

BEAUCOUP DE BRUIT POUR RIEN

Un film de Joss Whedon d'après William Shakespeare



DOSSIER PÉDAGOGIQUE

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CRÉDITS

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SOMMAIRE DU DOSSIER

Introduction	p. 3
Dans les programmes	p. 4
Fiche technique du film	p. 5
■ Activités Anglais	
Activité 1 Untangle the plot	p. 6
Activité 2 From Shakespeare's text to the film	p. 12
Activité 3 Creative writing : create your own adaptation	p. 17
■ Activités Français	
Act. 1 Jeux de regards : ne pas voir, ne pas être vu	p. 19
Act. 2 Simulacres et mascarades : des personnages metteurs en scène	p. 20
Act. 3 Une comédie ?	p. 21
Pour aller plus loin	p. 22

NB : Le CORRIGÉ DES EXERCICES est réservé aux enseignants membres du Club Zérodeconduite.net. Inscription libre et gratuite sur : <http://www.zerodeconduite.net/club>

INTRODUCTION

Brillante comédie élisabéthaine (publiée en 1600) qui célèbre les jeux de l'amour et du hasard, **Beaucoup de bruit pour rien (Much Ado about nothing)** est l'une des pièces plus populaires de William Shakespeare. Vingt ans après la version de Kenneth Branagh, le brillant Joss Whedon, créateur (entre autres) de la série Buffy contre les vampires, transpose la pièce dans une Amérique moderne, téléphones portables et caméra de vidéosurveillance inclus. Le film a été tourné par Joss Whedon en une dizaine de jours, avec des amis comédiens, entre le tournage et le montage du blockbuster The Avengers : il en émane une fraîcheur et un enthousiasme hautement communicatifs.

On rit, on pleure : chaque plan de cette version filmée dans un noir et blanc somptueux parvient à rendre toute la subtilité et la complexité des émotions contenues dans le texte brillant de Shakespeare, qui devient alors parfaitement accessible. Ce **Beaucoup de bruit pour rien** constitue une parfaite initiation à un grand classique du théâtre, car il parvient à être subtil et spontané à la fois. C'est ainsi une belle occasion de faire découvrir aux élèves l'œuvre de Shakespeare, dont on célébrera en 2014 le 450ème anniversaire de la naissance.

Le film et la pièce pourront ainsi être étudiés en interdisciplinarité, en Anglais et en Français, à tous les niveaux du lycée.

L'étude de ce film se fera idéalement en classe de Première L, dans le cadre de projets interdisciplinaires (français et littérature étrangère en langue étrangère – anglais) ou en classe de Terminale L, en littérature étrangère en langue étrangère.

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DANS LES PROGRAMMES

Enseignement	Niveau	Dans les programmes
■ Anglais	Cycle terminal LELE (série L)	La rencontre avec l'autre, l'amour, l'amitié => les jeux de l'amour, le couple et le double.
■ Français	Seconde Première	La tragédie et la comédie au XVII ^e siècle : le classicisme Le texte théâtral et sa représentation, du XVII ^e siècle à nos jours

FICHE TECHNIQUE



Beaucoup de bruit pour rien

Titre original : *Much Ado About Nothing*

Un film de Joss Whedon d'après la pièce de William Shakespeare

Avec : Amy Acker, Alexis Denisof, Nathan Fillion, Fran Kranz, Jillian Morgese, Sean Maher, Reed Diamond, Clark Gregg, Tom Lenk

Année : 2012

Langue : Anglais, sous-titré en Français

Pays : Etats-Unis

Durée : 104 minutes

Distributeur : Jour2fête

Date de sortie au cinéma : le 29 janvier 2014

Synopsis :

Joss Whedon livre une vision très personnelle et contemporaine de *Beaucoup de Bruit pour Rien*, la célèbre comédie de Shakespeare, filmée en seulement 12 jours d'après le texte original. L'histoire des amoureux contrariés Béatrice et Bénédict dévoile la part sombre, frivole et parfois absurde du jeu complexe qu'est l'amour.

