



Challenging the norm

Charlotte Guyon

► To cite this version:

Charlotte Guyon. Challenging the norm: "Call me by your name" and the evolution of the representation of homosexuality on screen. Education. 2021. hal-03407505

HAL Id: hal-03407505

<https://univ-fcomte.hal.science/hal-03407505>

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Mémoire

Présenté pour l'obtention du Grade de
MASTER

« Métiers de l'Enseignement, de l'Éducation et de la formation »
Mention 2nd degré, Professeur des Lycées et Collèges

Challenging the norm: *Call Me By Your Name* and the
evolution of the representation of homosexuality on screen

Sous la direction de
Margaret Gillespie

Année Universitaire 2020-2021

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Je soussignée Madame GUYON Charlotte déclare que ce mémoire est le fruit d'un travail de recherche personnel et que personne d'autre que moi ne peut s'en approprier tout ou partie.

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Acknowledgment :

I would like to thank Mrs Gillespie as a teacher and as my thesis director. I am grateful for her advice, her availability and her implication. She has been a great source of help and support. She reassured me and urged me to carry on my work and I really appreciated to conduct my research thesis with her. I have always appreciated Mrs Gillespie as a teacher and it was an honour to have her as my director.

I would also like to thank Mrs Perbet for accepting to be my assessor.

I am grateful for Mrs Boutang for giving me the taste of cinematographic analysis during my LLCE degree thanks to her very interesting lectures, her availability and her kindness.

Then, I would like to thank my family and my entourage for participating and massively sharing the questionnaire I created for my thesis.

I am grateful for my family— Justin, Julie Mario and Vincent for supporting me and being incredibly patient with me during these two years of master full of new projects and full of stress.

I am very thankful to my parents for always have being present for me and for everything they did for me.

Finally, I would like to thank my classmates and future colleagues from the Master MEEF for their support and their kindness.

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Introduction

“Les médias reflètent ce que disent les gens, les gens reflètent ce que disent les médias. Ne va-t-on jamais se lasser de cet abrutissant jeu de miroirs ?”¹

As writer Amin Maalouf’s statement suggests, the media impacts on society and the individuals within it, while people, and people’s opinions also influence the media and its contents. Thus, the media plays a huge role within society, as our exposure to the media continues to increase—via audio-visual, social networks and the press. In the twenty-first century people are constantly surrounded by the media. But does this mean we should be necessarily critical of this relationship, as Maalouf is? The representations of minorities onscreen and in society are linked to each other and sometimes lead to a biased and negative representation.

The audiovisual is a main actor and participates actively in the life cycle of social norms, and influences the collective unconscious in various ways, some more obvious than others. Therefore, the way that an institution, a profession, a group of people or a minority are represented onscreen, and also the frequency characteristics, plots and personalities are repeated play unconsciously but massively on the vision viewers have of these groups.

Society has of course evolved over time leading to a change in attitudes and mentalities over a number of issues. The introduction of new legislation and the pressure groups campaigning against discrimination both bring traditional thinking into question causing norms, morals, and audiovisual representations to change.

For this thesis, I will focus on a group which has been long considered as marginal, and thus a minority— The LGBTQ community (for Lesbian, Gay, Bisexual, Transgender and Queer.) and especially how homosexuality and its representation have gradually become more "normal".

In my first part, I will study the primary socialisation and the inculcation of norms and values in a child’s life, but also the different social actors actively participating in this primary socialisation. In my second part, I will turn my attention to the life cycle of a norm, especially with regards to homosexuality, and draw a parallel with the different steps of its onscreen representation, in movies and TV series. For my last part, I will conduct a cinematographic analysis of the movie *Call Me By Your Name*, by Luca Guadagnino, which was released in 2017. Through this analysis, I

¹ From Amin Maalouf, and Dorothy S. Blair. *The First Century after Beatrice*. London: Abacus, Sphere Books, 1999.

will focus on the representation of homosexuality in 1980s from a contemporary twenty-first century perspective. Therefore, we will study the modern vision of a sexuality that three decades ago was considered outside of the norm, the tone the director decided to give the movie (pity, identification or romance) and also the content of a movie in relation to its target audience and its critical and box-office reception.

Part 1 : Construction and definition of the norm

A. Definition of the norm

From a premature age, many people, institutions and experiences will shape our visions, and personality, and our way of thinking. For many scholars researching in this field, the construction of identity and personality is principally based on environment during the process of socialisation. In his *Introduction à la sociologie générale*² Guy Rocher defines socialisation as a learning process through which people acquire and internalise norms, values and beliefs proper to the society they live in. Socialisation is called a process because of its continuous aspect, as people are in perpetual acquisition of codes that keep changing and evolving. The term "internalise" is used to describe the process since everything people will assimilate become embedded in them and become natural, enabling people to control their drives without even realising it. Socialisation is thus a process during which people internalise values, or moral principles, classifying behaviours into two categories: correct and deviant behaviours. They also internalise norms, which are defined as a set of rules or standards of behaviours shared by members of a social group, according to the Encyclopaedia Britannica³. These rules can be formal, such as regulation or laws for instance, or they can be informal, such as social codes, politeness or rules of conduct. However, some rules can be both formal and informal: for instance, children are instructed at home and at school to tell the truth, telling the truth is a social code here, the moral behaviour to adopt while lying becomes illegal in a court of law, thus lying is both informal and formal here.

According to Homans⁴ in 1974, the norm is a statement specifying the precise behaviour that one or more individuals should adopt in given circumstances - this behaviour is primarily expected by the person issuing the norm. The norm is therefore defined by how a person is expected to behave. Norms are codes of behaviour conveyed and understood through social interactions. Homans puts forward the idea that a norm has a life cycle, explaining the emergence of a new norm and how it grows within a society. The first step of the cycle is called the emergence. This step illustrates the beginning of a new norm, attempting to be accepted. Once this new norm has emerged, it can be more or less adopted by a certain number of social actors, until it reaches a sufficient number for the behaviour to be considered as appropriate and acceptable. The second step is called the cascade: at

² Guy Rocher, *Introduction À La Sociologie Générale*. Paris: Editions HMH, 1993.

³ Britannica, T. Editors of Encyclopaedia. "Norm." Encyclopedia Britannica, September 4, 2019.

⁴ George Caspar Homans, *Social Behavior*. Harcourt, Brace, Jovanovich, 1974.

this stage, a social actor can recognise himself into this new norm and adopt it because of reasons relative to his or her sense of belonging to a particular group. Different social actors intervene during this second step, but the main actor is the person endorsing the role of the opinion leader. Usually, an opinion leader is a generalist evaluating the specialists' initiatives and who decides whether or not to shoulder one of the suggested causes. Opinion leaders play the role of influencers, spreading or not the cause. For instance, the media can play this role in order to contribute to accomplish this life cycle and thus reach the internalisation of the norm, which constitutes the last step of the cycle. The internalisation corresponds to the moment when the norm can be accepted to such a degree that it becomes internalised by a group of social actors before being internalised by the whole population.

B. Primary socialisation : internalisation of values

All these sets of norms and values are primarily incorporated and assimilated during childhood, and during the process of socialisation. There are three stages to socialisation: imitation, inculcation and injunction. Imitation is the first mode children experience, as they observe people around them, and their environment, trying to reproduce what they observe. For instance children observe an adult applauding, and then tries to reproduce it in return for a reward, such as congratulations. Inculcation enters the life of a child later, when they are capable of understanding what they are taught, as this mode relies on the fact that people explain to children how to do things, like how to tie shoelaces for instance. The injunction mode relies on orders given to fit the norm. Children are told how to behave properly, like when their parents tell them to be polite.

We can identify two steps of socialisation: primary socialisation and secondary socialisation. Secondary socialisation occurs during adulthood, and functions to integrate the importance of roles, and codes of a society that people are not always familiar with — for instance people from different social classes or from different cultures. This step is more intermittent than primary socialisation, which begins at birth and is considered a never-ending process, as we keep integrating new codes and new norms that emerge like a life-long learning journey. The Oxford Reference Dictionary⁵ defines primary socialisation as the "early forms of influence in the social and psychological formation and development of the child, usually associated, in orthodox Western societies, with the family unit into which the child is born."

⁵ "primary socialization." *Oxford Reference*. <https://www.oxfordreference.com/view/10.1093/oi/authority.20110803100345469>.

Primary socialisation is, therefore, a crucial step during childhood as a child develops his / her identity and his / her personality during this process. The importance accorded to primary socialisation by the family and school is primordial in order to give the child a chance to develop his / her personal identity and a healthy personality. Indeed, the assimilation or the non-assimilation of social codes and norms and moral values allows children, during childhood and later in their lives, to control or not those drives that are incompatible with the society they live in.

The Sexual Script Theory explained in Gagnon's and Simon's article *Sexualities*⁶ [2004] puts forward the idea that sexual behaviour and behaviours in general are coded and built as scripts as they result from social learning. In the chapter *Présentation de l'article de John Gagnon*⁷, Bozon and Giami say that "toutes nos expériences sexuelles sont construites comme des scripts, d'abord au sens où elles découlent d'apprentissages sociaux [...]". Our experiences, generally speaking depend on social learning, embedded during primary socialisation and depend on three levels of scripting—cultural, social and personal. As explained in the video *What is behaviour script ?*⁸ by The Audiopedia, the first level relies on "proper" behaviours learned through primary socialisation, depending on one's culture. The second level depends on social and interactive learning, based on interpersonal scenarios and encounters, in other words socialisation and what an individual learns from his / her interactions with other people. And the last level depends on the personal and intrapsychic, and more specifically how one's personal and sexual preferences grow. Thus, sexual behaviours and drives depend on one's personality but also on one's environment, and the primary socialisation plays a role in people's attitudes and behaviours.

This is the idea Freud explored in his theory of the *Id, the Ego and the Superego*⁹. These three structures interact with each other in order to form a whole. The first and only structure present in a child's personality from birth, is the Id, representing the unconscious. The Id remains ruled by desire and represents the irrational drives needing immediate satisfaction or facing the risk of anxiety, tension or anger. These drives are part of the unconscious, meaning that they will not change through time because they are never in contact with the external world, contrary to the Ego, which represents the conscious mind. The tension between the Id and the Ego may be represented

⁶ William Simon, John H Gagnon. *Sexual scripts: Permanence and change*. Arch Sex Behav 15, 97–120 (1986). <https://doi.org/10.1007/BF01542219>

⁷ Michel Bozon, Alain Giami. *Actes de la recherche en sciences : Présentation de l'article de John Gagnon*. 1999. pp. 68-72.

⁸ What Is Behavioural script ? What Does Behavioural Script Mean? Behavioural Script Meaning & Explanation, YouTube (The Audiopedia, 2017)

⁹ Sigmund Freud, *Das Ich Und Das Es*, (Wien: Internat. Psychoanalytischer Verl, 1923).

as reason versus chaos. Indeed, the Ego is defined as the part of the Id modified by means of its contact with the external world. The Ego is the conscious part of the mind, observing how people behave and therefore knows what is acceptable or not in society. Consequently, the Ego is described as rational, the part that regulates the impulses of the Id. Its contact with the external world allows it to satisfy the Id's demands if they are reasonable, and especially in an appropriate time and place. For instance, a child only possessing the Id part of his or her personality, will be ruled by his / her drives, therefore a child becoming to feel hungry needs this urge to be satisfied immediately otherwise he or she will feel uncomfortable, expressing it by crying, whereas when an adult, endowed with the Ego part of his personality, starts to feel hungry at work for instance, but he or she knows that neither the time nor the place is appropriate to eat and to satisfy his or her need immediately. The adult will satisfy his needs but with delay, waiting for the appropriate time and place.

The last structure of the personality is called the Superego, which is part of the preconscious. The Superego can be defined as the unconscious norm that can let information and drives go from the Id to the Ego when the Ego is ready to accept them. This preconscious aspect provides guidelines and focuses on how to behave properly by suppressing all unacceptable impulses from the Id, led by everything a person has acquired during their socialisation, within their education, what his or her parents or school or religion have taught her or him. When the Ego lets out an irrational impulse from the Id, the preconscious of the Superego punishes the ego with a sense of guilt for instance. A man following his drives, such as sexual urges leading him to cheat on his wife, knowing that this is not the right way to behave, may feel a sense of guilt about what he has done. A healthy personality emerges when the Ego manages to make compromises between the Id and the Superego. However, when a one of these three structures overpowers the personality, it leads to a disruption of the personality. For instance, a personality in which the Id would dominate can lead to an impulsive and perhaps criminal personality, depending on the nature of the drives. A personality in which the Superego dominates can lead to an extremely moralistic and even judgmental personality. And finally, a personality in which the Ego dominates can lead to a personality disturbed by any spontaneous or unexpected forms of behaviour.

In order to develop a healthy personality, it is primordial for social actors to offer a child the right codes of the society they live in, so within their conscious and preconscious structures, they will be able to define the proper behaviour to adopt. The whole construction of one's personality and one's ability to assimilate social codes depends on the environment and the social actors present during his or her primary socialisation. Family is the first and the most prominent agent of

socialisation and is considered an agent of vertical transmission. During socialisation the family transmits its habitus, a notion introduced by the sociologist Pierre Bourdieu¹⁰. This notion designates a set of long-lasting behavioural patterns, such as values or beliefs, which are more or less consciously assimilated within a person's initial social background and leads him or her to develop certain perceptions, opinions and actions. Primary socialisation is usually accomplished when a child attains his or her parents' expectations in terms of behaviour. This child will produce, in turn, the world which produces people, in an endless process. This transmission of what Bourdieu terms a person's "habitus" fosters social reproduction, the next generation reproducing the previous one and allowing the perpetuation of economic and cultural inequalities for instance. But other social actors also play a role in a child's socialisation such as school, peers, the medias and religion, and are considered as agents of horizontal socialisation. However, some norms or values within the vertical and horizontal socialisation can be contradictory, depending on the social environment of the child. As a matter of fact, norms or values, instilled within a household, may differ from norms and values taught at school. This situation can be observed for instance in the language level of working class children, not necessarily prepared to meet the expectations of education establishments because of the difference in culture and accepted forms of behaviour.

C. Reproduction

In this manner, if a child observes violent behaviour, or coarse language, or disparaging behaviour towards other people, he or she will internalise this behaviour as normal, and reproduce it outside the household, despite the fact that it may not be shared by his peers. In the same vein, a primary and secondary socialisation led by the idea that expected behaviours are different depending on your gender may raise issues as soon as a child starts behaving not as he or she is "supposed" to. This theory is called the differentiated socialisation, exposing different norms and values according to sexual difference. Thus, the expectations are differentiated because of stereotypes rooted in the society. For the example I am about to discuss, I am going to use popular gendered stereotypes from ordinary everyday life: a child observing his or her father watching football whereas his or her mom is cooking, will make links and associate activities to a gender, as watching football is a 'man's' activity, and women prefer cooking, thus cooking is a 'woman's' activity. These stereotypes can also be stereotypes not only on activities but also on behaviour. This

¹⁰ Pierre Bourdieu, *Le Sens Pratique* (Paris: Éditions de Minuit, 1980).

is what *New York Magazine* explains in a video entitled *Boys and Girls on Stereotypes*¹¹. In this video, journalists interviewed 12 children aged from 6 to 14, 7 boys and 5 girls, in order to collect their opinions on gender stereotypes. One of the journalists starts by asking these children "What does it mean to be a boy in your opinion?". Besides the words designating anatomical differences, the recurrent expressions used to define how a boy is expected to behave are "strong", "tough", "not cry", "athletic", "confident", "watch sports" and "aggressive". The children interviewed also discussed the question of gendered toys and gendered activities. One of the girls expresses the idea that superheroes and Lego are for boys whereas girls have to play with Barbies and baby dolls. One of the boys also expresses this same attitude when he says that "most boys think girls are all about make up, dresses and sleepover parties".

