

Dossier pédagogique

■ Anglais



Certains l'aiment chaud (Some like it hot)

Un film de Billy Wilder

États-Unis, 1959

DVD MGM/United Artists

Dossier réalisé par Natalie Grand-Matoré
pour Zérodeconduite.net, Octobre 2013

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INTRODUCTION

Dans ce film qui nous fait suivre Joe et Jerry transformés en Joséphine et Daphnée pour échapper à la Mafia, le tropisme du travestissement s'applique aussi bien aux deux héros qu'au genre du film lui-même, incertain, multiple, hommage et/ou parodie des productions hollywoodiennes.

Le jeu permanent des apparences permet à Billy Wilder de mettre en scène différents niveaux d'écriture et donc de lecture, et ainsi de jouer avec la connivence du spectateur, ce que les élèves détectent immédiatement. L'ambiguïté se repère à plusieurs niveaux, elle permet de travailler sur l'explicite et l'implicite, à la fois langagier et gestuel. Ainsi, le repérage et l'analyse des supercherries, des double-sens, des faux-semblants, déclenche des réactions immédiates, et le comique des situations permet d'échanger avec les élèves sur les ressorts du rire.

Le film est également symptomatique de l'affaiblissement du code de censure Hays en vigueur de 1934 à 1968, car il met en scène sur le mode comique la transgression de la plupart des tabous de la société américaine de la fin des années 1950. Le film permet donc également d'étudier les interdits et les hypocrisies qui corsetaient alors les Etats-Unis en particulier dans le domaine des relations entre hommes et femmes, problématique toujours génératrice de parole chez les adolescents.

Certains l'aiment chaud est l'un des films les plus célèbres de l'histoire du cinéma. Il fut un succès énorme dès sa sortie et figure en première place sur la liste des "100 films les plus drôles" publiée par l'Institut du Film américain.

DANS LES PROGRAMMES

Enseignement	Niveau	Dans les programmes
■ Anglais	3 ^{ème}	⇒ Description physique ; repérer et donner des informations sur un individu ou une situation ⇒ Donner son avis ; analyser les mécanismes du rire.
	Seconde	⇒ Sentiment d'appartenance ; singularités et solidarités
	Cycle terminal	⇒ Mythes et héros ; lieux et formes de pouvoir.

FICHE TECHNIQUE DU FILM



Certains l'aiment chaud (Some Like It Hot)

Un film de : Billy Wilder (scénario de Billy Wilder et I.A.L. Diamond)

Année : 1959

Langue : Anglais

Pays : Etats-Unis

Durée : 01 h 56 mn

Editeur du DVD : MGM/United Artists

Avec : Marilyn Monroe (« Sugar Cane » Kowalski), Tony Curtis (Joe/Joséphine/Junior), Jack Lemmon (Jerry/Daphnée), George Raft (Spats Colombo), Joe E. Brown (Osgood Fielding III)

Synopsis : Parce qu'ils sont témoins d'un sanglant règlement de compte perpétré par Spatz Colombo, chef d'un gang mafieux, Joe et Jerry, deux musiciens de jazz, n'ont d'autre solution que de se travestir en Joséphine et Daphnée pour intégrer un orchestre exclusivement féminin et échapper ainsi à leurs poursuivants. Le travestissement semble fonctionner jusqu'à ce que "Joséphine" s'éprenne de Sugar, la chanteuse de l'orchestre, qu'un vieux millionnaire tombe amoureux de "Daphnée", et que Spats Colombo et sa bande retrouvent les deux fugitifs dans un hôtel de Floride.

SÉQUENCIER DU FILM

Chapitres du DVD	Minutage	Descriptif des séquences	Pistes pédagogiques
1. Séquence d'ouverture	00:00-07:05	La police poursuit un corbillard qui se révèle transporter de l'alcool ; le funerarium est un tripot : le ton est donné.	I, II
2. C'est le grand soir!	07:06-11:34	Présentation de Joe et Jerry, musiciens dans l'orchestre du club clandestin. Descente de police dans le club et fuite des deux compères.	I, II
3. Trois semaines en Floride	11:35-17:50	Joe et Jerry tentent de trouver du travail mais la seule offre d'emploi provient d'un orchestre exclusivement féminin.	III
4. Deux musiciens	17:51-23:08	Témoins d'un règlement de compte entre gangsters, ils sont découverts, doivent s'enfuir et pour sauver leur peau décident d'intégrer l'orchestre féminin au prix de quelques transformations.	I, II, III
5. De vraies dames	23:09-27:55	Joe et Jerry sont devenus Joséphine et Daphnée, se font engager et montent dans un train pour la Floride avec les autres musiciennes, parmi lesquelles la délicieuse Sugar.	II, III, IV
6. Sauver Sugar	27:56-33:31	Josephine et Daphnée tombent amoureux/-ses de Sugar sans pouvoir révéler leur identité et donc leur sexe. Daphnée vole au secours de Sugar et lui évite d'être renvoyée.	I, II, III, IV
7. Tu es une copine	33:32-39:14	Sugar, reconnaissante, rejoint Daphnée dans sa couchette pour un moment "entre filles".	III, V
8. Soirée au N°7	39:15-46:35	Le moment intime entre Daphnée et Sugar se transforme en une "party" endiablée et la couchette de Daphnée est envahie par la quasi totalité des filles de l'orchestre.	I, II, III
9. Coquins	46:36-54:29	Arrivée à l'hôtel Seminole Ritz, rencontre de Jerry/Daphnée avec le riche excentrique Osgood Fielding III. Bains de mer.	III, IV
10. Appelez-moi Junior	54:30-1:01:43	Joe se transforme à nouveau pour séduire Sugar, cette fois en Junior, jeune milliardaire héritier de la fortune Shell Oil.	II, III, IV

SÉQUENCIER DU FILM

Chapitres du DVD	Minutage	Descriptif des séquences	Pistes pédagogiques
12. I Wanna Be Loved By You	1:06:28-1:12:18	Le soir, Daphnée convainc Osgood de l'emmener danser pour laisser le champ libre à Joe/Junior sur le yacht.	I, II, III
13. Ne luttez pas	1:12:19-1:21:56	Sur le yacht, grand moment de séduction de Sugar par un Joe qui se prétend insensible aux femmes.	I, II, III, IV
14. Tango et propositions	1:21:57-1:30:39	Deux scènes de séduction parallèles et inversées : Sugar cède à Joe, et Osgood conquiert Jerry /Daphnée, qui annonce leurs fiançailles à Joe, stupéfait.	I, II, III, IV
15. Il est temps de partir	1:30:40-1:41:34	Spats Colombo retrouve les fugitifs qui doivent s'enfuir à nouveau et rompre avec leurs conquêtes respectives.	I, II, III, IV
16. Fin surprise	1:41:35-1:57:00	Règlement de comptes à l'hôtel, Spats est tué mais les compères assistent au massacre et doivent à nouveau fuir les représailles. Les deux couples se reforment.	I, II, III, IV

ACTIVITÉ 1

MIXING FILM GENRES

Certains l'aiment chaud
(Some Like It Hot)

Un film de Billy Wilder
États-Unis, 1959



1. IDENTIFYING HOLLYWOOD FILM GENRES

- Watch the opening credits (00'15 - 01'37), observe the font, listen to the music, its nature and rhythm : what kind of film do you think this is going to be?