« De retour de la guerre, Don Pedro et ses fidèles compagnons d'armes, Bénédict et Claudio, rendent visite au seigneur Léonato, gouverneur de Messine. Dans sa demeure, les hommes vont se livrer à une autre guerre. Celle de l'amour. Et notamment celle qui fait rage entre Béatrice et Bénédict, que leur entourage tente de réconcilier tout en essayant de déjouer les agissements malfaisants de Don Juan. »

ACTIVITÉ 1

UNTANGLE THE PLOT

Beaucoup de bruit pour rien
(Much Ado about nothing)

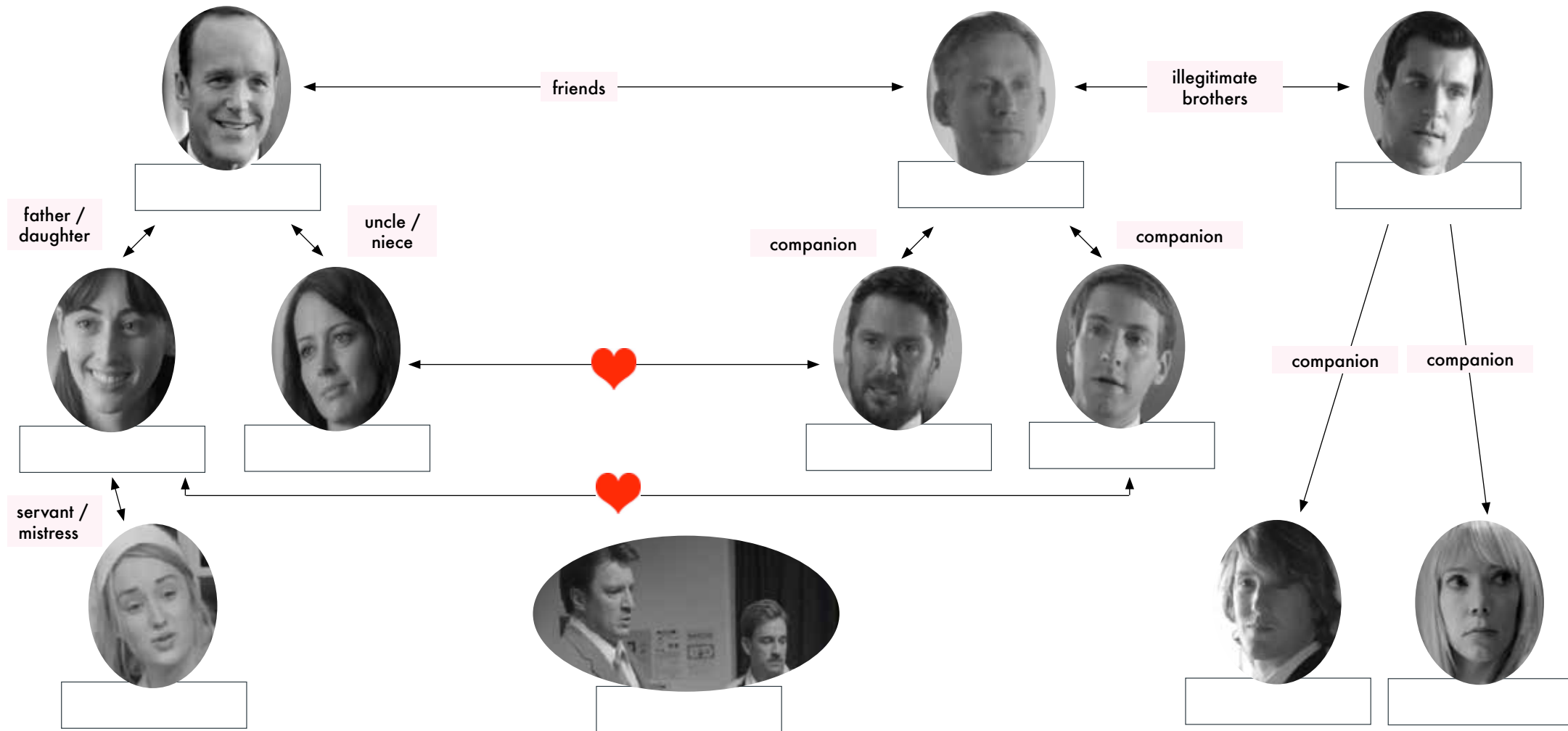
Un film de Joss Whedon



I/ Loves, relatives and friends

Watch the film and identify who is who : put the following characters' names under their portraits :

Hero - Don Pedro - Benedick - Leonato - Conrad - Borachio - Margaret - Policemen (Dogberry and Verges) - Beatrice - Claudio



ACTIVITÉ 1

UNTANGLE THE PLOT

Beaucoup de bruit pour rien
(*Much Ado about nothing*)

Un film de Joss Whedon



2/ Summing up the story

Put the following events in the right order. Then write a summary of the story, using the connecting words given in the toolbox.

