

PANIC ROOM

Genre : thriller

Directed by David Fincher

Released in 2002

Country : USA

Starring Jodie Foster, Kristen Stewart, Forest Whitaker, Dwight Yoakam, Jaret Leto

Rated R for violence and language

Runtime: 112mn



Plot outline:

The story revolves around Meg, a recent divorcee who moves into a cavernous property in Manhattan – that looks for all the world like the dream property – to take care of her daughter. However, on their first night in the house, a trio of burglars break in and a stand-off ensues with Meg and her daughter trapped in an impenetrable bunker in the middle of the house (the titular Panic Room) whilst the burglars are trying to get in to find a hidden safe.

Press Review about PANIC ROOM

“A perfect, flawless, suspense-filled thriller that presents a story of survival so simple and so realistic that there is no way you’ll be able to turn your head away from the screen.”

Chuck Schwartz, Cranky Critic

“If the plot seems a bit on the skinny side, that’s because *Panic Room* is interested in nothing more than sucking you in ... and making you sweat.”

Scott Weinberg, Apollo Guide

“Foster and Whitaker are especially fine. She is a lioness, protecting her cub, and he a reluctant villain, incapable of controlling his crew.”

The Wolf, IO films

“Defies logic, the laws of physics and almost anyone’s willingness to believe in it. But darned if it doesn’t also keep us riveted to our seats.”

Laurence Toppan, Charlotte Observer

“It might sometimes forget to make sense, but no matter, since it creates so much tension that the audience can hardly think anyway.”

Mick LaSalle, San Francisco Observer

“What’s surprising about this traditional thriller, moderately successful but not completely satisfying, is exactly how genteel and unsurprising the execution turns out to be.”

Ken Turan, L.A. Times

“An acceptably diverting Saturday night at the movies, especially if you’re willing to check your brains at the popcorn stand.”

Lou Lumenick, N.Y.Post

“Hugely accomplished slice of Hitchcockian suspense.”

Neil Smith, BBC News

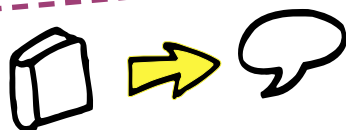
“A collage of clichés and a dim echo of allusions to other films.”

Robert Wilonsky, New Times L. A.

1. If you haven't seen the film, imagine the situation in the poster, with the help of the plot outline. If you have, explain it.
2. Read the press review about the film "Panic Room" and say whose opinions are very enthusiastic, whose are very critical or reserved and whose express mixed feelings.



* Choose a famous film and prepare a presentation sheet based on the presentation of "Panic Room" (characteristics and plot outline).



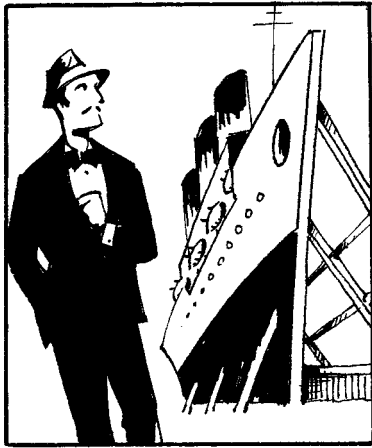
* Prepare a few questions in order to collect your classmates' opinions about the film you have presented.
* Make an oral account of their viewpoints, using expressions from the press review.



Jodie Foster & PANIC ROOM



1. Who did Jodie Foster replace on the film?
2. What advantages does Jodie Foster see in replacing another actress?
Why is she particularly fitted for that?
3. What do we learn about Meg, her character in the film?
4. How does Jodie Foster feel about this character?
5. What use is a panic room? Is the one in the film a normal one or a special one?
6. Would Jodie like to have one in her home? Give her reason.
7. Nicole Kidman, Russell Crowe, "Flora Plum" and "Panic Room" are mentioned in Jodie's last answer. Explain the link between them.



"QUIET, PLEASE, WE'RE SHOOTING"

The sun was very hot. The only bit of shade he could find was under an ocean liner made of painted canvas with real life-boats. He stood in its narrow shadow for a while, then went on toward a great forty-foot papier mâché sphinx in the distance. He had to cross a desert to reach it, a desert that was continually being made larger by a fleet of trucks dumping white sand. He had gone only a few feet when a man with a megaphone ordered him off.

He skirted the desert, making a wide turn to the right, and came to a Western street with a plank sidewalk. On the porch of the "Last Chance Saloon" was a rocking chair. He sat down on it and lit a cigarette.

From there he could see a jungle compound with a water buffalo. Every few seconds the animal groaned musically. A little while later he saw a truck with a load of snow and several malamute dogs.

Throwing away his cigarette, he went through the swinging doors of the saloon. There was no back to the building and he found himself in a Paris street. He followed it to its end, coming out in a Romanesque courtyard. He heard voices a short distance away and went toward them. On a lawn of fiber, a group of men and women in riding costume were picnicking. They were eating cardboard food in front of a cellophane waterfall. He started toward them to ask his way, but was stopped by a man who scowled and held up a sign – "Quiet, Please, We're Shooting".

adapted from *The Day of the Locust*, Nathanael West, 1939



canvas = toile
 cardboard = very thick paper
 compound = a zone
 malamute dog = a dog of the far north
 scowl = look angry



SOUNDS OK

SONS

diphthongue [au]

ex: only, boat, snow, ...

ACCENT DANS LES "PHRASAL VERBS"

ex: went on, sat down, ...



●○○ on your marks...

- 1- Who could say "Quiet, please, we're shooting":
(a hunter, a soldier, an archer, a gardener, a football-player, a film-maker, a sniper?)
- 2- Briefly describe the leaflet on this page and make a link with the title of the text.