Remember:

structures to express supposition and probability:

From ... we can/could/may/ suppose, imagine, expect ...

It must/may/might/could be....

Probably/most certainly/most likely/perhaps

As/since/because... we are led to believe/it must be/it certainly is/without a doubt



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- Examine the title. What does «it» refer to? What are the various meanings of «hot»? Who is the «some» supposed to be? What can you immediately detect in the director's intention? How do these hypotheses about the title verify later in the film?

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- Watch the first sequence (01:37-02:58). Describe the characters, their dress-code, the places. What historical period are they typical of? Listen to the sounds, the dialogue or absence thereof. What movie genre are those elements related to?



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- Go to <http://www.filmsite.org/crimefilms.html>, and read the section entitled : *The Gangster Film in the Era of the «Talking Picture»*. Pick up in the text what the characteristics of gangster films are and match them with what you have seen so far.

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- Now watch the remaining part of chapitre 1 on the DVD (03:03-07:07) and pick out the elements which indicate that the film is not entirely faithful to the genre and deviates from the code. Locate the moment when you perceive the shift from one genre to another.

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- What can you say about the juxtaposition of the opening credits and that first sequence?

Remember : To express concession
Although/though ; even though ; whereas/while
in spite of/unlike/despite
on the contrary/in contrast/conversely/however/nevertheless/nonetheless/still/yet/all the same

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ACTIVITÉ 1

MIXING FILM GENRES

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2. A MELTING-POT OF GENRES

Match the following movie genres with the appropriate definitions.

For each of these genres, give the title of a movie that you know and say how it qualifies for that category.

Action and adventure

Animation

Biopic

Comedy

Crime/gangster

Documentary

Horror

Musical

Period

Romance

Science fiction and fantasy

Thriller

Films where scores are prevalent, in which musical performance, singing and/or choreography are integrated as narrative elements.

Films based on the personality and life story of a famous, usually exemplary, existing or historical individual.

Visionary films that rely on either scientific or imaginary elements to evoke futuristic and often outer-space worlds, or the aftermaths of the end of our world, with human and/or alien characters.

Non-fictional films which explore and provide information about some aspect of reality, usually reflecting, to some extent, the filmmaker's point of view

Films that use suspense, tension, excitement, uncertainty and surprise to induce anticipation, expectation and a rush of adrenaline.

Films where the plot is set in a particular era, for which actors wear costumes reflecting the fashion of the time, such as the Renaissance, or the 1920's.

Fast-paced and energetic films where motion is relentless, heroes are adventurous and often two-dimensional. They include battles, chases, escapes, gunshots, stunts. They are intended for entertainment and targeted towards adolescents and young adults sometimes the tragic end of their passion.

Intended to provoke laughter, with light-hearted stories and characters. Situations are exaggerated and/or absurd ; films rely on irony, caricature, burlesque action.

Its characters consistently infringe the law : they belong to the underworld of bootlegging, theft, the mob, murder, prostitution or drug-dealing.

The largest film genre. Films present realistic characters undergoing intense crises and development. They are plot-driven, serious, rely on character interaction and plausible situations.

Films that are intended to provoke anguish, dread, tremor and fright in the audience. They rely on nightmarish situations, revulsion, phobia. They aim at entertaining and frighten the audience as well.

Films in which characters and sets are artificially drawn and created by hand or through highly elaborated software. Primarily, but not exclusively, targeted for younger audiences.

ACTIVITÉ 1

MIXING FILM GENRES

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- Now watch these sequences and try to identify which genre they belong to, by picking from the list.
Justify your choices by using the following structures : *just as, like, similarly, in the same way as... , also, since, as, etc.*

- 10:32-11:53 : Overcoats

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- 19:20 - 21:21 : An execution

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- 30:54- 31:52 : Running Wild

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- 33:32 - 34:57 : Jerry on the train



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- 40:25 -41:51 : A berth party

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- 45'35-46'29 : Untimely hiccups

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- 47'51-48'24 : Osgood likes it hot



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- 49'40-50'18 : Elevator slap

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- 1h25'40-1h26'40 : Back from the yacht

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ACTIVITÉ 1

MIXING FILM GENRES

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- 1h30'42-1h32'13 : Friends of the Italian Opera

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- 1:48:47-1:49:34 : Execution 2

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- 1:51:20-1:52:41 : Thru with love

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ACTIVITÉ 1

MIXING FILM GENRES

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3. THE CHASE: A STAPLE OF THE GANGSTER MOVIE AND A TOOL FOR COMEDY

- There are two types of chases in the movie. Identify them, locate the moments when they appear on the screen.

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- Compare both sequences: the police and the mobsters in the inaugural sequence (01:40 - 03:15), and Spats's gang and Joe and Jerry near the end of the film (1:43:55-1:44:57 et 1:50:00- 1:50:50). How was the same motif (the chase) treated in both cases, morphing from gangster film to comedy? What is the effect of this transformation?

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ACTIVITÉ 1

ÉLÉMENTS DE CORRECTION

1. IDENTIFYING HOLLYWOOD FILM GENRES

- Watch the opening credits (00:15 - 01:37), observe the font, listen to the music, its nature and rhythm : what kind of film do you think this is going to be?

We can expect the film to be a musical, a comedy, a silent, black-and-white film. The font seems to indicate fantasy and light-heartedness: it is irregular and playful. (à contraster ensuite avec la première scène et la surprise créée.)

- Examine the title. What does «it» refer to? What are the various meanings of «hot»? Who is the «some» supposed to be? What can you immediately detect in the director's intention? How do these hypotheses about the title verify later in the film?

«It» seems to refer to jazz music, as the three main characters are jazz musicians and music plays an essential part in the movie. «Hot jazz» was one of the most popular musical genres at the end of the 1950's. The adjective referred to the intensity and virtuoso characteristics of the musicians' improvised performances. Yet, «hot» also means torrid or sulfurous, and is synonymous with highly sensual. «It» thus becomes an allusion to sensuous love. «Some» may designate the characters or us, the viewers. The director's intentions : he warns us that there is going to be a constant play on words, innuendo, double-entendre - and that yes, we may like it, but also takes into account that some (censors?) might object ; that «some» might like it better «cold» (gangsters «like» corpses, moralists look down on openly sensuous love...).

