

Séquence Psycho

Cinema

Objectifs : * comprendre le sens général d'une scène d'un film
* décrire une scène d'un film
* connaître des choses sur un grand cinéaste anglais

CECR : * Je peux comprendre l'essentiel d'un document vidéo

Sous objectifs : * le passif * révision du BE+ING * donner un conseil
* les adjectifs de description + « avoir l'air »
* vocabulaire de la peur

Evaluation : * devoir écrit avec une partie portant sur un extrait du film + questions sur le film.

1) Brainstorming sur le cinéma

Expression orale: Posez aux élèves diverses questions générales sur le cinéma:

Have you been to the cinema lately / recently ?

What is the last movie you saw? What was it about? Did you like it?

Ecrire au tableau "different film genres" + matching exercise.

-> Which genre do you like most? What don't you like?

Match the type of film with the right description

- | | | |
|-------------------------|---|---|
| A comedy | • | • the actors sing and dance |
| A horror film | • | • it's scary |
| A romantic film | • | • there are cowboys and Indians |
| A thriller/a crime film | • | • it makes people frighten |
| A cartoon | • | • it makes people cry |
| A musical | • | • it's funny |
| A western | • | • it's about a love story |
| An action film | • | • a lot of things happen |
| A science fiction film | • | • it's for kids |
| | | • it takes place in the future |
| | | • it makes people laugh |
| | | • there is a lot of suspense, you can't guess the end |

2) Book New Step in 3è, pp. 55-56 : "let's go to Hollywood"

Description de documents iconographiques.

What genre is each movie?

who is the man on the stairs? Can you name some movies he directed?

-> *Alfred Hitchcock*

rear window -> fenêtre sur cour

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psycho -> *psychose*

the birds -> *les oiseaux*

the man who knew too much -> *l'homme qui en savait trop*

What can you see on the big picture? (*set, shooting camera, spotlight, script, actors; staff*)

What are they doing?

Cf p. 61: Vocabulary (à apprendre)

3) Book New Step in 3^{ème} pp.58-59: Basics

Distribution de la fiche suivante:

<h2><u>PSYCHO</u></h2>
<p><u>Year</u> : 1960</p>
<p><u>Director</u> : A. Hitchcock</p>
<p><u>Cast</u> : Anthony Perkins, Janet Leigh, Vera Miles, and John Gavin</p>
<p><u>Genre</u>: horror / thriller</p>
<p><u>Oscars</u>: four nominations</p>
<p>One of Hitcock's masterpiece</p>
<p><u>Synopsis</u>: In Phoenix, Arizona, Marion Crane meets her lover (Sam Loomis) in a hotel room. They want to get married but have no money. One day, at work, Marion's boss gives her \$40,000 to put in a safe at the bank. Marion decides not to put the money in the safe but to steal it. She takes her car and drives to see her lover, who lives far away. On the way, she feels tired and decides to stop at a motel to rest.</p>

On lit ensemble la fiche et on élucide le vocabulaire.

On demande aux élèves de reformuler les phrases :

The film was shot in 1960

The film was shot by AH

It was played by...

It was nominated for four oscars

It is considered as one of H's masterpiece

Marion is given money / she is asked to put money in a safe

She steals the money -> the money is stolen by Marion who...

On pourra à ce stade faire une première PRL sur le passif.

4) First scene (arriving at the motel) : 26' -> 30'40

Script :

NORMAN: I'm sorry. I didn't hear you in all this rain. Go ahead in please.
 NORMAN: (Affably) Dirty night!
 MARION: Do you have a vacancy?
 NORMAN: (opening the ledger) Oh, we have twelve vacancies. Twelve cabins--twelve vacancies. They uh--they moved away the highway.
 MARION: Oh. I thought I'd gotten off the main road.
 NORMAN: I knew you must have. (placing the ledger before her) Nobody ever stops here anymore unless they've done that. But there's no sense dwelling on our losses. We just keep on lighting the lights and following the formalities. (Marion signs the register.) Your home address--oh, just the town will do.
 MARION: Los Angeles.
 NORMAN: Cabin One. (handing her the key) It's closer in case you want anything. It's right next to the office.
 MARION: I want to sleep more than anything else. Except maybe food.
 NORMAN: Well, there's a big diner about ten miles up the road, just outside of Fairvale.
 MARION: Am I that close to Fairvale?
 NORMAN: Fifteen miles. I'll get your bags. Well, the uh-- (patting the bed) the mattress is soft and--there's hangers in the closet and stationary with 'Bates Motel' printed on it, in case you want to make your friends back home feel envious--and the uh-- ...over there.
 MARION: The bathroom.
 NORMAN: Yes. Well, uh, i-if you want anything just--just tap on the wall. (Marion, facing away from him, smiles at his shyness.) I'll-- I'll be in the office.
 MARION: (turning to face him) Thank you, Mr. Bates.
 NORMAN: (smiling) Norman Bates. (seriously) You're not really gonna go out again and drive up to the diner, are you?
 MARION: No.
 NORMAN: Well, then, would you do me a favor? Would you have dinner with me? I was just about to, myself. You know, nothing special--just sandwiches and milk. But I'd like it very much if you'd come up to the house. I-I don't set a fancy table but the kitchen's awful homey.
 MARION: I'd like to.
 NORMAN: All right--uh--you get yourself settled, and--and take off your wet shoes--and I'll be back as soon as it's ready.

