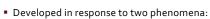
Crucified Peoples Strange Fruit

Southern trees bear a strange fruit Bload on the leaves, blood at the root Black bodies swinging in the Southern breeze Strange fruit hanging from the poplar trees Pastoral scene of the gallant South The bulging eyes and the twisted mouth Scent of magnolia sweet and fresh Then the sudden smell of burning flesh Here is a fruit for the crows to pluck For the rain to gather, for the wind to suck For the sun to rot, for the tree to drop Here is a strange and bitter crop.



Black Liberation Theology



- Malcolm X's view that Christianity was a "white man's religion
- Southern white Christianity's support for slavery and Jim Crow segregation laws
- July 31, 1966: National Committee of Negro Churchmen published their "Black Power Statement," urging a more aggressive approach to combating racism using the Bible
- James Cone
 - the dominant culture has corrupted Christianity
 - God is not on the side of the oppressor, but of the oppressed
 - Justice and liberation (the exodus meme) are reconstructed as self-definition, self-affirmation and self-determination for blacks

The Lynching Tree Cheap Grace and Costly Grace

- Cheap grace
 - Cross as decoration
 - Non-offensive religious object
 - A symbol of holiness
- Costly grace
 - Seeing through the superficial piety to the ugliness of oppression
 - And acting sometimes against our own interests to redress it
 - For Americans, this means seeing the lynching tree when they see the cross

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The Lynching Tree Cone's Connection of it to the Cross

- Both public spectacles
- Both reserved for low-status criminals, reinforcing or performing their powerlessless
- Both are deaths involving torture
- The cross and lynching tree need each other as we reconstruct the symbol
 - The cross redeems the lynching tree and its victims
 - The lynching tree frees the cross from false piety

Class 9a

Jesus in Film



The Affordances of Film Visual Rhetoric: How Films Communicate

■ Plot & Character

- Image and Movement
 - Mise-en-scène (set/location, costumes, lighting, actors, blocking)
 - Framing and reframing (camera movement continuous and discontinuous)
 - Length of shot (degree of zoom)
 - Editing (how scenes are connected by juxtaposition or visual cues)
 - Optical effects
- Sound (dialogue, sound effects, music)
- Analysis: The Baptism Scene

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Film Analysis: Pasolini

- How is the divine or sacred rendered by the plotting, characterization, lighting, blocking, framing, camera movement, and length of shot?
 - The Gospel according to Saint Matthew (Pier Paolo Pasolini, 1964)

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Film Analysis: Zeffirelli & Pasolini

- How is reverence conveyed by the plotting, characterization, lighting, blocking, framing, camera movement, and length of shot?
 - Jesus of Nazareth (Dir. Franco Zeffirelli, 1977)
 - The Gospel according to Saint Matthew (Pier Paolo Pasolini, 1964)