The European Institute for Gender Equality (EIGE) explores this same idea in a video entitled *Gender stereotypes and education*¹², in which the author explains that gender stereotypes are introduced early in childhood in the earliest days in toy stores and it continues to influence us when choosing subjects at school. Indeed, their study shows that 86% of people working in STEM (science, technology, engineering, and mathematics) are men whereas 73% of people working in teaching or social professions are women. This gendered differentiation is also observed in the choice of sports, as the Oxford Reference Dictionary¹³ exposes : "the relevance of primary socialization into sport lies in the influence of early forms of play and of gender dynamic to which the child is exposed."

D. Media as a social actor

Gender stereotypes, implicitly present in adults' and by extension children's minds, shape the children and how they are supposed to behave depending on their gender. These stereotypes emerge during socialisation, be it by the toys they are given, or the activities they are encouraged to participate in — sports for instance, or by what behaviour they witness at home.

However family is not the only actor of socialisation; as mentioned earlier, school and the medias are also part of the socialisation, and since children spend more and more time watching television,

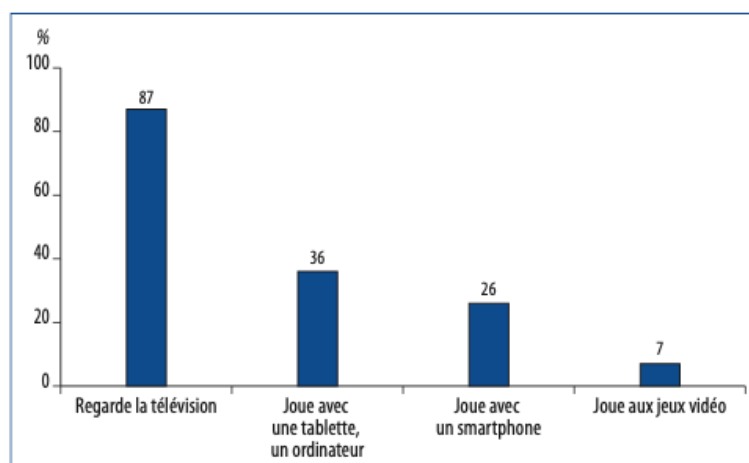
¹¹ *Boys and Girls on Stereotypes, YouTube* (YouTube, 2018), <https://www.youtube.com/watch?v=aTvGSstKd5Y>.

¹² *Gender Stereotypes and Education, YouTube* (YouTube, 2017), <https://www.youtube.com/watch?v=nrZ21nD9I-0>.

¹³ "primary socialization." *Oxford Reference*. ; Accessed 17 Apr. 2021.

and going onto social networks, the medias now play a huge role in the process of socialisation. This idea is exposed in the study *Plus souvent seul devant son écran*¹⁴, led by Fella Nabli and Layla Ricroch for the Institut National de la Statistique et des Études Économiques (INSEE), when they say that young teenagers aged from 11 to 14 spend in average two hours a day watching television. The article *Le temps d'écran, une autre habitude de vie associée à la santé*¹⁵, led by the Institut National de Santé Publique du Québec (INSPQ) relates that "selon un récent Zoom santé publié par l'Institut de la statistique du Québec, un jeune (12-24 ans) sur cinq se divertit devant un écran, 35 heures ou plus par semaine(10). Selon cette même source, ces jeunes ont consacré en moyenne 9,2 heures à l'écoute de la télévision". The study entitled *Enfants et écrans de 0 à 2 ans à travers le suivi de la cohorte elfe*¹⁶, conducted by the Ministère de la Culture shows that in 2019, 87% of the 2 year-old children belonging to the cohort Elfe (Étude Longitudinale Française depuis l'Enfance—a group of children followed since their birth) watch television , as shown on the bar graph below.

Graphique 3 – Part des enfants de 2 ans qui consomment des écrans, en 2013



Source : enquête Elfe (maternité, 2 mois, 1 an, 2 ans)/DEPS, Ministère de la Culture, 2019

Figure 1 : Part des enfants de 2 ans qui consomment des écrans, Enquête ELFE, 2013¹⁷

¹⁴ Fella Nabli and Layla Ricroch, March 12, 2013.

¹⁵ Étienne Pilon, and Vanessa Brunetti, September 2016.

¹⁶ Nathalie Berthomier and Sylvie Octobre, 2019.

¹⁷ Ibid

The following graph illustrates the evolution of the time spent (measured in minutes) per household between 1982 and 2010. These numbers have been collected by Médiamétrie¹⁸ (public limited company specialising in audience measurement and the study of the uses of audiovisual and digital media in France). We can observe that in the early 1980s a household would spend on average 237 minutes a day watching television, in other words the members of a household collectively spend almost 4 hours a day watching television, whereas a household spent 350 minutes a day watching television,—almost six hours— in front of a screen in 2010. In other words, a household in 2010 spends in average 1.5 times more time watching television than in 1982.

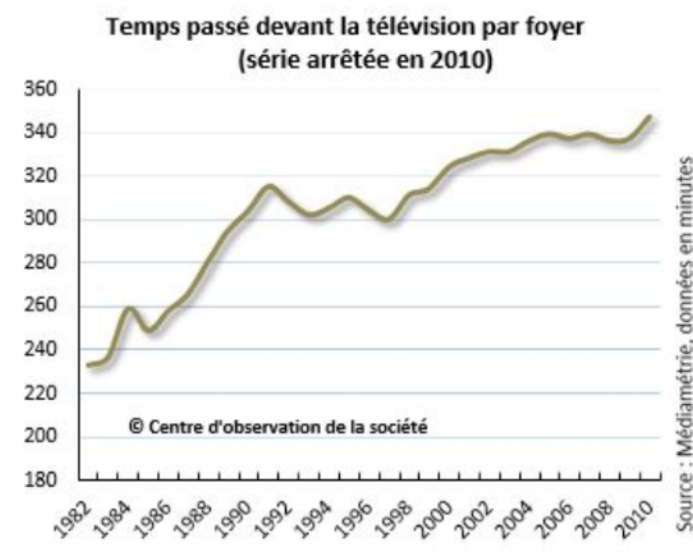


Figure 2 : Temps Passé devant La Télévision Par Foyer, Médiamétrie, 2010

The significant increase in the time spent in front of television illustrates the prominent place this medium has within a household. This dominant position inside a household shows the importance accorded to television, in adults' and children's lives, thus participating massively in their socialisation, especially for children. Such rates of time spent in front of a television screen may be expected to impact people's lives and especially in their representations and their definitions of the norm, and what is normal is concerned.

The first example I am going to present is a study¹⁹ conducted in Brazil, in order to show the impact of the nation's most-watched soap operas. This population survey aimed at showing the potential

¹⁸ January 3, 2020.

¹⁹ Esther Duflo, "Les Médias Et Les Valeurs," *Libération*, January 27, 2009.

correlation between what is shown on mainstream television and its impact on the population and their behaviours. The study shows that :

72 % des héroïnes de moins de 50 ans dans les feuilletons diffusés par Rede Globo entre 1965 et 1999 n'avaient pas d'enfant. 21% n'en avaient qu'un. A la même période, le taux de fertilité total au Brésil passait de 6,3 enfants par femme en 1960, à 2,3 en 1990, le déclin le plus rapide du monde à l'exclusion de la Chine.

Across a 30-year period, the average rate of the number of children per woman has fallen by more than half, which helps to show how the norm of the population is linked to the norm presented on television. This huge and quick decline shows how influential the media can be. The media and the model of motherhood presented onscreen have played a huge role in changing attitudes. The channel which broadcasted the show covered a major part of the country, as it was broadcasted across 98% of the municipalities in Brazil. This study shows the massive impact programs can have on viewers and on their lifestyle choices, and how viewers are widely influenced by what they see on television, even on a topic as important as motherhood.

In the same vein, other norms or stereotypes shown on television can impact people and especially children's perception of normality, leading them to behave how they are expected to. A recent report²⁰ broadcast on *Good Morning America* on the channel ABC News highlights how stereotypes may impact children's development. A group of three parents interviewed express their concern on the television contents and how they may impact on their children. The first stereotype discussed concerns how a girl is viewed if she plays sports, "she is kind of a tomboy, instead of just a girl who plays sports." The tone used by the father expresses his disagreement towards this stereotype, and how restrictive it can be. These biased representations limit the possibilities for children to do what they enjoy, and increase the categorisation of people, putting them into boxes,. For instance a girl may refrain from playing sports in order to avoid the stereotypes and the stigmatisation that go hand in hand with it. One of the three children interviewed expresses his feeling of experiencing a hard time when he says that pink is his favourite colour, as other children associate this colour with girls. Once again stereotypes lead other children to categorise this boy as enjoying 'girl's stuff'. Lastly, the people interviewed express their opinion on what they see on television, but also on what is absent from their screens. For instance "1/2 parents say that there is a lack of non-white role model".

Indeed, the lack of representation of people from ethnic minority backgrounds prevents children from such groups from identifying with the protagonist in their favorite program for example. If the majority of contents seen on television shows a white family composed of two

²⁰"How Stereotypes in TV Shows and Movies May Impact Your Child's Development", 2017, <https://www.youtube.com/watch?v=5NMkdBseE1g>.

heterosexual parents, then non-white single-parent families will be considered out of the norm. However a child needs to be able to identify with a character on television given its major place in his or her life. That is the idea one of the girls interviewed expresses when she says "it makes me feel like there are people like me that I can look up to." Diversity onscreen also allows people—and especially children—to open up to the world and maybe discover pattern or lifestyle they did not know about, and normalise to patterns in order to break barriers between different groups.

A social actor coming from a certain social background spends his or her entire life assimilating social codes, corresponding or not to the habitus that have been instilled during the primary socialisation. These norms or values instilled are extremely important in a person's life, since he or she forges his or her personality, giving them the ability or not to fully integrate the society they live in. Norms instilled depend on the social environment, social actors and on the importance given to each actors of the primary socialisation. Children and the people they live with spend more and more time watching television and more generally in front of a screen. The major importance given to television within a household is constantly increasing, giving television and screens a central place inside primary socialisation. The above-mentioned studies show the impact and also the influence of television and its contents during primary socialisation. Television is also a main actor within the propagation and the adoption or not of an emerging norm, as television will influence people massively during the stage of diffusion. The role played by the media on the diffusion of a norm, as well as the evolution of it has already been observed several times over the years, and over the evolution of what is called the norm. This idea leads me to my second section, in which I will develop the evolution of certain norms through the media.

Part II : The evolution of the norm and its audiovisual representations

A. Biased re-presentation and stereotypes

The notion of social constructivism²¹ focuses on an individual's learning that takes place because of his or her interactions in a group. A person's cognitive development will also be influenced by the culture that he or she is involved in, such as the language, history and social context, including the media. Thus, the media can contain ideological messages, altering our views of reality depending on our media exposure. The article "That's not me: Addressing Diversity in Media"²² exposes the idea that the "media are constructions that re-present reality, created by individuals and shaped by their opinions, assumptions and biases". Therefore, they put forward the idea that reality is represented and re-represented. Indeed, if audiovisual media in particular try to represent society and people, they will always offer their own vision and interpretation of society; their representation will necessarily be influenced by their own definition of society and the norm. When they are showing unusual contents or behaviour on screen, the medium in question offers a re-presentation²³ of society in order to make people think about this very behaviour and whether it is acceptable or not for a given society—and of course the viewers' attitudes towards that behaviour will depend to a large extent on the representation the media provide. Stryker and Yanovitzky²⁴ explain that the first step to understanding the influence of the media upon the norm is shown through the social acceptance of a behaviour formerly considered risky or undesirable because of the influence of the media. People compare their behaviour with what they observe onscreen or in reality to decide if their behaviour is acceptable or not. Therefore, an adverse depiction of a certain kind of behaviour by the audio-visual media can directly impact and reduce social acceptance and increase social hostilities within society towards this behaviour. Therefore, always representing an idea, a gender, a sexuality, a social class, a category of people, or an institution the same way, leads viewers to associate what they observe with a biased and uniform reality, based on stereotypes.

²¹ Berger and Luckman, *The Social Construction of Reality* (Anchor, 1967).

²² Matthew Johnson and Lynn Jatania, "Media Smarts," (blog), April 2, 2012, <https://mediasmarts.ca/blog/thats-not-me-addressing-diversity-media>.

²³ A new representation, which differs from the representations formerly made.

²⁴ Yanovitzky, I. et Stryker, J. (2001) *Mass Media, Social Norms and Health Promotion Efforts*, *Communication Research*, 28(2), 208-239.

The Cambridge Dictionary²⁵ defines a stereotype as "a set idea that people have about what someone or something is like, especially an idea that is wrong". The word stereotype comes from Greek "stereo" which means strong, and "tupos" which means an embossed or stamped socket which facilitates reproduction, just like a mould. Stereotypes are instilled unconsciously, inter alia, because of clichés used onscreen. The challenge for screenwriters is to apply the motto "show, don't tell". Show, don't tell is a technique used in various kinds of texts to allow the reader to experience the story through action, words, thoughts, senses, and feelings rather than through the author's exposition, summarisation, and description.²⁶ Therefore, screenwriters have to set up a visual story from the beginning of the film without expressively saying it. As the article "Le cinéma, petite fabrique de stéréotypes"²⁷ argues, most films use a universal cinematographic language, using a visual alphabet such as mimics or gestures in order to represent an emotion, such as fear or joy for instance. This visual language can also be used in order to introduce a character at the beginning of the story, so the viewers recognise clues indicating elements about the life of the character. Choices about the framing, the duration of shots, the outfits, the setting, the music have to be made, in order to give the viewers clues even before the first dialogue. Thanks to these elements, viewers are able to decode information useful to understand things about the character's personality. For instance, the opening scene of the movie *Back To The Future*²⁸ clearly shows the lifestyle of the characters, even before we see them. The clocks, the set-up to feed the dog and the messy house show that the character may be a smart yet messy scientist, who is friends with a young man recognisable and categorisable because of his skateboard and his clothes. Another example is the opening scene of the movie *New York Minute*²⁹ in which we have access to the portraits of the twins, and from the opening scene, we understand thanks to rather obvious visual clues, how different the twins really are. Indeed, the first one opens her closet, with her clothes arranged by colour, whereas her sister's closet is really messy, as is her room. This opening scene indicates to the viewers that one of the characters is tidy and serious whereas the other one is more messy and reckless. Via these visual

²⁵ "Stereotype," in *Cambridge Dictionary*, accessed April 21, 2021, <https://dictionary.cambridge.org/fr/dictionnaire/anglais/stereotype>.

²⁶ "Show, don't tell", on Wikipedia, accessed June 8th, 2021, https://en.wikipedia.org/wiki/Show,_don%27t_tell

²⁷ Thierry Paquot, "*Hermès, La Revue*, (May 29, 2019): 119 à 124, pp. 119-124, <https://www.cairn.info/revue-hermes-la-revue-2019-1-page-119.htm>.

²⁸ Robert Zemeckis. *Back To The Future*, Universal Picture, 1985.

²⁹ Dennie Gordon. *New York Minute* Warner Bros. Pictures, 2004.

clues, the viewers will associate this cinematographic language with the character's personality. All this cinematographic language is instilled in the viewers' mind, making the association quicker and shortened, thus increasing the clichés, and affecting the image we have by the stereotypes conveyed by the representation.

The results of the survey I conducted in 2020-2021 (Annex 1) to the question "Do you think that the way in which homosexual characters are represented onscreen influences our vision of homosexuality ?"³⁰ 55,3% of the respondents answered "Yes" whereas 44,7% answered "No". Despite the minimal difference between these results, a survey named "*Why it matters: Diversity On Television*"³¹, conducted in 2002 shows that even if we are aware of the stereotypes, we can still be influenced by them when they surround us on screen. The results show that "The children [...] frequently cast African-Americans as criminals, with the explanation that "he just looks like the type of criminal that would probably steal or something."

