English course, plus a list of key issues to consider in each chapter related to the relevant syllabus area, helpful advice on how to read different types of texts, plot outlines, character discussion and interpretations.

Zwischenprüfungsarbeit aus dem Jahr 2008 im Fachbereich Englisch - Pedagogik, Didaktik, Sprachwissenschaft, Note: 2,3, Universität zu Köln, Sprache: Deutsch, Abstract: Against the background of the coal miners strikes situated in Northern England during the years of 1984/1985 and the difficulties caused by drastic actions of then prime minister Margaret Thatchers governance Stephen Daldrys film "Billy Elliot" will dance deals with various possibilities and occurrences of manliness. Those are demonstrated by the conflict between eleven years old Billy, the main character, and his father as well as his brother: "Darüber hinaus thematisiert er [der Film] den sozialen Konflikt, das Gefühl der Entfremdung, möglicherweise den "Verrat" an seiner Familie, seiner Klasse, weil der Tanz Billy unweigerlich aus seinem Milieu, aus seinem Dorf hinausführen wird" (Brenneisen, 2002, p.5). Employing and using this film in an English language classroom provides several opportunities to foreign language teachers. First of all, the film is generally applicable to discuss the specific difficulties and problems younger people are faced with during their own period of coming of age. While watching and receiving the film learners can put themselves in the main characters position. They can possibly compare it to their own life situation and their own experiences. This effect can be regarded as highly motivating for the learners, since it is a topic that affects most of them. They are able to bring in and talk about their personal experiences which will probably lead to authentic discussion proms that are encouraged among the learners."

Lee Hall's extraordinary award-winning play about faith, love and the meaning of life was first broadcast on Radio 4 in 1997 to unprecedented acclaim. A monologue by an exceptional autistic child, it is at turns funny, intensely moving and profound.

In this extraordinary debut novel with its deft nod to Dickensian heroes and rogues, Mira Bartók tells the story of Arthur, a shy, fox-like foundling with only one ear and a desperate desire to belong, as he seeks his destiny. Have you been unexpectedly burdened by a recently orphaned or unclaimed creature? Worry not! We have just the solution for you! Welcome to the Home for Wayward and Misbegotten Creatures, an institution run by evil Miss Carbunkle, a cunning villainess who believes her terrified young charges exist only to serve and suffer. Part animal and part human, the groundlings toil in classroom and factory, forbidden to enjoy anything regular children have, most particularly singing and music. For the Wonderling, an innocent-hearted, one-eared, fox-like eleven-year-old with only a number rather than a proper name — a 13 etched on a medallion over the wall and embark on an adventure that will take them out into the wider world and ultimately down the path of sweet Arthur’s true destiny. Richly imagined, with shimmering language, steampunk motifs, and gripping, magical plot twists, this high adventure fantasy is the debut novel of award-winning memoirist Mira Bartók and has already been put into development for a major motion picture.

Present the details of director Stephen Daldry's work on the acclaimed play, "An Inspector Calls," in an attempt to reveal his interpretative approach to theater

This is a study guide for HSC students. It helps them to understand the set texts with analysis of issues and discussion of important ideas contained in the texts. -- Publisher details.

THE STORY: THE PITMEN PAINTERS is based on the triumphant true story of a group of British miners who discover a new way to express themselves and unexpectedly become art-world sensations. An arresting and witty salute to the power of individual ex

This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. Offers a startling re-evaluation of what has until now been seen as the most critically lacklustre period of the British film history. Covers a variety of genres, such as B-movies, war films, women's pictures and theatrical adaptations; as well as social issues which affect film-making, such as censorship. Includes fresh assessment of maverick directors; Pat Jackson, Robert Hamer and Joseph Losey, and even of a
maverick critic Raymond Durgnat. Features personal insights from those individually implicated in 1950s cinema; Corin Redgrave on Michael Redgrave, Isabel Quigly on film reviewing, and Bryony Dixon of the BFI on archiving and preservation. Presents a provocative challenge to conventional wisdom about 1950s film and rediscovers the Festival of Britain decade.

What stories are told about teaching and learning on TV and in film? And how do these stories reflect, refract and construct myths, anxieties and pleasures about teaching and learning? This collection looks at how pedagogy is represented on screen, and how TV programs and films translate pedagogic ideas into stories and relationships. International in scope, with case studies and analysis from the UK, US, Australia, Turkey and Brazil—the book adopts a critical stance in relation to the ways in which theories of learning and myths about education are mobilized on screen. Teaching and Learning on Screen: Mediated Pedagogies provides a stimulating addition to the field of media and cultural studies, while also promoting debate about particular pedagogic models and strategies that will contribute to the professional development of educators and those involved in teacher education.

The Top Notes series has been created to assist HSC students of English in their understanding of set texts. Top Notes are easy to read, providing analysis of issues and discussion of important ideas contained in the texts. Particular care has been taken to ensure that students are able to examine each text in the context of the module it has been allocated to.

The life of a coal miner's son in Northern England is forever changed one day when he stumbles upon a ballet class after his boxing lessons. Joining the class but keeping it a secret from his widowed father and overbearing brother, 11 year old Billy (Jamie Bell) shows a raw talent that dancing instructor, Mrs Wilkinson (Julie Walters) immediately recognises. She encourages him to audition for the Royal Ballet School but Billy is torn between his responsibility to his family and his overwhelming desire to dance. CERT 15.

Billy's mother is dead, and his father and brother are fiercely involved in a bitter miners' fight that has split the local community. Billy's father wants his son to learn boxing, like he did and his father before him. But Billy is fascinated by the grace and magic of ballet and is determined to dance his way to a different future...

Over the last two decades, the study of discourse in film and television has become one of the most promising research avenues in stylistics and pragmatics due to the dazzling variety of source material and the huge pragmatic range within it. Meanwhile, with the advent of streaming and the box set, film and television themselves are becoming separated by an increasingly blurred line. This volume closes a long-standing gap in stylistics research, bringing together a book-level pragmastylistic showcase. It presents current developments from the field from two complementary perspectives, looking stylistically at the discourse in film and the discourse of and around film. This latter phrase comes to mean the approaches which try to account for the pragmatic effects induced by cinematography. This might be the camera work or the lighting, or the mise en scène or montage. The volume takes a multimodal approach, looking at word, movement and gesture, in keeping with modern stylistics. The volume shows how pragmatic themes and methods are adapted and applied to films, including speech acts, (im)politeness, implicature and context. In this way, it provides systematic insights into how meanings are displayed, enhanced, suppressed and negotiated in both film and televisual arts.