Event	Order	Event	Order
Leonato tells Claudio that, as punishment, he wants Claudio to tell everybody in the city how innocent Hero was and to marry his "niece".		At the wedding Claudio denounces Hero and leaves her apparently dead from shock.	
Dogberry gives instructions to his watchmen.		The watchmen arrest Borachio and Conrad.	
Hero reveals herself as the masked woman, Claudio is overwhelmed with joy.		Ursula and Hero talk about Benedick's love for Beatrice while she thinks she is overhearing them.	
Benedick leaves Beatrice after spending a night with her.		Claudio falls in love with Hero and they quickly decide to get married.	
Don John tells Claudio and Don Pedro that Hero has been unfaithful to her future husband.		Claudio goes to church with the others, preparing to marry the mysterious masked woman he thinks is Hero's cousin.	
Don Pedro, Leonato and Claudio talk about Beatrice's love for Benedick while he thinks he is overhearing them.		Benedick asks Beatrice if she will marry him, and after some arguing they agree.	
Dogberry and Borachio reveal that Hero is really innocent, and Claudio, who believes she is dead, grieves for her.		Borachio suggests a plan to help Don John disrupt everyone's happiness.	
The watchmen hear Borachio tell Conrad he made Margaret dress as Hero and have sex with him so that Claudio believed his fiancée was unfaithful to him.		Hero's family members decide to pretend that she died suddenly of shock and grief and to hide her away while they wait for the truth about her innocence to come to light.	
Don John has been captured while trying to escape and is left for future trial while the characters start dancing merrily.		Beatrice and Benedick eventually confess their love to one another.	
Leonato and his family prepare to welcome some friends home.		Don Pedro, Claudio, Benedick and Don John arrive at Leonato's.	
Don Pedro suggests to play a game while waiting for the wedding day : to get Beatrice and Benedick to stop arguing and fall in love.			

ACTIVITÉ 1

UNTANGLE THE PLOT

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SUMMARY OF THE PLOT

TOOLBOX : connecting words

First,
Then,
Finally / Eventually

After + V-ing
After that
Afterwards

While / As + proposition
During + GN
Meanwhile

.....

.....

.....

.....

.....

.....

.....

ACTIVITÉ 1

UNTANGLE THE PLOT

Beaucoup de bruit pour rien
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3/ Tricks, lies and deception

Find the common point between these three scenes.



Explain why this common point is important in the plot of *Much Ado about Nothing*.

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.....

.....

.....

ACTIVITÉ 1

UNTANGLE THE PLOT

Beaucoup de bruit pour rien
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Match each trickster with his trick(s), and say who they deceive, using the structures given in the toolbox.

Example : *Hero and Ursula deceive Benedick into believing that Beatrice is madly in love with him.*

Tricksters

Don Pedro

Don John

Don Pedro, Leonato, Claudio

Leonato

Hero and Ursula

Lies and tricks

Hero is dead

Claudio tells Hero he loves her at the masked ball

Beatrice is madly in love with Benedick

Claudio is going to marry Hero's cousin

Benedick is madly in love with Beatrice

Hero has had sex with another man

Don Pedro is in love with Hero

.....

.....

.....

.....

.....

ACTIVITÉ 1

UNTANGLE THE PLOT

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TOOLBOX : Expressing intention and manipulation

want sb to + V

deceive/trick/talk sb into + V-ing ≠ deceive/trick/talk sb out of + V-ing

pretend sth/to do sth in order to + V

Warning : to deceive = to trick => deception = trick, lie, falsehood, duplicity

to pretend = to make believe

Comment on the plot itself : do you find it particularly convincing insofar as logic, verisimilitude and coherence are concerned ? Why ?

Identify the lies which eventually turn out to be true. Comment on the evolution of this part of the plot. Can't you think of clues that clearly indicate that it was bound to end like this (think of what the characters talk about) ?

Give your opinion : which love intrigue do you prefer ? Explain why.

ACTIVITÉ 2

FROM SHAKESPEARE'S TEXT TO THE FILM

Beaucoup de bruit pour rien
(*Much Ado about nothing*)

Un film de Joss Whedon



I/ Keeping or not keeping the original text ?

Watch from 37:48 to 41:10 the film : <https://vimeo.com/82000157>

Sum up the scene in your own words.

