






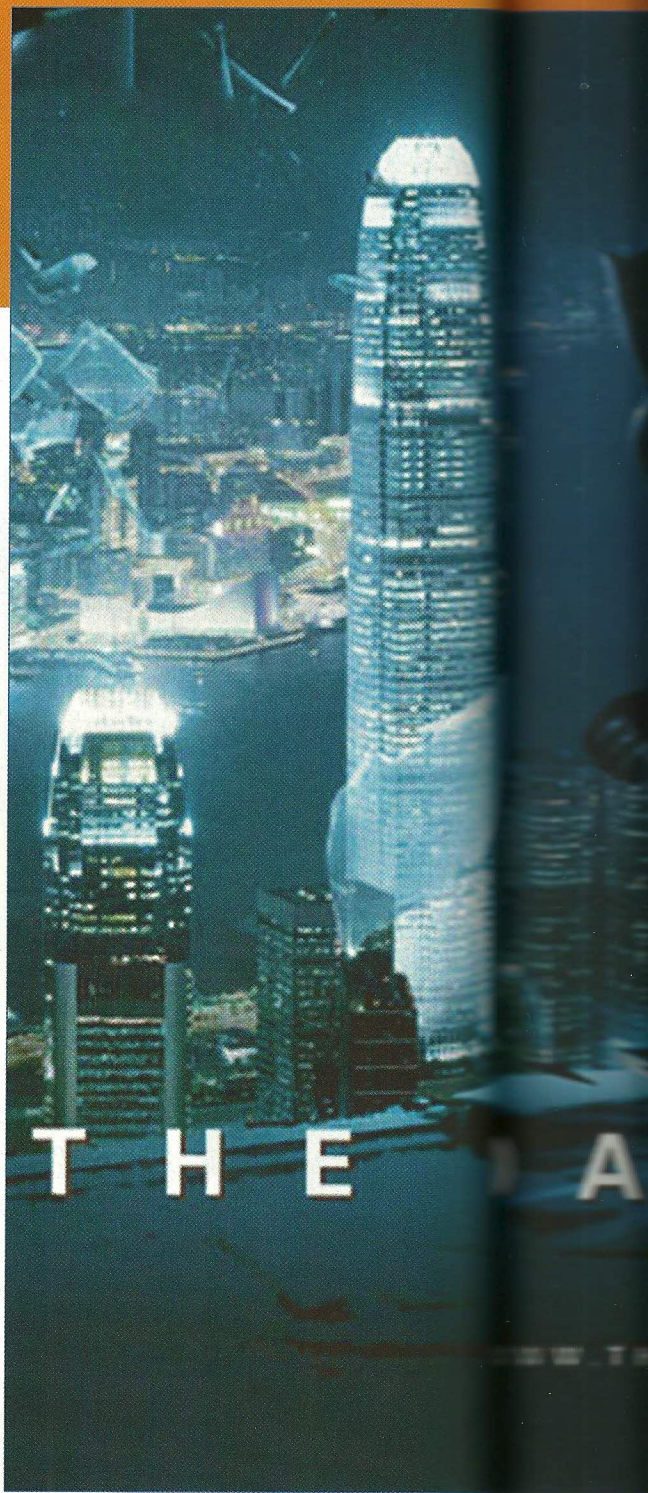
Imaginary worlds

What films about imaginary worlds do you prefer?

final task

You will decide on the first film to show at the school film club and write an article about the first show.

	Listen to an interview about horror films	81
	Read an extract from a fantastic story	82
	Read an extract from a horror short story	86
	Chain story telling: continue a story	82
	Present a film to the class	83
	Talk about a sci-fi film	84
	Discuss horror films	81
	Convince a friend to go and see a film	83
	Have a discussion about family rules	89
	Write an article about Superman	85
	Continue a story	87



Keywords

Nouns

- reality ≠ fantasy /'fæntəsi/
- tale: conte
- evil /'i:vl/ ≠ good
- plot: intrigue
- character /'kærɪktə/: personnage
- hero /'hɪərəʊ/ / heroine /'hɪərəʊn/
- villain /'vɪlən/
- knight /naɪt/: chevalier
- wizard /'wɪzəd/: magicien
- witch: sorcière
- wand /'wɒnd/: baguette magique
- elf: lutin
- creature /'kri:tʃə/
- science fiction /,saɪəns 'fɪkʃən/
- horror /'hɒrə/

Adjectives

- real /riəl/ ≠ imaginary
- rational /'ræʃənl/ ≠ irrational
- realistic /riə'lɪstɪk/
- supernatural /,su:pə'nætʃərəl/
- magic / magical
- curious /'kjʊəriəs/ = strange
- extraordinary /ɪk'strɔ:dnəri/
- weird /'wiəd/: étrange et inquiétant

- tough /tʌf/ = harsh: pénible
- brave = courageous /'keɪrɪdʒəs/

Verbs & expressions

- unfold: se dérouler
- appeal to sb: plaire à qqn
- threaten /'θreɪn/: menacer
- cast a spell: jeter un sort
- seek refuge /'refju:dʒ/: chercher refuge
- escape /ɪs'keɪp/



The Dark Knight

1. What shows that the film is set in an imaginary world?
2. Imagine what the character is about to do.
3. What impression is conveyed by the way the character dominates the city?