The same phenomenon occurs throughout the representation of other minorities, such as homosexual characters, also associated with stereotypes, and usually represented under a negative light.

B. Representation of homosexuality onscreen

With regard to the representation of homosexuals onscreen, there are a number of recurrent stereotypes and clichés. Most stereotypes relay on the behaviour a homosexual man or woman is expected to typically endorse, and the tastes and passions they are supposed to share. The article *Stereotypes in Movies and How Filmmakers Can Avoid Them*³² highlights homosexual stereotypes. Indeed, the most recurrent stereotype about homosexuality is the cliché of character, when gay men are effeminate and lesbians are portrayed as butch. When a man loves theatre or a woman loves sports they must be homosexual, even if these characteristics are related to their tastes and not their sexual orientation. Another recurrent stereotype onscreen is the cliché of the "gay best friend"³³, who is usually friends with a heterosexual woman and helps her to do shopping and gives her dating

³⁰ Pensez vous que la manière dont les personnages homosexuels sont représentés dans les films / séries influe sur notre vision de l'homosexualité ?"

³¹ Matthew Johnson and Lynn Jatania, "Media Smarts," (blog), April 2, 2012, <https://mediasmarts.ca/blog/thats-not-me-addressing-diversity-media>.

³² Kim Leonard, *StudioBinder* (blog), December 5, 2019, <https://www.studiobinder.com/blog/stereotypes-in-movies/>.

³³ Ibid.

advice because of his great sensitivity. For instance, the series *Desperate Housewives*³⁴ and *Modern Family*³⁵ both bring together these very stereotypes, as they both portray a gay couple composed of a lawyer and a more effeminate and extravagant man loving musicals, thus fitting the stereotypes.

The Vito Russo Test measures the representation of homosexual characters onscreen. and the quality of the portrayal. This test, created by GLAAD³⁶ (Gay & Lesbian Alliance Against Defamation), was inspired by the Bechdel Test that examines how female characters are portrayed, whereas The Vito Russo Test examines how LGBTQ characters are portrayed. There are three conditions to pass the test: first, the film has to "contain at least one character that is identifiably lesbian, gay, bisexual and / or transgender". Then "the character must not be solely or predominantly defined by their sexual orientation or gender identity"; and finally, "the LGBTQ character must be tied into the plot in such a way that their removal would have a significant effect meaning they are not there to simply provide colourful commentary, paint urban authenticity, or (perhaps most commonly) set up a punchline. The character must matter." GLAAD is an association created in New York to denounce discrimination against the LGBTQ community that also focuses on challenging harmful stereotypes. It was founded in 1985, first to protest defamatory coverage of the AIDS epidemic, and later to advocate for better LGBTQ representation. Each year, the GLAAD media award rewards works, media and personalities representing the LGBTQ community. According to GLAAD, only 36% of LGBTQ characters passed the test in 2015 and 39% in 2016. These low numbers go hand in hand with the survey on Watching Gender³⁷ led by the SSRS in 2017. This report examines parents' attitudes toward gender as it is reflected on television and in movies. The results in the question "How satisfied or dissatisfied are you that TV and movies portray the following groups accurately?" shows that out of 12 social categories, a majority believed 10 are not well-represented. 34,6% and 34,1% of the respondents respectively declared that they are very dissatisfied or dissatisfied with the portrayal of gay men and lesbian women (against only 14,5% and 13,5% declaring they are

³⁴ *Desperate Housewives* (ABC Studios, 2004).

³⁵ *Modern Family* (ABC, 2009).

³⁶ "GLAAD," GLAAD (blog), accessed April 22, 2021, <https://www.glaad.org/sri/2017/vitorusso>.

³⁷ SSRS, "Watching Gender Survey" (Common Sense), accessed April 21, 2021, https://www.common sense media.org/sites/default/files/uploads/research/commonsense_watchinggender-topline_release.pdf.

satisfied) and 35,3% and 35% are respectively very dissatisfied or dissatisfied with the portrayal of transgender men and women (against only 10,3% and 10,8% declaring they are satisfied).

C. Evolution of representation

If nowadays, in view of the evolution of the norm, people continue to be dissatisfied with the quality and the quotas of the representation of the LGBTQ community onscreen, this depiction used to be practically nonexistent not long ago. As a matter of fact, the presence and representation of homosexual "affection" were formerly forbidden onscreen, as well as in the society. The normalisation of homosexuality, and its acceptance as one sexuality among others and thus its representation onscreen is quite recent. As seen previously, Homans ³⁸ describes a norm's life cycle as composed of several steps, from emergence to internalisation, therefore the same phenomenon occurs in the representation of a minority onscreen. This theory is proposed by Clarke, is outlined in the article *Stereotype or Success*³⁹. Clarke established four stages in the media representation of minority groups. The first stage of representation coincides with the first stage of the norm, as it is called non-recognition. This first step corresponds to the total absence of representation of a group onscreen, going hand in hand with the emergence of a given behaviour. With regard to the LGBTQ community, its representation onscreen has long been absent. Indeed, until the 1950s in America, censorship was regulated by the Catholic Church and the Hollywood cinema respected it. There were a set of three steps: the acceptable, the morally objectionable and the condemned. This led to some elements being banned from screen, such as open-mouth kissing, seduction, nudity or profanity for instance. The director of censorship between 1934 and 1954, Joseph Breen, was allowed to change anything, such as words, personalities or even the whole plot in a movie in order to make it appropriate. For instance, as mentioned in the documentary *The Celluloid Closet*⁴⁰, the movie *Crossfire*⁴¹, released in 1947, was initially the story of gay bashing and murder, while it was turned into a movie about anti-semitism and murder. The only way for screenwriters to make homosexuality appear onscreen was to express it obliquely, by using visual and verbal metaphors and implicit codes. In this way, screenwriters could avoid censorship. For instance, in the movie

³⁸ George Caspar Homans. *Social Behavior*. Harcourt, Brace, Jovanovich, 1974.

³⁹ Amber B Raley and Jennifer L Lucas, "Stereotype or Success," *Taylor&Francis Online* (blog), October 17, 2008

⁴⁰ *The Celluloid Closet* (HBO pictures, 1996).

⁴¹ *Crossfire* (RKO Radio Pictures, 1947).

*The Maltese Falcon*⁴², we know that Joel Cairo, one of the characters is coded as homosexual even before we see him—a man wearing Gardenia perfume and associated to a feminine Leitmotiv as soon as he enters the scene. Moreover, visual metaphors emphasise this idea of hidden homosexuality, such as the famous scenes with his cane⁴³.



Figure 3: *Peter Lorre as Joel Cairo in The Maltese Falcon*.⁴⁴

The same visual metaphor occurs in the movie *Red River*⁴⁵, in the gun comparison scene in which the two characters compare their guns and try them. The metaphor of homosexuality is obvious to the viewer, yet subtle enough to avoid the censor. Metaphors and allusions made onscreen in order to avoid censorship can be seen as a mirror of society, in which homosexuality could not be clearly expressed to avoid the shame and repercussions, as if society self-censored homosexuality in real life. “The big lie about lesbians and gay men is that we do not exist,” Vito Russo says⁴⁶. People had to hide their homosexuality because this behaviour was not accepted by the society, the majority, and thus homosexuality was hidden from screen. Yet the non-representation of homosexuality onscreen and the lack of visibility of homosexuality in society at large did not mean that homosexuality did not exist.

The second stage of representation is the stage of the ridicule. During this stage, minorities start to be depicted onscreen, but the representation is derided, the portrayals are exaggerated in order to be mocked, to show the consequences of a certain form of behaviour, like homosexuality.

⁴² John Huston. *The Maltese Falcon*. Unites States. 1941.

⁴³ In the scene of the encounter between Joel Cairo and Sam Spade, Cairo strokes his cane while talking to Spade and thus have some phallic symbolism, and hints subtly of his sexual orientation.

⁴⁴ *Peter Lorre as Joel Cairo in The Maltese Falcon*, Rocco, Pinterest, <https://i.pinimg.com/originals/a3/d3/f1/a3d3f115d9562250bc0f35ed80f0b752.jpg>.

⁴⁵ *Red River* (Monterey Productions, 1948), <https://www.youtube.com/watch?v=zBe5T01yBUI>.

⁴⁶ *The Celluloid Closet* (HBO pictures, 1996).

This stage clearly highlights reluctance towards the unknown, towards what is considered as abnormal by the majority—in other words towards minorities. This is the idea put forward by GLAAD, when they say that: "comedy can be a powerful tool in challenging existing norms, but when crafted without thought, these jokes have the opposite effect by signalling that anti-LGBTQ attitudes are acceptable. [...] Creators need to learn that appealing to one audience does not have to mean insulting other audiences." By mocking a minority, the audio-visual media suggests that such an attitude is acceptable, and even encourage viewers to adopt and reproduce the behaviour seen on screen. The ridicule stage fostered negative depictions of homosexuality. The main idea of this stage is the idea that homosexuality is a disease made of sick impulses and urges that needs to be cured. At that time, some movies depicted homosexual characters as sad and living in misery. Most of the time, there were no happy endings for homosexual characters, but a tragedy ending up in suicide or murder. This phenomenon is called "Bury your Gays", and as StudioBinder⁴⁷ explains, this is "a term that refers to the common writers trope of having the LGBTQ character die rather than allow their story arc to peacefully resolve, whether happily or not". Many films mentioned in *The Celluloid Closet*, illustrate this idea, such as *The Children's Hour*⁴⁸ (around 1:34:00) for instance, in which the character accused of homosexuality says: "I feel so damn sick and dirty I can't stand it anymore", before committing suicide at the end of the movie (1:44:00). The image of misery is extremely present in the representation of homosexuality, as it is associated with the fact that gay characters may feel suicidal and desperate because of the impossibility of living how they would love to, and to feel urges they believe they should not have. "Hollywood, the great maker of myths taught straight people what to think about gay people, and gay people what to think about themselves. No one escaped its influence."⁴⁹ The audio-visual media has taught gay people how to consider themselves and this representation has greatly influenced a lot the self-image they are expected to have.

Another idea put forward is the strong stereotypes degrading the image of homosexuality and emphasising the exclusion of homosexuality from the norm. In 1950s America, "seeming gay was almost as bad as being gay for a man" as it was said in *The Celluloid Closet*.⁵⁰ Indeed, traditional masculinity ruled at that time, and men had to hold onto their conventional gender role,

⁴⁷ Kim Leonard, *StudioBinder* (blog), December 5, 2019, <https://www.studiobinder.com/blog/stereotypes-in-movies/>.

⁴⁸ *The Children's Hour* (United Artists, 1961).

⁴⁹ Lily Tomlin, narrator in *The Celluloid Closet* (HBO pictures, 1996).

⁵⁰ *Ibid*

in other words to be strong and virile. Straight men typically felt uncomfortable seeing homosexual characters onscreen, since men being seen to be affectionate towards one another was not acceptable as they were considered weak and therefore potentially gay. Simply put, homosexual men were depicted as sissies and homosexual women as butches. These representations encouraged people to adopt negative forms of behaviour. As Barry Sandler says in *The Celluloid Closet*⁵¹, "[he] never heard someone calling someone "Nigga" unless they were both black as a form of affection" [whereas the term] "Fag" is used by anyone". Sandler highlights the massive and generalised lack of respect towards homosexuality in all its forms in real life. Such behaviour towards homosexuality, fuelled by representation onscreen, encouraged people to widen the gap separating homosexual people from what people considered as "normal". This gap created huge tensions between people and also increased the distress of homosexual people who had to live hidden or in silence.

The third and fourth stage are respectively regulation and respect. These stages are quite closely related, as the regulation stage occurs when people and association start protesting against discrimination, and when the media start to leave the ridicule stage, giving way to more respectful and integrating representations. Thanks to associations such as GLAAD advocating against discriminations, and regulating onscreen contents, representations have been able to move from the ridicule to the regulation stage. The evolution is consequent and visible, notably on the number and the presence rate onscreen. Each year, GLAAD releases their annual report of *Where We Are On TV*. GLAAD uses this yearly data to create a clearer picture of the stories and images being presented by American television networks. The graph below clearly shows the evolution of the representation of the LGBTQ characters over the years and on different media. The 3 categories of media show an increase, which is more or less consistent according to the media. The platform that has known the most significant evolution for LGBTQ characters representation is the cable. Indeed, in 2008, the cable had only 50 LGBTQ characters whereas 175 were recorded in 2017. In other words the number of LGBTQ characters has been multiplied by 3.5 within 10 years.

⁵¹ Ibid

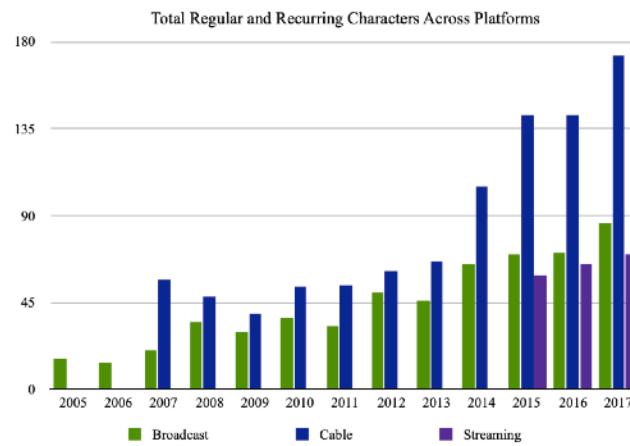


Figure 4: GLAAD’s “*Where We Are on TV*” report shows growth in the number of LGBT characters on broadcast, cable, and streaming shows.⁵²

These stages of regulation and respect go hand in hand with the stage of internalisation in the life cycle of a norm. Once a norm starts to be internalised and even respected by the society, its representation follows the lead. The evolution of representation between 2005 and 2017 shown may be linked to the attitudes towards same-sex marriage in the United States. This is the idea put forward by Pew Research Centre in 2019, when they reported rates of attitudes on same-sex marriage between 2002 and 2018.

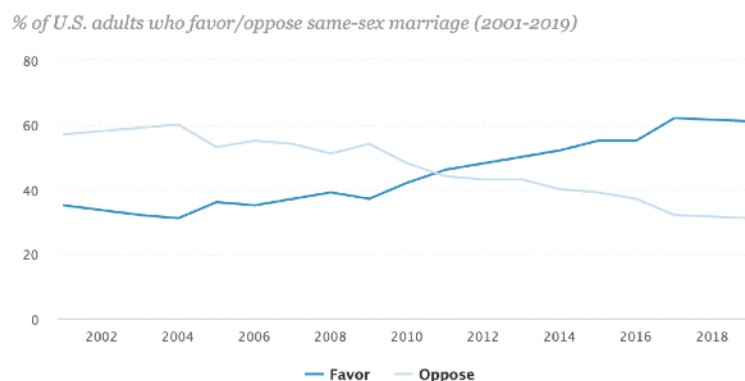


Figure 5: Percentage of U.S adults who favour / oppose same-sex marriage (2001-2019)⁵³

⁵² Carson Cook, University of Tennessee Chattanooga, May 2018, <https://scholar.utc.edu/cgi/viewcontent.cgi?article=1133&context=honors-theses>.

⁵³ Pew Research Center, *Attitude On Same-Sex Marriage*, Pew research Center (web), May 14, 2019. <https://www.pewforum.org/fact-sheet/changing-attitudes-on-gay-marriage/>

The graph clearly shows the curves inversion through time, as the percentage of people in favour and against are inverted : in favour = 48% in 2002, against = 59% in 2002 whereas 61% are in favour in 2018 and 30% are against

The change in attitude toward tolerance of homosexuality may be influenced by the evolution of the representation. In addition to an increase in the numbers of LGBT characters onscreen, an evolution is also seen in the quality of the representation the media make of the LGBTQ community. This is what the article *Queer Representation In The Media*⁵⁴ shows. If queer people used to undergo negative portrayals, LGBT representation now benefits from more positive light, portraying characters as "stable, employed, charming, attractive, well-liked, and successful".