Then watch the same scene again, while reading the following extract from Shakespeare's play at the same time. Highlight the passages that have been kept in the film version.

What do you notice ? Explain why a great part of the beginning of the scene was not kept.

ACT II, SC 3 – 34-177

BENEDICK

Ha! The Prince and Monsieur Love. I will hide me in the arbour.

He hides.

Enter Don Pedro the Prince, Leonato, and Claudio.

DON PEDRO

Come, shall we hear this music?

CLAUDIO

Yes, my good lord. How still the evening is,
As hushed on purpose to grace harmony.

PEDRO (aside)

See you where Benedick hath hid himself?

CLAUDIO

O, very well, my lord. The music ended,
We'll fit the hid-fox with a pennyworth.

Enter Balthasar with music

DON PEDRO

Come, Balthasar, we'll hear that song again.

BALTHASAR

O, good my lord, 'tis not so bad a voice
To slander music any more than once.

DON PEDRO

It is the witness still of excellency
To put a strange face on his own perfection.
I pray thee, sing, and let me woo no more.

BALTHASAR

Because you talk of wooing, I will sing ;
Since many a wooer doth commence his suit
To her he thinks not worthy, yet he woos,
Yet will he swear he loves.

DON PEDRO

Nay, pray thee, come ;
Or, if thou wilt hold longer argument,
Do it in notes.

BALTHASAR

Note this before my notes ;
There's not a note of mine that's worth the noting.

DON PEDRO

Why, these are very crotchets that he speaks ;
Note, notes, forsooth, and nothing.

The accompaniment begins

BENEDICK

Now, divine air! now is his soul ravished ! Is it not strange
that sheeps' guts should hale souls out of men's bodies ?
Well, a horn for my money, when all's done.

BALTHASAR (sings)

Sigh no more, ladies, sigh no more,
Men were deceivers ever,
One foot in sea and one on shore,
To one thing constant never :
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into Hey nonny, nonny.
Sing no more ditties, sing no more,
Of dumps so dull and heavy ;
The fraud of men was ever so,
Since summer first was leafy :
Then sigh not so, & c.

DON PEDRO

By my troth, a good song.

BALTHASAR

And an ill singer, my lord.

ACTIVITÉ 2

FROM SHAKESPEARE'S TEXT TO THE FILM

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DON PEDRO

Ha, no, no, faith ; thou singest well enough for a shift.

BENEDICK

An he had been a dog that should have howled thus, they would have hanged him : and I pray God his bad voice bode no mischief. I had as lief have heard the night-raven, come what plague could have come after it.

DON PEDRO

Yea, marry, dost thou hear, Balthasar ? I pray thee, get us some excellent music ; for to-morrow night we would have it at the Lady Hero's chamber-window.

BALTHASAR

The best I can, my lord.

DON PEDRO

Do so : farewell.

Exit BALTHASAR

Come hither, Leonato. What was it you told me of to-day, that your niece Beatrice was in love with Signor Benedick ?

CLAUDIO (aside)

O, ay : stalk on. stalk on ; the fowl sits. I did never think that lady would have loved any man.

LEONATO

No, nor I neither ; but most wonderful that she should so dote on Signor Benedick, whom she hath in all outward behaviors seemed ever to abhor.

BENEDICK

Is't possible ? Sits the wind in that corner ?

LEONATO

By my troth, my lord, I cannot tell what to think of it but that she loves him with an enraged affection : it is past the infinite of thought.

DON PEDRO

Maybe she doth but counterfeit.

CLAUDIO

Faith, like enough.

LEONATO

O God, counterfeit! There was never counterfeit of passion came so near the life of passion as she discovers it.

DON PEDRO

Why, what effects of passion shows she ?

CLAUDIO (aside)

Bait the hook well ; this fish will bite.

LEONATO

What effects, my lord ? She will sit you - you heard my daughter tell you how.

CLAUDIO

She did, indeed.

DON PEDRO

How, how, pray you ? You amaze me : I would have I thought her spirit had been invincible against all assaults of affection.

LEONATO

I would have sworn it had, my lord ; especially against Benedick.

BENEDICK (aside)

I should think this a gull, but that the white-bearded fellow speaks it : knavery cannot, sure, hide himself in such reve-

rence.

CLAUDIO (aside)

He hath ta'en the infection : hold it up.

DON PEDRO

Hath she made her affection known to Benedick ?

LEONATO

No ; and swears she never will : that's her torment.

