

English 2328.001 – American Literature II

Southern Gothic Literature

Spring 2018

Dr. Roy Bearden-White / Department of English
MW 1:00 p.m. to 2:15 p.m., Levelland Campus, CM 117

Note: The material in this course at times deals with social issues that may be considered to be controversial; please be aware of this before you enroll.

Required Texts and Resources:

Faulkner, William. <i>As I Lay Dying</i> . (1930)	ISBN	067973225X
Capote, Truman. <i>Other Voices Other Rooms</i> . (1948)		0679745645
Jackson, Shirley. <i>We Have Always Lived in the Castle</i> . (1962)		0143039970
Smith, Lee. <i>Oral History</i> . (1983)		0425245462
Morrison, Toni. <i>Beloved</i> . (1987)		1400033411

Other Provided Texts: Printed copies of these texts may be purchased from the Bookstore. They are also available on Blackboard in digital form.

Caldwell, Erskine. <i>Tobacco Road</i> . (1932)	9781365938115
McCullers, Carson. <i>The Ballad of the Sad Café</i> . (1951)	9780618565863

N.B. Access to a computer with printer and Internet access is required.

Required means of communication: All electronic correspondence for this class will be sent to your southplainscollege.edu address, so it is your responsibility to monitor the account on a regular basis.

Suggested Texts and Supplies:

- A standard collegiate dictionary, such as *Merriam Webster Collegiate Dictionary*
- A flash drive or internet cloud storage.

Course Description: Southern Gothic literature is a uniquely American genre that developed at the beginning of the twentieth century. Instead of the romanticized stereotypes of the antebellum South, authors peeled back the veneer of genteel society and exposed the nation's most impoverished and troubled region. Using deformed and grotesque characters who confronted issues of mental instability, emotional ineptitude, moral depravity, and the supernatural, writers highlighted the social oppression inherent within the history and traditions of Southern society. We'll read major Southern Gothic texts and consider how these stories juxtaposed social norms with questions of racism, sexism, poverty, and violence.

Departmental Course Description and Purpose: This course is a study of selected significant works of American literature after 1900, and may include study of movements, schools, or periods. English 2326 introduces students to some of the great works of American literature, from the end of the Victorian Period through the present, which helped to shape modern literature, language, and culture. This course includes the general historical background, as well as the principles of literary criticism appropriate to the literature.

Prerequisite: English 1301 and English 1302

This course satisfies a Core Curriculum Requirement of the Language, Philosophy, and Culture Foundational Component Area

Core Objectives addressed:

- **Communications skills**—to include effective written, oral and visual communication
- **Critical thinking skills**—to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information
- **Social Responsibility**—to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities
- **Personal Responsibility**—to include the ability to connect choices, actions, and consequences to ethical decision-making.

Student Learning Outcomes: Upon successful completion of the course, students should be able to (1) Understand the distinguishing elements of non-fiction, fiction, poetry, and drama for the appropriate time period; (2) Understand the major elements of literature that are highlighted by the instructor; (3) Be able to discuss the distinguishing characteristics of American literary movements: Late 19th, 20th Century Modern, and Post Modern literature and analyze literary works as expressions of individual or communal values within the social, political, cultural, or religious contexts of different literary periods; (4) Show an understanding and competent application of the elements of the writing process in all writing situations as developed in English 1301 and 1302; (5) Show an understanding and refinement of the skills of expository and argumentative writing already developed in English 1301 and 1302; (6) Apply critical thinking to the study of literature and to the writing of analytical essays; (7) Use a library and relevant internet sources for research purposes; (8) Research and write an accurately documented paper, using MLA style or other assigned documentation style; (9) Participate in class discussions and group work over the literature in the course; (10) Make constructive suggestions for others' work during peer critiques or presentations.

How to Contact me:

Office: Levelland Campus, CM 103d

Office Hours: Tuesdays, Thursdays, and Fridays 9:00 a.m. to 12:00 p.m.

Other times by Appointment

Office Phone: 806-716-4030

Email: rbeardenwhite@gmail.com or rbeardenwhite@southplainscollege.edu

Course work: This is a reading-intensive course. Students will read a large variety of American Southern Gothic texts, considering their evolution from the beginning of the 20th Century to the present and evaluating their cultural impact as popular literature. Through assigned readings and class discussions, students will consider texts in relation to the time in which they were written, the theme and message they represent, the public response, and their applicability to the present. Students will also respond to the texts and to issues raised by the texts in thoughtful, well-prepared, 2-3 page response papers. There will be a final exam in the form of a Critical Response paper (4-5 pages). Regular attendance and participation in class discussion is absolutely required.

