

Infos pratiques

- > ECTS : 4.5
- > Nombre d'heures : 24.0
- > Période de l'année : Enseignement septième semestre
- > Méthodes d'enseignement : A distance
- > Forme d'enseignement : Travaux dirigés
- > Composante : Langues et cultures étrangères
- > Code ELP : 4V7AIMGD

Présentation

AU CHOIX, VERSION 1 OU VERSION 2 DU COURS :

« Fiction on Film. Novel and Drama on Screen » / « Film et littérature : roman et théâtre au cinéma »

VERSION 1

Abstract:

Shakespeare's early revenge tragedy *Titus Andronicus* (1594) belongs with the spectacular stage violence of the early 1590s, steeped in the plays of Seneca. As in its Roman source, Seneca's *Thyestes*, the representation of violence in *Titus Andronicus* crosses the line into taboo territory (cannibalism). Yet by catering to the taste of early modern audiences for violence for its own sake, the play disturbingly suggests acceptance of, and insensibility to it, disconnecting violence from any moral or cultural framework, as Julie Taymor suggested in her 1999 eponymous film version. Merging ancient and modern, she makes a powerful statement on Shakespeare's world and our own as a "wilderness of tigers".

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Stephen King's 1977 horror bestseller *The Shining* has been notoriously adapted on screen by Stanley Kubrick in 1980 - and later somehow "corrected" by King himself in the miniseries he worked on with showrunner Mick Garris, *Stephen King's Shining* (Warner Bros. TV, 1997). Kubrick chronicles the inscription of violence and abnormality

using various narrative, aesthetic and formal strategies which depart from the conventions of the horror film. He tells the disturbing story of Jack's alcohol addiction and destructive madness which jars in a problematic way with the underlying tale of the supernatural and resident evil, causing a problematic generic tension. In both the film and TV series, we'll see how these codes and conventions are rooted in a long history of representation of violence harking back to Shakespeare's work and times.

VERSION 2

Abstract:

The seminar will be devoted to a study of Cormac McCarthy's novel *The Road* and its adaptation for the screen.

McCarthy's postapocalyptic novel *The Road* chronicles the journey of two survivors, a man and his son. Equipped with a map in tatters whose fragments they have numbered, they are making their way to the ocean. The narrative of their meaningless survival from day to day revisits some of the tropes of the journey West turned into a flight to the East, in which the different places can be read allegorically. The abandoned house triggers a reflection on the meaning of the home; the supermarket stands as a vestige of a consumer society without consumers, where the most ordinary items have become unknown to the child and where our world only exists as scattered fragments of the past.

In his 2009 eponymous movie, Australian director John Hillcoat adapts for the screen Cormac McCarthy's legendary postapocalyptic novel *The Road* with English-Australian playwright and screenwriter, Joe Penhall, best known for having adapted Ian McEwan's novel *Enduring Love* to film in 2004 and created the Netflix original series *Mindhunter* (2017-19) on the birth of the FBI profilers unit. Among other stars, Viggo Mortensen and Kodi Smit-McPhee play a father and his son desperately trying to survive in a post-apocalyptic wasteland. The film received

positive reviews and garnered some prizes, among which a BAFTA nomination for Best Cinematography.

In this dismal tale of near-extinction, the road functions as a metaphor for the disappearance of community and the emergence of a bleak form of nomadism. But uncharacteristically, it doesn't offer "the Man" (Mortensen) and "the Boy" (Smit-McPhee) any form of hope nor lead to any display of conventional masculine heroism. The pair's progress among the ruins of civilization is some anti-Frontier-like itinerary inscribing on screen the result of Man's ultimate estrangement from Nature.

We'll also focus on film terminology, interpretation of camera movements, use of lighting, and generic hybridity with incursions into drama and horror – among other categories.

Objectifs

- Se familiariser avec les œuvres, courants et enjeux majeurs de l'adaptation de pièce et roman à l'écran ainsi que des modes de représentation de la violence et de l'horreur dans le cinéma américano-britannique contemporain : savoir décrypter les modes de transfert d'un médium à un autre.

- Renforcer les outils de l'analyse du texte de théâtre, de roman et de film, tant dans une visée généraliste (être capable de décrypter un texte ainsi que l'image animée, d'en comprendre les codes sémiologiques et iconographiques et les usages, pouvoir en proposer une discussion en anglais), que dans l'optique de la préparation aux concours de l'enseignement.

Évaluation

Session 1 et session 2
Écrit de 3h = 100%

Pré-requis nécessaires

Anglais C1 & plus et une bonne maîtrise du français.

Bibliographie

VERSION 1 :

Selected Bibliography & Filmography:

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B/ Allen, Graham. "The Unempty Wasp's Nest: Kubrick's *The Shining*, Adaptation, Chance, Interpretation," *Adaptation*, Vol. 8, No. 3: 361-371.

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VERSION 2 :

Selected Bibliography & Filmography: [To be completed in class]

A/ [Completed in class]

B/ John Hillcoat, *The Road* (2929 Productions, 2009)

Berger, James. "Twentieth Century Apocalypse: Forecasts and Aftermaths". *Twentieth Century Literature*, Winter 2000, Vol. 46, N° b4, "Literature and Apocalypse": 387-395.

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