Describe the scene, the music, the atmosphere
 She looks... (on peut déjà se référer au tableau de voca fourni ci-dessous).

The motel: what can you see? "vacancy" -> meaning?
 Describe her actions (look / look for / honk...)
 The mansion: describe (a woman ?) + actions

Meeting between Marion and Norman: Le dialogue n'est pas simple, on demandera simplement de comprendre la situation générale et de décrire les attitudes/actions lors d'un premier visionnage :

Faire remarquer aux élèves que Marion donne un faux nom.
 Description de leur attitude (cf tableau -> on élucidera d'abord le vocabulaire), on demandera de justifier (*his voice, his appearance, his smile, etc.*)
 Si les élèves ne sont pas d'accord entre eux, on en profitera pour leur faire dire « I think she... », « I don't think he... »

<p style="text-align: center;">Norman Bates Marion</p>	<p style="text-align: center;">sounds looks</p>	<p style="text-align: center;">Puzzled confused glad relieved creepy scared aggressive friendly weird funny shy</p>
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He's giving her room n°1 (-> she is given room n°1)
 He's showing her her room – he's talking about the room

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Au deuxième visionnage, on s'arrêtera sur la dernière partie du dialogue qu'on fera en CO plus détaillée. On leur demandera d'abord de comprendre de quoi il parle (en gros) : sa chambre, puis il l'invite à diner.

On fera une compréhension plus fine sur cette partie du dialogue :

NORMAN: Yes. Well, uh, i-if you want anything just--just tap on the wall. I'll--I'll be in the office.
MARION: (turning to face him) Thank you, Mr. Bates.
NORMAN: (smiling) Norman Bates. (seriously) You're not really gonna go out again and drive up to the diner, are you?
MARION: No.
NORMAN: Well, then, would you do me a favor? Would you have dinner with me? I was just about to, myself. You know, nothing special--just sandwiches and milk. But I'd like it very much if you'd come up to the house. I-I don't set a fancy table but the kitchen's awful homey.
MARION: I'd like to.
NORMAN: All right--uh--you get yourself settled, and--and take off your wet shoes--and I'll be back as soon as it's ready.

On essaiera d'abord de leur faire repérer les mots porteurs de sens, on pourra éventuellement (en cas de difficultés), leur faire remplir ces mots à l'intérieur du dialogue :

NORMAN: Yes. Well, if you _____ just--just tap on the _____. I'll be in the _____.

MARION: _____, Mr. Bates.

NORMAN: Norman Bates. You're not really gonna _____ and _____ to the _____, are you?

MARION: No.

NORMAN: Well, then, would you do me a _____? Would you _____ with me? I was just about to, myself. You know, _____--just _____ and _____. But I'd like it very much if you'd come up to the house. I don't set a fancy table but the kitchen's awful homey.

MARION: _____.

NORMAN: All right, you get yourself settled, and _____ your wet _____-- and I'll be back as soon as it's _____.

Les élèves expliqueront et on leur demandera leur opinion sur cette situation :

Norman is flirting with her / he is hitting on her / He seems to like her / He likes her

She accepts to have dinner / she's not afraid of him / maybe she doesn't want to stay alone /she wants to have company.

She SHOULD refuse = she SHOULDN'T accept. She should leave the motel. She should be scared.

5) Second scene (having dinner) : 30'30 -> 34'25

Description des scènes:

- the mother: we can hear his mother. She sounds angry. She's angry because there is a stranger, because Norman invited a stranger to have dinner. He sounds angry too.

- He's coming back. He says his mother is not herself.

She's inviting him to have dinner in the bedroom. He's proposing to have dinner in the office.

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Reaction? What's going to happen?

On pourra reprendre le point d'avant sur SHOULD et introduire la question *what should she do?* en pairwork. Les élèves doivent poser la question à leur voisin, noter sa réponse et la rapporter au groupe.