- Watch the first sequence (01:37-02:58). Describe the characters, their dress-code, the places. What historical period are they typical of?

Listen to the sounds, the dialogue or absence thereof. What movie genre are those elements related to?

Gangster movies, mob-films, silent era, pre-code productions, film noir

- Go to <http://www.filmsite.org/crimefilms.html>, and read the section entitled : The Gangster Film in the Era of the «Talking Picture». Pick up in the text what the characteristics of gangster films are and match them with what you have seen so far.

Underworld figures ; ruthless hoodlums that operate outside the law : theft and murder ; power struggle and conflict between rival gangs ; bootlegging in the prohibition era...

- Now watch the remaining part of chapter 1 on the DVD (03:03-07:07) and pick out the elements which indicate that the film is not entirely faithful to the genre and deviates from the code. Locate the moment when you perceive the shift from one genre to another.

The casket leaks a clear liquid which can't possibly be blood ; it is gushing out of it in a way that is by no means consistent with what a corpse should contain...

The funeral parlor is called «Mozarella», which is highly inappropriate and actually quite macabre when you think of the connotations.

- What can you say about the juxtaposition of the opening credits and that first sequence?

It creates surprise, shock. It is unexpected. It is jarring, confusing, but prolongs and illustrates the impression conveyed by the multi-layered title: what we expect (light-hearted jazz comedy) is not necessarily what we get (gangster mob film) ; things are not what they seem to be, identities are not well-defined. It also creates humor. The contrast is also remarkable when it comes to sounds: loud hot jazz on the one hand, and almost no sound or dialogue on the other, with a few bells and gunshots breaking the silence. The tone of the film, its multi-layered nature, is now established.

Mettre l'accent sur les indices qui pervertissent l'identité du film de gangster et laissent transparaître la comédie parce qu'ils relèvent tous du double langage (double-entendre) et créent le comique :

– Le cercueil renferme bien des cadavres, mais ce sont ceux de bouteilles vidées par les tirs.

– Le sang est donc de l'alcool, ce qui place d'emblée le film dans la période de la Prohibition aux Etats-Unis. Tout bascule alors et les faux-semblants se révèlent les uns après les autres :

– Le corbillard est une cache d'armes / Les croque-morts des truands / Le funérarium s'appelle «Mozarella», du nom de son propriétaire, un croque-mort compassé. L'harmonium de la chapelle funéraire joue *Rêve d'amour* de Franz Liszt, nocturne ruisselant de romantisme et peu approprié à la situation. / Le funérarium est un tripot, doublé d'un débit de boisson et d'un cabaret mais les apparences sont sauvées: le croque-mort est compassé, le cercueil est dans la vitrine...

Dans le langage: le lexique des pompes funèbres est maintenu jusqu'au bout de la séquence. Le commissaire s'en fait l'interprète et «joue le jeu». Expliquer les mots utilisés dans la scène : *wake, pall-bearer, pew, inside family...*). Insister sur le mot de passe : *«I come to Grandma's funeral»*, ainsi que l'expression employée par l'inspecteur: *«I've been on the wagon»*, et tout le vocabulaire lié à l'alcool. Quand l'inspecteur commande du «booze», le serveur est indigné et donne le code à respecter : *«we only serve coffee (...) Scotch coffee, Canadian coffee...»*

Faire réfléchir sur le sens de ce double niveau de signification, second travestissement .

3. THE CHASE: A STAPLE OF THE GANGSTER MOVIE AND A TOOL FOR COMEDY

- There are two types of chases in the movie. Identify them, locate the moments when they appear on the screen.

In the very beginning, the police and Spats's gang ; when the mobsters finally recognize Joe and Jerry in spite of their drag attires.

- Compare both sequences: the police and the mobsters in the inaugural sequence (01:40-03:15), and Spats's gang and Joe and Jerry near the end of the film (1:43:55-1:44:57 et 1:50:00-1:50:50). How was the same motif (the chase) treated in both cases, morphing from gangster film to comedy? What is the effect of this transformation?

La poursuite en voiture (car chase) inaugurale est très classique, un passage obligé des films de gangsters. Ici cependant, premier détournement, c'est un corbillard qui est pris en chasse par la police. Les mines patibulaires des occupants peuvent d'abord aisément être prises pour celles de croques-morts parfaitement professionnels. Ce n'est qu'à la première accélération du corbillard et aux déflagrations qui suivent que le spectateur commence à flairer l'entourloupe et se rend compte du déplacement de significations auquel il assiste. Rétrospectivement, les croques-morts ont bien des mines de truands presque caricaturaux et la rapidité des enchaînements de plans qui s'ensuit (révélation de la vraie nature du corbillard, dérapages, accident) précipite le rire et ancre le film dans ce qu'il ne va cesser d'affirmer : ne vous fiez pas aux apparences. Plus tard, toujours dans le même registre, les deux protagonistes seront également objets de recherches actives après le premier règlement de compte. Dès lors, le film se transforme en course folle, que les plans des roues du train filant à vive allure ponctuent et rappellent.

La poursuite prend aussi une autre forme, l'une assez visible qui est la poursuite amoureuse et le sens effréné de la conquête, que ce soit pour les deux protagonistes principaux, pour le personnage de Sugar, en quête de l'homme idéal, ou pour Osgood, à la recherche toujours renouvelée de la créature suffisamment hybride ou étrange (sa dernière femme tenait ses cigarettes entre ses doigts de pied) qui trouvera son aboutissement en Jerry/Daphnée. Les personnages se pourchassent, se courent littéralement après (Sugar court vers le quai où l'attend Joe/Junior; Joe enfourche son vélo,

Faire repérer aux élèves les éléments autour desquels s'est opéré le glissement, autour du même motif (la poursuite) entre un genre et un autre, quels en sont les acteurs dans chacun des cas, comment la mise-en-scène parvient à faire se rencontrer les deux genres (gangster et comédie) dans un même plan, et comment le subterfuge l'emporte enfin sur les conventions poussiéreuses du film de truands.

ACTIVITÉ 2

TRANSGRESSIONS IN A CORSETED SOCIETY

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1. THE PRODUCTION CODE AND CENSORSHIP IN THE UNITED STATES

THE MOTION PICTURE PRODUCTION CODE OF 1930 (HAYS CODE)

Preamble :

Motion picture producers recognize the high trust and confidence which have been placed in them by the people of the world and which have made motion pictures a universal form of entertainment.

