Cultures de l'image

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

« Fiction on Film. Novel and Drama on Screen » / « Film et littérature :
roman et théâtre au cinéma »
Anny Crunelle & Anne-Marie Paquet-Deyris

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. 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. Mick Garris (and Stephen King) also adapted The Shining in 1997 in response to the film version King notoriously didn't like. 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 in both the movie and the TV series.

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

Contrôle dérogatoire session 1 et session 2
Écrit de 3h = 100%

Pré-requis nécessaires

Anglais niveau C1 & bonne maîtrise du français.

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