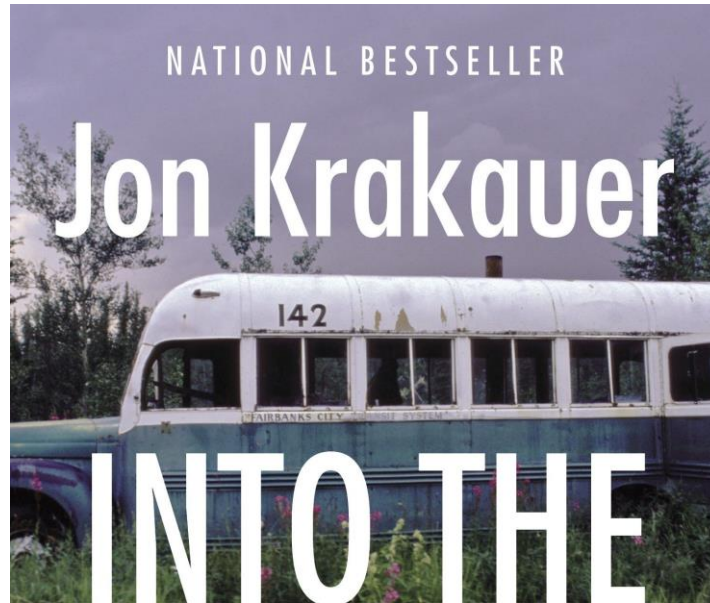


Into the Wild and Wild (2014)

- Next 2 Tuesdays
- Advance material in Other Resources



INTO THE WILD

In April 1992 a young man from a well-to-do family hitchhiked to Alaska and walked alone into the wilderness north of Mt. McKinley. His name was Christopher Johnson McCandless. He had given \$25,000 in savings to charity, abandoned his car and most of his possessions, burned all the cash in his wallet, and invented a new life for himself. Four months later, his decomposed body was found by a moose hunter. . . .

WITH A NEW AFTERWORD



Scene Comparison Assignments

- We will look at examples today, and next time as well.
- Intro more terms today that will help you get started.
- **Student example and on website**
- Film in library

Presentations

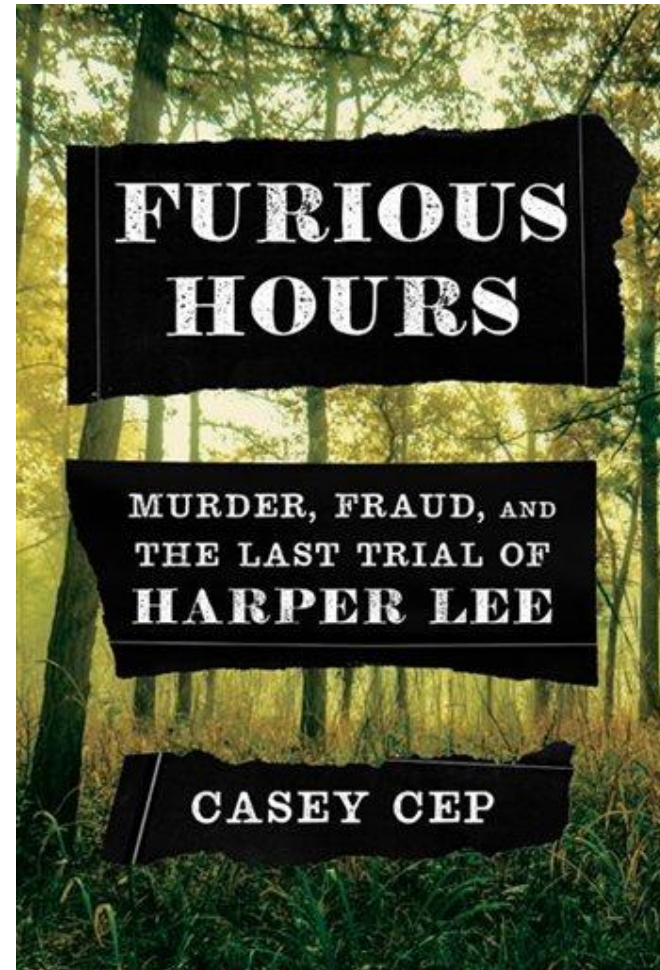
- In groups of 2 or on your own give a 7-10 min presentation about the film or story. Send me an email with your preferred date.
- What are the themes that connect this story to others by the director or author?
- What are the statistics about Alzheimer's?
- What other films/stories use the body as text?
- What were the role of Canadian nurses during WWII?