Grading of Course work (see below for details):

Response papers

Six (6) Response Papers (2-3 pages, 10% each) 60%

Final Exam: A Critical Response Paper (4-5 pages) 30%

Class Participation/Discussion 10%

Response Papers: Each written response will allow you to pursue and consider questions or issues raised within one of the texts with an aspect of the culture, the history, or other social implications surrounding the text. Papers that respond to more than one text will not be accepted. Since it is a formal response, each paper should constitute a firm and arguable opinion in a well-crafted essay, complete with thesis statement and supporting evidence. According to the class schedule, you will have seven opportunities to write a response paper, but only the best six will be used for your grade. For each response, you need to produce two different copies:

- A printed copy needs to be handed in during the appropriate class session. This is the copy that I will comment on, grade, and return to you.
- An electronic copy needs to be posted on the appropriate discussion forum on Blackboard so that other students may read and comment on your response as well. The electronic version should be added to the discussion forum before the assigned date. All submitted assignments may be processed through Turnitin.Com to verify originality.
- The grading rubric for the response papers, along with example papers, can be found on the syllabus and under the “Sample Response Papers” tab on Blackboard.
- Be sure to view these videos on Blackboard:
 - How to Interpret a Text
 - General MLA Formatting
 - How to Write a Response Paper

The response papers must be a minimum of 2-3 pages in length (500-750 words) and follow MLA guidelines. You will be given seven opportunities to turn in a response paper, but only the scores for the best six will be used to calculate 60% of your final course grade.

Final Exam: The final exam will be in the form of a Critical Response Paper. The paper will be a four to five page research-supported, analytical essay (1000-1250 words) on a single text from the assigned readings. Your analysis should attempt to determine a larger significance related by the author of the text. Organize your paper as a persuasive argument, driven by an interesting and concise thesis and supported by evidence from the text. As a minimum, besides at least one quote from the text you are analyzing, you need to include quotes from at least one scholarly source. No quotes, however, should be included as part of the paper’s length requirement. Your paper should conform to MLA standards, although other styles such as Chicago or APA will be acceptable with prior confirmation. The final essay should be typed or computer generated papers with all text in Times New Roman, 12 point font and should have 1" margins on the sides, top, and bottom. Your name, section number, and date should be in the upper left (or right) hand corner of the first sheet, and your last name with the page number should appear on the top right of any remaining pages. Failure to conform to the above guidelines without prior approval from me may result in a reduction of credit for that assignment. Remember also that all submitted assignments may be processed through Turnitin.Com to verify originality.

Other Considerations and Requirements:

- The text selected cannot be one that you have written about earlier in a response paper.
- The analysis you present must be your own. A good analysis must be consistent within the critical framework or lens that you use to view the text.
- Your source must be scholarly and reliable. By and large, avoid “surfing the web” for material. Sources such as Wikipedia, Schmoop, Cliffnotes, Sparknotes, Enotes, or any of the countless other sites from the open web that promise literary analyses are not allowed as source material. Use the library databases for discovering suitable sources.
- Your analysis must convey some sense of importance or meaning to your readers. It is not sufficient, for example, to only discuss the satire and imagery of Jonathan Swift’s “A Modest Proposal.” How does the effect of such a satirical style impact the readers? What relevant message imbedded within the style should readers gain from the text?
- Since you should assume that the audience for your paper is already familiar with the text you are analyzing, there is no need to either retell the narrative or relate the biography of the author.
- You must have a Works Cited page as part of your essay, though it does not count as part of the essay length.

Late Work: Unless prior approval is received, late submission of assignments will result in a grade deduction of one half-letter grade for each calendar day (not including Saturdays, Sundays, or holidays) that the assignment is late.

Attendance: Regular attendance is imperative for successful completion of this course. Mere physical presence, however, is not enough to master the learning objectives outlined in this syllabus. You must also be prepared for each class. This includes having read the assignment, being ready to discuss the topic, and having completed any writing assignments that were due.