Representations of LGBT characters are increasingly plentiful, modern and unbiased. Some productions even mock the stereotypes, by emphasising them and making the characters look ridiculous. For instance in *Desperate Housewives*⁵⁵ in the episode "A humiliating business", Carlos and Gabrielle Solis want to thank their lawyer Bob Hunter and buy him tickets to the musical "Cats" because he is homosexual. The dialogue between Gabrielle and Bob is turned to ridicule because Gabrielle assumed she knew Bob's tastes because of his sexual orientation:

Bob : Orchestra seats to ... "Cats"
Gaby : What's wrong I thought you love musicals
[...]
Gaby : Do you like the Opera? Figure skating? Beauty pageants? Barbara?
Bob : Sorry
Gaby : Ever think the reason Lee broke up with you is you're not gay ?
Bob : Hey what can I say ? Give me a beer and a college basketball game, I'm happy
[...]
Gaby : Hey hey hey ! You kiss boys with that mouth ? [...]
Gaby : I thought I knew you"

This scene is considered ridiculous because of the exaggerated stereotypes, automatically associated with a person because of their sexual orientation. This scene does not mock the LGBT community by emphasising stereotypes toward them, it rather mocks people who believe in these stereotypes, and raises the viewers' awareness on how ridiculous they would appear if they behaved like Gabrielle.

The stage of regulation has also been crossed thanks to the portrayals of moving-instead of ridiculous-characters and movies, increasingly attracting the viewers' sympathy and empathy, and maybe helping people to identify positively with homosexual characters. Some movies or series depict homosexuality in the past, seen through contemporary eyes, such as the British film *Pride*

⁵⁴ "Queer Representation In The Media". *Media Smarts* (blog). <https://mediasmarts.ca/diversity-media/queer-representation/queer-representation-media>

⁵⁵ Marc Cherry. *Desperate Housewives*. United States: ABC Studios, 2004.

(2014)⁵⁶. Based on a true story, the movie depicts the story of an activists group of gays and lesbians supporting the Miners' Strike, and becoming the movement LGSM (Lesbians and Gays Support the Miners). The movie depicts the moving story of people rejected by society who want to help another neglected group. Moreover, the adding of the fictional character Joe Cooper, who questions his sexual orientation and comes out as homosexual in the course of the movie, emphasises the compassion and the identification with the character it elicited. This dramatic story shows the homosexuality of the 1980s, and what gays and lesbians people had to go through at that time but from a modern perspective 30 years later. The movie *Call Me By Your Name*⁵⁷ (2017), based on the 2007 novel by André Aciman, also offers a contemporary vision of a 1980s story. The movie depicts the life of a young man named Elio who questions his sexuality as his family hosts an American student for the summer. Through visual metaphors and through a first-person narrative, the movie adaptation of the novel accompanies the character and also the viewers through the discovery of Elio's sexuality and love affair with Oliver.

The norm evolves through the prism of the media, which in turn evolves with the norm. Nowadays we can consider the norm of sexuality as more open and accepting than it used to be. Many forms of sexuality are now accepted by the majority, whereas the former exclusively heterosexual society forbade any other type of sexuality. Homosexual people used to hide, as producers had to hide their homosexual characters onscreen, in order to avoid censorship. Onscreen contents were censored, as much as people in real life were. Little by little, as homosexuality started to emerge from the shadows, its representation onscreen started to increase. If its representation has been through the stage of the ridicule following the stage of absence, the stage of regulation has now been crossed. Nowadays representations offer a new look on homosexuality, overcoming stereotypes and clichés. The series *Why Women Kill*⁵⁸ by Marc Cherry is a modern vision of the evolution of norms, as it depicts people living in the same house but over three different epochs: in 1960s, in 1980s and in 2019. The nuclear family was the typical family pattern in the 1960s: the man working whereas the woman stays at home doing the chores. The 1980s couple depicted faces a crisis as the husband is homosexual, which was considered shameful at the time. Finally the modern couple has nothing to do with the two others, the woman works whereas her husband stays

⁵⁶ *Pride* (Calamity Films, 2014).

⁵⁷ *Call Me By Your Name* (Frenesy Film Company La Cinéfacture RT Features Water's End Productions, 2017)

⁵⁸ *Why Women Kill* (Cherry Productions, CBS Television Studios, 2019)

at home. They share their loves as common-law partners and the wife is comfortable with her bisexuality.

Even though homosexuality is not a taboo anymore, the media are not free to represent homosexuality as they might like. Indeed, contents depend on the target audience and the platform on which contents are broadcasted. Still today, producers give great importance to the chosen contents, which leads me to my last section.

Part III : The representation of homosexuality in *Call Me By Your Name*.

My last part will be dedicated to a cinematographic analysis of the representation of homosexuality. In particular I will explore how 1980s homosexuality has been represented in hindsight, from the standpoint of a film released in 2017. What vision does a contemporary movie have of this earlier, more repressive period? Moreover, I would like to raise the question of the potential correlation between the representation and the target audience, thus analyse how producers adapt their contents depending on the viewers they are hoping to attract. To conduct my analysis, I would like to focus on the film *Call Me By Your Name*, and particularly on a few extracts I have chosen, which focus on the thoughts and emotions of the main character, especially at a critical time in his life.

In a heteronormative society within the context of the emerging AIDS epidemic, homosexuality was not yet commonly accepted, as attitudes and norms were not the same as nowadays. This is why an individual's discovery of his or her non-normative sexuality was harder at that time. This is indeed the case for Elio, the young protagonist of *Call Me By Your Name*. The film is based on the novel of the same title by Andre Aciman, an Egyptian-American writer born in 1951. As the book was written in 2007, and depicts a 1980s story, we may assume that Aciman relates his own personal vision of the 1980s, based on his own experiences:

"But as I kept writing about Italy I was not unaware that I was basically turning back the clock by more than three decades to my own childhood growing up in Egypt."⁵⁹

Elio's recognition and acceptance of his sexuality marks a huge step in his life, and provides the main dramatic thrust of the movie. Through visual metaphors, the director Luca Guadagnino gives clues as to Elio's inner doubts and questionings, allowing the viewers to understand little by little, as the character does himself.

A. "Show, don't tell" : the representation of homosexuality in *Call Me By Your Name*

The cinematic equivalent to some words in books are shots in a film. It is thus crucial to understand how words are turned into shots. In a novel there is usually a narrator, telling the story,

⁵⁹ Andre Aciman, "André Aciman on Writing *Call Me by Your Name*: 'I Fell in Love with Elio and Oliver'," *The Guardian* (Guardian News and Media, January 9, 2021)

whereas in a movie there is not necessarily a narrator. Directors have to manage to tell the viewers, without exactly telling them. However, the film narrator can still be perceived through the use of noticeable devices, such as camera movements, as long as they remain discreet. The use of voiceover in a film gives a second level of narration. The viewer has to analyse what he sees and hears. The absence of voiceover in *Call Me By Your Name* imposes a single narration, and thus the viewers have to analyse and think of their own representation, their own meaning of what they see, making the viewers active ones. Clues will be found through specific types of shots, camera movements and visual aspects, which forces the director to follow the "Show, don't tell" policy. Directors thus have to translate the words of the book into meaningful images, so the viewers, even if they are not told, still have access to the information. These metaphors allow the viewers to understand whom the story is concentrated on even when there is an external focalisation. Indeed, even if the character we follow is not clearly mentioned, we understand that the focalisation is on Elio, as we discover his sexuality little by little, at the same time as he does. The movie *Call Me By Your Name* is full of visual metaphors, supporting the main character's state of mind and feelings.

The first element I would like to analyse is the feeling of shame. Indeed, in the 1980s, being homosexual was complicated, and many chose to keep their identity hidden—to 'stay in the closet' rather than 'come out'. Homosexuality was not considered part of "normal" sexual behaviour and being gay was not a normal lifestyle, especially during the AIDS epidemic, which stigmatised it further. While 1960s gay liberation movements had given homosexuals greater visibility, it should nevertheless be recalled that The World Health Organisation only declassified homosexuality as a mental disorder in 1992. At that time, therapies existed in order to cure homosexuality. In *Call Me By Your Name*, Elio expresses this internalised feeling of abnormality and even sickness. At the beginning of the movie (around 20:00) Elio and Oliver first talk about an "allergy" they might have in common :

"How come you're not with everyone else down by the river ?

"I have an allergy, It's .. "

"Me too, maybe we have the same one".

From then on, viewers understand Elio's sense of alienation: he is not into the same activities as his peers, and feels different from them. The element that makes it difficult for Oliver and Elio to live out their love affair freely and fully is precisely this feeling of being abnormal. Living outside the norm is always stigmatising and creates a feeling of shame. Only one form of behaviour is acceptable, the rest is not, and a potential source of humiliation. The characters of the movie know that they feel a strange feeling, they are not "supposed" to feel or to display in social settings. There

is a huge gap between Elio's behaviour in society, surrounded by his peers, and when he is in a more intimate context— with his family or alone with Oliver.

At the beginning of the movie (around 15:15), Elio, Oliver and other teenagers gather to play volleyball. Oliver puts his hand on Elio's shoulder and Elio starts to feel ill-at-ease. Elio faces the camera and has his back turned to Oliver, so the latter does not see Elio's face.. Elio keeps gesticulating in order to remove Oliver's hand from his shoulder. When Marzia, a girl from his group, massages him, he appears more comfortable, even if he does not stay long. The shot is not a long shot, which could suggest distance between the two men, but Elio and Oliver are surrounded by other people, which cancels any sense or possibility of intimacy. In contrast, in the scene where Elio brings Oliver to his secret hideaway (starting around 56:20), the shot is much closer. The fact that this place is Elio's secret place, in which he comes to be alone, and that he decides to bring Oliver there, feels as if Elio wants to open up to Oliver and show him his true nature, who he really is. The close shot when the two characters lie on the grass expresses a sense of great intimacy, as the two characters are getting closer, physically but also spiritually and emotionally. However, even when they are alone, in a place of intimacy, Oliver still thinks of the right behaviour they are supposed to adhere to, and mentions the feeling of "shame" towards people when he says : "We have been good. We haven't done anything to be ashamed of, and that's a good thing." (56:55).

One particular scene in the movie that translates the idea that Elio is ashamed of what he feels, and shows that he knows that he has to hide, even in his own house.



Figure 6: *Elio in front of Oliver's door*, Call Me By Your Name (Frenesy Film Company La Cinéfacture RT Features Water's End Productions, 2017). 39:08.

In this scene, Elio is in front of Oliver's bedroom door. He is tempted to open this door, as a metaphor that suggests that he wants to open up to Oliver and tell him what he really feels. The composition of the shot may translate Elio's state of mind. Elio and the door are ex-centred, on the right hand side of the shot, with a very low lighting, compared to the other door, which is in the center of the shot. The fact that the other door is extremely bright and open suggests a bigger gap between this door and the other, close and rather dark, as if the bright door was calling Elio, for him not to open the other door. Elio is aware of what he is about to do, this may be the reason why he hesitates so much in front of the door. As soon as Elio hears approaching footsteps, he resigns himself to leave and runs into his own bedroom, as if he were being called to order, as if he knew that he is not supposed to open this door. His homosexuality is new to Elio, and at the beginning of the movie he does not dare to understand what is going on, and he tries to hide it, not only from others, but from himself as well. The door may be a metaphor for him to cross the doorstep, the door to a new sexuality, a door that he is not ready to cross, and even less so in front of other people.

However, little by little, Elio discovers and understands his sexuality and his feelings, even if this situation is hard for him. "People who read are hidiers. They hide who they are. People who hide don't always like who they are" Marzia says. Elio is a voracious reader and hides his personality—or rather the side of his personality he is not supposed to have. Elio never mentions his homosexuality, but the focalisation and the composition help the viewers to understand it. The pivotal moment in Elio's discovery of his sexuality may be during the party scene (from 27:23 to 30:00). During the party, Elio observes Oliver on the dance-floor. The composition, the shot, and the music allow the viewers to understand Elio's state of mind without him having to express it in words. Indeed, there is a succession of shots and reaction shots, and an eyeline match, as we see Elio first and then what Elio is watching. The shots where we see Elio, show how alienated he is from his friends and yet at the same time, through close ups, a sense of intimacy is created.



Figure 7: *Elio watching Oliver*, *Call Me By Your Name* (Around 28:04).



Figure 8: *Elio watching Oliver*, *Call Me By Your Name*. (Around 28:42).

Elio is watching Oliver dancing in the middle of almost only women. Everything around Elio is blurred, as if he were focused on only one thing, or one person— Oliver. The succession of shot reverse shot, showing alternatively Elio watching Oliver and Oliver dancing, shows what Elio is looking at. It allows the use of the Kuleshov effect. This effect expresses the idea that a neutral shot can be analysed only with the next shot. For instance, if a person onscreen expresses a neutral face, the viewers cannot detect or guess any feelings. However, once associated to the next shot, showing a baby for instance, the viewers will assume that there is a sense of tenderness. Whereas if the next shot shows a weapon, the viewers may read threat in his or her face. As Elio expresses a neutral face, the viewers cannot know what he is feeling. But the shot, reaction shot, creates a double reading, and allows the viewers to associate Elio's neutral face to what he sees, and then interpret it, as we see Elio watching Oliver, right at the center of the frame, and thus at the center of Elio's attention. Moreover, the song playing at this very moment may be another element to translate Elio's state of mind. Indeed, the choice of music being played here, is significant: the song *Love My*

*Way*⁶⁰ is playing in the background. The lyrics say "Love my way, it's a new road. I follow where my mind goes." Reading the scene as an example of the Kuleshov effect, we may wonder if the music is intradiegetic or extradiegetic. On one level, the music is clearly an objective soundtrack as people are dancing to this music on the dancefloor, an activity which is part of the storyline; however, on another level, the music can also be read as a subjective soundtrack. Indeed, the lyrics of the song illustrate Elio's state of mind, wanting to follow his feelings towards Oliver, and to love who and how he wants, follow the "new road" of a new sexuality. In addition, the viewers may think that Elio is about to follow his "new road" and finally meet Oliver, as Elio stands up and enters the shot. But the camera zooms out, making other characters visible. Elio enters the shot and is then located at the center of the frame, giving the impression that he is about to meet Oliver so they can reunite. However, this impulse is interrupted as Elio meets Marzia instead of Oliver.



Figure 9: *Dancing Scene*, *Call Me By Your Name*. (29:53)

The unconventional aspect of this new sexuality is illustrated via several metaphors. Indeed, several clues indicate that Elio is following a new sexuality, different from the one society has carved out for him. This "modern" aspect of his sexuality is first illustrated via a visual metaphor, present throughout the film. The image of the apricot is repeatedly used throughout the film, until Elio finally picks the fruit from the tree, a few moments after the first time he makes love with Oliver. The fact that several times we see the tree and the fruits and that Elio picks one after his first time with Oliver and more generally with another man, may be a reference to the Bible and the forbidden apple. However, instead of Adam and Eve, a man and a woman, the story is set on two men. Therefore, like the story, the fruit is revisited, and thus becomes an apricot instead of an apple. This

⁶⁰ The Psychedelic Furs. *Love My Way*. 1982.

metaphor gives the sense of a modern vision of the story, revisiting a love story and the notion of the forbidden fruit, but in a modern way.