toolbox

Nouns

- superhero /'su:pe,hjærəʊ/
- superpower /'su:pe,pəʊə/
- skyscraper /'skaɪskreɪpə/
- bat: *chauve-souris*
- outfit: *équipement*
- hood: *cagoule*
- cape /keɪp/
- leather /'leðə/: *cuir*

Adjectives

- invincible
- shattered (glass): *(verre) brisé*
- powerful

Verbs & expressions

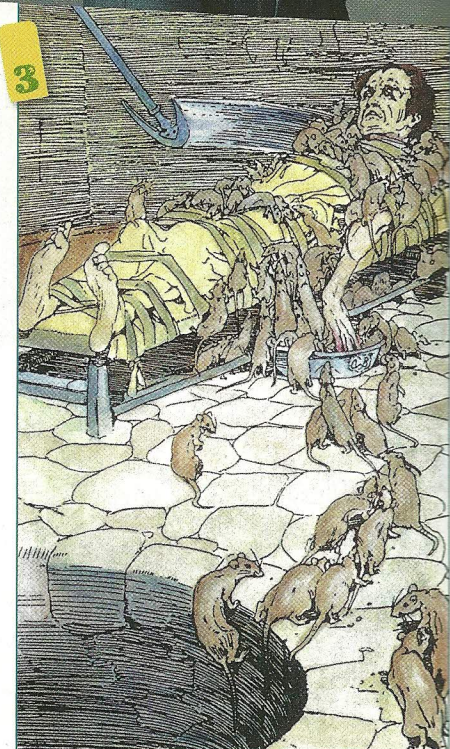
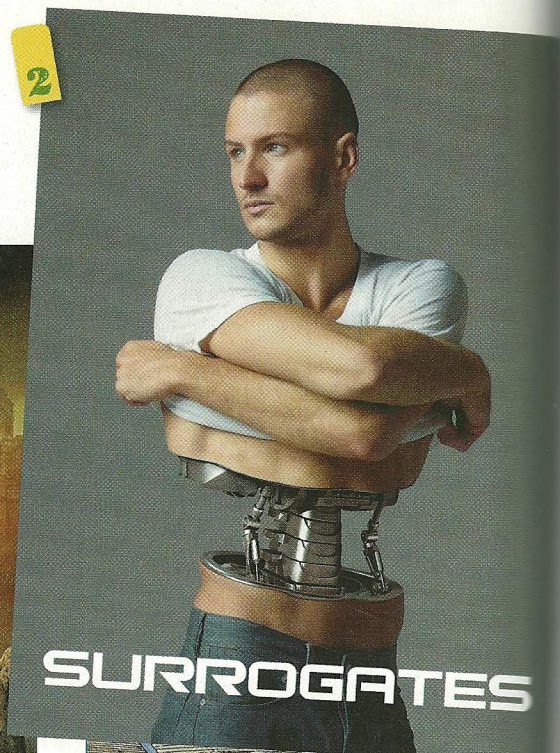
- jump out of
- fly
- rescue: *secourir*
- dominate

Starting blocks

Horror, fantasy and sci-fi...

culture keys Tales of imagination and Edgar Allan Poe → p. 149

1. Pictures 1 and 2: describe each poster and imagine the situation.
2. Describe the illustration of Edgar Allan Poe's *The Pit and the Pendulum* (picture 3). What is this man's situation? What is your reaction to this drawing?
3. What genres do the three stories belong to?



toolbox

Nouns

- the Middle Ages: *le Moyen Âge*
- sword /sɔ:d/
- armour /'ɑ:mə/
- android /'ændrɔɪd/
- spine /spaɪn/: *colonne vertébrale*
- pit: *puits*
- pendulum /'pendjʊləm/: *balancier*
- blade /bleɪd/: *lame*

Adjectives

- medieval /'medi:ɪvəl/
- bold /bɔ:ld/: *intrépide*

- determined
- artificial
- metallic
- helpless: *sans défense*
- dreadful = horrifying /'hɒrɪfaɪnɪŋ/

Verbs & expressions

- strip to the waist: *se mettre torse nu*
- strap: *attacher avec une sangle*
- eat up alive
- give sb the creeps: *donner la chair de poule à qqn*

Horror films



WORKBOOK → p. 36

A The topic

1. Do you recognize the characters in the pictures below? Can you name these films?
2. What makes them frightening?



B Open your ears



3. Before listening to three people interviewed about horror films, you are going to hear six sentences. In your opinion, have these sentences been said in the interview? For each sentence, write down yes or no.
4. Now turn to your Workbook to get ready.

C Listen



5. Listen to the interviewees. Your Workbook will help you to understand them.

D In your own words

6. With the help of your Workbook, give the main reasons why Dorothy and Tom enjoy watching horror films. What about Sarah?

Likes and dislikes

function box

- I'm fond of / keen on sb / sth / V-ING: *j'apprécie*
- I enjoy sth / V-ING
- I love sb / sth / V-ING
- I'm mad / crazy about sb / sth / V-ING
- I dislike sb / sth / V-ING
- I can't stand sb / sth / V-ING: *je ne peux pas supporter*
- I can't bear sb / sth / V-ING: *je ne peux pas supporter*

Your task



Discuss horror films

Decide which character you want to be.

Student A You are a horror film addict.

Student B You hate watching horror films.

Act out the conversation or record yourselves in the lab or on your digital recorder.