CLAUDIO

'Tis true, indeed ; so your daughter says : "Shall I," says she, "that have so oft encountered him with scorn, write to him that I love him ? "

LEONATO

This says she now when she is beginning to write to him ; for she'll be up twenty times a night, and there will she sit in her smock till she have writ a sheet of paper : my daughter tells us all.

CLAUDIO

Now you talk of a sheet of paper, I remember a pretty jest your daughter told us of.

LEONATO

O, when she had writ it and was reading it over, she found Benedick and Beatrice between the sheet ?

CLAUDIO

That.

LEONATO

O, she tore the letter into a thousand halfpence ; railed at herself, that she should be so immodest to write to one that she knew would flout her ; "I measure him," says she, "by my own spirit ; for I should flout him, if he writ to me ; yea, though I love him, I should."

ACTIVITÉ 2

FROM SHAKESPEARE'S TEXT TO THE FILM

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CLAUDIO

Then down upon her knees she falls, weeps, sobs, beats her heart, tears her hair, prays, curses ; "O sweet Benedick! God give me patience!"

LEONATO

She doth indeed ; my daughter says so : and the ecstasy hath so much overborne her that my daughter is sometime afeared she will do a desperate outrage to herself : it is very true.

DON PEDRO

It were good that Benedick knew of it by some other, if she will not discover it.

CLAUDIO

To what end ? He would make but a sport of it and torment the poor lady worse.

DON PEDRO

An he should, it were an alms to hang him. She's an excellent sweet lady ; and, out of all suspicion, she is virtuous.

CLAUDIO

And she is exceeding wise.

DON PEDRO

In everything but in loving Benedick.

LEONATO

O, my lord, wisdom and blood combating in so tender a body, we have ten proofs to one that blood hath the victory. I am sorry for her, as I have just cause, being her uncle and her guardian.

DON PEDRO

I would she had bestowed this dotage on me : I would have

doffed all other respects and made her half myself. I pray you, tell Benedick of it, and hear what a' will say.

LEONATO

Were it good, think you ?

CLAUDIO

Hero thinks surely she will die ; for she says she will die, if he love her not, and she will die, ere she make her love known, and she will die, if he woo her, rather than she will bate one breath of her accustomed crossness.

DON PEDRO

She doth well : if she should make tender of her love, 'tis very possible he'll scorn it ; for the man, as you know all, hath a contemptible spirit.

CLAUDIO

He is a very proper man.

DON PEDRO

He hath indeed a good outward happiness.

CLAUDIO

Before God ; and in my mind, very wise.

DON PEDRO

He doth indeed show some sparks that are like wit.

CLAUDIO

And I take him to be valiant.

DON PEDRO

As Hector, I assure you : and in the managing of quarrels you may say he is wise ; for either he avoids them with great discretion, or undertakes them with a most Christian-like fear.

LEONATO

If he do fear God, a' must necessarily keep peace : if he break the peace, he ought to enter into a quarrel with fear and trembling.

DON PEDRO

And so will he do ; for the man doth fear God, howsoever it seems not in him by some large jests he will make. Well I am sorry for your niece. Shall we go seek Benedick, and tell him of her love ?

CLAUDIO

Never tell him, my lord : let her wear it out with good counsel.

LEONATO

Nay, that's impossible : she may wear her heart out first.

DON PEDRO

Well, we will hear further of it by your daughter : let it cool the while. I love Benedick well ; and I could wish he would modestly examine himself, to see how much he is unworthy so good a lady.

LEONATO

My lord, will you walk ? dinner is ready.

CLAUDIO

If he do not dote on her upon this, I will never trust my expectation.

DON PEDRO

Let there be the same net spread for her ; and that must your daughter and her gentlewomen carry. The sport will be, when they hold one an opinion of another's dotage, and no such matter : that's the scene that I would see, which will be merely a dumb show. Let us send her to call him in to dinner.

Exeunt DON PEDRO, CLAUDIO, and LEONATO

ACTIVITÉ 2

FROM SHAKESPEARE'S TEXT TO THE FILM

Beaucoup de bruit pour rien
(*Much Ado about nothing*)

Un film de Joss Whedon



2/ Turning the text into script :

Use what Joss Whedon selected in Act II, sc. 3 for his film into a real script : add all the necessary indications to shoot the film properly :

- write a scene heading

(examples of scene headings : INT. BEDROOM - MORNING
EXT. LAS VEGAS STRIP - SUNSET
INT. OFFICE - NIGHT - CONTINUOUS ACTION)

- describe the action as you see it on the screen and write stage directions : indicate what the characters do (their movements) and how they look (their apparent feelings). The verbs used in stage directions must be in the present simple tense.