Odd and Ends

- I have so much to talk about (and we watch films during class time), so I am just going to work through slides and lecture, and will post the entire lecture in pdf form on Other Resources.
- Everyone's edition is different! Page numbers!
- Break 7:45pm-8pm.
- Access to films



- <https://www.penguinrandomhouse.ca/books/537667/furious-hours-by-casey-cep/9781101947869>

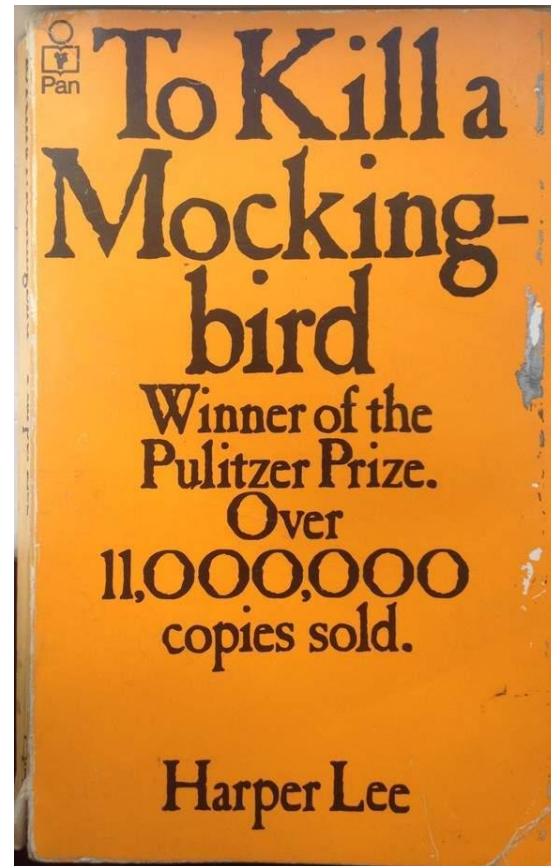


Mockingbird Unease?

- I had more difficulty reading this novel and watching the film than last time I taught it.
- Maybe it is the current state of social America, and this text doesn't seem so far in the past.
- Maybe I just don't enjoy "n-word" even if I know the historical context, and maybe I don't see Harper Lee as objectively removed from this racism as I once did. 219
- https://www.al.com/news/2017/10/mississippi_school_district_pu.html

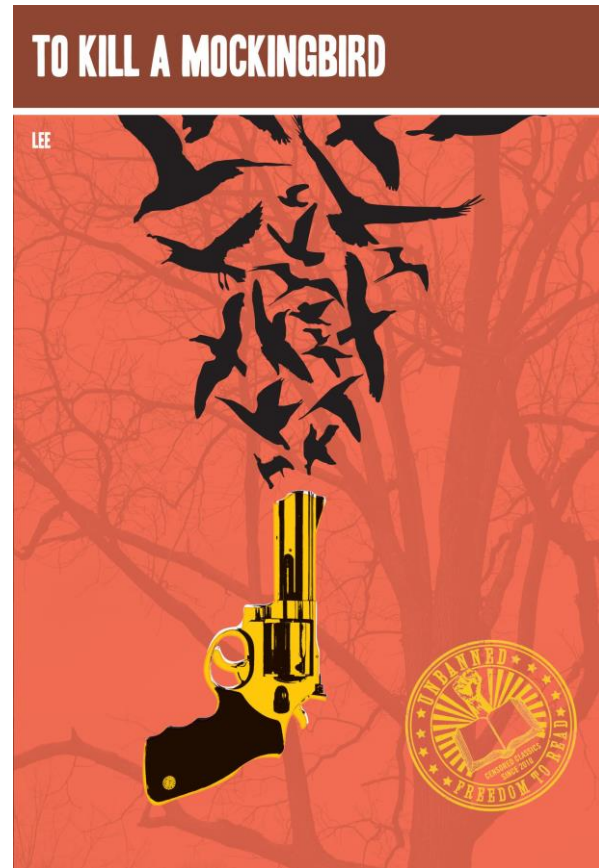
What is a classic novel?

- What is our criteria?
- Once a classic, always a classic?
- Discuss.