They recognize their responsibility to the public because of this trust and because entertainment and art are important influences in the life of a nation.

Hence, though regarding motion pictures primarily as entertainment without any explicit purpose of teaching or propaganda, they know that the motion picture within its own field of entertainment may be directly responsible for spiritual or moral progress, for higher types of social life, and for much correct thinking.

During the rapid transition from silent to talking pictures they realized the necessity and the opportunity of subscribing to a Code to govern the production of talking pictures and of acknowledging this responsibility.

On their part, they ask from the public and from public leaders a sympathetic understanding of their purposes and problems and a spirit of cooperation that will allow them the freedom and opportunity necessary to bring the motion picture to a still higher level of wholesome entertainment for all the people.

General Principles :

1. No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience shall never be thrown to the side of crime, wrong-doing, evil or sin.
2. Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.
3. Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

Source: http://productioncode.dhwritings.com/multipleframes_productioncode.php



- Provide a short definition of the Code in your own words.

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ACTIVITÉ 2

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- In 1927, the Code enumerated a number of key points known as the «Don'ts» and «Be Carefuls»:



Resolved, That those things which are included in the following list shall not appear in pictures produced by the members of this Association, irrespective of the manner in which they are treated:

1. Pointed profanity – by either title or lip – this includes the words «God,» «Lord,» «Jesus,» «Christ» (unless they be used reverently in connection with proper religious ceremonies), «hell,» «damn,» «Gawd,» and every other profane and vulgar expression however it may be spelled;

2. Any licentious or suggestive nudity-in fact or in silhouette; and any lecherous or licentious notice thereof by other characters in the picture;
3. The illegal traffic in drugs;
4. Any inference of sex perversion;
5. White slavery;
6. Miscegenation (sex relationships between the white and black races);
7. Sex hygiene and venereal diseases;
8. Scenes of actual childbirth – in fact or in silhouette;
9. Children's sex organs;
10. Ridicule of the clergy;
11. Willful offense to any nation, race or creed;

And be it further resolved, That special care be exercised in the manner in which the following subjects are treated, to the end that vulgarity and suggestiveness may be eliminated and that good taste may be emphasized:

1. The use of the flag;
2. International relations (avoiding picturizing in an unfavorable light another country's religion, history, institutions, prominent people, and citizenry);
3. Arson;

4. The use of firearms;
5. Theft, robbery, safe-cracking, and dynamiting of trains, mines, buildings, etc. (having in mind the effect which a too-detailed description of these may have upon the moron);
6. Brutality and possible gruesomeness;
7. Technique of committing murder by whatever method;
8. Methods of smuggling;
9. Third-degree methods;
10. Actual hangings or electrocutions as legal punishment for crime;
11. Sympathy for criminals;
12. Attitude toward public characters and institutions;
13. Sedition;
14. Apparent cruelty to children and animals;
15. Branding of people or animals;
16. The sale of women, or of a woman selling her virtue;
17. Rape or attempted rape;
18. First-night scenes;
19. Man and woman in bed together;
20. Deliberate seduction of girls;
21. The institution of marriage;
22. Surgical operations;
23. The use of drugs;
24. Titles or scenes having to do with law enforcement or law-enforcing officers;
25. Excessive or lustful kissing, particularly when one character or the other is a «heavy».

Source:

http://en.wikipedia.org/wiki/Motion_Picture_Production_Code#Don.27ts_and_Be_Carefuls

ACTIVITÉ 2

TRANSGRESSIONS IN A CORSETED SOCIETY

Certains l'aiment chaud
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- What do you think of such recommendations as seen from a contemporary perspective? What do they reveal about the American society at the time? How many of these limitations does *Some Like It Hot* transgress? Which ones? Where in the film?

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- At the end of the evening's performance in the hotel (1:09:50-1:10:10) what word does Sweet Sue transform, with a wink to her audience, in order to draw our attention to the Production Code and to mock it at the same time?

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Remember : expressing opinion

I think / I believe / I guess / In my opinion / to my mind / in my view / as far as I am concerned /

I agree - disagree with / I don't quite agree with / I couldn't disagree more / I object to .../ I can't help thinking that ... / I must admit that ... / I must confess that...

It cannot be denied that ... , however, I must point out that .../ One may wonder whether / why / what ...

This is nonsense! / this is absurd / My feeling is that ... / It seems to me that ... / As I see it, ...

ACTIVITÉ 2

TRANSGRESSIONS IN A CORSETED SOCIETY

Certains l'aiment chaud
(*Some Like It Hot*)

Un film de Billy Wilder
États-Unis, 1959



- Do you agree with these extracts from the 1930 Motion Picture production Code :

Motion pictures are very important as Art. Though a new art, possibly a combination art, it has the same object as the other arts, the presentation of human thoughts, emotions and experiences, in terms of an appeal to the soul thru the senses. Here, as in entertainment:

Art enters intimately into the lives of human beings.

Art can be morally good, lifting men to higher levels. This has been done thru good music, great painting, authentic fiction, poetry, drama.

Art can be morally evil in its effects. This is the case clearly enough with unclean art, indecent books, suggestive drama. The effect on the lives of men and women is obvious.

NOTE: It has often been argued that art in itself is unmoral, neither good nor bad. (...) But ... it has a deep moral significance and an unmistakable moral quality.

HENCE: The motion pictures which are the most popular of modern arts for the masses, have their moral quality from the minds which produce them and from their effects on the moral lives and reactions of their audiences. This gives them a most important morality.

1) They reproduce the morality of the men who use the pictures as a medium for the expression of their ideas and ideals;

2) They affect the moral standards of those who thru the screen take in these ideas and ideals. In the case of the motion pictures, this effect may be particularly emphasized because no art has so quick and so widespread an appeal to the masses. It has become in an incredibly short period, the art of the multitudes.

(...) No picture should lower the moral standards of those who see it. This is done:

(a) When evil is made to appear attractive, and good is made to appear unattractive.

(b) When the sympathy of the audience is thrown on the side of crime, wrong-doing, evil, sin. The same thing is true of a film that would throw sympathy against goodness, honor, innocence, purity, honesty.

NOTE: Sympathy with a person who sins, is not the same as sympathy with the sin or crime of which he is guilty. We may feel sorry for the plight of the murderer or even understand the circumstances which led him to his crime; we may not feel sympathy with the wrong which he has done.

