Dr. Wayne B. Stengel

Spring 2016

ENGL1355; CRN 24455 and 24456; Film and Literature; MWF 9-10 and 10-11; Irby 304

Office: Irby 317; Hours MW 3-4; TTH 11-1; Phone: 450-5101; [waynes@uca.edu](mailto:waynes@uca.edu)

This course will be a close analysis of four very interesting film about the American South preceded by readings from talented Southern authors who have written extensively and poetically about the tensions as well as the pleasures of being a Southerner. The course asks students to analyze how writers record Southern experience and then how the movies, a contemporary twentieth-century art form, has explored many of the problems issues, and dilemmas regarding Southern experience, something many of us have experienced firsthand as Arkansans. How does great language attempt to capture reality and the how do the images, cinematography, acting, editing, and quick cuts of the movies depict similar or related realities? This is the question which this course will continually ask and invite you to explore and comment upon. The requirements of this course are simple: that you attempt to watch these four movies very attentively, actively, and with a concentration that you probably have never given to film viewing before, and that you be willing to consider and write about the differences between film as a storytelling medium and words, language, and the turning of pages as another way to create a narrative stream of events and situations.

**Required texts and editions:**

**The Norton anthology of the Literature of the American South**

**Louis Giannetti, Understanding Movies, Thirteenth Edition**

Major Assignments and Examinations: We will have a mid-semester and a final examination given over one specific film at the corresponding time in the spring semester, seven or eight **important quizzes** over portions of the Giannetti text or specific readings in the Anthology of Southern Literature, and two other short papers analyzing the other two films in the course.

Grading policies: Your grade in this class will come from four sources:

Two examinations—40%\

Two short papers—40%

Announced quizzes—20%

Attendance and Drop policy: I pride myself on teaching a very interactive class. This means simply that I am very interested in learning from my students, answering any questions they might have about fascinations, confusions, and contradictions they find in any of the writers or films we are studying. In all of my classes, I WANT STUDENTS TO LEARN FROM ONE ANOTHER, AND EACH OTHERS’ EXAMPLE. Therefore, **I MUST WARN YOU. I AM A STICKLER FOR ATTENDANCE. I CALL THE CLASS ROLL DAILY, RELIGIOUSLY. IF YOU LIKE TO CUT CLASS, OR MISS MANY MEETINGS DURING THE SEMESTER, THIS SECTION OF FILM AND LITERATURE IS A VERY BAD PLACEFOR YOU TO BE. IF YOU CHOOSE TO BE SO THOUGHTLESS AS TO MISS MORE THAN FIVE (5) MEETINGS OF THIS CLASS, I WILL PURGE YOU FROM THE ROLL AND GIVE YOU A WF FOR A FINAL GRADE. I HOPE I WILL NOT HAVE TO REPEAT THIS IRON-CLAD RULE AGAIN. PLEASE DON’T TEST ME ON THIS ISSUE.**

**IDEAL SCHEDULE OF READNING AND FILM SCREENINGS (subject to change and flexibility)**

**Weeks 1-4**

**Harriet Jacobs, Incidents in the Life of a Slave Girl, Chapters V, X, XX1, and XXX, 125.**

**Frederick Douglass, Narrative in the Life of Frederick Douglass, An American Slave, Chapters IV, V, VI, VII, 169.**

**Booker T. Washington, Chapter 1, A Slave Among Slaves, 325.**

**Giannetti, Chapter One, Photography, 9.**

**Film: *Twelve Years A Slave***

**Short paper due on Slave**

**Weeks 5-7**

**Samuel Clements, ATrue Story, Life on the Mississippi, Chapters IV, V, VI, 254.**

**Joel Chandler Harris, The Wonderful Tar-Baby; Free Joe and the Rest of the World, 288.**

**Albert Murray, Train Whistle Guitar, 741.**

**Giannetti, Chapter Two, Mise-En-Scene, 46.**

**Film: *O Brother, Where Art Thou?***

**Mid-semester examination on O Brother**

**Weeks 8-11**

**Henry Dumas, Ark of Bones, 922.**

**Zora Neal Hurston, How it Feels to Be Colored Me, 405.**

**Alice Walker, In Search of our Mother’s Gardens, 1011.**

**Maya Angelou, Easter Rituals and Color Consciousness; Mother’s Transcendence, 851.**

**Giannetti, Chapter Three, Movement, 95.**

**Film: *Beasts of the Southern Wild***

**Short paper due on Beasts**

**Weeks 12-14**

**William Faulkner, Dry September, 435.**

**Eudora Welty, Where is the Voice Coming From? 616.**

**Ralph Ellison, Battle Royal (handout)**

**Giannetti, Chapter Four, Editing, 135.**

**Film: *Get on Up***

**Week 15 (Final Examination Period)**

**Final Examination on Get On Up**

The University of Central Arkansas adheres to the requirements of the Americans with Disabilities Act. If you need an accommodation under this Act due to a disability, please contact the UCA Disability Resource Center, 450-3613.

An emergency Procedures Summary (EPS) for the building in which this class is held will be discussed during the first week of this course. EPS documents for most buildings on campus are available at <http://uca.edu/mysafety/bep/>. Every student should be familiar with emergency procedures for any campus building in which he/she spends time for classes or other purposes.

If a student discloses an act of sexual harassment, discrimination, assault, or other sexual misconduct to a faculty member (as it relates to “student-on-student” or “employee on student”), the faculty member cannot maintain complete confidentiality and is required to report the act and may be required to reveal the names of the parties involved. Any allegations made by a student may or may not trigger an investigation. Each situation differs, and the obligation to conduct an investigation will depend on the specific set of circumstances. The determination to conduct an investigation will be made by the Title IX Coordinator. For further information please visit: http://uca.edu/titleix. *Disclosure of sexual misconduct by a third party who is not a student and/or employee is also required if the misconduct occurs when the third party is a participant in a university-sponsored program, event, or activity.*

Students should familiarize themselves with all policies in the *Student Handbook*, particularly with regard to the University’s Sexual Harassment Policy and University Academic Policies.