Figure 10: *Elio picking the forbidden fruit*, Call Me By Your Name. (1:33:40)

In addition to the reference to the Bible, the fact that Elio picks up an apricot represents the shame he is supposed to feel towards his feelings and what he has done. In the novel *Call Me By Your Name*⁶¹ upon which the film is based the narrator says :

"Mafalda would ask him to climb a ladder with a basket and pick those fruits that were almost blushing with shame, she said. He would joke in Italian, pick one out, and ask, Is this one blushing with shame ? No, she would say, this one is too young still, youth has no shame, shame comes with age".

The apricot is also a metaphor representing the feeling of shame shared by both of the characters. Even if these details are not mentioned in the movie, the close-up on the fruit allows the viewers to make the connexion. Elio is picking up the forbidden fruit, of which he should be ashamed of, as he may be as blushing as the fruit are.

The fact that this modern, revisited vision of a love story is strikingly different from the norm of the heterosexual norms of the day is thus underscored in the film. Indeed, the piece of fruit indicates that this is an unusual love story. Another shot illustrates this idea that both characters, and society more generally, were not used to this kind of sexuality at that time.

⁶¹ André Aciman. Farrar, Straus and Giroux, 2007 (p 51)



Figure 11: *"Call me by your name and I'll call you by mine"*, Call Me By Your Name (1:26:28)

This shot happens right after Oliver and Elio make love for the first time. The first element showing the unconventionality of their love affair is the position of the camera. Indeed, the characters are shown upside down, maybe translating their state of mind at that very moment, but also the fact that this affair turns everything they have always known upside down too. Moreover, Oliver asks Elio "Call me by your name and I'll call you by mine". This emblematic sentence from which the title of the film and the novel is taken also translates the idea that everything is mixed up in their heads and in their lives, everything seems upside down and contrary to their usual love stories, and to what society expects of them: they are 'disoriented', just as their sexual orientation is non-normative. Therefore, these shots express the idea that Elio and Oliver's love story places them on the social margins, excluding them from the "normal" straight world.

Via positions of the characters in the frame, shots, camera position or even visual metaphors, we have seen that homosexuality is represented in a way suggesting alienation and shame, not towards the characters but by the characters themselves. However, homosexuality is actually mentioned from the very beginning of the movie.

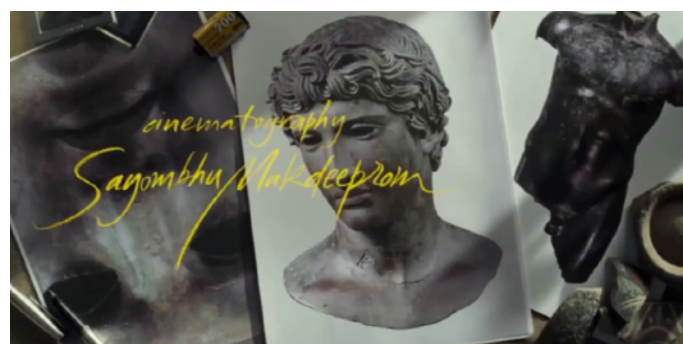


Figure 12 : *"Opening scene"* from Call Me By Your Name

The movie offers a myriad of references to Greek mythology, from the introduction onwards, using especially images of Greek sculptures, inviting viewers to establish a direct link with Greek history and its homoerotic traditions. The first striking element is obviously the main character's name, Elio derived from the word Helios, the Greek word for "sun", and the name of the Solar God of Greek mythology⁶².

Another element that makes a link between the story of the movie and Greek history is the tradition of "pederasty" in ancient Greece. The word comes from the ancient Greek 'pais' which means 'child' and 'erastês' which means 'lovers'⁶³. Pederasty is therefore a relationship between an adult man and an adolescent boy. This tradition was an educational and moral institution which aimed to educate younger boys. As mentioned in the article *Ten Things in Call Me by Your Name You May Have Missed*⁶⁴, Elio and Oliver follow ancient Greece tradition:

The intellectual undercurrent of Elio and Oliver's relationship, in relation to music and Greek philosophy, echoes the practice of pederasty in several ways. They are both the right age, learn from each other, and ultimately are driven apart by Oliver's impending marriage.

The idea of shame in the 1980s is translated in the movie through visual metaphors, reference to history, but also through silence and an over-represented need to hide things. Silence is the best way to hide something, especially as Elio feels emotion he thinks he should not have toward another man. The "Show, don't tell" policy has its real significance in the movie; the two protagonists seem to have internalised this principle as they never verbally express their homosexuality. It is rather conveyed metaphorically, allowing the viewers to understand through what they see and what they hear, and what they choose not to articulate. The movie brims with silence, while Elio observes Oliver, when they spend time together and especially the long silence at the end of the movie, the scene where Elio cries in front of the fireplace right after his phone call with Oliver announcing his wedding. This long silence at the end of the movie, which lasts almost four minutes—from 2:07:54 to 2:11:19— marks the end of the movie, but also the end of their love story.

⁶² "Elio - Origine Et Signification Du Prénom Elio," Naissance.fr, accessed May 17, 2021, <https://www.naissance.fr/prenoms/elio>.

⁶³ "Pédérastie", Wikipedia (Wikimedia Foundation), accessed May 17, 2021, <https://www.wikipedia.org/>.

⁶⁴ Cal McGhee. *Ten Things in Call Me by Your Name You May Have Missed*. HeadStuff, May 17, 2021. <https://www.headstuff.org/>.



Figure 13: "*Final scene*" from Call Me By Your Name (2:07:54-2:11:19)

Another element suggesting silence is the scene in which Elio and his father listen to Elio's mother translating a German poem, depicting the story of an impossible love. The notion of silence is at the center of the poem. "Is it better to speak or to die?" the poem says, and Elio answers "I'd never have the courage to ask a question like that", implying the idea that silence is the best solution according to him.



Figure 14: "*Is it better to speak or to die*" from Call Me By Your Name (43:03-44:28)

The composition of the frame of the scene is quite indicative of the relationship between Elio and his parents. The close-up shot translates a sense of intimacy and illustrates a caring family cocoon in which Elio is protected, supported and loved.

The use of a close shot for this scene, while his parents are making allusions about Elio's homosexuality, and how open-minded they are, suggests the idea that Elio's parents have understood his feelings for a long time, even before he did, and that they want Elio to understand that they are open to hear whatever he might want to express. The gap between the openness of

Elio's parents and the barriers Elio imposes to himself illustrates how Elio and Oliver have integrated the norms.

The openness of Elio's parents breaks the idea of the feeling of guilt or 'shame' that they are supposed to feel because of the norms of that time. The choice of both the author of the original novel and the film director to make Elio's environment understanding, caring and open-minded allows the viewers to concentrate more on the intensity and drama of a short-lived story doomed to failure, but worth living than on the topic of the coming-out for instance. In the article entitled *Ten Things in Call Me by Your Name You May Have Missed*⁶⁵, the author states that "it proved you do not have to be part of the LGBT community to be truly immersed in an LGBT story". The advantage of focusing on the love story itself allows the movie to target a larger audience. The target audience of a movie and its contents are closely linked to each other, as directors have to adapt their contents to what the target audience might want to see or not.

B. Correlation between contents and target audience ?

When Ashley Lee, journalist for *The Hollywood Reporter* asks Luca Guadagnino "Why not include explicit sex scenes in the film?", the director answers :

I wanted the audience to completely rely on the emotional travel of these people and feel first love. [...] It was important to me to create this powerful universality, because the whole idea of the movie is that the other person makes you beautiful — enlightens you, elevates you.⁶⁶

Luca Guadagnino's goal was to use a universal language of love, understandable by everyone, whatever the viewers' sexual orientation. Therefore, the choice of actors, setting, musics and the staging was crucial for *Call Me By Your Name*. To create such a romanticised universe the director chose a romantic location, in the lost countryside of Italy, a setting in which Elio's family can forget their usual lifestyle and relax in order to live more freely. In her article *A Queer Reading of Call Me By Your Name*⁶⁷, Gabrielle Chulick highlights how "images of the country's sweltering heat and romance are symbolic in representing their need for sexual gratification and affection." The identity of Elio's family, which is multilingual and very cultivated, and the mix of a host of cultures and

⁶⁵ Ibid

⁶⁶ Ashley Lee. 'Why Luca Guadagnino Didn't Include Gay Actors or Explicit Sex Scenes in 'Call Me By Your Name' (Q&A).' *The Hollywood Reporter*, 8 Feb. 2017

⁶⁷ Gabrielle Chulick, "A Queer Reading of Call Me By Your Name: How Love and Friendship Converge Into an Everlasting Bond," *Medium*, March 27, 2019

languages— French, Italian, American and German— creates the feeling that this language of love is universal : there were no barriers to love. "Le français et l'italien se mêlent à l'anglais, comme si une langue n'était pas suffisante pour parler d'amour", Thomas Michaud says in *Brussel Is Yours*.⁶⁸

Moreover, a particular attention is paid to the choice of actors—not only Timothée Chalamet (Elio) but also Armie Hammer (Oliver), as Fernand Denis notes :

Cette année, il [Oliver] est américain, grand, blond, le corps sculpté par Michel Ange. C'est Robert Redford en *Great Gatsby* décontracté qui débarque avec du charme, de l'entregent, de l'aisance. [...] On disait Redford, mais un dieu grec serait plus approprié, car la famille nage dans la culture, le père archéologue porte une attention particulière à la sculpture antique, nourrit une fascination pour la sensualité des bronzes.⁶⁹

Physically perfect actors combined with a romantic and an idyllic setting create a perfect and touching love story, able to speak to the viewers no matter what their sexual orientation are, a universal love universe. *Call Me By Your Name* is thus extremely romanticised. Even if at one level the plotline recounts a 'gay' love story, Luca Guadagnino did not want to categorise Elio and Oliver as homosexual, to put them into boxes. He rather wanted to leave the possibilities open as to Elio's sexuality, and not label him as heterosexual, homosexual or bisexual. According to Luca Guadagnino, Elio had a love affair with Oliver, but he may also have had one with Marzia. Luca Guadagnino's goal was basically to depict a universal and borderless love story. His will not to categorise his characters, means that *Call Me By Your Name* is not what could be termed a "queer product". According to the article *Queer Representation in Film and Television*⁷⁰, there are three conditions to define a cultural product as queer: the authors, the forms and the reception. The first condition asks if the product was made by queer people— and yes, the movie *Call Me By Your Name* was directed by Luca Guadagnino, who is openly gay. The second condition about the form focuses on the movie aesthetics, and especially if the product relies on "queer aesthetics". The term "queer aesthetics" is hard to define but it is mostly only recognisable by queer-identified people and considered "bad taste" by the others. As stated in the article, "for instance, "camp" [aesthetics] is considered a queer aesthetic because of its traditional use in many queer cultural products"⁷¹. *Call Me By Your Name* is not a movie based on queer aesthetics and its aesthetics have been acclaimed by critics and the general viewing public. The final condition is based on the reception, and more

⁶⁸ Thomas Michaud, "Le Film Du Mercredi : *Call Me By Your Name*, La Classe Indé," *Brussels is yours*, February 28, 2018.

⁶⁹ Fernand Denis, "'Call Me by Your Name' : Elio Est Attiré Par Les Filles Mais plus Encore Par Ce Garçon Qui L'apprécie Et Le Repousse," *LaLibre.be*, February 14, 2018,

⁷⁰ MediaSmarts, "Queer Representation in Film and Television," *MediaSmarts*, accessed May 20, 2021

⁷¹ *Ibid*

precisely the question is "Has the media product been widely embraced by queer people?"—and the answer is no. "L'agrégateur de critiques Rotten Tomatoes recense un taux d'approbation de 95 % sur la base de 354 critiques, avec une note moyenne de 8,7/10 "⁷². The movie has been embraced not only by queer people but other people, for its story but also maybe because of its contents.

In *Le Genre Et L'Écran*⁷³, Célia Sauvage puts forward the idea that several scenes have been adapted in order to satisfy a larger audience, not restricting the movie to only a queer audience.

Call Me By Your Name est accusé de policer notamment l'érotisme entre les deux personnages pour le confort du public hétérosexuel, et pour satisfaire la presse et les votants des Oscars qui valorisent généralement des romances gays « pudiques ».

According to her, the movie's contents have been voluntarily toned down in order to appeal to a broader audience but also to satisfy the press and the media in general. She adds that "*elle prive également le film de son climax érotique au risque, de nouveau, de frustrer le public.*"⁷⁴. Célia Sauvage refers to the one and only erotic scene between Elio and Oliver here. This scene arouses divergent opinions, especially when compared to the earlier erotic scene between Elio and Marzia, which is more sexually explicit, and much longer than the one with Oliver. In "*Call Me By Your Name*" Is Not a Gay Movie Mira Fox says : "*The long-awaited consummation of Oliver and Elio's flirtation features long hugs, a few kisses, some foot-nudges, and then a pan out the window to a tree just as things get hot and heavy. All the sexual tension comes from waiting and allusions*"⁷⁵. The duration of the scenes creates a sense of frustration for the viewers, who waited for a sexual intercourse between Elio and Oliver as the climax of the movie, and as they are deprived of it, denied that satisfying moment of closure.

Opinions diverge around the "censorship" of this scene, as some viewers were frustrated and others are satisfied with this toned-down representation. Célia Sauvage expresses the dissatisfaction and the frustration created by this censorship, in particular among English-speaking press :

Ce refus de représenter la sexualité entre deux hommes a été particulièrement mal reçu par la presse anglophone. D'une part, « il limite ce que [le public hétérosexuel] voit et apprend de l'expérience gay ». D'autre part, il s'apparente à une volonté d'invisibilité perçue comme un acte de censure conservateur.

⁷² "Call Me by Your Name," Wikipedia, accessed May 20, 2021.

⁷³ Célia Sauvage. "Le genre & l'écran." Online: <https://www.genre-ecran.net/IMG/pdf/cmb.pdf>

⁷⁴ Ibid

⁷⁵ Mira Fox. "Why "Call Me By Your Name" Is Not a Gay Movie", Medium. Jun 13, 2019, accessed on May 16 2021.

However, another part of the viewers was rather satisfied with the representation of this scene. This is in keeping with the results of a survey I conducted in 2020-2021 as part of my analysis, and which was revealed that most respondents involved in the survey felt more comfortable when heterosexual erotic scenes were shown than when homosexual ones were.



These results may translate the idea that screenwriters and directors have to tailor their contents to the target audience. If they want to reach a larger audience, they have to adapt to what the viewers want to see or not. Judging from the critiques and the widely consensual reception the movie received from the general public, we may indeed wonder whether this large success might not be attributed partly to its uncontroversial contents, aimed at appealing to a broader audience.

The romantic quality and lightness of its aesthetics combined with the choice of actors and also the plot—depicting a universal love story with a non-explicit erotic content certainly seem to have contributed to making the movie a success among critics and a box office hit despite the divergent opinions, as the website UniFrance indicates :

Cette coproduction entre Italie et France (La Cinéfacture), nommée à 4 oscars, dont celui du Meilleur film, a déjà séduit 1,53 M de spectateurs dans 30 territoires, dont plus de 100 000 en

Australie, au Brésil et au Royaume-Uni. Aux États-Unis, *Call Me by Your Name* totalise 11,9 M\$ de recettes, ce qui correspond à 1,38 M d'entrées.⁷⁶

As the movie offers a 2017 representation of a 1983 story, viewers can expect a tragedy. However, unlike most of 1980s stories, the movie *Call Me By Your Name*, does not depict a drama or a tragedy and does not even mention the AIDS epidemic which was at the heart of preoccupations and the defining experience that marked gay identity at that time. The story encourages viewers to concentrate not on the fact that Elio and Oliver do not have a happy ending together, but more on their relationship, no matter how short it was, and the chance they had to live it fully.