For further study of censorship, read and summarize the following article :

<http://original.antiwar.com/sean-a-mcelwee/2013/04/28/propaganda-and-censorship-the-hollywood-industrial-complex/>

ACTIVITÉ 2

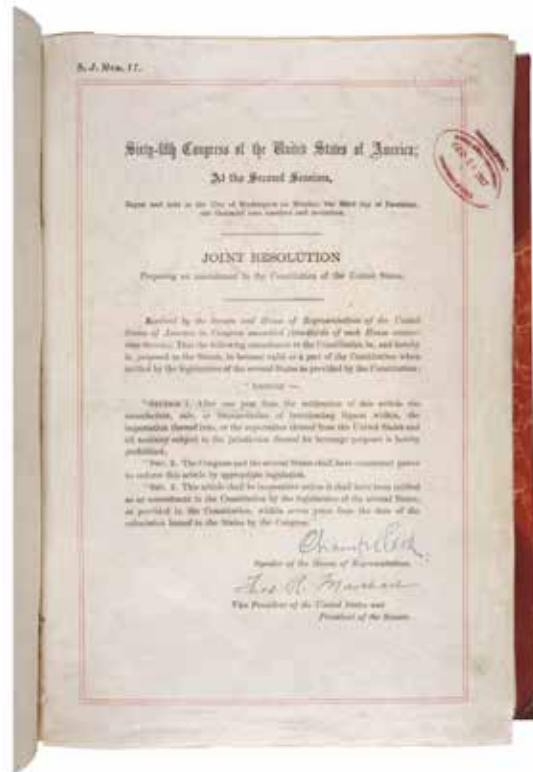
TRANSGRESSIONS IN A CORSETED SOCIETY

Certains l'aiment chaud
(Some Like It Hot)

Un film de Billy Wilder
États-Unis, 1959



- The film is supposed to take place in 1929. Take a look at this background information about the period :



EIGHTEENTH AMENDMENT TO THE UNITED STATES CONSTITUTION

The Eighteenth Amendment (Amendment XVIII) of the United States Constitution effectively established the prohibition of alcoholic beverages in the United States by declaring the production, transport and sale of (though not the consumption or private possession of) alcohol illegal.

Its ratification was certified on January 16, 1919, with the amendment taking effect on January 17, 1920. Following the 18th Amendment's adoption, prohibition effectively resulted in a public demand for illegal alcohol, making criminals of producers and distributors. The criminal justice system was swamped although police forces and courts had expanded in recent years. Prisons were jam-packed and court dockets were behind in trying to deal with the rapid surge in crimes. Organized crime expanded to deal with the lucrative business, and there was widespread corruption among those charged with enforcing unpopular laws.

The amendment was repealed in 1933.

ACTIVITÉ 2

TRANSGRESSIONS IN A CORSETED SOCIETY

Certains l'aiment chaud
(Some Like It Hot)

Un film de Billy Wilder
États-Unis, 1959



2. PROHIBITION



- Describe the photographs and hypothesize about the people and situations. In your opinion, why did Billy Wilder chose that time period to frame the action of the film? What were the stylistic opportunities that the prohibition context provided him with?

ACTIVITÉ 2

ÉLÉMENTS DE CORRECTION

1. THE PRODUCTION CODE AND CENSORSHIP IN THE UNITED STATES

- Provide a short definition of the Code in your own words.

Travailler sur les structures de but, d'intention : a code that aimed at + -ing ; whose goal was to ...

- What do you think of such recommendations as seen from a contemporary perspective? What do they reveal about the American society at the time? How many of these limitations does *Some Like It Hot* transgress? Which ones? Where in the film?

Pour la catégorie «Don'ts» : Bien montrer que l'homosexualité n'est pas nommée comme telle, mais figure sous le vocable de «sex perversion» (point 4). Faire réfléchir les élèves sur l'actualité de cette définition ; ne pas oublier que le «Zowie» d'Osgood est une façon d'éviter de dire une «profanity» (point 1) ; qu'une scène se déroule dans les toilettes du train (point 7) ; que le point 2 est activement représenté. Dans la catégorie «Be carefults» : 4 ; 5 ; 6 ; 7 ; 8 ; 13 ; 16 ; 19 ; 20 ; 21 ; 24 ; 25.

- Do you agree with these extracts from the 1930 Motion Picture production Code :

Travailler sur I agree ; I disagree ; I approve of ; etc. Expression de l'opinion. Bien mettre en lumière le décalage existant entre les standards de l'époque et ce que l'on voit aujourd'hui sur les écrans.

2. PROHIBITION

- Describe the photographs and hypothesize about the people and situations. In your opinion, why did Billy Wilder chose that time period to frame the action of the film? What were the stylistic opportunities that the prohibition context provided him with?

Comparer en particulier les deux photos où apparaissent des femmes et opposer la ligue des vertueuses pudibondes à la licencieuse et polissonne beauté.

ACTIVITÉ 3

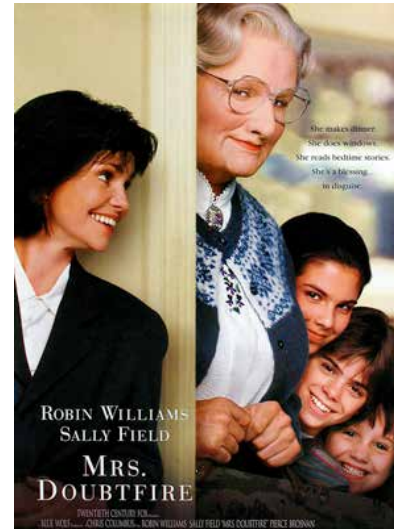
CROSS-DRESSING, DRAG, «GENDER-BENDER» : CONFUSING GENDERS, DEFINING NEW IDENTITIES

Certains l'aiment chaud
(Some Like It Hot)

Un film de Billy Wilder
États-Unis, 1959



1. CROSS-DRESSING AND GENDER CONFUSION IN HOLLYWOOD



- Study these posters. Look for information about the movies they refer to. How are the characters presented ? What seem to be their characteristics ?

ACTIVITÉ 3

CROSS-DRESSING, DRAG, «GENDER-BENDER» : CONFUSING GENDERS, DEFINING NEW IDENTITIES

Certains l'aiment chaud
(*Some Like It Hot*)

Un film de Billy Wilder
États-Unis, 1959



- Read the following extract from the Motion Picture Production Code of 1930 :

Impure love the love of man and woman forbidden by human and divine law, must be presented in such a way that:

- a) It is clearly known by the audience to be wrong;
- b) Its presentation does not excite sexual reactions, mental or physical, in an ordinary audience; c) It is not treated as matter for comedy.

HENCE: Even within the limits of pure love certain facts have been universally regarded by lawmakers as outside the limits of safe presentation. These are the manifestations of passion and the sacred intimacies of private life:

- (1) Either before marriage in the courtship of decent people;
- (2) Or after marriage, as is perfectly clear. In the case of pure love, the difficulty is not so much about what details are permitted for presentation. This is perfectly clear in most cases. The difficulty concerns itself with the tact, delicacy, and general regard for propriety manifested in their presentation.