Absences: Regular class attendance is imperative for successful completion of this course. Any student who misses more than four class sessions may be dropped with a grade of “X” if the student has a passing grade average at that time. If the student is failing, due to poor work or missing assignments, the student may be given a grade of “F”. In special cases because of extenuating circumstances, a student may miss more than four absences and not be dropped, but the student must immediately notify me of the attendance difficulty and **submit proof** of those extenuating circumstances, especially if the student already has surpassed the four allowed absences.

South Plains College Absence Policy: Students are expected to attend all classes in order to be successful in a course. The student may be administratively withdrawn from the course when absences become excessive as defined in the course syllabus. When an unavoidable reason for class absence arises, such as illness, an official trip authorized by the college or an official activity, the instructor may permit the student to make up work missed. It is the student’s responsibility to complete work missed within a reasonable period of time as determined by the instructor. Students are officially enrolled in all courses for which they pay tuition and fees at the time of registration. Should a student, for any reason, delay in reporting to a class after official enrollment, absences will be attributed to the student from the first class meeting. Students who enroll in a course but have “Never Attended” by the official census date, as reported by the faculty member, will be administratively dropped by the Office of Admissions and Records. A student who does not meet the attendance requirements of a class as stated in the course syllabus and does not officially withdraw from that course by the official census date of the semester, may be administratively withdrawn from that course and receive a grade of “X” or “F” as determined by the instructor. Instructors are responsible for clearly stating their administrative drop policy in the course syllabus, and it is the student’s responsibility to be aware of that policy. It is the student’s responsibility to verify administrative drops for excessive absences through MySPC using his or her student online account. If it is determined that a student is awarded financial aid for a class or classes in which the student never attended or participated, the financial aid award will be adjusted in accordance with the classes in which the student did attend/participate and the student will owe any balance resulting from the adjustment.

Academic Integrity—Plagiarism and Cheating: “It is the aim of the faculty of South Plains College to foster a spirit of complete honesty and a high standard of integrity. The attempt of any student to present as his or her own any work which he or she has not honestly performed is regarded by the faculty and administration as a most serious offense and renders the offender liable to serious consequences, possibly suspension” (SPC General Catalog, p. 23). “Complete honesty is required of the student in the presentation of any and all phases of course work. This applies to quizzes of whatever length as well as to final examinations, to daily reports and to term papers” (SPC General Catalog, p. 23). Students should consult the General Catalog on p. 23 for the college’s detailed policies on plagiarism and cheating. Failure to comply with these policies will result in an F for the assignment and can result in an F for the course if circumstances warrant.

Student Code of Conduct Policy: Any successful learning experience requires mutual respect on the part of the student and the instructor. Neither instructor nor student should be subject to others’ behavior that is rude, disruptive, intimidating, aggressive, or demeaning. Student conduct that disrupts the learning process or is deemed disrespectful or threatening shall not be tolerated and may lead to disciplinary action and/or removal from class.

Cell Phones, Ipods, Blackberries, Laptops, etc.: I don’t know many people who love electronic gizmos more than I do. Not only are they usually incredibly useful, informative, and even educational, they are also typically fun to use. Because of the enormous benefits technology can provide, I do not want to categorically forbid

electronic devices from the classroom. With that said, however, electronic gadgets can be quite disruptive in a classroom. In order to negotiate this potential problem, I will need your cooperation in following two simple guidelines:

- The classroom is a communal environment which requires each student to respect the learning experiences of the others. Please consider how your devices may impact, and in some cases simply annoy, others who sit near you.
- You enrolled in, and paid for, this class with a specific purpose in mind, whether it is to improve your writing skills or to fulfill a core requirement. While surfing on Facebook, text-messaging a friend, or playing Pokémon Go might be more fun, realize that such actions will impair your progress in this class (and yes, by progress I do mean your final grade).

Students with Disabilities: Students with disabilities, including but not limited to physical, psychiatric, or learning disabilities, who wish to request accommodations in this class should notify the Disability Services Office early in the semester so that the appropriate arrangements may be made. In accordance with federal law, a student requesting accommodations must provide acceptable documentation of his/her disability to the Disability Services Office. For more information, call or visit the Disability Services Office at Levelland Student Health & Wellness Center 806-716-2577, Reese Center (also covers ATC) Building 8: 806-716-4675, Plainview Center Main Office: 806-716-4302 or 806-296-9611, or the Health and Wellness main number at 806-716-2529.

Statement of Nondiscrimination: It is my policy not to discriminate on the basis of age, color, disability, ethnicity, gender, national origin, race, religion, sexual orientation, or veteran status.