⁷⁶ Andrea Sponchiado, "Box Office Français Dans Le Monde - Janvier 2018,"

Conclusion

The absence of queer aesthetics, like camp aesthetics in the film *Call Me By Your Name* allows the film to embrace a larger and more diverse audience, rather than an essentially queer audience. To bring a queer cultural product to a large audience means meeting the challenge of uniting different categories of moviegoers around a universal topic—love. The movie, and this can be seen through the numbers of total cinema admissions and the numerous awards the film received, made a success of this challenge as this story embraces a large audience no matter what their sexual orientation is. The inclusion of a queer story using codes different from queer aesthetics expresses the idea of a de-marginalisation and even the inclusion of a minority group which used to be excluded from a society that embraced different values.

Luca Guadagnino's choices regarding the adaptation of the novel, whose contents are more explicit and less prudish than the film, may appear as a form of censorship or even a will to preserve the sensibility of the heterosexual audience. However, the discretion of the movie, which evokes homosexuality in a toned-down manner, may promote more tolerance than an openly queer movie with a radical agenda. Love cannot be controlled, and Elio and Oliver's love affair may remind the viewers of their own love affair and they might therefore understand that gay people are just 'like you and me' and not intrinsically different.

This regard and this openness to tolerance encourage the viewers to have a diachronic reading of the movie: the film is about a 1980s story with auto-fictional elements⁷⁷ first told in a 2007 novel and then adapted in 2017. The story has been retold recently, but illustrating codes and norms that are different from the ones commonly accepted in contemporary society. The 1980s are only respectively 30 and 40 years apart from the writing of the novel and the movie adaptation, however the changes in norms are significant between the norms of the different epochs featured in the film—Ancient Greece, 1983 and 2017. These changes also translate the speed through which they have occurred. Thanks to the work of activists, associations and other social actors, norms regarding sexual identity have been challenged, making a former minority, long considered out of the norm, part of normal life.

Luca Guadagnino has discussed the possibility of a sequel to *Call Me By Your Name*, and the movie would apparently be based on the novel *Find Me*, by Andre Aciman. The novel tackles with a different plotline than *Call Me By Your Name*, yet keeping the same characters. However the

⁷⁷ The author, Andre Aciman, may have used elements of his own experiences in the 1980s to write the novel.

author decided to add a little bit more historical context, especially regarding the AIDS epidemic. The movie adaptation of this novel may allow, once again, the inclusion of a queer story embraced by a larger audience, appealing to the open-mindedness of the viewers, whatever their sexual orientation is.

Partie Didactique : Confrontation à la différence

I. Introduction

Pour cette deuxième partie de mémoire, nous nous concentrerons sur la mise en oeuvre de notre sujet au sein d'une séquence. Étudier ce sujet nécessitera une maturité sur le regard que les élèves portent sur la société qui les entoure, ou la société d'autrefois, et également une compréhension et une interprétation de l'implicite à travers une analyse littéraire ou cinématographique. C'est pourquoi j'ai décidé de mettre en place cette séquence au sein d'une classe de niveau lycée. Le thème de la découverte de l'homosexualité d'Élio dans les années 1980 dans le film *Call me by your name* peut convenir davantage pour une classe de niveau lycée dans la mesure où ils peuvent éventuellement s'identifier au personnage d'Élio, vu son âge mais également son histoire. Des adolescents en âge d'être au lycée peuvent déjà avoir été confrontés à leur propre découverte d'orientation sexuelle, plus ou moins évidente, de manière plus ou moins précoce, et plus ou moins facilement selon le contexte social de leur entourage, leur famille ou bien leurs pairs. J'ai choisi de traiter ce sujet en relation avec l'axe 'Rencontres' du cycle de première LCE, dans le thème de la 'Confrontation à la différence'. Ce thème permettant de proposer un contenu très riche car très vaste, j'ai décidé de traiter plusieurs types de confrontation à la différence, que les élèves peuvent avoir déjà vécu au cours de leur vie. Pour la séquence envisagée, la confrontation à la différence sera traitée du point de vue du personnage qui se sent distinct des autres, souvent parce que minoritaire en l'occurrence. Dans le film *Call me by your name* par exemple, nous nous concentrerons uniquement sur les sentiments d'Élio, qui ressent comme un sentiment d'aliénation vis à vis des autres adolescents de l'époque, d'une part par ses goûts, en matière de musique par exemple, ou d'activités pendant l'été, d'autre part par sa sexualité dans une société à cette époque hétéronormée.

Nous utiliserons alors le film *Call me by your name* pour traiter une première confrontation à la différence, dans un contexte précis : l'orientation sexuelle. J'ai également sélectionné deux autres types de confrontation à la différence que je souhaiterais aborder dans le cadre de cette séquence. Je trouvais intéressant d'étoffer mon sujet avec d'autres types de différence, notamment celles des classes sociales, et les différences liées à la culture, auxquelles sont confrontées les personnes immigrantes dans un pays avec une culture différente de celle à laquelle elles étaient habituées.

Pour traiter la confrontation à la différence de cultures, j'ai décidé de travailler sur des extraits du livre *The Namesake*⁷⁸ de Jhumpa Lahiri, qui relate l'histoire d'un couple d'origine indienne qui s'installe aux États-Unis, et sur les difficultés qu'ils rencontrent à s'intégrer à leur nouvelle vie, et nous pourrions également visionner quelques extraits de l'adaptation cinématographique de 2007 par la réalisatrice Mira Nair. La confrontation à la différence d'un point de vue des classes sociales peut être illustrée par plusieurs supports variés. En effet, pour cette sous-partie, les élèves seront amenés à étudier des extraits du livre *The Great Gatsby*⁷⁹, by F. Scott Fitzgerald, mais également des extraits d'une des versions cinématographiques adaptées du livre. Des extraits du film *Titanic*⁸⁰ de James Cameron seront utilisés pour souligner les différences sociales à l'écran.

II. Mise en oeuvre de la séquence

Cette séquence sur la confrontation à la différence rentre dans l'axe 'Rencontres' du cycle première LCE, ayant pour niveau CECRL B2, voire un niveau qui tend vers C1 en fin de cycle de première. Cette séquence, étant assez conséquente, serait travaillée plutôt en fin d'année scolaire. La tâche finale envisagée pour cette séquence est une dissertation sur le sentiment d'aliénation d'un des personnages des oeuvres étudiées notamment afin d'expliquer comment ce sentiment est illustré. Une fiche synoptique de séquence est proposée en Annexe 3.

La première séance serait consacrée essentiellement à la définition de mots clés et du thème de la rencontre et de la différence, et ce que ces deux sujets impliquent, mais aussi à introduire une définition de l'identité et ce qu'elle représente chez un être humain. J'aimerais dans un premier temps mettre en avant la définition de la rencontre et tout ce que cette dernière implique. En effet, une rencontre implique généralement un décentrage de soi et parfois même un questionnement de ses propres valeurs par exemple, qui peut provoquer enrichissement ou tension des deux cotés. Le terme de rencontre inclut les mots clés tels que "confronting or opposing", comme mentionné sur le site La clé des langues⁸¹. Cependant quand la rencontre procure une tension, et conduit alors à une

⁷⁸ *The Namesake*. United States, India: For Searchlight Pictures, 2006.

⁷⁹ Fitzgerald, F. Scott. *The Great Gatsby*. New York City: Charles Scribner's Sons , 1925.

⁸⁰ *Titanic*. United States: Paramount Pictures, 1997.

⁸¹ Coste, Marion. *Une sélection de ressources de la Clé anglaise pour le programme LLCER anglais de première générale*, 2019.

confrontation, celle-ci peut également impliquer de plus lourdes conséquences, comme l'isolation ou le rejet par exemple. En effet, on sait que la norme découle généralement de la majorité : ce qui est fait par la majorité est considéré comme la bonne conduite à avoir, la normalité, et si une minorité de personnes sort de ce comportement, sort de cette normalité, ils sont considérés comme "anormaux", surtout lors de l'adolescence où la conformité est primordiale pour une bonne intégration au sein d'un groupe. La différence n'est pourtant pas une mauvaise chose dans la mesure où chaque être humain est différent et que le terme 'différence' n'exclut aucune des choses comparées, comme l'indique la définition dans le Cambridge Dictionary⁸² : "the way in which two or more things which you are comparing are not the same". Cette anticipation en partant des définitions des élèves permet d'enrichir l'objectif citoyen de cette séquence, à savoir la tolérance de la différence et l'ouverture d'esprit.

Une définition de l'identité est également bonne à souligner, car la question de l'identité est fortement présente dans cette séquence. Toujours selon la définition du Cambridge Dictionary⁸³, l'identité représente "who a person is, or the qualities of a person or group that make them different from others". La définition de l'identité est en fait ce qui représente un être humain et qui par conséquent le distingue d'une autre personne.

Une fois que les élèves auront proposé et mis en commun leurs propres définitions, et après avoir étudié et commenté les définitions du dictionnaire, nous pourrions essayer de dégager plusieurs types de différences (Sociales, raciales, culturelles, sexuelles, générationnelles, ...). Si toutefois des difficultés survenaient lors de l'exercice, les élèves pourraient travailler par binôme sur une affiche de film pour deviner quel type de différence le film représente (exemples ci-dessous). Même sans avoir vu les films ou lu les livres, les élèves pourront déduire les différences mises en avant grâce aux affiches, à l'exception peut-être de l'affiche de Titanic, qui n'expose pas le thème de la différence de façon aussi évidente que les autres.

⁸² "Difference." In *Cambridge Dictionary*. Accessed April 21, 2021. <https://dictionary.cambridge.org/fr/dictionnaire/anglais/difference>.

⁸³ "Identity." In *Cambridge Dictionary*. Accessed April 21, 2021. <https://dictionary.cambridge.org/fr/dictionnaire/anglais/identity>.



The Intern (Warner Bros. Pictures, 2015). Image from Wikipedia : https://upload.wikimedia.org/wikipedia/en/c/c9/The_Intern_Poster.jpg

Titanic (Paramount Pictures, 1997). Image from Wikipedia : https://upload.wikimedia.org/wikipedia/en/1/19/Titanic_%28Official_Film_Poster%29.png

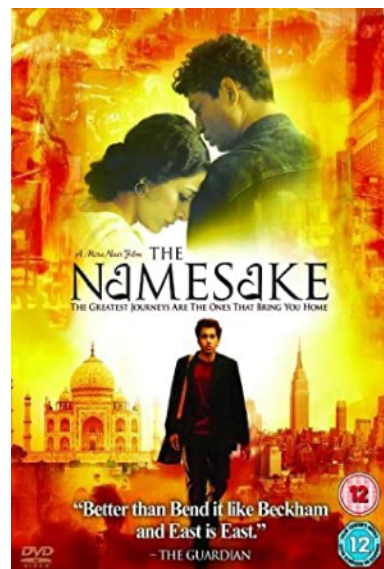


Image from Wikipedia : <https://upload.wikimedia.org/wikipedia/en/c/c9/CallMeByYourName2017.png>

The Namesake (For Searchlight Pictures, 2006). Image from Amazon : https://images-na.ssl-images-amazon.com/images/I/51vNmlxwriL._AC_SY445_.jpg

1. Confrontation à la différence de culture

Le premier type de confrontation à la différence que nous aborderons serait la différence culturelle, avec l'analyse de passages tirés du livre *The Namesake*⁸⁴ de Jhumpa Lahiri. Ce roman dresse le portrait d'un couple indien qui part s'installer aux États-Unis, et qui plus tard fonde une famille sur le sol américain. Le couple partage des valeurs de la culture indienne et a du mal à s'intégrer dans la société américaine et à son mode de vie. De plus, leurs enfants élevés dans une culture indienne mais socialisés dans une culture américaine ont du mal à définir leur identité et à s'identifier à une seule culture.

SUPPORTS

Pour cette partie de la séquence, j'aimerais utiliser dans un premier temps l'affiche de l'adaptation cinématographique vu précédemment, ainsi que la bande-annonce du film. Nous utiliserons également le livre de Jhumpa Lahiri du même titre afin d'en extraire quelques passages intéressants à analyser pour ce thème que nous développerons par la suite. J'aimerais aussi utiliser deux citations qui me paraissent pertinentes pour l'analyse de ce livre : d'une part "To feel at home is to know that things are in their places and so are you" tirée du roman *The Future of Nostalgia*⁸⁵ de Svetlana Boym. D'autre part, "The greatest journeys are the ones that bring you home" que l'on trouve sur l'affiche du film.

ÉTUDE DES DOCUMENTS

En vue de la dissertation envisagée pour l'évaluation, nous nous concentrerons sur les passages qui illustrent parfaitement le sentiment d'alienation des personnages, notamment sur Ashima et son fils Gogol.

J'aimerais commencer la séquence en étudiant l'affiche du film, suivi de sa bande annonce. Les élèves auront alors moins de mal à imaginer les personnages puisqu'ils auront les acteurs en tête lors de l'étude du livre. L'affiche du film illustre parfaitement le sentiment de Gogol de se sentir

⁸⁴ Lahiri, Jhumpa. *The Namesake*. United States, India: Houghton Mifflin, 2003.

⁸⁵ Boym, Svetlana. *The Future Of Nostalgia*. Basic Books, 2001.

étranger dans les deux endroits, dans la mesure où il est au centre de l'affiche avec d'un côté des bâtiments d'architecture indienne, et de l'autre des buildings américains. Je demanderai alors aux élèves de décrire l'image et d'y réagir, afin qu'il puissent en déduire le type de différence que nous allons travailler en premier lieu. La bande annonce regroupe plusieurs des thèmes abordés dans le film, comme le fait que Gogol se sente étranger (son nom ne sonne pas américain et sa couleur de peau suggère qu'il n'est pas né aux États-Unis, alors que c'est le cas) et met également en avant les différentes cultures (Ashima porte un sari dans sa maison typiquement américaine, la bande annonce nous montre aussi un parallèle entre la famille typiquement américaine de Maxine en comparaison avec celle de Gogol aux valeurs plus strictes). Après un premier visionnage, je demanderais aux élèves de relever toutes les informations qui les interpellent et de les classer sous forme de tableaux, avec les catégories que je viens d'énoncer par exemple.

Les séances suivantes seront consacrées à l'étude d'extraits du livre, en se concentrant sur les passages qui illustrent le sentiment d'aliénation des personnages.

Pour souligner le sentiment d'aliénation d'Ashima, j'ai sélectionné quelques passages clé : le premier passage, issu du chapitre 2, raconte la naissance de son fils Gogol et à quel point il est difficile pour elle de donner naissance et s'occuper de son enfant dans ses premiers jours tout en étant loin de sa famille et de la culture à laquelle elle est habituée.

Le deuxième passage se trouve dans le chapitre 7 quand le mari d'Ashima, Ashoke, décède. Ce qui rend ce passage intéressant, est la froideur avec laquelle l'infirmière prévient Ashima du décès de son mari, en utilisant des termes très cliniques sans aucune compassion, Ashima reste alors sans voix face à l'annonce de la femme, mais également face à la manière dont elle s'y prend, manière qu'Ashima considère comme irrespectueuse envers son mari, et très différente des pratiques indiennes qui respectent davantage le défunt. La mort d'Ashoke bouleverse Ashima d'une part car elle vient de perdre son mari mais également car elle perd l'unique repère qu'elle avait aux États-Unis.

Le troisième et dernier extrait sélectionné concernant Ashima se trouve dans le dernier chapitre, extrait qui raconte comment Ashima fait en sorte de se sentir enfin comme chez elle : elle partage son année entre L'Inde et les États-Unis, les deux pays auxquels elle est tout de même attachée. En passant du temps dans les deux pays, Ashima se sent finalement comme chez elle. De plus, en examinant la signification de son nom, on comprend que le prénom "Ashima" veut dire "sans frontière", ce qui va de pair avec l'identité et le mode de vie avec lequel elle est le plus à l'aise, où elle se sent le mieux, où elle se sent comme chez elle. Les citations "To feel at home is to know that things are in their places and so are you" et "The greatest journeys are the ones that bring you

home" illustrent parfaitement la situation d'Ashima qui se sent enfin comme chez elle à la fin du roman.