Classic (Italo Calvino)

- Richness of rereading
- Content never exhausted
- Retains relevance and critical discourse
- We feel we have read it before—retains aura of history
- Originality
- Pursues human “truth”

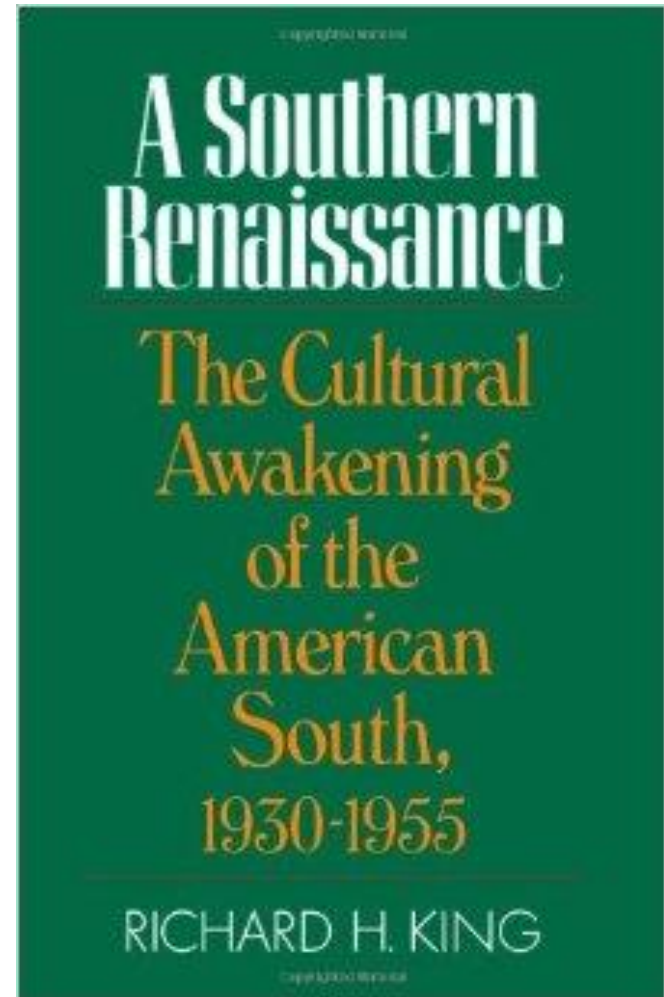


The Classic

- <https://www.booksourcebanter.com/2018/09/11/rethinking-the-literary-canon-for-todays-learners/>
- What might cause a classic to fall out of favour?

Southern Renaissance

- Lee was a part of the Southern Renaissance, writers (such as William Faulkner and Flannery O'Connor) who have drawn creative inspiration from the myths and images of the (antebellum) pre-Civil War South and the pervasive economic, social, and cultural changes that occurred after that time.



Southern Renaissance

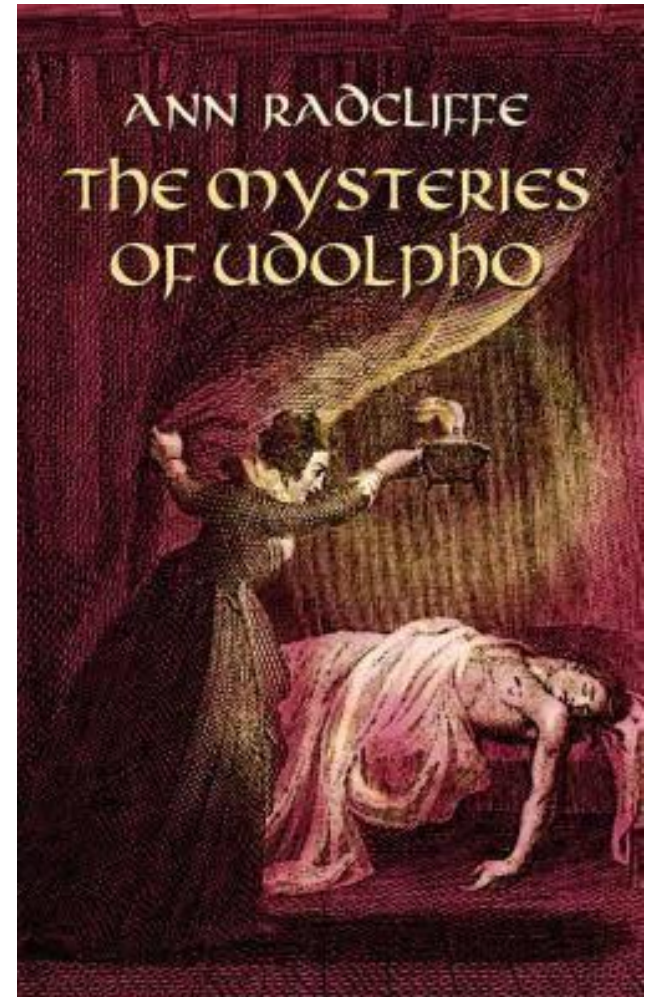
- In what ways do the novel and film reflect Southern culture?
- Is it obvious that they are set in the South?
- How important do you think this “Southern” background is to the success of the texts?
- For instance, do any of the tensions of the texts emerge specifically out of the cultural environment of the antebellum South?