6) Third scene (dinner in the office): 34'25 -> 36'54

Description of the room: stuffed animals / stuffing / taxidermy.

Puis on demandera de comprendre le sujet de la conversation: his hobby -> he likes stuffing animals.

On fera une compréhension + fine d'un morceau du dialogue :

MARION : Do you go out with friends? NORMAN: Well, a boy's best friend is his mother.
--

Reaction ?

On pourra introduire ici des adverbes d'insistance (si les élèves veulent confirmer leur première impression sur Norman) : really / definitely / completely

Ou de nuance : rather / quite

7) Fourth scene (the shower) : 43'00 -> 59'50

On ne commentera pas les premières scènes, on commentera à partir de la scène de la douche à proprement parler.

On donnera différents mots pour tuer : kill /murder / stab

Marion is killed / murdered / stabbed to death by someone.

Who is the murderer: I think the murderer is..... because.... / the murderer is probably / certainly...

Marion		frightening oppressive panicked glad horrified gloomy relieved creepy
The shadow	sounds	scared threatening
The music	looks	aggressive shrilly
The murderer	is	relaxed terrified
Norman		thrilling happy cold-blooded merciless shocked

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On fera ensuite un travail sur ces adjectifs en montrant que la terminaison modifie le sens. On fait d'abord des exmples avec les mots du tableau : frightened / horrified / threatening / terrified / relaxed

Ex : the music is terryfy**ing** / Marion is terrified

The shadow is threaten**ing** / Marion is threaten**ed**

Puis on fait remplir le tableau suivant:

	-ed		-ing
Interest...	intéressé	Interest...	intéressant
Tired	.....	Tiring	.....
Surpris...	surpris	.....	surprenant
Disappoint...	déçu	Disappoint...	.....
Bor...	pas intéressé	.....	ennuyeux
Depress...	.....	Depress....	déprimant
.....	dégoûté	Disgust....	dégoûtant
Excit...	très content	.....	passionnant

Norman's reaction ?

On demande aux élèves en visionnant de noter des mots pour décrire son attitude et ses actions.

A partir des phrases sur ses actions, on travaillera à nouveau le passif:

He's cleaning the bathtub -> the bathtub is cleaned by...

He's wrapping her -> she is wrapped in the shower curtain

He's putting her in the boot -> she is put in the boot

He's tidying up the room -> the room is tidied up

He's taking away the body/corpse -> the body is taken away by

He's driving the car in a swamp -> the car is driven in a swamp

He's erasing the pieces of evidence -> the pieces of evidence are erased

8) Fifth and last scene (the end): 1:34'30 -> 1:41'27

Avant de visionner cette scène finale, on expliquera les quelques événements qui se sont déroulés entre temps:

A private detective investigates and goes to the motel but he is killed. So Marion's sister Marion's boyfriend decide to investigate too and they go to the motel.

On pourra faire un arrêt au moment où la soeur de Marion tourne la chaise et les faire commenter : *it's a corpse, it's probably Norman's mother. She has been dead for a long time !*

Commentaire après visionnage: Who is the murderer ?

Norman Bates is the murderer. He is dressed like a woman = he is disguised.

He probably had a double personality.

Evaluation Psycho

1) Etude d'une scène : the detective and Norman Bates.

A private detective (M. Arbogast) investigates about Marion's disappearance. He arrives at the motel.

a- Watch the scene (without sound) and describe the actions -3 pts:

b- Now watch with the sound and describe their attitude (two sentences for each person) – 4 pts:

c- Listen to their conversation. What is the topic? Say the maximum (in French) – 3 pts:

d- What should / shouldn't M. Arbogast do ? Write three sentences – 3 pts:

Vocabulary help :

Talk = parler
Show= montrer
Look for= chercher
Investigate = enquêter
Search= fouiller
Leave= partir
Open
Take= prendre
Ask questions= poser des questions
Answer= répondre
Look at = regarder (qq chose)
Smile= sourire
Switch on = allumer
Suspicious= soupçonneux
Suspect= suspecter

2) Psycho – questions:

a- Conjugate the verbs into the passive form – 4 pts :

- Psycho (shoot) in 1960 by Hitchcock.
- In this film, Marion (killed) by Norman.
- The corpse (hide) by Norman and the pieces of evidence (erase).
- The car(push) into the swamp.
- The murderer (discover) by Marion's sister.
- Norman (disguise).
- In the final scene, Norman..... (stop) by Marion's boyfriend.

c- Write four sentences to characterize this film and the characters (use adjectives in -ED and in -ING) – 2 pts

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d- Did you like watching Psycho ? Why ? – 1 pt: