



APEX ENGLISH

Your voice. Global.

C1 · GENERAL ENGLISH

UNIT 3 · 3B

Dramatic licence

Theme · History & Drama



Unit 3 · 3B

Dramatic licence

Theme: History & Drama

Learning objectives

- Expand C1 vocabulary related to **conflict and warfare**.
- Use **discourse markers (2): adverbs and adverbial expressions** accurately and idiomatically.
- Read a discursive text and discuss inferences beyond the literal.
- Speak fluently on the unit's theme with a partner or in a small group.

This booklet accompanies the digital lesson at

alunos.apexenglish.com.br/general-c1/3b. Interactive audio, video and drag-and-drop tasks live online; use this booklet in class and to review.

Ask the teacher — notes to bring to class



Class Book

Warm-up

In pairs, talk for about a minute on each prompt before feedback:

- 1 What comes to mind when you hear the theme **"History & Drama"**?
- 2 How comfortable are you using vocabulary about **conflict and warfare**? Give one recent example.
- 3 When did you last use — or misuse — **discourse markers (2): adverbs and adverbial expressions**?

Reading

The war that didn't happen (quite like that)

Every generation, it seems, has one big film about the same war. What changes is the war itself: not what happened, but what audiences want to be told about it. In the 1950s, the Second World War on screen was almost entirely about heroism; by the 1970s it had become mostly about disillusion; by the 2000s it was, notably, about civilian trauma. The events did not shift — the appetite of the audience did.

Filmmakers, understandably, respond to that appetite. They compress six weeks of paperwork into a single dramatic afternoon; they invent a composite peasant to stand in for a whole village; they let two historical figures who never met in life meet, memorably, on screen. Broadly, most historians accept these liberties — they know that cinema is not the archive and never claimed to be. What historians resist, however, is the moment when invention crosses a line: when the film changes not the pace of events but their meaning, and, in doing so, quietly rewrites what a war was "about".

The trouble is that film, in most people's minds, wins. Interestingly, memory researchers have shown that a striking cinematic image can overwrite a viewer's earlier factual knowledge, even when the viewer knows the film is dramatised. Once you have seen a fictional treaty being signed by two convincing actors in a beautifully lit room, that treaty is, for most practical purposes, the version you will carry with you. The paperwork version — three weeks in a cold hotel — cannot compete.

None of this argues for banning invention. Cinema without dramatic licence would be an uninteresting genre of court transcript. It argues, rather, for a small habit of scepticism at the exit door. Before you leave a historical film, ask yourself, honestly: which parts of what I've just felt do I actually know?

Comprehension — choose the best answer.

Ask the teacher — notes to bring to class



1. The writer's opening point about each generation's 'big war film' is that:
 - (A) the events change
 - (B) the wars keep repeating
 - (C) the audience's appetite changes, not the events
 - (D) the films get better
2. Which of these liberties would 'most historians accept'?
 - (A) inventing a composite peasant
 - (B) changing who won a battle
 - (C) swapping the reasons for a war
 - (D) erasing a whole country
3. Historians resist inventions that:
 - (A) compress time
 - (B) change the pace of events
 - (C) change the meaning of events
 - (D) add fictional side characters
4. 'The trouble is that film, in most people's minds, wins' means:
 - (A) cinema outsells books
 - (B) cinematic images overwrite prior factual knowledge
 - (C) audiences trust actors more than politicians
 - (D) history books are unread
5. The writer's final recommendation is:
 - (A) ban historical fiction
 - (B) make cinema more accurate
 - (C) cultivate small scepticism at the exit door
 - (D) avoid war films
6. The writer's overall stance on dramatic licence is best described as:
 - (A) categorically opposed
 - (B) enthusiastically supportive
 - (C) pragmatically accepting, with reservations
 - (D) indifferent

Ask the teacher — notes to bring to class



Vocabulary

Focus: **conflict and warfare**

Study these C1 items and their meanings.

a ceasefire — an agreed temporary stop to fighting

a treaty — a formal signed agreement between states

a siege — surrounding a place to force it to surrender

an ambush — a surprise attack from a hidden position

a stalemate — a situation in which neither side can win or move

an armistice — a formal agreement to end hostilities, short of a full peace

a skirmish — a short, small-scale fight, often unplanned

surrender — to formally give up and accept defeat

Ask the teacher — notes to bring to class



Grammar

Focus: **discourse markers (2): adverbs and adverbial expressions**

Study the online lesson notes, then complete the interactive tasks at **alunos.apexenglish.com.br/general-c1/3b**.

Ask the teacher — notes to bring to class



Speaking

- 1 Tell a partner about a personal experience connected to **history & drama**. Aim for at least two minutes without pausing.
- 2 Compare cultures or generations on this topic. Use at least three items from the *conflict and warfare* list.
- 3 Discuss: *Is it possible to be objective about history & drama?* Justify your view.

Writing

Write 220–260 words on: **“History & Drama — what has changed in the last twenty years?”** Use at least four items from the vocabulary list and one structure from the grammar focus (*discourse markers (2): adverbs and adverbial expressions*).

Ask the teacher — notes to bring to class



Workbook

Home practice

Complete on your own; check answers in class.