The Gothic

- Traditionally, a story of terror, horror, or romance, usually set in a gloomy castle or monastery. The castles were usually surrounded by dark forests and overgrown vegetation.
- Inside, there were countless rooms and strange sounds. In addition, there is a forlorn character who is mysterious and melancholy. Supernatural occurrences frequently happen, such as ghosts and apparitions. Such novels were popular in the late 18th Century.
- **Gothic fiction** (sometimes referred to as **Gothic horror**) is a genre of literature that combines elements of both horror and romance. As a genre, it is generally believed to have been invented by the English author Horace Walpole, with his 1764 novel *The Castle of Otranto*.

18th and 19th Century Gothic

- In other words, the reader enjoys being afraid, as gothic characters include a hero beset by mysterious or threatening forces that we may identify with, or learn from.
- The gothic presents readers with an opportunity to vicariously experience horrifying realities.
- By creating worlds where tragedy and repressed behaviors come to the forefront, gothic writers explore the psychology of human existence, and the nature of good and evil.
- Romanticism contains elements of the gothic.



Southern Gothic

- Southern Gothic meshes the moodiness of Gothic novels with the American South's sense of its own traditions and ideals that were separate from the rest of the America. The South's wealth and living based on manual labour and farming was in stark contrast to the North's increasing urbanization and values of capitalism. Horror (like in *Frankenstein* or *Dracula*) is often replaced by the **grotesque**, which reflects the South's decaying way of life. Images of disease, violence, and the ugly are prevalent.
- Think of Boo Radley, or Ewell's attempt to murder Jem.
- The **grotesque**, one of the key components of Southern Gothic writing, portrays deeply flawed characters, decayed, claustrophobic settings, or sinister events, often linking them to racism, poverty, or violence.
- Though **grotesque** characters or situations can sometimes be violent and hard to read about, the grotesque can comment on unpleasant aspects of society, especially the decay and deterioration of the South's traditions and identity, yet some are desperate to hang onto it (the morphine addicted Dubose).

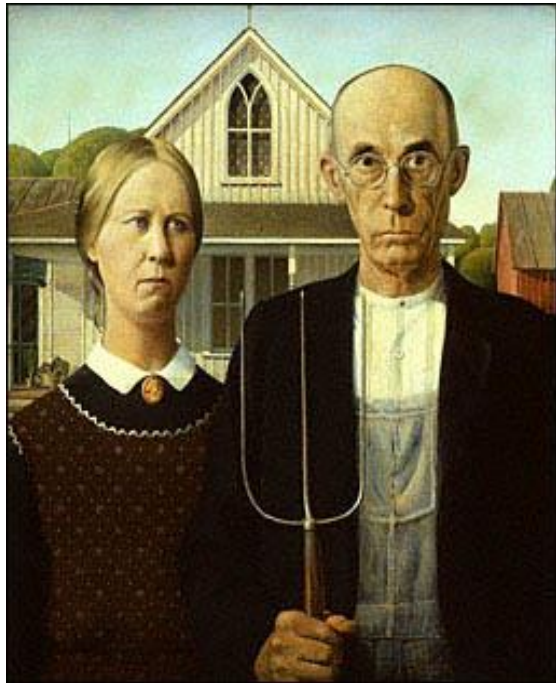
Southern Gothic

- However, the texts are not strictly a Southern Gothic; they simply contains elements of the **grotesque**.
- Grotesque characters are often vile, ugly, violent crippled (physically and/or emotionally), and immoral, yet even as we are repulsed by them, we are also moved to pity and sympathy for characters such as the Ewells.
- This may be why Finch is so generous towards the Ewells.
- Do we have sympathy for Dubose?





Southern Gothic



Southern Gothic

- By the 20th century the domination of northern ideals and values had infiltrated through to southern society and their own regional identity and values were being replaced. Lee uses the grotesque to highlight the decay and deterioration of the South's traditions and identity.
- “Maycomb was an old town, but it was a tired old town” (6).
- Southern gothic stories understand that everybody has a skeleton in their closet, that we all have secrets, but because southerners are so obsessed with keeping up appearances, their secrets are often even more perverse.
- Hence, Mayella’s refusal to tell the truth—indeed, she appears to not even know the truth.

Southern Gothic

- What are some of the scenes in the novel that you would consider to be gothic, particularly southern gothic?
- What are some of examples of the grotesque?
- Take a few minutes with your neighbours to find examples in your novel. Note page numbers.
- Afterward, we will discuss how to find and compare these scenes in the film.
- Our goal is to have a fruitful discussion about the key themes in the texts—race, class, and justice.