TOOLBOX : Describing movements :

Verbs :

- jump
- roll
- run
- crawl
- hurry
...

+

Prepositions :

- up
- aside
- away
- down
- into
...

TOOLBOX : Describing feelings and tones

Verbs :

look
seem
sound
give the impression that
appear

Adjectives :

astonished, amazed, stunned
happy, joyful
relieved
worried
disbelieving
mocking, sarcastic, ironic
...

ACTIVITÉ 2

FROM SHAKESPEARE'S TEXT TO THE FILM

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3/ Updating a Shakespearean play

Watch from 52:30 to 55:40 with the sound off : <http://vimeo.com/82004090>

Describe the setting and say what the characters might be doing.

Watch the same passage again with the sound on. Does the scene now correspond to what you first imagined ?

Can you think of other elements that are at odds with a 21st century setting (i.e. elements that clearly belong to a Renaissance setting but appear a little surprising or even unbelievable nowadays) ?

Conclude on the effect of transposing the original text of *Much Ado about Nothing* into a 21st century setting.

Joss Whedon chose to have a black and white film. Can you think of reasons why he made such a choice ?

ACTIVITÉ 3

CREATIVE WRITING : CREATE YOUR OWN ADAPTATION

Beaucoup de bruit pour rien
(Much Ado about nothing)
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Watch from 44'40 to 46'49 : <http://vimeo.com/82010357>

Fill in the following extract from the play with what you hear:

No, truly, Ursula, she is too ;
I know her are as coy and wild
As haggards of the

URSULA
But are you
Benedick Beatrice so entirely ?

HERO
So says the and my new trothèd
.....

URSULA
And did they bid you tell her of it, madam ?

HERO
They did entreat me to acquaint her of it ;
But I them, if they
..... Benedick,
To wish him wrestle with
And to let Beatrice know of it.

URSULA
Why did you so ? Doth not the
Deserve as full as fortunate a
As ever shall couch upon ?

HERO
O god of love! I know he doth
As much as may be yielded to a man :
But never framed a woman's
.....
Of stuff than that of Beatrice ;
Disdain and scorn ride sparkling in her
.....,
Misprising what they look on, and her wit
..... itself so that
to her
All matter else seems weak : she cannot
.....,
Nor take no shape nor of affection,
She is so self-endearèd.

URSULA
Sure, I think so ;
And therefore it were not good
She knew his love, lest she make at it.

HERO
No ; rather I will go to
And counsel him to fight against his
Truly, I'll devise some slanders
To stain my cousin with : one doth not know

How much an ill may empoison
liking.

URSULA
O, do not do your cousin such a
.....
She cannot be so much without true-
Having so swift and a wit
As she is prized to have-as to
So a gentleman as Signor Benedick.

HERO
He is the only man of
Always excepted my dear Claudio.
Come, go in :
I'll show thee some attires, and have thy counsel
Which is the best to furnish me

Exeunt HERO and URSULA

ACTIVITÉ 3

CREATIVE WRITING : CREATE YOUR OWN ADAPTATION

Beaucoup de bruit pour rien
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React to this scene : say if you like it and explain why (not).

Then go to : http://nfs.sparknotes.com/muchado/page_96.html .

Read the scene and its translation in modern English.

Find what Joss Whedon chose to remove from his version.

Make sure you understand the whole scene.

Write your own modern version of this scene, choosing a context among the following or making up your own :

- in prehistoric times
- in the 35th century, in another galaxy
- in Bollywood, nowadays
- in Chicago, in the 1920s
- in a high school, nowadays
- in an American cotton plantation in the 19th century
- in London, during the Blitz
- ...

Don't forget to add stage directions. You are free to alter the text (add or remove elements) as long as you respect the original plot.

GROUP WORK : read your classmates' adaptations of this scene. Select the class's favourite versions. Act them out!

ACTIVITÉ 1

JEUX DE REGARDS : VOIR, NE PAS VOIR, NE PAS ÊTRE VU

Beaucoup de bruit pour rien
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1/ ANALYSE DU FILM :

- Quels sont les différents dispositifs qui, dans le film, signalent l'importance de la question du regard ?
- Dans quelle mesure peut-on dire que les relations de Beatrice et Benedick sont définies par un changement de regard, un apprentissage du regard ?
- Plusieurs scènes de la pièce et du film reposent sur la présence d'un témoin caché. Quels effets sont produits par chacune d'elle ?