Statement of Diversity: In this class, I will continually strive to establish and support an environment that values and nurtures individual and group differences and encourages engagement and interaction. Understanding and respecting multiple experiences and perspectives will serve to challenge and stimulate all of us to learn about others, about the larger world, and about ourselves. By promoting diversity and intellectual exchange, we will not only mirror society as it is, but also model society as it should and can be.

Campus Concealed Carry: South Plains College permits the lawful carry of concealed handguns in accordance with Texas state law and Texas Senate Bill 11. Individuals possessing a valid License to Carry permit, or the formerly issued Concealed Handgun License, may carry a concealed handgun at all campus locations except for the Natatorium. For a complete list of campus carry exclusions zones by event, please visit <http://www.southplainscollege.edu/campuscarry.php>

Other concerns: I strongly encourage you to visit me during my office hours to discuss any other problems or concerns that may affect your performance in this class.

Rubric for Literary Response Papers

6

Meaning: -Establishes a controlling idea that reveals an in-depth analysis of the text. Makes insightful connections between the controlling idea and the ideas in the text.

Development: -Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence and appropriate literary elements from the text.

Organization: -Maintains the focus established by the controlling idea. Exhibits a logical and coherent structure through skillful use of appropriate devices and transitions.

Language Use: Stylistically sophisticated, using language that is precise and engaging, with a notable sense of voice and awareness of audience and purpose. Varies structure and length of sentences to enhance meaning.

Conventions: Demonstrates control of the conventions with essentially no errors, even with sophisticated language

5

Meaning: -Establishes a controlling idea that reveals a thorough understanding of the text. Makes clear and explicit connections between the controlling idea and the ideas in the text.

Development: -Develops ideas clearly and consistently, with reference to relevant and specific evidence and appropriate literary elements from the text.

Organization: -Maintains the focus established by the controlling idea. Exhibits a logical sequence of ideas through use of appropriate devices and transitions.

Language Use: -Uses language that is fluent and original, with evident awareness of audience and purpose. Varies structure and length of sentences to control rhythm and pacing.

Conventions: -Demonstrates control of the conventions, exhibiting occasional errors only when using sophisticated language.

4

Meaning: -Establishes a controlling idea that shows a basic understanding of the text. Makes implicit connections between the controlling idea and the ideas in the text.

Development: -Develops some ideas more fully than others, with reference to specific and relevant evidence and appropriate literary elements from the text.

Organization: -Maintains a clear and appropriate focus. Exhibits a logical sequence of ideas but may lack internal consistency.

Language Use: -Uses appropriate language, with some awareness of audience and purpose. Occasionally makes effective use of sentence structure or length.

Conventions: -Demonstrates partial control, exhibiting occasional errors that do not hinder comprehension.

3

Meaning: -Establishes a controlling idea that shows a basic understanding of the text. Makes few or superficial connections between the controlling idea and the ideas in the text.

Development: -Develops ideas briefly, using some evidence from the text. May rely primarily on plot summary.

Organization: -Establishes, but fails to maintain, an appropriate focus. Exhibits a rudimentary structure but may include some inconsistencies of irrelevancies.

Language Use: -Relies on basic vocabulary, with little awareness of audience or purpose. Exhibits some attempt to vary sentence structure or length for effect, but with uneven success.

Conventions: -Demonstrates emerging control, exhibiting occasional errors that hinder comprehension.

2

Meaning: -Conveys a confused or incomplete understanding of the text. Makes a few connections but fails to establish a controlling idea.

Development: -Incomplete or largely undeveloped. Hints at ideas, but references to the text are vague, irrelevant, repetitive, or unjustified.

Organization: -Lacks an appropriate focus but suggests some organization, or suggests a focus but lacks organization.

Language Use: -Uses language that is imprecise or unsuitable for the audience or purpose. Reveals little awareness of how to use sentences to achieve an effect.

Conventions: -Demonstrates a lack of control, exhibiting frequent errors that make comprehension difficult.

1

Meaning: -Provides minimal or no evidence of textual understanding. Makes no connections with the text or among ideas in the text.

Development: -Minimal, with no evidence of development.

Organization: -Shows no focus or organization.

Language Use: -Minimal. Uses language that is incoherent or inappropriate

Conventions: -Minimal, making assessment of conventions unreliable. May be illegible or incomprehensible.