Watching Film

- As we noted last class, there are a number of essential differences between literature and film, and how the narrative functions.
- There are numerous terms that will help as we begin our foray into the course.
- These terms, and others, can be found in Chapter 2 of Villarejo's *The Basics*, and Part 1 of Benyahia's *The Essential Introduction*.
- We will discuss them in context today.
- First, with your neighbour, compare the novel and film. Keep them in mind for our lecture today.

Watching Film

- One of the key elements in film is the **mise-en-scène**.
- French for “the process of staging” or to “put in the scene,” particularly of a specific “shot,” or frame sequence.

Mise-en-scene

- This is a term that is borrowed from the theatre and really refers to staging, or ‘putting on stage’.
- It sometimes helps to think of the elements that you can see in the staging of a play: a particular location will be suggested on the stage, characters will be dressed in particular ways, particular objects will be carried by characters or will be prominently placed on the stage, and the actors will be directed to move or perform in particular ways.
- We can also think of it in terms of a series of frames, of the single images pieced together in a film.
- We can think of it like a sequence, such as the Mayella scene. What parts of the mis-en-scene contribute to our interpretation?

Watching Film: Mise-en-Scene

- Camera angles
- Setting
- Location
- Lighting
- Sound
- Costumes
- Make-up
- Narrative
- Shot length
- Pace
- Setting

Terms (from *The Language of Film*)

- **Shot:** A shot is what is recorded between the time a camera starts and the time it stops, that is, between the director's call for "action" and the call to "cut."
- A scene may contain a series of shots.
- We often think of **scene** in terms of setting, or dialogue sequence.

Terms

- **Shot:** A shot is what is recorded between the time a camera starts and the time it stops, that is, between the director's call for "action" and the call to "cut."
- **Long shot or establishing shot:** Showing the main object at a considerable distance from the camera and thus presenting it in relation to its general surroundings. Ex Atticus in courthouse
- **Medium shot:** The camera records an area equal to the height of a seated figure or a figure from the waist up. Tom Robinson, Horace Gilmer
- **Close-up shot:** An image in which the distance between the subject and the point of view is very short, such as a close-up of a person's face. Mayella, Bob Ewell

	Definition	Signified
close-up	face only	intimacy
medium shot	most of the body	personal relationship
long shot	setting & characters	context, scope, public distance
full shot	full body of person	social relationship, setting
pan down	camera looks down	power, authority , perspective
pan up	camera looks up	smallness, weakness, authority of taller figure
zoom in	camera moves in	observation, focus , leads to close-up
fade in	image appears on blank screen	beginning
fade out	image screen goes blank	ending
cut	switch from one image to another	simultaneity, excitement

Mis-en-Scene

- Let's watch scene with Mayella
- First, briefly glance at 204-213
- Then think about whether we feel sorry for her, or despise her “lie” (or both) according to the two texts.
- In other words, is she a grotesque figure?
- 1:16-1:22

To Kill a Mockingbird

- As we noted last week, there are key themes to be addressed in this novel and film, and are related to how we “see” the two texts:
 - Race
 - Class
 - Gender
 - Justice
 - ?

To Kill a Mockingbird

- First, let's consider how justice functions in the novel.
- How do we define justice?

Justice

- Justice is defined as “the upholding of what is just, especially fair treatment and due reward in accordance with honour, standards, or law.
- The quality of being just; conformity to the principles of righteousness and rectitude in all things; strict performance of moral obligations; practical conformity to human or divine law; integrity in the dealings of men with each other; rectitude; equity; uprightness.
- The administration and procedure of law. Judge Taylor says the law requires “Christian language” (198).

Justice

- American justice is premised on common law.
- A dispute is taken before a judge who decides on the matter.
- Precedent is set for future disputes.
- Both parties agree to abide by the decision.

Justice

- Does this take place in the novel?
- What or who are the various “faces” of justice in the novel?

Justice

- Is *justice* an ambiguous term to be filled by our own values and morals, regardless of whether they fulfill the “law” or are in accordance with the values of the community?
- Rape in particular is a crime that leads to the dissolution of due process (it is a capital offense p250). Arises in *Dracula*.
- Lynching scene p173.

Lynch scene

- Briefly glance at this scene pgs 171-175
- Film 1:06

Justice

- Is *justice* an ambiguous term to be filled by our own values and morals, regardless of whether they fulfill the “law” or are in accordance with the values of the community?
- The Prosecutor, Gilmer, calls Tom “Boy,” indicating his own perspectives on equality and the law (223). In the film, he always has his leg slung over chair. Chews on pencil. His job is easy.
- 233—Atticus discusses the *inequality* of justice.