2/ ÉCRITURE D'INVENTION ET MISE EN SCÈNE

Beatrice et Benedick, s'apercevant de la manipulation dont ils ont été victimes, décident de retourner la situation et de piéger à leur tour le prince pour le convaincre de se marier, au cours d'une scène où il se croirait faussement dissimulé. Imaginez cette scène : vous écrirez les dialogues et les didascalies nécessaires à la compréhension de la situation.

Vous imaginerez ensuite la mise en scène de ce passage (songez aux décors, aux costumes, à la gestuelle de vos comédiens, au ton à employer...).

ACTIVITÉ 2

SIMULACRES ET MASCARADES : DES PERSONNAGES METTEURS EN SCÈNE

Beaucoup de bruit pour rien
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1/ ANALYSE

Recenser toutes les scènes dans lesquels des personnages se déguisent ou se mettent en scène dans la pièce et le film.

2/ DISSERTATION

Selon vous, les simulacres et jeux de rôle au théâtre permettent-ils d'accéder à une vérité sur les personnages et leurs relations ?

Vous vous appuyerez sur votre analyse de *Beaucoup de bruit pour rien* ainsi que sur les œuvres étudiées en cours et votre culture personnelle.

3/ ÉCRITURE D'INVENTION

Le film ne nous donne pas à entendre la scène au cours de laquelle le prince, masqué, courtise la belle Hero pour Claudio. A vous d'imaginer le dialogue amoureux des deux personnages, ainsi que les indications de mise en scène nécessaires.

ACTIVITÉ 3

UNE COMÉDIE ?

Beaucoup de bruit pour rien
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1/ LE COMIQUE

Repérez les différentes formes de comique présentes dans le film.

2/ ÉCRITURE D'INVENTION

- Beatrice et Benedick sont des maîtres du langage et du trait d'esprit, mais sont incapables d'écrire un poème d'amour sincère : ils ne maîtrisent pas le langage courtois. Imaginez et rédigez l'un des mauvais sonnets que l'un ou l'autre s'adressent dans le film (pensez bien que les deux personnages doivent utiliser un vocabulaire et des images relevant du discours amoureux, mais le faire avec maladresse).
- Dogberry et Verges sont caractérisés par leurs difficultés à utiliser à bon escient un vocabulaire et des tournures recherchées, et semblent dès lors ridicules par leur volonté de paraître plus importants qu'ils ne sont. On leur confie néanmoins l'interrogatoire de Don John après son arrestation, afin de lui faire avouer son crime. Imaginez le dialogue de ces personnages au cours de cet interrogatoire.

3/ EN GUISE DE BILAN : SUJETS DE DÉBATS

Par groupes de quatre à six élèves, vous chercherez des arguments pour répondre à l'un des sujets suivants, puis vous mettrez en scène votre débat devant la classe, en veillant à la qualité de votre prestation orale, et à la logique de votre argumentation.

N'oubliez pas : pour rendre votre débat pertinent, il est nécessaire qu'il prenne la forme d'une délibération, d'une opposition entre plusieurs arguments et qu'il tente d'aboutir à une forme de consensus.

- Des deux couples formés dans la pièce et le film, lequel vous semble le plus crédible et touchant ? Justifiez.
- Qu'attendez-vous des personnages de jeunes premiers au théâtre ou au cinéma ? Vous vous appuyerez sur votre analyse de *Beaucoup de bruit pour rien*, ainsi que sur d'autres œuvres vues en cours et sur votre culture personnelle.
- Dans quelle mesure peut-on considérer que le dénouement de cette comédie est en partie artificiel ? Pourquoi malgré tout a-t-on envie d'y croire ?
- Ce film est-il à vos yeux pleinement une comédie ?

POUR ALLER PLUS LOIN

Le texte original de la pièce :

<http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=muchado>

Une traduction de la pièce en anglais contemporain

<http://nfs.sparknotes.com/muchado/>

Un résumé et une analyse de chaque scène, ainsi qu'une étude des personnages, des thèmes et des symboles :

<http://www.sparknotes.com/shakespeare/muchado/>

Une mine sur Shakespeare et son œuvre :

<http://www.shakespeare-online.com/>