Pour étudier le sentiment d'aliénation de Gogol, j'ai également sélectionné quelques passages clés du roman :

dans le chapitre 4, il est mentionné que Gogol fête deux fois ses quatorze ans, une fois dans les traditions indiennes, et une deuxième fois dans les traditions américaines avec ses amis de l'école. Ce double anniversaire montre que Gogol est partagé entre ses deux cultures et qu'il est difficile pour lui de les mélanger. Dans ce même chapitre, un deuxième extrait est intéressant quand la famille part en voyage à Calcutta, et Gogol se rend alors compte qu'ils se sent étranger aux États-Unis à cause de sa culture et son éducation indienne. Cela étant dit, il se sent également étranger en Inde, qu'il considère plus stricte, en comparaison avec le mode de vie américain qu'il a toujours connu.

Cette idée que Gogol est divisé entre les deux cultures se retrouve également dans le chapitre 6, quand Gogol rencontre une femme avec laquelle il décide d'entamer une relation, Maxine, une fille américaine. Gogol se sent mal à l'aise lorsqu'il va rendre visite à la famille de Maxine, à cause des différences de cultures et de mœurs.

À l'issue de cette première partie, les élèves effectueront une évaluation formative préparant à la tâche finale. La citation « The greatest journeys are the ones that bring you home » sera le sujet de l'évaluation formative. Les élèves auront à réaliser le plan détaillé d'une dissertation, afin qu'ils soient entraînés à la méthodologie de la dissertation qui devra être maîtrisée pour la tâche finale.

2. Confrontation à la différence de classe sociale

Le deuxième type de confrontation à la différence que nous étudions est la différence de classe sociale. Ce sujet est très fréquent dans les films ou séries populaires destinés à de jeunes adolescents (comme par exemple la série *Gossip Girl*⁸⁶, la série Netflix, *Elite*⁸⁷ ...). Cependant, les représentations de classes sociales sont souvent stéréotypées et accentuées à l'extrême pour rendre compte visuellement des différences et les rendre explicites, par le biais des vêtements, ou de la position des personnages dans le cadre par exemple.

⁸⁶ Schwartz, Josh, Savage, Stephanie. *Gossip Girl*. Unites States. Warner Bros Television. 2007

⁸⁷ Madrona, Darío, Montero, Carlos. *Elite*. Spain. Zeta Producciones. 2018

SUPPORTS

Pour l'étude de cette partie et faire un lien avec la précédente, j'ai sélectionné un extrait du livre *The Namesake* dans le chapitre 10, où en plus des différences de culture qui le freine dans sa vie américaine, Gogol rencontre une fille qui partage plus ou moins la même culture indienne que lui, mais les différences sociales entre les deux rendent leur relation compliquée.

Des extraits du livre *The Great Gatsby* de F. Scott Fitzgerald, ainsi que des extraits de l'adaptation cinématographique de ce roman, seront également utilisés, en nous concentrant essentiellement sur la différence de classe sociale qui sépare Daisy et Gatsby et qui a rendu leur relation impossible.

J'ai également sélectionné deux extraits vidéo du film *Titanic* qui illustrent parfaitement les différences qui opposent Jack et Rose.

Enfin, afin de faire le lien entre tous les documents, les élèves pourraient étudier le texte de la chanson *Creep* du groupe Radiohead, qui parle d'un jeune homme décrivant une fille inaccessible pour lui à cause de leurs différences sociales.

ÉTUDE DES DOCUMENTS

En vue de la dissertation envisagée pour l'évaluation, nous nous concentrerons sur les passages qui illustrent parfaitement le sentiments d'aliénation des personnages, notamment sur Gogol, Gatsby et Jack. Le premier extrait que nous étudierons est un passage du chapitre 10 du livre *The Namesake*. Ce passage ne sera que brièvement étudié dans le but d'établir le lien entre les deux types de différences.

Cette première activité se poursuivrait avec le visionnage du premier passage du film *Titanic*, quand Jack voit Rose pour la première fois.



Jack Sees Rose For The First Time, *Titanic*, from YouTube : https://www.youtube.com/watch?v=4uVUieL_CoM

Ici la caméra adopte un plan subjectif du point de vue de Jack, qui regarde Rose depuis le pont inférieur. La position des personnages est importante ici dans la mesure où Jack, qui représente la classe ouvrière, les classes modestes, se trouve sur un plan inférieur à Rose, qui représente les classes sociales très aisées, et se trouve alors en hauteur par rapport à eux, et l'oblige donc à regarder en bas pour voir les 3 personnages. Et l'inverse se produit quand Jack est alors obligé de lever les yeux, comme une admiration (à l'inverse du regard en bas qui représente une sorte de mépris), pour regarder Rose, qui représente l'inaccessible pour un homme de sa catégorie sociale,. C'est ce que lui dit d'ailleurs l'homme qu'il vient de rencontrer et que nous apercevons au premier plan sur l'image présentée ci-dessus.

Pour la suite de l'analyse et pour faire un parallèle avec l'étude d'extrait vidéo que nous venons de présenter, nous pourrions continuer avec une deuxième étude d'extrait, cette fois-ci issu du film *The Great Gatsby*, la version de Baz Luhrman de 2013. L'extrait proposé reflète la même idée que dans l'extrait de *Titanic*, nous concentrant sur la position des personnages dans le cadre en fonction de leur classe sociale. Cet extrait montre la première fois que Jay Gatsby, alors officier, rencontre Daisy, une jeune femme issue d'un milieu aisé. Gatsby comprend que leur relation serait difficilement possible à cause de leurs classes sociales respectives qui sont bien différentes. Gatsby décide alors de se donner les moyens de devenir à la hauteur et de 's'élever' seul. Ce dialogue s'accompagne d'une image forte, dans laquelle Gatsby décide de monter les escaliers pour y rejoindre Daisy, comme s'il grimperait l'échelle sociale pour être au même niveau que Daisy. Le parallèle avec la vidéo précédente sera accessible pour les élèves, car il s'agit exactement de la même métaphore visuelle qui traduit les classes sociales par la position des personnages dans le cadre (haut / bas)⁸⁸.

En restant dans cette même oeuvre, les élèves seront amenés à étudier quelques passages du roman *The Great Gatsby*, et plus précisément le comportement de Gatsby envers Daisy, qui fait tout pour la reconquérir, jusqu'à en imiter la classe sociale de Daisy en s'achetant une maison de luxe juste en face la sienne. Nous nous concentrerons sur des passages précis, tels que ceux où la position de leurs maisons est mentionnée. Daisy vit à East Egg, et Gatsby à West Egg, l'endroit considéré comme étant celui des nouveaux riches, ces deux endroits séparés par un lac, forçant Gatsby à

⁸⁸ Voir *The Great Gatsby* (Village Roadshow Pictures A&E Television Bazmark Productions Red Wagon Entertainment, 2013) de 1:22:00 à 1:22:34

observer de loin la lumière verte du phare juste devant la maison de Daisy, cette lumière verte au loin représentant ce qu'il ne peut pas avoir, l'inaccessible.

Nous nous concentrerons justement sur le fait que Gatsby habite du côté de West Egg, endroit des 'nouveaux riches' considéré comme l'endroit des personnes qui offrent de la poudre aux yeux, comme Gatsby avec ses soirées extravagantes par exemple. West Egg représente des personnes provenant de milieu modeste ayant connu une ascension sociale vers les classes plus aisées, et qui essaient d'imiter les personnes nées dans des classes sociales élevées pour essayer de s'intégrer au mieux dans leur nouveau milieu social.

Un parallèle avec le deuxième extrait du film Titanic pourra de nouveau être établi, extrait lors duquel Jack est invité à déjeuner en première classe du bateau avec Rose et ses compagnons de première classe.



Jack comes to first class, from YouTube : https://www.youtube.com/watch?v=hkByLs73_Lo

Dans cet extrait, Jack est invité pour la première fois à manger en première classe. Dans un monde, et un milieu dont il ignore tout, Jack découvre des lieux jusque-là inaccessibles à lui. Pour faire illusion, Jack observe et tente d'imiter les hommes qui l'entourent, pour comprendre comment se tenir et se comporter. Cette idée d'observation et d'imitation rappelle celle de Gatsby vivant à West Egg.

Le dernier document proposé servirait à établir un lien entre ce dernier et les autres documents que les élèves auront étudiés. Il s'agit du texte de la chanson Creep, du groupe Radiohead ⁸⁹. (extrait des paroles ci-dessous)

⁸⁹ (Oxfordshire, England), accessed April 26, 2021, <https://www.youtube.com/watch?v=XFkzRNyygfk>. Lyrics from Musixmatch

When you were here before
Couldn't look you in the eye
You're just like an angel
Your skin makes me cry
You float like a feather
In a beautiful world
I wish I was special
You're so fuckin' special
But I'm a creep
I'm a weirdo
What the hell am I doin' here?
I don't belong here

Ce document pourrait servir de base à l'évaluation formative. Les élèves pourraient étudier cet extrait ensemble afin d'en comprendre l'essentiel. Pour guider les élèves, j'ai sélectionné quelques passages de cet extrait qui traduisent vraiment le sentiment d'infériorité, et d'aliénation mais aussi d'admiration. Cette deuxième évaluation sera une courte présentation orale durant laquelle les élèves devront présenter un film ou une série qui illustre les paroles de la chanson, et plus largement les différences de classes sociales. Les élèves devront présenter brièvement le film (réalisateur / acteurs, date, synopsis), puis expliquer en quoi le support choisi illustre les paroles, et enfin présenter à la classe un plan, ou un extrait vidéo (ou plus) du support qui illustre visuellement l'idée de différence de classe sociale (plan, caméra, décors, vêtements).

3. Confrontation à la différence d'orientation sexuelle

Pour cette troisième et dernière étape de cette séquence, les élèves seront amenés à étudier essentiellement des passages d'une oeuvre cinématographique, axée sur une époque différente de la leur, avec des moeurs et une société différentes de celle qu'ils connaissent aujourd'hui, qui évoque un sujet auquel certain élèves peuvent avoir été confronté. Le film choisi, *Call Me By Your Name*, présente l'histoire de la découverte de l'orientation sexuelle du personnage principal dans les années 1980.

SUPPORTS

Dans cette partie consacrée entièrement à cette oeuvre, j'ai sélectionné quelques passages du film que je souhaiterais étudier avec les élèves.

J'aimerais me concentrer surtout, comme pour les autres parties, sur le sentiment d'aliénation du personnage Elio, en comparaison avec les autres adolescents de son âge de l'époque. Le film regorge de métaphores visuelles très riches et intéressantes à exploiter.

ÉTUDE DES DOCUMENTS

Dans ce film, nous pouvons repérer deux types de confrontation à la différence. D'une part, le personnage d'Elio découvre une nouvelle sexualité à laquelle il est confronté sans ne rien pouvoir y faire. Il la découvre petit à petit, en essayant de comprendre et de s'adapter à cette nouvelle forme d'attraction qu'il n'avait jamais vécue auparavant. D'autre part, nous pouvons remarquer la confrontation à la différence quand Elio s'exprime librement par le biais de la littérature, de l'écriture, de la musique, quand il l'écoute ou la joue, avec plusieurs instruments, en parallèle avec les activités et les goûts des autres adolescents de son âge (musique à la mode, aller se baigner plutôt que lire).

Elio est confronté à ces deux types de différences et essaye, tout du moins au début du film, de les contrer, en essayant de s'intégrer dans le groupe en adoptant les goûts des jeunes de l'époque, comme lors de la scène de la fête par exemple, que j'aimerais travailler dans cette séquence. Dans cette scène, Elio est invité à une fête et les autres adolescents dansent sur de la musique qui, à l'époque, était à la mode. Alors qu'Oliver profite de la scène et danse, la caméra montre ce qu'Elio regarde par le biais d'un plan subjectif, et un plan rapproché sur Oliver est utilisé, pour montrer ce qu'Elio regarde et voudrait vraiment. Quand Elio décide de rejoindre les autres sur la piste, il entre dans le cadre et se trouve au milieu, comme Oliver, ce qui souligne sa place centrale, et au fur et à mesure qu'Elio avance, il nous laisse croire qu'il rejoint Oliver au centre du cadre, mais s'adapte en fait à ce qu'il est censé faire, et rejoint Marzia. Le choix de la musique de cette scène laissait penser qu'Elio allait prendre la direction de ce qu'il voulait, de ce qu'il observe attentivement, à savoir Oliver. En effet, le choix de la musique de cette scène n'est pas anodin car elle utilise *Love My Way* du groupe Psychedelic Furs, et Oliver, lors de la scène du plan rapproché danse sur les paroles :

"Love my way, it's a new road
I follow where my mind goes"

Les paroles peuvent en fait refléter les pensées d'Elio lorsqu'il observe Oliver en train de danser.



Close up on Oliver dancing, *Call Me By Your Name* (Frenesy Film Company La Cinéfacture RT Features Water's End Productions, 2017), 29:30.



Elio joining Oliver, *Call Me By Your Name* (Frenesy Film Company La Cinéfacture RT Features Water's End Productions, 2017) 29:37.

Pour guider au mieux les élèves dans l'analyse de cette scène, je leur demanderais de se concentrer sur la position des personnages dans le cadre et ce qu'elle peut vouloir dire, et je leur demanderais d'être attentifs à la musique afin qu'ils puissent établir un lien avec les images.

À côté de ses différences par rapport à ses goûts, Elio est confronté à la découverte d'une nouvelle sexualité. En effet, c'est la première fois qu'il ressent une attirance comme celle-ci envers un autre homme, et pour lui, son monde est chamboulé.

Quelques scènes, que j'aimerais étudier avec les élèves, illustrent visuellement les doutes, les peurs et les sentiments d'Elio. La première scène qui me paraît illustrer l'idée qu'Elio ressent un sentiment d'aliénation à cause de ce qu'il ressent pour Oliver, est une scène qui montre Elio essayant de frapper à la porte de la chambre d'Oliver, et se rétracte quand il entend Malfada, la domestique, approcher.



Elio in front of Oliver's door, *Call Me By Your Name* (Frenesy Film Company La Cinéfacture RT Features Water's End Productions, 2017). 39:08.

Elio est tenté d'ouvrir cette porte, comme une métaphore pour s'ouvrir enfin à Oliver et rentrer dans sa chambre, son intimité. Il hésite longuement à ouvrir cette porte qu'il n'avait jamais ouverte auparavant, mais lorsqu'Elio entend quelqu'un monter, il se rétracte, car il sait que ce n'est pas sa place, qu'il n'est pas censé ouvrir cette porte. La panique qui le prend quand la personne monte montre le sentiment qu'il est en train de ressentir mais qu'il s'interdit.

Même si les élèves n'ont ni l'expérience ni les cours nécessaires d'analyse cinématographique pour analyser ces scènes seuls, en leur offrant un cadre restreint et en les guidant clairement, nous pouvons arriver à des déductions et une analyse pertinente et intéressante des élèves.

Après le visionnage de cet extrait, je demanderais aux élèves de décrire la scène, simplement (on voit Elio devant une porte qui se dépêche d'aller dans sa chambre quand la domestique arrive). J'attirerais alors leur attention sur cette porte en question (à qui est cette porte ? Qu'est ce qu'il peut attendre derrière cette porte ? Pourquoi court-il ?). Si des difficultés survenaient, j'attirerais l'attention des élèves sur le fait qu'il s'agit d'une métaphore, et leur demanderais alors, à leur avis, ce que représente cette métaphore.