Justice

- Personal concerns trump public duty before the jury even hears the case. The idea of "a jury of one's peers," is already suspect when only white men are allowed to serve on juries, and becomes even more problematic when one's peers avoid serving at all costs.
- Who would Tom Robinson's "peers" be for the purposes of jury selection?

Justice

- Ecclesiastes 4:1-3
- Then I looked again at all the acts of oppression which were being done under the sun. And behold I saw the tears of the oppressed and that they had no one to comfort them; and on the side of their oppressors was power, but they had no one to comfort them. So I congratulated the dead who are already dead more than the living who are still living. But better off than both of them is the one who has never existed, who has never seen the evil activity that is done under the sun.

Justice

- Does Atticus have a Christian calling to serve?
- Is he presented as a Christian in the film, even though there is little evidence of religion in the story (except when Scout and Jem attend Calpurnia's church)?

Justice

- Does Atticus have a Christian calling to serve?
- Is he presented as a Christian in the film, even though there is little evidence of religion in the story (except when Scout and Jem attend the black church)?
- One could argue that the film goes out its way not to present Atticus as a churchgoer.
- He does our dirty work? He sits alone in church.
- Christ figure? 245
- Ewell spits on him in public in novel, in private in film.

Justice

- 246—”Christians safest folk in the world”
- 105—Methodists and Baptists play football for charity, but Atticus refuses to take a side.
- 136—Calpurnia says to Lula, “It’s the same God, isn’t it?”
- 180—trial was “gala occasion” that brings community together.
- Is courtroom replacing church?

The Law

- What is the function of the law in relation to justice?
- Is justice served by the law?
- What is the effect on justice when the Sheriff Tate decides to take the law into his own hands and not prosecute Boo.
- 316-17 “I’m not a good man,” Tate says.

The Law

- What is the function of the law in relation to justice?
- Is justice served by the law?
- What is the effect on justice when the Sheriff Tate decides to take the law into his own hands and not prosecute Boo.
- Pgs 316-17
- How is it a **sin** to pursue the crime?

Justice and Plot

- What is the effect of Tom's attempt to escape, and his shooting death as a consequence?
- How many times is Tom shot in the novel?
In the film?

Justice and Perspective

- When we read the novel, how are we presented with opposing views of Tom's crime, and the administering of justice?

Justice and Perspective

- When we read the novel, how are we presented with opposing views of Tom's crime, and the administering of justice?
- 232—Atticus' speech
- Jem and Scout's narratives, as Jem says, "he's crippled" (211).
- Play on left and right wing politics?

Justice and Perspective

- Thus, we must think about what was omitted, as much as what was left in a film.
- As well, are the key themes altered? Is the intended audience the same?

Justice and Perspective

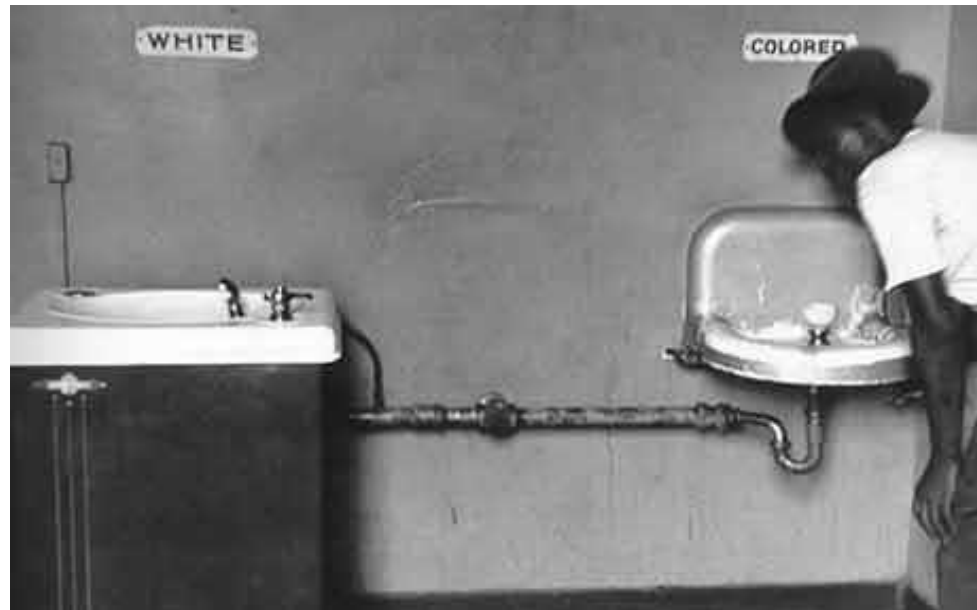
- When we watch the film, how are we presented with opposing views of Tom's crime, and the administering of justice?
- Do any particular aspects of the mis-en scene come to mind?
- Take a few minutes to jot them down.
- For example, how is Tom depicted?
- How much time is spent on trial in novel, as opposed to film? Does this influence us?