MÉTHODOLOGIE → p. 166, C

The giant



My father's youthful exploits were many but perhaps his most formidable task was facing Karl, the Giant, for in doing so he was risking his very life.

At night, while the townsfolk¹ slept, Karl crept through the gardens in search of food. In the beginning, he took only what they grew there; morning would come, the people of Ashland would find whole cornfields² ravaged. No one knew what to do. This pillaging went on for some time, until one day half a dozen dogs came up missing.

Something had to be done – but what?

My father came up with a plan. It was dangerous, but there seemed to be nothing else to do. One fine summer morning father set out on his way. He headed³ for the mountains, where he knew of a cave. This is where he thought Karl lived. He stood before the cave and shouted.

“Karl!”

“What is it you want, little person?” he said with a terrible grin.

“You must stop coming into Ashland for your food,” my father said. “Our farmers are losing their crops⁴, and the children miss their dogs.”

“What? And you intend to stop me?” he said. “Why, I could eat you and be done with you in a moment! I could!”

“And that is why I have come,” my father said.

“What do you mean, that's why you've come?”

“For you to eat me,” he said. “I am the first sacrifice.”

“The first... sacrifice?”

“To you, O great Karl! We submit to your power.”

Karl seemed confounded by my father's words.

Adapted from *Big Fish*, Daniel WALLACE (1998)



1. villageois 2. champ de maïs (US) 3. se diriger 4. récolte

A Reading comprehension

What is the problem with Karl? Your *Workbook* will help you to answer the question.

WORKBOOK → p. 37

B Going further

1. What sort of man is the narrator's father?
2. In your opinion, why did the father propose to be “the first sacrifice”?

C Language training

3. Savoir prononcer



27-28



32-33

4. Pratiquer la grammaire

Les modaux (sens 1) LANGUAGE WORKSHOP → p. 88-89

Le génitif WORKBOOK → p. 37

toolbox

Nouns

- volunteer /ˌvɒləntɪə/
- suspicion /səˈspɪʃən/
- pity

Adjectives

- cunning /ˈkʌnɪŋ/: rusé
- fearless /ˈfiəls/: intrépide

Verbs & expressions

- fool: duper
- pretend: faire semblant
- feel sorry for
- prevent sb from V-ING: empêcher qqn de V
- save: sauver

Your task



Group work Chain story telling

Imagine what happened afterwards (you can take down notes). You do not need to give an end to your story, you can leave your audience in suspense...

Once your story is ready, tell it to the class in a chain: the first student gives the first sentence, the second student gives the following one, etc.

Remember that you are telling a tale, you must sound convincing.

MÉTHODOLOGIE → p. 163, A

District 9

A Look and speak

1. Describe the picture with the help of the *Toolbox*.
2. Read the synopsis of the film then explain the meaning of the warning sign.

In 1990, an alien¹ spaceship came to a halt above the city of Johannesburg, South Africa. The inhabitants of the ship, unable to operate the ship anymore, were located in a refugee camp within the city below. Twenty years later, the initial welcome by the human population has faded². The refugee camp has deteriorated into a militarized ghetto called District 9, where the aliens (nicknamed "the prawns"³) are confined and ill treated.

1. /'eɪʃən/ 2. (ici) disparaître 3. /prɔ:n/: crevette

3. Read this comment from a blog. What is the film-goer's opinion?

This is unlike any sci-fi we have seen in years. Forget *Terminator 3* and *4*, this film is what we have been waiting for. We have seen many aliens-come-to-earth movies, but this is different, I will not say why though. That is for you to find out when you see it, which I HIGHLY recommend you do.

B Going further

4. If you have not seen the film, imagine what happens afterwards. If you have, tell the story to the class.

toolbox

Nouns

- barbed wire /,bɑ:bd 'waɪə/: barbelés
- ghetto = township (South Africa)
- apartheid /ə'pɑ:tɑɪd/

Adjectives

- segregated
- frightening /'fraɪtnɪŋ/
- thrilling: palpitant

Verbs & expressions

- hover /'hʌvə/ above: planer au-dessus de
- forbid sb to V
- put away: mettre à l'écart
- get bored: s'ennuyer
- remind /rɪ'maɪnd/ sb of sth: rappeler qqch à qqn



function box

Suggesting, refusing, accepting

- How / What about V-ING?
- Why don't we V?
- I'm sure you will / won't V
- I'd rather not V: *Je ne préférerais pas*
- It's out of the question!
- I don't go for it. (fam.): *Ce n'est pas mon truc.*
- No way! (fam.): *Pas question!*
- Why not after all?
- OK, you win!

Your task



Convince a friend

Decide which role you want to play.

Student A You want to see *District 9*. You try to convince a friend who has never heard of it to go and see it with you.

Student B You are difficult to convince at first, but you finally agree.

Fahrenheit 451



A Get ready

1. Observe the picture. What are the firemen doing?
2. Read the two excerpts from Ray Bradbury's novel *Fahrenheit 451* and check your answer to question 1.

A "And so when houses were finally fireproofed¹ completely, all over the world, there was no longer need of firemen for the old purposes². They were given new jobs..."

B "Kerosene!"

They pumped the cold fluid from the numbered 451 tanks³ strapped⁴ to their shoulders. They coated⁵ each book, they pumped rooms full of it...

1. ignifugé 2. objectifs 3. réservoir 4. attacher 5. recouvrir

3. Deduce what the number "451" stands for:
 - the number of people saved by the fire brigade.
 - the temperature at which paper catches fire.
 - the phone number to be called in case of fire.