○○● get set...

- 3- Read the first two sentences of the text. Imagine who the protagonist is and what the situation may be.

○○● go...

- 4- Read the first paragraph. Does the situation correspond to what you had imagined?
- 5- Read the rest of the text and name the different environments in which the man can be seen. Is that possible? Where is he, in fact?
- 6- Say which of the following elements are authentic and which are not: the ocean liner, the life-boats, the sphinx, the desert, the megaphone, the water buffalo, the saloon, the lawn, the food at the picnic, the waterfall.



Using the text and the pictures, make an oral account of the man's strange ramble through the different settings. Imagine a context to explain why he is there, what he is looking for, and what mood he is in.

GRAMMAR & MEANING

LE GERONDIF

1. Moore gave Bond his personal touch by **firing** off as many bad puns as bullets.

(James Bond, p.44, l.20)

2. After **receiving** his knighthood, he... (Biography of Sean Connery, p.43)

Quels mots précèdent les gérondifs (= verbes suivis de *ing*) ? Quelle est leur nature ?

Que trouve-t-on d'habitude après une préposition (un nom ou un verbe) ?

Par conséquent, par quoi pouvez-vous remplacer le gérondif ?

Traduisez la phrase 2. Que remarquez-vous par rapport à l'anglais ?

En anglais, qu'est-ce qui permet de retrouver l'antériorité de l'événement ?



Rewrite these sentences introducing the gerund with *before* or *after* :

1. He found a job, then he left school.
2. He became an actor, but joined the Navy first.
3. Women were enthusiastic about him. They had watched Dr No.
4. He became famous. He had played in only one or two films.
5. He married in 1975. He became Sir Sean Connery later.

HAVE TO

[He] went on toward a great forty-foot papier-mâché sphinx in the distance. He had to cross a desert to reach it.

Si le héros se dit : "I have to cross the desert to reach it", exprime-t-il :

– une contrainte qu'il s'impose ?

– une contrainte extérieure à lui-même contre laquelle il ne peut rien ?

Quel modal aurait été employé dans l'autre cas ?



Complete these sentences using *must* or *have to*:

1. "To reach the saloon, you ... cross the river : there's no alternative," a man told him.
2. A man ordered him off. He ... leave immediately.
3. Then another fired his pistol. So he said to himself: "Indeed I ... be careful!"
4. They are shooting a film. He can't stay where he is, he ... hide behind a porch.
5. He was lost. "I ... ask my way", he thought.

LE PASSIF SUIVI DE L'AGENT

1. a desert that was continually being made larger by a fleet of trucks dumping white sand.

(The Day of the Locust, p.48, l.6)

2. He started ... and was stopped by a man who scowled (The Day of the Locust, p.48, l.25)

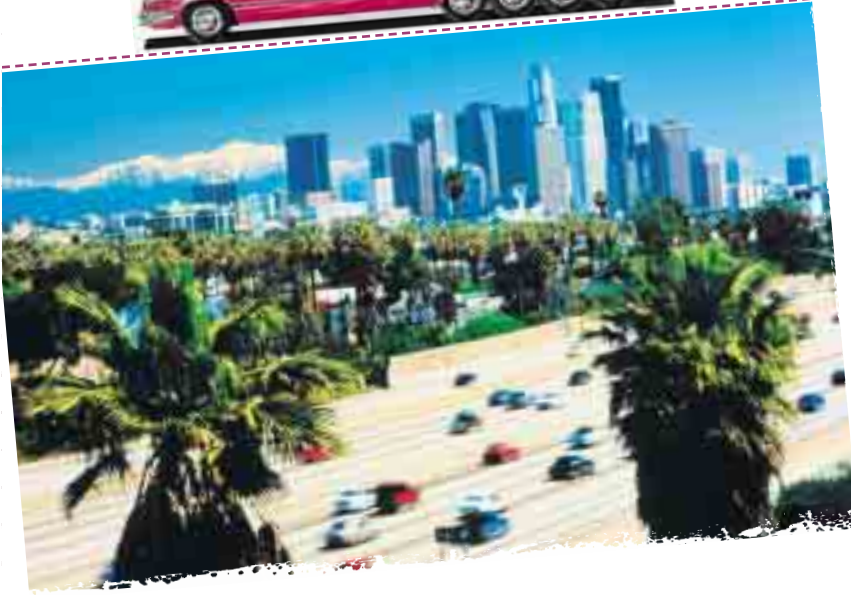
A quoi s'intéresse-t-on au début de chaque énoncé ?

Justifiez à chaque fois l'ajout du complément d'agent.



Combine each pair of sentences, using the agent mentioned:

1. The dust had been thrown up. Horses had caused it to happen.
2. He was shouted at. A man in black did it.
3. An Arab riding a white horse was arrested. The police did it.
4. Tons of snow had been brought there. Dozens of lorries were used.



L.A., Ca, USA

Full name : 'El Pueblo Nuestra Senora la Reina de Los Angeles de Porciuncula', which means "The town of our Lady Queen of Angels of Porciuncula". People also call it "The city of Angels", or "Los Angeles"... or L.A. for short.

Why is Los Angeles said to be "100 suburbs in search of a city"?

Dream places around L.A.

Malibu, Santa Barbara, Santa Monica, etc, have become famous through television series.

What do they really look like? For instance, how long is Malibu beach? Are there any palm trees on it?

Find out more about these places, say which of them you prefer and why.



PROJECT WORK

Find information about the city, its foundation, surface area, climate population, main features, etc.
<http://www.lasightseeing.net>
www.skylightwelo.net
www.hollywood.com
www.ci.malibu.com