Justice and Perspective

- Do any particular aspects of the mis-en scene come to mind?
- Tom Robinson takes the stand—camera shows them looking at one another, then pans to the balcony, and then proceeds from their perspective.
- Scout watches through bars of balcony—like a jail?

Race and Class: Segregation

- The policy or practice of separating people of different races, classes, or ethnic groups, as in schools, housing, and public or commercial facilities, especially as a form of discrimination.



Race and Class

- How does the Great Depression of the 1930s provide the background for these issues?

Race and Class

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- Does the film ignore the Depression, and in this sense contemporize the setting?

Race and Class

- How does the Great Depression of the 1930s provide the background for these issues?
- Does the film ignore the Depression, and in this sense contemporize the setting?
- Does the lack of community simplify the topic of race, in that everyone is an oddball, but in the film it is reduced to black vs white?
- Does it make the film about Atticus as “saviour” of African-American community, rather than about the South in general, and Scout’s education?

Mrs Dubose

- 11:30 to 13:10
- Combines 2 scenes (kids walk by with Atticus after meeting him, which takes place before her racist invectives, not after, when they are going to store in town)
- Is it a comic scene?
- What is the effect of her venom being diffused?
- She uses the n-word, not Ewell in novel.

Race and Class

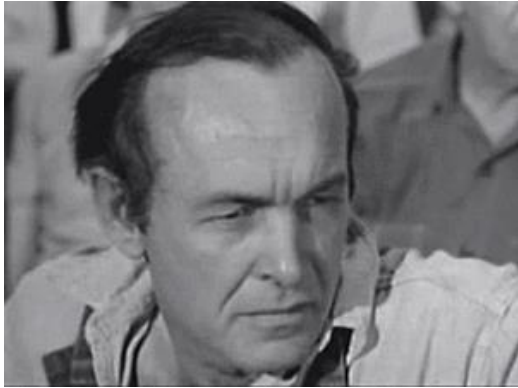
- How does the Great Depression of the 1930s provide the background for these issues?
- White trash—193, 252
- Is Ewell white trash? How is he depicted compared to Mr Cunningham?
- What does Ewell have left if he doesn't have superiority by race?
- It is a member of the Cunningham family on the jury. How does he vote? 253

Race and Class

- Is Atticus an apologist? That is, does he understand why Ewell and others react the way they do—with vigilante justice?

Race and Class

- What is Tom's real crime—to feel sorry for a white woman.
- Does this imply that he is better off financially, or in terms of family?
- Does this crime overshadow the other taboo—Mayella's desiring of a black man on 231?
- Tom becomes disposable.
- Mayella's inability even to recognize Atticus's politeness or compassion for her shows just how different her world is from his—she is willing to sacrifice Tom in this respect.



Trump and Ewell



- Strange, but the things that make the NFL the absolute worst place for nuanced debate have made it the perfect place for America to tear itself up about race – and the perfect, easy target for President Donald Trump.
- How better to appeal to your base, after all, than to take a shot at a bunch of uppity athletes – largely African-American – using their platform to make a statement about issues either too complex or too disconcerting for great, wide, swaths of a country where fear of “the other” can explain all manners of economic and social disparity? Let’s face it: that’s what Trump is doing; he’s picking a fight by tapping into an intellectually shallow but nonetheless deeply-felt well of hatred.
 - Jeff Blair, *Sportsnet*, September 24, 2017

Race and Class

- Does this crime overshadow the other taboo—Mayella's desiring of a black man on 232?
- Tom becomes disposable.
- Mayella's inability even to recognize Atticus's politeness or compassion for her shows just how different her world is from his—she is willing to sacrifice Tom in this respect.

Race and Class

- Does Tom have any choice but to pass Ewell's place on the way to work?
- Does he have any choice but to help Mayella when she asks?
- What does this signify?

- A chifferobe is a closet-like piece of furniture that combines a long space for hanging clothes (that is, a wardrobe or armoire) with a chest of drawers. Typically the wardrobe section runs down one side of the piece, while the drawers occupy the other side.