Fahrenheit /'færənhaɪt/ is a temperature scale in which the freezing point is 32 degrees Fahrenheit (32°F) and the boiling point of water is 212 degrees Fahrenheit (212°F).

B Watch the video

4. Your teacher will give you a worksheet to help you understand the video.

MÉTHODOLOGIE → p. 155-158

C In your own words

Answer the following questions so as to make a full summary of the episode you have watched. Don't forget to use link words: *First, then, as soon as*, etc.

5. What did the firemen discover and what did they decide to do?
6. How did the old lady react?
7. What did Montag try to do?

D Going further

8. Do you think Montag is still a fireman at the end of the film? Explain why or why not.
9. What sort of society do the characters live in?

toolbox

Nouns

- flame thrower: *lance-flammes*
- kerosene /'kerəsi:n/
- library /'laɪbrəri/: *bibliothèque*
- dictatorship /dɪk'tetərɪʃp/
- conformist ≠ nonconformist (noun or adj.)

Adjectives

- forbidden
- rebellious

Verbs & expressions

- put out (a fire): *éteindre*
- set sth on fire: *mettre le feu à qqch*
- spray
- resist
- quit: *abandonner*
- strike a match: *gratter une allumette*
- steal: *voler*
- have a guilty conscience

Superman fails!

your task

Write an article

Write the *Daily Planet's* article entitled "Superman fails!". (150-200 mots)

MÉTHODOLOGIE → p. 167 et 169, G

A Préparez-vous

Lisez l'encadré, puis observez la couverture du magazine et imaginez pourquoi Superman semble si abattu. Que reproche-t-il à ses détracteurs?

Superman's adventures were first published in *Action Comics* in 1938 and established the superhero genre. Superman then appeared in numerous radio serials, TV programmes, films, newspaper strips and video games.

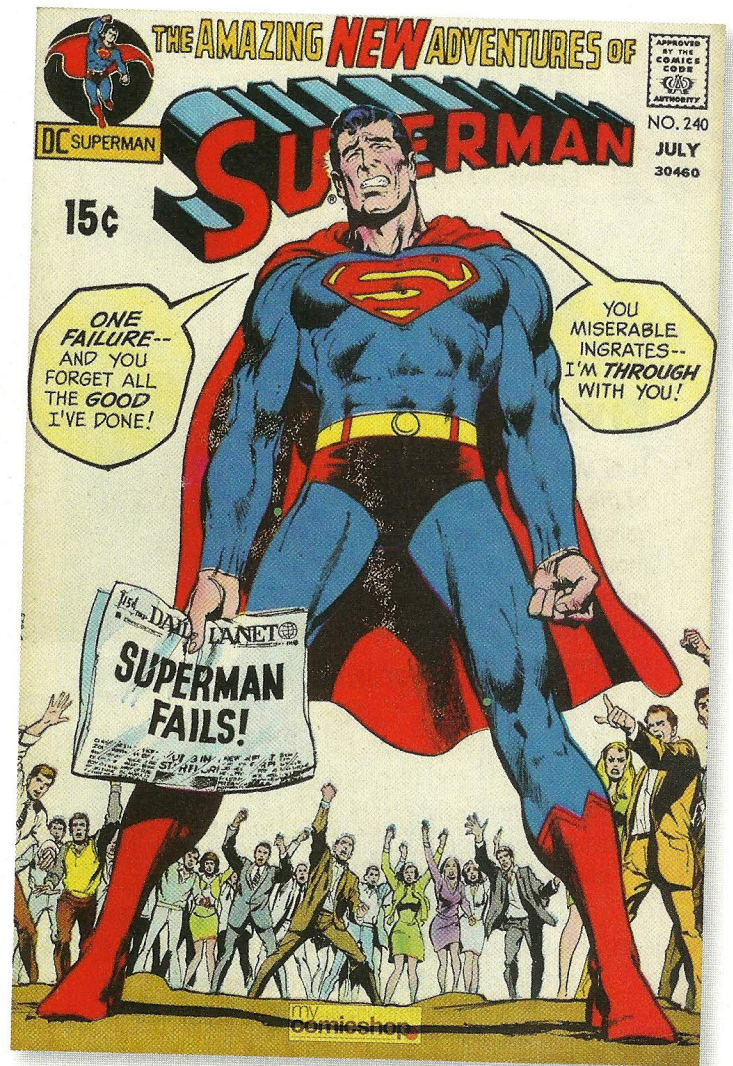
Superman was born on the planet Krypton, rocketed¹ to Earth as an infant, adopted by a Kansas family and raised as Clark Kent. He soon displayed² superhuman abilities which he decided to use for the benefit of humanity.

1. propulsé 2. faire preuve de

B Organisez votre article

Vous utiliserez essentiellement les temps du passé (sauf dans la conclusion). N'oubliez pas de dater votre article.

1. En introduction, rappelez brièvement les capacités et les exploits de Superman.
2. Imaginez, puis racontez les circonstances de son échec.
3. Rapportez les réactions des gens lorsqu'ils apprennent l'événement.
4. Concluez en évoquant l'avenir de Superman.



function box

Expressing ability

- He can / could V
- He is / was able to V
- He is / was capable of V-ING
- It is / was possible for him to V
- He knows / knew how to V
- He has succeeded / succeeded in V-ING
- He has managed / managed to V

toolbox

Nouns

- failure /'feɪljə/: échec
- superpower
- strength /streŋθ/: force
- (moral) values
- idealist /aɪ'di:əlɪst/ (noun or adj.)