But in the case of impure love the love which society has always regarded as wrong and which has been banned by divine law, the following are important:

- (1) It must not be the subject of comedy or farce or treated as the material for laughter;
- (2) It must not be presented as attractive and beautiful;
- (3) It must not be presented in such a way as to arouse passion or morbid curiosity on the part of the audience;
- (4) It must not be made to seem right and permissible;
- (5) In general, it must not be detailed in method or manner.

- What has changed since the 1930's ? Can you list a few films where these recommendations were not followed? Briefly summarize their plots. You can use the structure «Not only + auxiliary + S ..., but ...».

ACTIVITÉ 3

CROSS-DRESSING, DRAG, «GENDER-BENDER» : CONFUSING GENDERS, DEFINING NEW IDENTITIES

Certains l'aiment chaud
(*Some Like It Hot*)

Un film de Billy Wilder
États-Unis, 1959



TRANSVESTISM IN MYTH AND LITERATURE

- Read how cross-dressing or dressing "in drag" has always been part of fiction and symbolism



HINDUISM, GENDER VARIANCE OF DEITIES

The Mahabharata: the Pandavas had to keep their identities secret to avoid detection, Arjuna crossdressed as Brihannala and became a dance teacher.

The goddess Bahuchara Mata: In one legend, Bapiya was cursed by her and he became impotent. The curse was lifted only when he worshiped her by dressing and acting like a woman.

Devotees of the god Krishna: In the region of Brajbhoomi, some male devotees of the god Krishna, called the sakhis saints, dress in female attire to pose as his consort, the goddess Radha, as an act of devotion.

Many deities in Hinduism and Indian mythology are represented as both male and female at different times and in different incarnations or may manifest with characteristics of both genders at once, such as Ardhanarishvara, created by the merging of the god Shiva and his consort Parvati. It represents the «totality that lies beyond duality», and is associated with communication between mortals and gods and between men and women. Alain Danielou says that «The hermaphrodite, the homosexual and the transvestite have a symbolic value and are considered privileged beings.» A similar merger occurs between the beauty and prosperity goddess Lakshmi and her husband Vishnu, forming the hermaphrotitic or androgynous Lakshmi-Narayan (...) who is also depicted as half male and half female, split down the middle. The icon symbolises the oneness or non-duality of male and female principles of the universe.

(source : Wikipedia)



IN GREEK MYTHOLOGY :

In punishment for his murder of Iphitus, Heracles/Hercules was given to Omphale as a slave. Many variants of this story say that she not only compelled him to do women's work, but compelled him to dress as a woman while her slave. Achilles was dressed in women's clothing by his mother Thetis at the court of Lycomedes, to hide him from Odysseus who wanted him to join the Trojan War. Athena often goes to the aid of people in the guise of men in The Odyssey. Tiresias was turned into a woman after angering a Greek goddess by killing a female snake that was coupling. In the cult of Aphroditus, worshipers cross-dressed, men wore women's clothing and women dressed in men's clothing with false beards.

ACTIVITÉ 3

CROSS-DRESSING, DRAG, «GENDER-BENDER» : CONFUSING GENDERS, DEFINING NEW IDENTITIES.

Certains l'aiment chaud
(*Some Like It Hot*)

Un film de Billy Wilder
États-Unis, 1959



IN SHAKESPEARE'S *TWELFTH NIGHT*

This is a brief synopsis of the play, which was written around 1601-1602 :

Viola is shipwrecked on the coast of Illyria and she comes ashore with the help of a captain. She loses contact with her twin brother, Sebastian, whom she believes to be dead. Disguising herself as a young man under the name Cesario, she enters the service of Duke Orsino through the help of the sea captain who rescues her. Orsino has convinced himself that he is in love with Olivia, whose father and brother have recently died, and who refuses to see any suitor until seven years have passed, the Duke included. Orsino then uses Cesario (Viola) as an intermediary to profess his passionate love before Olivia. Olivia however, believing Viola to be a man, falls in love with Cesario (Viola), while Viola has fallen in love with the Duke.

- After considering those three examples, can you determine whether a common advantage is derived from hiding one's sex and donning the other's attire? How can we relate this to the film?

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ACTIVITÉ 3

CROSS-DRESSING, DRAG, «GENDER-BENDER» : CONFUSING GENDERS, DEFINING NEW IDENTITIES

Certains l'aiment chaud
(*Some Like It Hot*)

Un film de Billy Wilder
États-Unis, 1959



2. CROSS-DRESSING AS A PLOT NECESSITY AND A VECTOR FOR SUBVERSION

- After reviewing the chronology of the plot, list the different instances when the main characters change their appearances. Say why they do it, and what for.

Remember :

To answer the question «why?», use : because, because of, as, since, following, owing to, on account of, for fear of; that's why, that's the reason why.

To answer the question «what for?», use : to, in order to, so as to, so that.

What are the immediate and long-term consequences of those changes?

- What are the immediate and long-term consequences of those changes ?

Remember:

To express consequence and outcome, use : as a result, as a consequence, consequently, therefore, thus, it means, it implies, it entails.



ACTIVITÉ 3

CROSS-DRESSING, DRAG, «GENDER-BENDER» : CONFUSING GENDERS, DEFINING NEW IDENTITIES.

Certains l'aiment chaud
(Some Like It Hot)

Un film de Billy Wilder
États-Unis, 1959



- The potential for a subversive stance through three main characters, and three transformations :

Study the trajectories of Joe, Jerry, and Sugar. How are they initially presented and how do they evolve? List the characteristics of each character in the beginning and in the end of the film.

	Beginning	End
Joe		
Jerry		
Sugar		

- Who are the characters who do not change from the beginning to the end? Pick all the clichés that they embody. What happens to them in the end? What myths are debunked here? What happens to the traditional and cliché roles of men and women?

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ACTIVITÉ 3

CROSS-DRESSING, DRAG, «GENDER-BENDER» : CONFUSING GENDERS, DEFINING NEW IDENTITIES

Certains l'aiment chaud
(Some Like It Hot)

Un film de Billy Wilder
États-Unis, 1959



3. SOCIAL CRITICISM

- When *Some Like It Hot* came out, Billy Wilder had already directed two films where disguise and transvestism were central to the plot (*The Major and the Minor*, 1942, and *Witness for the Prosecution*, 1957). He would continue with *Irma La Douce* in 1963, and *The Private Life of Sherlock Holmes* in 1970. What is the social and political criticism that we can detect through this constant game of appearances and lies? How does that correspond to the American society of the 1950's?