Afin de préparer les élèves à la tâche finale, je leur proposerais une courte évaluation formative, une expression écrite, sur une citation relevée dans le livre *Call Me By Your Name* :

"People who read are hidiers. They hide who they are. People who hide don't always like who they are". Je leur demanderais alors d'expliquer cette phrase que Marzia prononce à Elio lors d'une de leurs discussions, et de faire le lien avec ce qu'Elio cache, et comment les spectateurs s'en rendent compte.

Le dernier extrait vidéo de cette partie, et le dernier extrait de la séquence, montre Elio et Oliver dans la nuit, après leur premier rapport ensemble, et leur premier rapport avec un autre homme. Cette courte scène montre, peut-être, une métaphore de l'esprit d'Elio à ce moment-là. Elio se sent bien et libéré du secret de son attirance (il se met à nu, car il avoue son attirance, mais également au sens littéral), mais il se sent comme à l'envers, comme être à l'envers de la société hétéronormée de l'époque. En effet, le plan montre Elio et Oliver à l'envers, comme ci-dessous, et Oliver demande à Elio de l'appeler par son prénom à lui, et Oliver l'appellerait alors par son propre prénom (d'où le titre du film, *Call me by your name*).



Elio and Oliver upside down, *Call Me By Your Name* (Frenesy Film Company La Cinéfacture RT Features Water's End Productions, 2017). 1:26:34

Je demanderais aux élèves de décrire la scène et d'interpréter le fait que tout soit à l'envers.

La séance suivante, la dernière de la séquence serait alors dédiée à la rédaction de la tâche finale. Une dissertation sur la confrontation à la différence est attendue lors de la tâche finale. Les élèves auront le choix entre deux sujets :

- *"To feel at home is to know that things are in their place and so you are"* Svetlana Boym. *Explain and link this quotation from the novel The Future Of Nostalgia to the movie and the book The Namesake.*
- Choose a movie or series depicting a confrontation to any kind of difference (social, sexual, generational, cultural) and explain what these differences imply for the characters. Feel free to add your personal experiences if you want to.

La réflexion sur un exemple personnel et/ou la capacité à lier plusieurs oeuvres et idées seront évalués ici, ainsi que la qualité de la langue et le respect de la méthodologie.

III. Écrit réflexif

Cette séquence prend, à mon sens, une place primordiale dans l'année scolaire, au vu sa longueur, richesse et complexité. Elle est aussi importante dans l'année scolaire que dans la vie des élèves, justement parce qu'elle participe d'une part à l'enrichissement des connaissances des élèves, mais également à la construction des élèves et de leur identité. Avec ses différents thèmes, cette séquence regroupe des sujets et des situations auxquelles les élèves peuvent déjà avoir été

confrontés, des sentiments, d'aliénation par exemple, que des élèves peuvent déjà avoir ressentis dans leur vie personnelle. Aborder ces thèmes en classe peut permettre aux élèves ayant déjà rencontré ces situations de s'identifier aux personnages, et ressentir du réconfort, du soutien. La construction de soi touche tout le monde, plus précisément lors de l'adolescence, période riche en recherche, en expériences et pleine de questionnements sur notre propre identité, ce qu'elle est, et ce qu'elle veut dire pour nous, et ce sujet peut concerner tout les élèves.

D'autre part, construire cette séquence en utilisant des supports que les élèves sont susceptibles de connaître constitue un élément facilitateur conséquent. La plupart des documents sont des extraits de livres accompagnés d'extraits de leur adaptation filmique, ce qui, facilite davantage la représentation visuelle des extraits littéraires, mais aussi permet des moments plus ludiques, d'analyse de films, que les élèves apprécient souvent. Plus ludiques, les analyses d'extraits de films constituent aussi un réel objectif pragmatique, qui est de s'entraîner à déchiffrer des messages cachés dans certaines scènes en fonction de la position des personnages, de la position de la caméra, du type de plan utilisé par exemple. Même si nous nous pratiquerons pas d'analyse approfondie car ces analyses sont réservées à d'autres niveaux d'études supérieures, la découverte de l'analyse cinématographique peut plaire à certains élèves qui voudront plus tard approfondir davantage ces connaissances. Les bases du vocabulaire autour de l'analyse cinématographique (*point of view shot, frame*) constituera alors un objectif lexical, avec également le vocabulaire autour de la différence (*confronting, alienation*), qui est primordial pour cette séquence.

En ce qui concerne les tâches intermédiaires, elles permettent de préparer les élèves et de les entraîner avant l'évaluation finale. Les tâches intermédiaires attendues sont de petites dissertations, voire l'élaboration d'un plan détaillé, à partir d'une citation dans le thème du sujet que nous avons travaillé. Travailler une dissertation à partir d'une citation constitue un réel objectif pragmatique dans la mesure où cette tâche entraîne l'élève à interpréter une citation et à associer des idées à cette dernière sans avoir de lien explicite. La courte présentation orale sera un moment plus ludique pendant lequel les élèves seront libres de s'exprimer sur un film qu'ils connaissent et apprécient, et permet aux autres élèves de découvrir des films qui peuvent les intéresser.

Cette séquence regroupe des sujets importants dans la vie des élèves et leur construction, mais également des oeuvres du monde anglophone avec lesquelles les élèves enrichiront leurs culture littéraire anglophone et cinématographique ainsi que leur ouverture d'esprit, et leur capacité d'analyse.

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Annexes

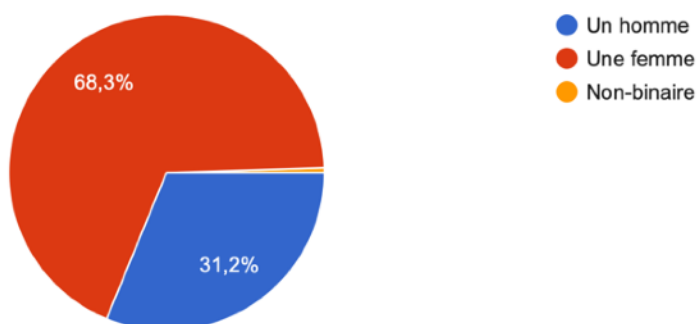
- **Annex 1** : questionnaire réalisé en 2020-2021 sur l'avis des personnes interrogées sur la représentation de l'homosexualité à l'écran:

https://docs.google.com/forms/d/19KpSIQQcJvg4k9hJ8GCZ_5xenIBHA7h9PHaq4ubz8AI/edit

- **Annex 2** : Résultats du questionnaire

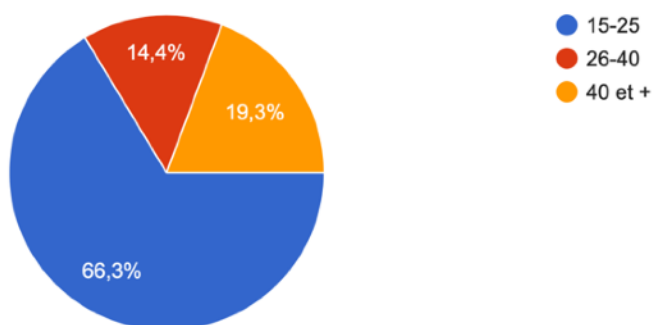
- Question 1 :

Vous êtes :
202 réponses

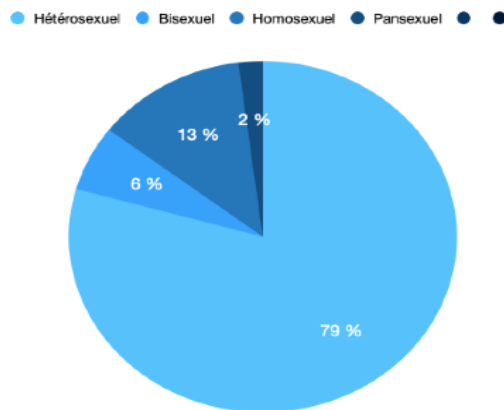


- Question 2 :

Dans quelle tranche d'âge vous situez vous ?
202 réponses



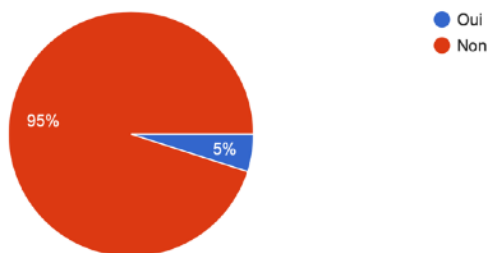
- Question 3 : Indiquez votre orientation sexuelle



- Question 4 :

Êtes vous gêné par la présence de scènes érotiques hétérosexuelles dans les films / séries que vous regardez ?

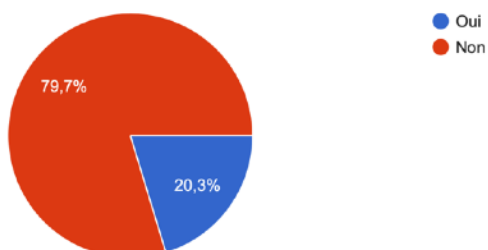
202 réponses



- Question 5 :

Êtes vous gêné par la présence de scènes érotiques homosexuelles dans les films / séries que vous regardez ?

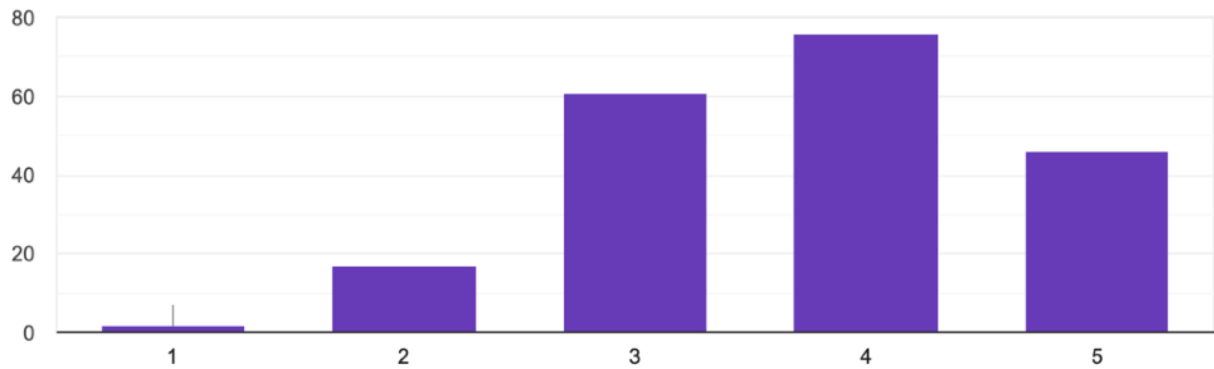
202 réponses



- Question 6 :

Comment qualifieriez -vous la fréquences des scènes érotiques hétérosexuelles dans les films / séries ?

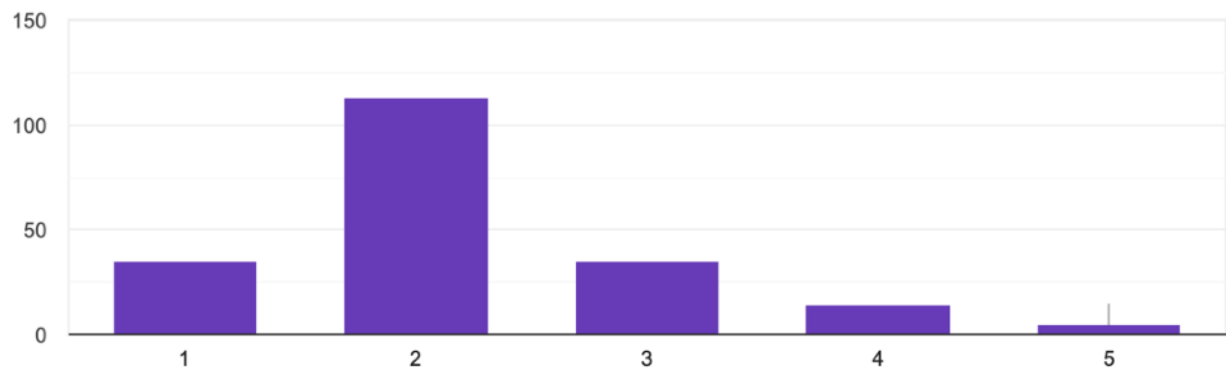
202 réponses



- Question 7 :

Comment qualifieriez -vous la fréquences des scènes érotiques homosexuelles dans les films / séries ?

202 réponses

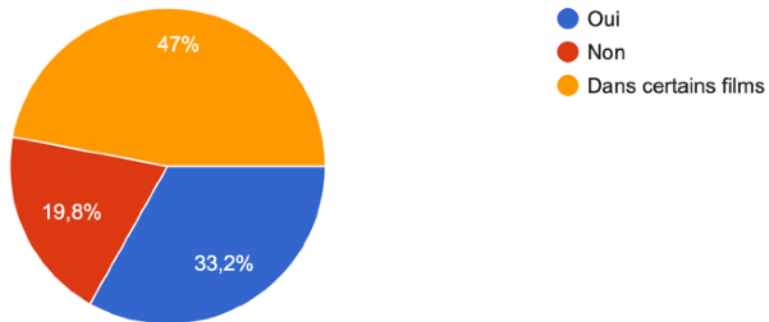


- Question 8 :

:

Pensez-vous que la représentation de personnages homosexuels dans les films / séries est stéréotypée ? (Vêtements, caractères, manière de s'exprimer ..)

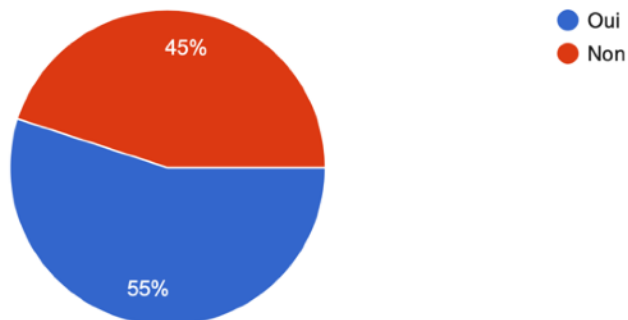
202 réponses



- Question 9 :

Pensez vous que la manière dont les personnages homosexuels sont représentés dans les films / séries influe sur notre vision de l'homosexualité ?

200 réponses



- Annex 3 : Tableau synoptique de séquence

Information sur la séquence				
Titre de la séquence		Confronting differences : open your mind !		
Niveau / cycle + Entrée culturelle		LCE Première : Confrontation à la différence		
Niveau CECRL + compétence		B2 visé, Expression Écrite en tâche finale		
Tâche finale envisagée		Dissertation sur la confrontation à la différence		
Objectifs de la séquence				
Culturels	Méthodologiques	Linguistiques		
- Découverte d'oeuvres anglophones - Découverte de cultures autre qu'anglophone	- Apprendre à faire le lien entre une citation, ou un texte et une oeuvre étudiée en classe - Apprendre la méthodologie d'une dissertation - Apprendre / revoir l'argumentation - Apprendre à analyser un plan cinématographique	Lexicaux	Grammaticaux	Phonologiques
		- Vocabulaire de la différence (alienation, outcast, included) - Vocabulaire de l'analyse cinématographique (composition, shot, frame) - Vocabulaire de l'argumentation (Despite, although, therefore) - Les connecteurs (Moreover, whereas, besides) - Expression sentiments (to feel, to seem)	- Rebrassage comparatif - Conditionnel - Rebrassage V-ED/ Have+v-en	- Rebrassage prononciation du -ed final (released, included)

Back cover :

Summary : This thesis analyses the possible correlation between the evolution of the onscreen representation of minorities—especially homosexuality, and its evolution in modern society. The study gives examples of different stages a norm goes through and the different stages of the representation of a minority.

This thesis also focuses on the representation of homosexuality onscreen, and especially in the movie *Call Me By Your Name*.

Key words : diversity in the media ; queer representation ; stereotypes ; movie ; norm ; influence ; evolution ; homosexuality ; target audience .