Adjectives

- discouraged /dɪs'kʌrɪdʒd/
- desperate /'despə:tɪ/

- grateful /'ɡreɪtful/: reconnaissant
- ungrateful: ingrat
- powerful ≠ powerless

Verbs & expressions

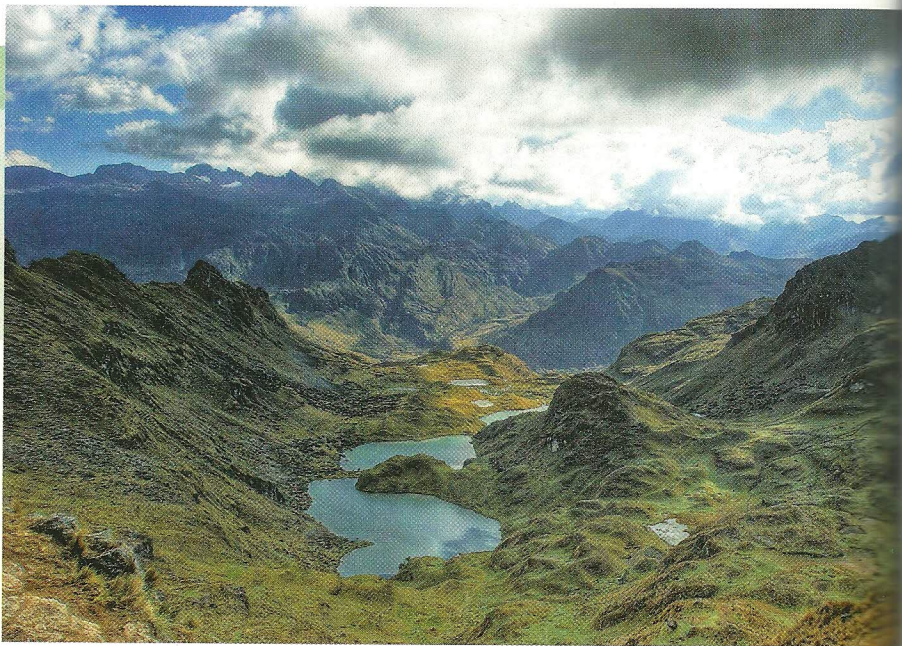
- succeed ≠ fail
- be through with sb: en avoir fini avec qqn
- defend
- reject
- boo sb: huer qqn
- support sb ≠ let sb down

The man who could see



H. G. Wells
(1866-1946)

is an English author, born in Kent, England. He was an essayist, a historian, a teacher and a famous science-fiction novelist. His most famous works are: *The Time Machine* (1895), *The Invisible Man* (1897), *The War of the Worlds* (1898).



A Warming up

H. G. Wells's short story *The country of the Blind* is set in an isolated valley in the Andes. Nunez, a young mountaineer who has reached the valley by accident, soon realizes that all the people who live there are blind. Imagine his reactions.

Part one

CD 2
34

Nunez has fallen in love with Medina-sarote. Before agreeing to their marriage, her father, Yacob, wants Nunez to be examined by a blind doctor.

"His brain is affected," said the blind doctor.

"Now, what affects it?"

5 "Those queer¹ things that are called the eyes, and which exist to make an agreeable depression in the face, are diseased, in the case of Nunez, in such a way as to affect his brain. They are greatly distended, he has eyelashes, and his eyelids move, and consequently his brain is in a state of constant irritation and distraction."

10 "Yes?" said old Yacob. "Yes?"

"And I think I may say with reasonable certainty that, in order to cure him completely, all that we need to do is a simple and easy surgical² operation – namely³, to remove these irritant bodies."

"And then he will be sane?"

15 "Then he will be perfectly sane, and a quite admirable citizen."

"Thank Heaven for science!" said old Yacob, and went at once to tell Nunez of his happy hopes.

But Nunez's manner of receiving the good news struck him as being cold and disappointing.

20 "One might think," he said, "from the tone you take that you did not care for my daughter."

B Read

Read the text and answer the following questions.

1. What does "affected" mean?
2. How does Nunez feel?
3. What does the doctor say to him to do?
4. Does Nunez agree?

C Go on

5. If you were Nunez, how would you react?
6. Do you think it is fair to live together?

Notes

- 1. queer
- 2. surgical
- 3. namely
- 4. irritant
- 5. sane
- 6. admirable
- 7. fair
- 8. react

It was Medina-sarote who persuaded Nunez to face the blind surgeons⁴.
 “You do not want me,” he said, “to lose my gift of sight? My world is sight.”
 Her head drooped⁵ lower.

25 “There are the beautiful things, the beautiful little things – the flowers, the far sky with its clouds, the sunsets and the stars. And there is you. For you alone it is good to have sight, to see your sweet, serene face, your kindly lips, your dear, beautiful hands...”

30 “I wish sometimes... you would not talk like that. I know it’s pretty... it’s your imagination. I love it, but...”

He felt cold. “You mean... you think... I should be better, better perhaps...”