Please Note:

- If the student writes only a personal response and makes no reference to the text, the response can be scored no higher than a 1.
- Responses totally unrelated to the topic, illegible, incoherent, or blank should be given a 0.
- A response totally copied from the text with no original student writing should be scored a 0.

English 2328 - Class Schedule

Spring 2018

All assignments are to be completed before the day they are listed. For example, not only should you have read pages 1 to 54 of Caldwell's *Tobacco Road* before Wednesday, January 24th but you should also be prepared to discuss the text in class. Submission of all assignments is the responsibility of the student. Please refer to the course syllabus for the complete class policy of late papers. I also reserve the right to modify this schedule according to class needs.

Week One

Monday 1/15

Martin Luther King Holiday (No School)

No Class:

Wednesday 1/18

In Class: Introduction to class

Week Two

Monday 1/22

Read: Graf, Rebecca Simmons. "Origins of the Lost Cause: Pollard to the Present." *Saber and Scroll*. 4.2. 69-78. (On Blackboard)

In Class: Excerpts from *Gone With The Wind*

Wednesday 1/24

Read: Caldwell, Erskine. *Tobacco Road*. (pages 1-54)

Friday 1/26

Optional Screening: *Cat on a Hot Tin Roof* (1958)

Week Three

Monday 1/29

Read: Caldwell, Erskine. *Tobacco Road*. (pages 55-108)

Write: Response paper #1 for *Tobacco Road*. (to be also posted on Blackboard).

Wednesday 1/31

Read: Faulkner, William. *As I Lay Dying*. (pages 1-66)

Week Four

Monday 2/5

Read: Faulkner, William. *As I Lay Dying*. (pages 67-132)

Wednesday 2/7

Read: Faulkner, William. *As I Lay Dying*. (pages 133-198)

Optional: Response paper for *Cat on a Hot Tin Roof*

Week Five

Monday 2/12

Read: Faulkner, William. *As I Lay Dying*. (pages 199-267)

Write: Response paper #2 for *As I Lay Dying*. (to be also posted on Blackboard).

Wednesday 2/14

Read: Capote, Truman. *Other Voices Other Rooms*. (pages 1-52)

Friday 2/16

Optional Screening: *Hush... Hush, Sweet Charlotte* (1964)

Week Six

Monday 2/19

Read: Capote, Truman. *Other Voices Other Rooms*. (pages 53-104)

Wednesday 2/21

Read: Capote, Truman. *Other Voices Other Rooms*. (pages 104-156)

Week Seven

Monday 2/26

Read: Capote, Truman. *Other Voices Other Rooms*. (pages 157-208)

Write: Response paper #3 for *Other Voices Other Rooms*. (to be also posted on Blackboard).

Wednesday 2/28

Read: McCullers, Carson. *The Ballad of the Sad Café*. (pages 1-36)

Optional: Response paper for *Hush... Hush, Sweet Charlotte*

Week Eight

Monday 3/5

Read: McCullers, Carson. *The Ballad of the Sad Café*. (pages 37-72)

Write: Response paper #4 for *The Ballad of the Sad Café*. (to be also posted on Blackboard).

Wednesday 3/7

Read: Jackson, Shirley. *We Have Always Lived in the Castle*. (pages 1-48)

Friday 3/9

Optional Screening: *Deliverance* (1972)

Spring Break

Monday 3/12

Spring Break (No School)

No Class

Wednesday 3/14

Spring Break (No School)

No Class

Week Nine

Monday 3/19

Read: Jackson, Shirley. *We Have Always Lived in the Castle*. (pages 49-96)

Wednesday 3/21

Read: Jackson, Shirley. *We Have Always Lived in the Castle*. (pages 97-146)

Write: Response paper #5 for *We Have Always Lived in the Castle* (to be also posted on Blackboard).

Week Ten

Monday 3/26

Read: Smith, Lee. *Oral History*. (pages 1-68)

Wednesday 3/28

Read: Smith, Lee. *Oral History*. (pages 69-136)

Optional: Response paper for *Deliverance*

Week Eleven

Monday 4/2

Easter Holiday (No School)

Holiday – No Class

Wednesday 4/4

Read: Smith, Lee. *Oral History*. (pages 136-204)

Friday 4/6

Optional Screening: *Sling Blade* (1996)

Week Twelve

Monday 4/9

Read: Smith, Lee. *Oral History*. (pages 205-272)

Wednesday 4/11

Read: Smith, Lee. *Oral History*. (pages 273-340)

Write: Response paper #6 for *Oral History* (to be also posted on Blackboard).