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- After watching these scenes, analyze which device Billy Wilder uses in each one to create comedy and generate laughter : what does the humor of the situation rest on? What does laughter allow Billy Wilder to criticize and denounce?

11:20-11:50 ; 22:35-23:20 ; 1:10:23-1:11:01 ; 1:43:42-1:44:01 ; 1:50:01-1:50:23 ; 27:05-27:55 ; 47:52-49:55 ; 1:00:02-1:01:12 ; 1:21:35-1:24:50

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ACTIVITÉ 3

CROSS-DRESSING, DRAG, «GENDER-BENDER» : CONFUSING GENDERS, DEFINING NEW IDENTITIES

Certains l'aiment chaud
(*Some Like It Hot*)

Un film de Billy Wilder
États-Unis, 1959



- Study the scene when Jerry announces to Joe that he is engaged to Osgood (1:26:47- 1:29:00). What does the humor of the sequence rest on? List Joe's objections and Jerry's justifications. Why is it funny? What is the role of the maracas? (Go to <http://www.imdb.com/title/tt0053291/trivia> to verify your hypothesis)

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ACTIVITÉ 3

ÉLÉMENTS DE CORRECTION

1. CROSS-DRESSING AND GENDER CONFUSION IN HOLLYWOOD

- What has changed since the 1930's ? Can you list a few films where these recommendations were not followed? Briefly summarize their plots. You can use the structure «Not only + auxiliary + S ..., but ... ».

Not only are gender, and racial, issues addressed nowadays, but they have become a constant preoccupation..... etc.

- *Transvestism in myth and literature*

- After considering those three examples, can you determine whether a common advantage is derived from hiding one's sex and donning the other's attire?

Insister sur le fait que le travestissement, et quelquefois l'hermaphroditisme procure toujours soit une connaissance accrue, soit une proximité avec les dieux. On pourra également étudier quelques extraits du roman de Jeffrey Eugenides : *Middlesex*.

2. CROSS-DRESSING AS A PLOT NECESSITY AND A VECTOR FOR SUBVERSION

- After reviewing the chronology of the plot, list the different instances when the main characters change their appearances. Say why they do it, and what for.

What are the immediate and long-term consequences of those changes?

Travailler sur le but et l'intention.

- The potential for a subversive stance through three main characters, and three transformations :

Study the trajectories of Joe, Jerry, and Sugar. How are they initially presented and how do they evolve? List the characteristics of each character in the beginning and in the end of the film.

Joe est présenté comme un coureur invétéré (séquence avec la secrétaire), ingrat, infidèle, méprisant les femmes et les utilisant (on apprend au début du film qu'il leur emprunte de l'argent et est soulagé de ne pas avoir à les rembourser grâce à la descente de police qui les a mises en prison). Sa rencontre avec Sugar, l'intimité qu'il nous avec elle d'abord dans les toilettes du train, puis sous le déguisement de Junior le transforme en un homme attentif et respectueux, au point de décider de rompre avec Sugar de façon honnête, ce qu'il n'a jamais fait auparavant.

Jerry est dès le début dépeint comme plus timide que Joe, plus soumis à la volonté de son compagnon, et contraint de prendre des postures téméraires alors qu'il est plutôt prudent (il veut aller chez le dentiste alors que Joe veut parier sur des lévriers; il est celui qui pense que le travestissement ne marchera jamais); d'une manière surprenante, c'est lui qui se coulera le plus vite, et à merveille, dans son nouveau rôle, même s'il doit au début se répéter : «I'm a girl, I'm a girl». Il devra par la suite psalmodier «I'm a boy, I'm a boy», tant le glissement qui s'opère en lui ressemble à une révélation de sa personnalité profonde. D'ailleurs, on pourra faire réfléchir les

ACTIVITÉ 3

ÉLÉMENTS DE CORRECTION

élèves à ce que révèle son choix du prénom Daphnée, un prénom qui n'est pas simplement, comme celui adopté par Joe, une féminisation du masculin, et qui conserve encore, en quelque sorte, une part de masculinité.

Jerry abandonne immédiatement le masculin et se révèle, s'épanouit en quelque sorte comme la fleur qu'il choisit d'être. Paradoxalement, encore un retournement, c'est lui qui a l'air le plus maladroit, le plus mal déguisé : il ne se transforme donc pas en femme, mais révèle, tout en restant homme, sa féminité, qu'il aura plus de mal à abandonner, pour à la fin devoir l'assumer totalement.

Sugar est une oie blanche, naïve et abusée par les hommes, qui professe un goût immodéré pour l'argent, la richesse et le luxe, et qui finit par accepter de s'unir à un musicien désargenté et non à un milliardaire, car elle a trouvé l'amour. Elle est cependant elle aussi attirée d'abord par «Daphnée», qu'elle admire pour ses attributs masculins («*you're so flat-chested*»), puis par une «Josephine» finalement très masculine à qui elle fait des confidences et qui l'embrasse amoureuxment à la fin du spectacle. Dans la scène sur le yacht, elle prend la position du mâle séducteur, c'est elle qui passe à l'action et qui conquiert Junior. C'est aussi elle qui poursuit «Josephine» à la fin.

On peut rajouter à cela :

Sweet sue qui est en fait une femme dominatrice qui mène son monde à la baguette et qui est crainte par un Bienstock apeuré et soumis (il est amusant de noter que c'est de cet homme-là que Joe emprunte le costume pour jouer les séducteurs

Osgood Fielding III, marié plusieurs fois à des femmes pouvant prendre littéralement toutes les formes («*my last wife was an acrobatic dancer, you know, a contortionist*») et soumis à sa «Mama». C'est lui qui finalement est le plus décontracté et décomplexé dans sa personnalité clairement homophile, comme le montre sa dernière réplique, mais aussi son goût pour «*a shapely ankle*».

- Who are the characters who do not change from the beginning to the end? Pick all the clichés that they embody. What happens to them in the end? What myths are debunked here? What happens to the traditional and cliché roles of men and women?

Spats est la représentation hollywoodienne de la masculinité froide, dominante, sans pitié, figure paternelle avec ses acolytes qui lui obéissent au doigt et à l'œil. Il est fidèle à son rôle de gangster mafieux du début à la fin. Il ne subit aucune évolution ni transformation. c'est le «*stock character*» par excellence, figure ossifiée du film «*de genre*» qui disparaît. C'est la comédie et les constantes transformations autour d'eux qui les élimine. Le gâteau n'en est pas un, le chef mafieux chante les louanges de Spats et le désigne comme son successeur pour mieux s'en débarrasser.