He was realising things very swiftly⁶. He felt anger perhaps, anger at the course of fate, but also sympathy for her lack of understanding – a sympathy close to pity. He put his arms about her, he kissed her ear, and they sat for a
 35 time in silence.

“If I were to consent to this?” he said at last, in a voice that was very gentle.
 “Oh, if you would,” she sobbed⁷, “if only you would!”

Adapted from *The Country of the Blind*, H. G. WELLS (1938)

1. = bizarre
 2. *chirurgical*
 3. *à savoir*

4. *chirurgien*
 5. *pencher*

6. *rapidement*
 7. *sangloter*

B Reading comprehension **WORKBOOK** → p. 38-39

Read the text with the help of your *Workbook*. Then answer the following questions:

1. What does the doctor mean when he says: “*His brain is affected*” (l. 3). What does he suggest?
2. How does Nunez first react to the doctor’s proposal?
3. What about Medina-sarote? What does she really want him to do?
4. Does Nunez accept? How can you tell?

C Going further

5. If you were in Nunez’s shoes, what would you do?
6. Do you think it is possible for people who are very different to live together?

toolbox

Nouns

- misfit: *inadapté*
- blindness: *cécité*
- the sighted ≠ the blind
- prejudice: *préjugés*

Adjectives

- different from
- unique
- understanding
- tolerant = open-minded
- intolerant = narrow-minded
- reluctant: *réticent*

Verbs & expressions

- feel superior /*su'pɪəriə/*
- feel sorry for sb
- adapt oneself
- fit in = integrate
- prevent sb from V-ING: *empêcher qqn de V*
- be alike: *se ressembler*
- conform to
- follow / obey the rules
- accept ≠ reject
- feel torn (*déchiré*) between

D Language training

7. Savoir prononcer



a. Lisez le passage depuis “*You do not want me...*” (l. 23) à “... *better perhaps*” (l. 31) en faisant attention à ne pas prononcer certaines consonnes (consonnes muettes) dans chacun des mots suivants: *world – sight – would – talk – should*.

b. Relisez le passage en tenant compte de la ponctuation, qui vous indiquera si l’intonation est montante ou descendante.

c. Vérifiez ensuite à l’écoute.

8. Enrichir son lexique

La vue **WORKBOOK** → p. 39

9. Pratiquer la grammaire

La proposition infinitive – Les relatifs *who* et *that* – *Would*.

WORKBOOK → p. 40



Creative writing

Continue the story starting with:

On the day set for the operation...
 (150 words)

MÉTHODOLOGIE → p. 167 et 168, F

Grammaire Les modaux (sens 1) et leurs équivalents

PRÉCIS GRAMMATICAL → 12, 13

A Observer et comprendre

1 Observez les modaux dans les énoncés 1 et 2 et les «équivalents» dans les énoncés 3 à 7.

1. "You **must** stop coming into Ashland for your food," my father said. (Text 1, p. 82, l. 23)
2. You **mustn't** come here again! We simply don't want you here.
3. Something **had** to be done – but what? (Text 1, p. 82, l. 13)
4. "If you want to see the Giant, you **have** to go to the mountains," my father said.
5. You **don't have** to sacrifice yourself! It isn't necessary!
6. The kids **were not allowed** to go into the woods. It was too risky.
7. I **didn't have** to say it again. He understood me at once.

- a. Les modaux sont-ils suivis d'une base verbale (V) ou d'un infinitif (to V)? Les «équivalents» se construisent-ils de la même manière?
- b. Dans ces énoncés, **HAVE** est-il un verbe ou un auxiliaire? Qu'est-ce qui le prouve?
- c. Pour chaque forme verbale en gras, indiquez quelle est la notion exprimée (obligation ou nécessité, absence d'obligation, interdiction) et s'il s'agit d'un présent ou d'un passé. Traduisez.
- d. Comparez l'énoncé 1 et l'énoncé 4. Dans quel énoncé le père «constate-t-il simplement une obligation» et dans lequel tente-t-il «d'imposer une obligation»?

2 Observez CAN et COULD dans les énoncés ci-dessous.

1. Why, I **could** eat you and be done with you in a moment! (Text 1, p. 82, l. 32)
2. "**Can** you really stop the Giant?" said the villagers.
3. The farmers **could** not feed their children any longer.
4. "You **can't** talk to me like that!" said the Giant angrily.
5. My father told the children that they **could** not go with him because it was too dangerous.

- a. Quelle est la notion exprimée par chacun des modaux: capacité, incapacité ou interdiction?
- b. Indiquez pour chaque énoncé s'il renvoie au présent, au passé (révolu) ou à un fait imaginé, et donc irréel.
- c. Traduisez les énoncés.

Faisons le point! Quelles sont les différentes manières d'exprimer (au présent et au passé),
1. l'obligation – 2. l'absence d'obligation – 3. l'interdiction – 4. la capacité et l'incapacité?

B Pratiquer

3 Reformulez chaque énoncé avec MUST, MUSTN'T, COULDN'T OU DON'T HAVE TO.

- | | |
|--|---|
| a. Don't submit to him! | c. Listen to me! |
| b. It's not necessary for you to risk your life. | d. It was impossible for them to talk to him. |

4 Mettez les énoncés au passé.

- | | |
|--|--|
| a. We must find a solution. | c. They mustn't go into that cave. It's too dangerous. |
| b. He's determined to do it and we can't stop him. | d. Must you really go there? |

5 Traduisez.

- | | |
|--|---|
| a. Que pourrais-tu lui dire? | c. Il n'a pas eu besoin de lui parler très longtemps. |
| b. Il leur fallait dire quelque chose. | d. Il savait que le Géant pouvait le tuer. |

Grammaire de l'oral Prononcer les modaux (sens 1) et **HAVE TO**
6 Prononcer les modaux (sens 1).  **37-38**

a. Écoutez ces énoncés. Le modal est-il plus fortement accentué que le verbe?