Week Thirteen

Monday 4/16

Read: Morrison, Toni. *Beloved*. (pages 1-64)

Wednesday 4/18

Read: Morrison, Toni. *Beloved*. (pages 65-128)

Optional: Response paper for *Sling Blade*

Week Fourteen

Monday 4/23

Read: Morrison, Toni. *Beloved*. (pages 129-193)

Wednesday 4/25

Read: Morrison, Toni. *Beloved*. (pages 194-257)

Friday 4/27

Optional Screening: *Midnight in the Garden of Good and Evil* (1997)

Week Fifteen

Monday 4/30

Read: Morrison, Toni. *Beloved*. (pages 258-321)

Write: Response paper #7 for *Beloved* (to be also posted on Blackboard)

Wednesday 5/2

In Class: Review for Final

Optional: Response paper for *Midnight in the Garden of Good and Evil*

Week Sixteen

Monday 5/7

Final Exam: 10:15 a.m. to 12:15 p.m.

English 2328 - Southern Gothic Literature

Friday Afternoon Matinee - Extra Credit Opportunity

In the study of literature, particularly within the field of Cultural Studies, the definition of what constitutes a text can be surprisingly flexible. A notable example of this flexibility is film. While both a novel and a movie may attempt to relate the same exact narrative, the differences—the productions, the character interactions, the experiences of the audiences, the public receptions, and the critical interpretations to name a few—may be significant. People often compare a book to its film adaptation, but critics recognize the futility of such a comparison. As a distinctly separate text, close reading, analysis, and critical thinking are needed in order to come to a scholarly interpretation of a film. Moreover, the authorial intention of a director may very well differ from that of the original author. This is an opportunity to experience this area of study **and** earn extra credit for English 2328.

To be eligible for extra credit, attend a screening and write a well thought out, and critical, response of a film. The intention of the response is to consider and **analyze** the film within the context of our discussions of the Southern Gothic genre. The focus of the response should, of course, be on the narrative, but some consideration should be given to how the director, the actors, and the actual genre of film works to convey a literary message. If you are unable to attend a screening, all films may be checked out from the SPC Library.

- After each screening there will be an optional, short discussion.
- Each response may earn the author up to 4% of his or her final semester grade for English 2328.
- Five response may be exchanged for an exemption from the Final Exam.
- Examples of successful responses can be found on Blackboard.
- Responses should be at least two full pages in length.
- Responses must conform to MLA guidelines.
- A submitted response **does not** guarantee extra credit will be given.

January 26, 2018	<i>Cat on a Hot Tin Roof</i>	1958	107 minutes
Week 2	Based on a play by Tennessee Williams		
CM 105 – 1 p.m.	Directed by Richard Brooks		
	Starring Paul Newman, Elizabeth Taylor, and Burl Ives		
	Responses due by <u>February 8, 2018</u>		
February 16, 2018	<i>Hush... Hush, Sweet Charlotte</i>	1964	133 minutes
Week 5	Screenplay by Henry Farrell and Lukas Heller		
CM 105 – 1 p.m.	Directed by Robert Aldrich		
	Starring Bette Davis, Olivia de Havilland, and Joseph Cotton		
	Responses due by <u>March 1, 2018</u>		
March 9, 2018	<i>Deliverance</i>	1972	110 minutes
Week 8	Based on a novel by James Dickey		
CM 105 – 1 p.m.	Directed by John Boorman		
	Starring Jon Voight, Ned Beatty, and Burt Reynolds		
	Responses due by <u>March 29, 2018</u>		
April 6, 2018	<i>Sling Blade</i>	1996	135 minutes
Week 11	Screenplay by Billy Bob Thornton		
CM 105 – 1 p.m.	Directed by Billy Bob Thornton		
	Starring Billy Bob Thornton, Lucas Black, and Natalie Canerday		
	Responses due by <u>April 19, 2018</u>		
April 27, 2018	<i>Midnight in the Garden of Good and Evil</i>	1997	155 minutes
Week 14	Based on a novel by John Berendt		
CM 105 – 1 p.m.	Directed by Clint Eastwood		
	Starring Kevin Spacey and John Cusack		
	Responses due by <u>May 3, 2018</u>		