3. SOCIAL CRITICISM

- When *Some Like It Hot* came out, Billy Wilder had already directed two films where disguise and transvestism were central to the plot (*The Major and the Minor*, 1942, and *Witness for the Prosecution*, 1957). He would continue with *Irma La Douce* in 1963, and *The Private Life of Sherlock Holmes* in 1970. What is the social and political criticism that we can detect through this constant game of appearances and lies? How does that correspond to the American society of the 1950's?

Insister sur la pudibonderie, la domination de la morale protestante, les rôles stéréotypés des hommes et des femmes...

- After watching these scenes, analyze which device Billy Wilder uses in each one to create comedy and generate laughter: what does the humor of the situation rest on? What does laughter allow Billy Wilder to criticize and denounce?

- 11:20-11:50 ; 22:35-23:20 ; 1:10:23-1:11:01 ; 1:43:42-1:44:01 ; 1:50:01-1:50:23 : l'ellipse temporelle

- 27:05-27:55 ; 47:52-49:55 ; 1:00:02-1:01:12 : les dialogues : dans le train Joe et Jerry filent la métaphore pâtissière ; puis "you tore one of my chests" et l'erreur de toilettes ; Osgood et les propos salaces devant ; le double entendre, les allusions dans la scène sur la plage.

- 49:55-50:18 : comique muet aiguille allusive de l'ascenseur qui monte puis descend

- 1:21:35-1:24:50 : la scène sur le yacht et la même scène inversée : le parallèle des situations, accentuées et délibérément mises en miroir par la technique du « switch pan », le panoramique accéléré qui permet le va-et-vient entre les deux lieux et les deux destins qui se précisent. La transformation progressive de Jerry, qui se prend au jeu; le rôle de Sugar, contrainte de séduire elle-même un Joe qui se prétend insensible.

Tous les faux-semblants, les mensonges, l'hypocrisie et les conventions de la société américaine de l'époque et de la « moralité » défendue par le Code Hays sont dévoilés par le rire.

- Study the scene when Jerry announces to Joe that he is engaged to Osgood (1:26:47- 1:29:00). What does the humor of the sequence rest on? List Joe's objections and Jerry's justifications. Why is it funny? What is the role of the maracas? (Go to <http://www.imdb.com/title/tt0053291/trivia> to verify your hypothesis)

Les affirmations de Joe sont acceptées par Jerry mais la réponse qu'il donne à chaque fois se situe sur un plan de signification totalement différent : il s'agit d'un dialogue de sourds. Les maracas ont été ajoutées pour laisser au public le temps de rire.

ACTIVITÉ 4

MARILYN MONROE : THE HOLLYWOOD SEX-SYMBOL AND THE MYTH

Certains l'aiment chaud
(Some Like It Hot)

Un film de Billy Wilder
États-Unis, 1959



- Observe how the character of Sugar is visually treated in the film (24:12-24:35)



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- What is she supposed to represent?

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In contrast, how is her personality presented at first? (27:56-29:30 et 42:16-44:02) What is the effect that the contrast achieves?

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ACTIVITÉ 4

MARILYN MONROE : THE HOLLYWOOD SEX-SYMBOL AND THE MYTH

Certains l'aiment chaud
(Some Like It Hot)

Un film de Billy Wilder
États-Unis, 1959



- After reading about Marilyn Monroe's life, and listening to the short audio track of her voice at : <http://www.cineamabeta.com/?p=13>, what can you say about the status of a Hollywood female star in the 1950's? What aspect of Marilyn's personality strikes you in that audio track?

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- Study these images and express yourself about what it means to have been turned into an icon.

In your opinion, why is the Marilyn myth still alive today? What does she represent? Is that representation something you can relate to? Why or why not?



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ACTIVITÉ 4

ÉLÉMENTS DE CORRECTION

- Observe how the character of Sugar is visually treated in the film (24:12-24:35)

Travailler sur la description physique : she looks, she appears to be

Insister sur le fait qu'elle n'est pas présentée un seul instant sous un jour défavorable. Remarquer l'utilisation de la lumière en particulier dans les scènes chantées : la lumière s'arrête juste au-dessus de la poitrine, pour satisfaire les censeurs, mais aussi pour éveiller la curiosité...

What does she represent?

Insister bien sûr sur le côté femme fatale, mais également sur l'ambiguïté : après tout, elle est à la fois innocente et vénale ; attirée par les millionnaires et les joueurs de saxophone, mais également par une Joséphine très masculine, une Daphnée qui est "so flat-chested", etc.

- What does the coexistence of Sugar and the two heroes in the same context produce?

In contrast, how is her personality presented at first? (27'56-29'30 et 42'16-44'02) What is the effect that the contrast achieves?

Joe and Jerry's awkwardness is emphasized ; so is the fact that they would never convince anyone in real life, and that the whole plot rests on a highly improbable argument ; Sugar is presented as a frivolous, air-headed alcoholic who turns out to be endearing and sincere.

- After reading about Marilyn Monroe's life, and listening to the short audio track of her voice at : <http://www.cineamabeta.com/?p=13>, what can you say about the status of a Hollywood female star in the 1950's? What aspect of Marilyn's personality strikes you in that audio track?

Mettre l'accent sur sa vulnérabilité et travailler sur les oppositions et les contrastes : être adulée et malheureuse , etc.

FINAL TASK

Certains l'aiment chaud
(*Some Like It Hot*)

Un film de Billy Wilder
États-Unis, 1959



EXPRESSION ORALE :

The restrictions that were put in place by the Hays Production Code in the 1930's aimed at protecting individuals who were considered vulnerable and/or immature. The system has evolved into a rating system the aim of which is almost similar. Do you agree with the current assertion that violence or sex in movies (or in video games, or on TV) can influence viewers negatively ?

FINAL TASK

ÉLÉMENTS DE CORRECTION

Expression orale : The restrictions that were put in place by the Hays Production Code in the 1930's aimed at protecting individuals who were considered vulnerable and/or immature. The system has evolved into a rating system the aim of which is almost similar. Do you agree with the current assertion that violence or sex in movies (or in video games, or on TV) can influence viewers negatively ?

Travail préparatoire : revoir avec les élèves le système des "ratings" en Grande-Bretagne et aux Etats-Unis.

Rassembler dans la presse les articles, nombreux, traitant de l'influence de la violence sous toutes ses formes, y compris symbolique, sur les jeunes...

RÉFÉRENCES COMPLÉMENTAIRES

Sitographie :

http://sfy.ru/sfy.html?script=some_like_it_hot : script du film

<http://www.imdb.com/title/tt0053291/> : les détails techniques, la distribution et des anecdotes sur le tournage

http://en.wikipedia.org/wiki/Some_Like_It_Hot : la chronologie de la création du film