Race and Class

- Who is Dolphus Raymond?
- What is his function in the novel, and why was he omitted from the film?
- 268

Race and Class

- Who is Dolphus Raymond?
- What is his function in the novel, and why was he omitted from the film?
- 228
- Is he a bridge between classes and races?
- Is Atticus?

Tom's death

- How is it announced in novel? 268
- In film?

Gender

- Is not one of the key aspects of the novel Scout's narration?
- Is it lost in the film? Who or what is the film about? What narrative takes over?
- If you hadn't read the novel, would you have instantly made the connection between the voice of the narrator at the beginning of film, and at the end? Would you recognize the flashback?

Gender

- I would argue that the novel is a coming of age story, for both Scout and Jem.
- The novel asks, is it possible to become an adult, to join an adult community, and still keep a child's sensitivity to injustice?
- While Scout and Jem face are often crushed when they learn more about how their world works, they also develop identities that might be able to hold back the world's darker influences.
- Scout does not see her attacker. She is protected by the ham, a symbol of her innocence (although also of the gothic and the grotesque as we laugh and are horrified at the same time).

Scout and Gender

- 252—Miss Maudie cannot serve on a jury.
- Is she the maternal figure that replaces the mother in novel? In the film?
- What is the function of Miss Alexandra?
- Scout does not like Aunt Alexandra's codes of behaviour.

Scout and Gender

- When Scout passes by Mrs. Dubose's house and says "hey," she is reprimanded for poor manners unbecoming of a Southern lady.
- This scene occurs in both film and novel.
- However, in the novel, Lee clarifies that the presumed insult to Mrs. Dubose originates with Mrs. Dubose's assumptions as a Southern lady, a role which Scout, in the novel especially, is reluctant to assume.
- Why does Jem have to read to her?

Scout and Gender

- However, in the novel, Lee clarifies that the presumed insult to Mrs. Dubose originates with Mrs. Dubose's assumptions as a Southern lady, a role which Scout, in the novel especially, is reluctant to assume.
- Indeed, there are numerous incidents where Scout fears the “dress,” a symbol of her reluctance to become a lady, and all that it entails, or doesn't entail.

Scout and Gender

- How do we perceive Scout's relationship with her father?
- Do the female characters “interfere” with her relationship with Atticus?
- Does he symbolize everything that she is unable to become as an adult?

Scout and Gender

- Rather than the community of gentility and racism represented by the women of Maycomb, Scout clearly prefers the world of her father.
- “I wondered at the world of women There was no doubt about it, I must soon enter this world, where on its surface fragrant ladies rocked slowly, fanned gently, and drank cool water” .
- How does the film represent women?

Scout and Calpurnia

- She is the mother figure.
- Until now, being a girl has been what happens when Scout fails to live up to Jem's standards of what a person should be.
- One could argue that Calpurnia's lack of homelife is in contrast to Scout's "marriage" to Dill, who has no father.

Scout and School

- She must do things properly.
- Dress scene in film relates to school, where she fights Walter.
- In the novel, there are also the teachers who are symbols of the “dress,” but are absent in the film.

Scout and School

- She must do things properly.
- Dress scene in film relates to school, where she fights Walter.
- In the novel, there are also the teachers who are symbols of the “dress,” but are absent in the film.
- Let’s look at dress scene before school (32 min).

Boo Radley

- How does he function as a symbol in the novel?
- 259

Boo Radley

- How does he function as a symbol in the novel?
- 259
- He wants to stay inside, just as maybe Scout wishes to stay a child, which in many ways allows her to be a boy, a tomboy.
- Conversely, Jem is anxious to grow up and be like Atticus.

Boo Radley

- In novel he says to Scout, “Will you take me home” (319)?
- Why might this be omitted from film?

Boo Radley

- Boo is the monster of childhood imagination, while Mrs Dubose is the monster of reality.
- Is he only visible to children, who use their imaginations to envision a world of justice that adults do not?
- Scout sees him behind the door. 310
- 1:59: notice the effect of music.

Boo Radley

- Boo is the monster of childhood imagination, while Mrs Dubose is the monster of reality.
- Is he connected to Tom in any way, as a figure who exists outside the community?
- Scout finally “sees” Boo, unlike those who cannot see the humanity in Tom because of race.
- If so, why does he receive compassion?
- Is it because he is a defender of children, a guardian angel?

Boo Radley

- If so, why does he receive compassion?
- Is it because he is a defender of children, a guardian angel?
- What of the things he leaves in the tree?

Closure

- How does novel end?
- How does film end?
- What do these endings reveal?
- Are they different?