1. You must talk to him. 2. I could eat you 3. I can help you!

b. Écoutez à nouveau et répétez les modèles.

7 Has: forme réduite ou forme pleine ?  **39**

a. Lisez ces énoncés. Relevez ceux dans lesquels **HAS** exprime l'obligation.

1. He has to be careful. 3. Something has to be done.
2. The Giant has got something to say. 4. He has found a solution.

b. Écoutez les énoncés et indiquez quelle est la prononciation de **HAS** en inscrivant dans un tableau le numéro de chaque énoncé.

Forme pleine: /hæs/	Forme réduite: /s/ ou /z/
.....

À retenir ! À la différence de l'auxiliaire **HAVE**, le verbe **HAVE (HAS)**, qui exprime l'obligation, se prononce toujours sous forme pleine.

Lexique Les mondes imaginaires

Assurez-vous que vous avez bien retenu les mots clés de l'unité.

→ **Keywords** p. 78

8 Donnez les synonymes des mots suivants: a. curious b. courageous.

9 Donnez les antonymes des mots suivants: a. reality b. hero / heroine c. good (nom).

10 Quelle est la syllabe accentuée ? a. reality b. creature c. supernatural d. rational e. magic.

11 Complétez les phrases à l'aide des mots suivants: plot – refuge – weird – realistic – wizard – spell – appeal – knight – escape – tales.

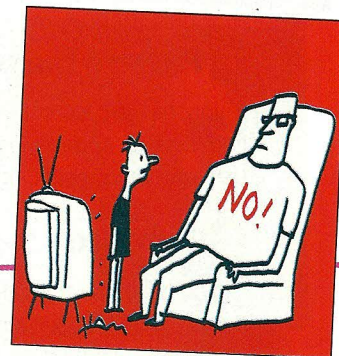
a. She likes seeking ...1... in an irrational world by reading fantasy ...2... .

b. The ...3... unfolds in a ...4... country.

c. The ...5... used his wand to cast a ...6... on the heroine.

d. The witch threatened the ...7... but he managed to ...8... .

e. Horror stories ...9... to me more than ...10... novels.


Your task

Have a discussion

Student A You ask your father why there are so many things you're not allowed to do.

Student B You answer your son's questions.

Act out the dialogue and record it if possible.

Use **modal auxiliary verbs** or "**equivalent**" verbs when possible.

toolbox
Verbs & expressions

- leave sb alone: *laisser qqn tranquille*
- let sb V: *laisser qqn V*
- be understanding: *être compréhensif(ve)*
- You can't be serious!: *Tu plaisantes!*
- How dare you?: *Comment oses-tu?*
- You're not supposed to V: *Tu n'es pas censé V*

final task

What films about imaginary worlds do you prefer?

Your group of friends wants to set up a film club in your school. Which is the first film that you are going to show? Horror, sci-fi or fantastic? Make your choice and try to convince your friends.