1. The visuals were extraordinary. _____, the plot was almost entirely invented.
(A) Historically
(B) Physically
(C) Reasonably
(D) Barely
2. _____, some compression of time is unavoidable in any historical film.
(A) Admittedly
(B) Curiously
(C) Basically
(D) Fortunately
3. The film flatters one side throughout. _____, we are no longer in the territory of dramatic licence.
(A) Meanwhile
(B) Firstly
(C) Arguably
(D) Softly
4. _____, that is exactly the argument the director gave in his interview.
(A) Interestingly
(B) Barely
(C) Roughly
(D) Softly
5. The pace of events is fine; _____, their meaning has been rewritten.
(A) nevertheless
(B) meanwhile
(C) notably
(D) personally

Ask the teacher — notes to bring to class

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Workbook · 3B. Dramatic licence

Home practice · discourse markers & warfare vocabulary · answer key included



Class Book

Full lesson · in-class material



Workbook

Home practice · with answer key

GRAMMAR

10 min

1 · Choose the right discourse marker

1. The visuals were extraordinary. _____, the plot was almost entirely invented.

a. Historically ✓

b. Physically

c. Reasonably

d. Barely

2. _____, some compression of time is unavoidable in any historical film.

a. Admittedly ✓

b. Curiously

c. Basically

d. Fortunately

3. The film flatters one side throughout. _____, we are no longer in the territory of dramatic licence.

a. Meanwhile

b. Firstly

c. Arguably ✓

d. Softly

4. _____, that is exactly the argument the director gave in his interview.

a. Interestingly ✓

b. Barely

c. Roughly

d. Softly

5. The pace of events is fine; _____, their meaning has been rewritten.

a. nevertheless ✓

b. meanwhile

c. notably

d. personally

Score: 5 / 5

Try again

VOCABULARY

2 · Complete with a warfare noun / verb from the box

10 min

WORD BANK — DRAG OR TAP, THEN TAP A GAP

treaty

surrender

stalemate

ambush

ceasefire

siege

1. After weeks of shelling, the city was finally under formal **siege** **siege**.

2. By December, negotiations had reached a complete **stalemate** **stalemate**.

3. The convoy was destroyed in a well-planned dawn **ambush** **ambush**.
4. Both sides finally agreed a 48-hour **ceasefire** **ceasefire** to allow evacuation.
5. The 1919 **treaty** **treaty** formally ended the war and redrew the borders.
6. Faced with impossible odds, the garrison had no choice but to **surrender** **surrender**.

Score: 6 / 6

Try again

GRAMMAR

3 · Rewrite using the discourse marker in brackets

10 min

1. *Some invention is unavoidable. Cinema is not the archive. (Admittedly, join the two)*

Hide answer

Admittedly, some invention is unavoidable — cinema is not the archive.

2. *That scene made the film. Without it, the ceasefire made no sense. (Arguably)*

Hide answer

Arguably, that scene made the film — without it, the ceasefire made no sense.

3. *The film was visually stunning. Its central meeting was pure invention. (Nevertheless)*

Hide answer

The film was visually stunning. Nevertheless, its central meeting was pure invention.

4. *The invention changed who did what to whom. Dramatic licence tipped into propaganda. (In other words)*

Hide answer

The invention changed who did what to whom — in other words, dramatic licence tipped into propaganda.

VOCABULARY +

4 · Metaphorical warfare — match the expressions

8 min

DRAG THE MEANING ONTO THE WORD

Reset

constantly attacked by hostile scrutiny

a hostile question no one warned you was coming

an agreed pause in an argument, without real peace

a situation in which no side in a political dispute will move

to concede an argument, usually reluctantly

a political stalemate

a situation in which no side in a political dispute will move

Hide answer

a situation in which no side in a political dispute will move

a ceasefire in a family row

an agreed pause in an argument, without real peace

Hide answer

an agreed pause in an argument, without real peace

an ambush question

a hostile question no one warned you was coming

Hide answer

a hostile question no one warned you was coming

to surrender a point

to concede an argument, usually reluctantly

Hide answer

to concede an argument, usually reluctantly

under siege by (the press / questions)

constantly attacked by hostile scrutiny

Hide answer

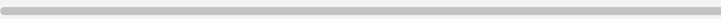
constantly attacked by hostile scrutiny

LISTENING

10 min

5 · Voice message · That new WWII film

Listen to a voice message a friend leaves after coming out of a much-hyped Second World War film.

▶ 0:00 / 0:00   

1. What does she praise about the film?

[Hide answer](#)

The visuals, the uniforms, the weapons, the maps — technically 'extraordinary'.

2. What historical invention does she object to?

[Hide answer](#)

A fictional peace negotiation in Berlin between two people who never met.

3. Why is she especially angry after leaving the cinema?

[Hide answer](#)

Because the couple in front of her was explaining the fictional plot to their teenage kids as if it had really happened.

4. How does she describe the director's defence of the licence?

[Hide answer](#)

Sarcastically — as 'emotional truth', which she says is what everyone says when they've invented a plot point and got caught.

WRITING

22 min

6 · A short opinion piece (180–210 words)

Write a short opinion piece for the culture section titled: "*When 'emotional truth' becomes a polite excuse.*" Use at least five different

discourse markers and two items of warfare vocabulary — one used literally, one metaphorically. End with a clear personal position.

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