1

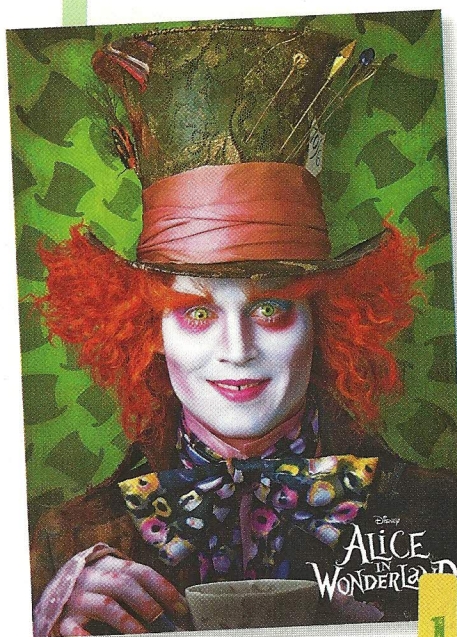


Your choice for the school film club

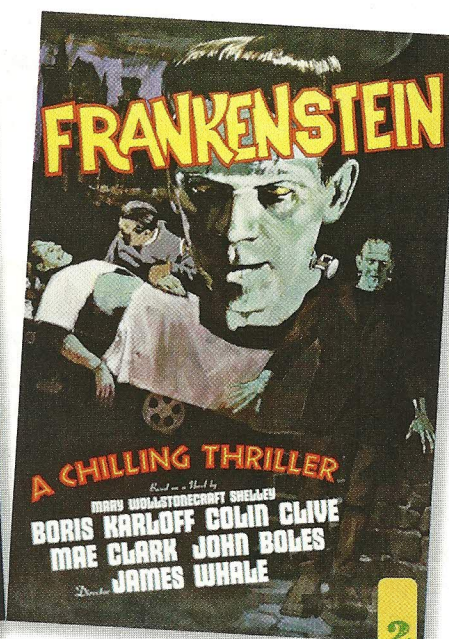
MÉTHODOLOGIE → p. 164, C

A Make your choice

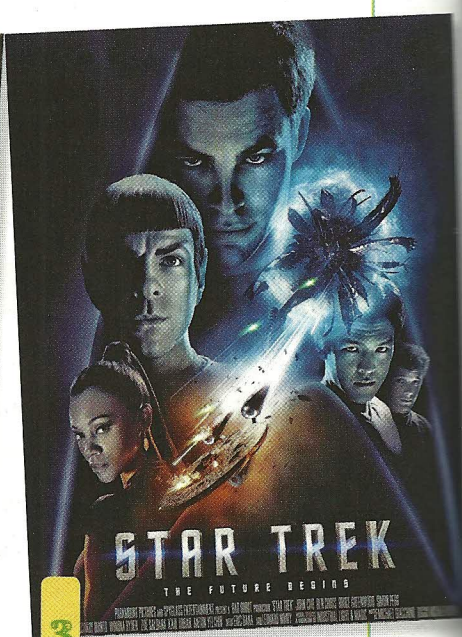
What genre(s) do these films belong to? Choose one film.



1



2



3

B Prepare the plot summary

If you haven't seen the film, get help from the Internet. You will certainly find several summaries from which you will make your own summary. Use your own words, otherwise your friends will not understand you!

B Convince your friends

Explain why you think this film is the best choice for a first show. You will have to speak about two to three minutes.

2



Write an article about the show

MÉTHODOLOGIE → p. 167 et 169, G

You attended the first show at the school film club. You report the event in the school magazine: film plot, reactions of the audience, atmosphere after the show, etc. (150-200 words)

function box

Expressing one's tastes

- I'm fond of sb / sth / V+ING
- I'm keen on sb / sth / V+ING
- It is a wonderful / great / fantastic film
- It is such a pleasant / unpleasant poster
- I dislike sb / sth / V+ING
- I can't stand sb / sth / V+ING
- I don't mind V+ING: Ça ne me gêne pas de V
- I like it better
- I prefer sth to sth
- Instead of: au lieu de

Check your skills

WORKBOOK → p. 41



A Comprendre un extrait de roman

Lisez ce texte. Remplissez ensuite la fiche de votre *Workbook* et évaluez-vous en fonction des critères proposés.

“You aren’t serious, Dorian?” Sybil murmured.

She put her hand on his arm.

He thrust her back. “Don’t touch me!”

5 She threw herself at his feet and lay there like a trampled flower.

“Dorian! Dorian! Don’t leave me!” she whispered. Don’t be cruel to me, because I love you better than anything in the world. Oh,
10 don’t leave me!”

Dorian, with his beautiful eyes, looked down at her in disdain. Her tears annoyed him.

“I’m going,” he said in his calm, clear voice.
15 “I don’t want to be unkind¹, but I can’t see you again. You’ve disappointed me.” He turned around and in a few moments he was out of the theatre.

At dawn² he was near Covent Garden, from where he took a carriage home.

20 As he passed through his library³ his eye fell on his portrait. He stared at it in surprise and walked on into his bedroom. Then he returned to the library and examined the picture. In the dim light the face appeared to be changed. The
25 expression looked different.

He walked to the window and opened the curtains. He looked at the portrait again. The bright sunlight showed him the lines of cruelty around the mouth. He picked up a small, oval
30 mirror, and looked at his real face. There were no hard lines around his mouth. He examined the picture again. His expression in the painting had changed. It was horribly apparent.

Adapted from *The Picture of Dorian Gray*, Oscar WILDE (1891)

1. désagréable 2. aube 3. bibliothèque

Je me situe
par rapport
au CECRL

QUAND JE LIS CET EXTRAIT DE ROMAN :

■ Niveau A2 : Je peux trouver une information particulière.
Je peux identifier l’information principale.

■ Niveau B1 : Je peux comprendre l’essentiel de la narration.
Je peux comprendre les descriptions de sentiments.



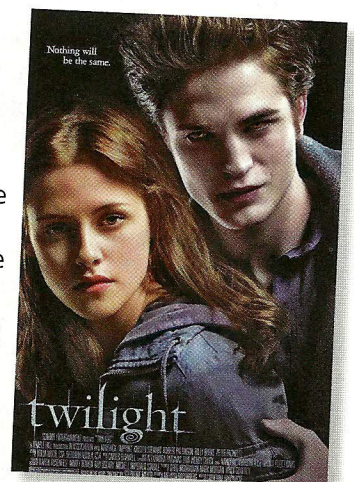
B Parler d’un film

1. Choisissez une des situations suivantes :

- Vous avez vu ce film et vous pouvez en parler.
- Vous n’avez pas vu ce film mais l’affiche vous donne envie de le voir.
- Vous n’aimez pas ce genre de film et l’affiche ne vous donne pas envie de le voir.

2. Préparez-vous : prenez des notes mais ne rédigez pas de phrases complètes.

3. Votre prise de parole devra durer 1 à 2 minutes. Évaluez-vous en fonction des critères proposés.



Je me situe
par rapport
au CECRL

QUAND JE PARLE DE CE FILM :

■ Niveau A2 : Je peux décrire les personnages et raconter l’histoire avec des phrases simples.

■ Niveau B1 : Je peux en raconter l’intrigue, dire si je l’ai aimé ou non.
Je peux parler de manière compréhensible même si je fais des pauses pour réfléchir.