
COURSE WORK. Three Quizzes on the textbook (100 points each; 300 points total), TEN Response Notes (10 points each; 100 words required for each RN); Essay (Draft Version) 1,000 words (100 points); Essay (Final Version) 1,500 words (200 points); Final Examination (three essays of 350-500 words each; 300 points total).

GRADING. At the end of the term, all points in the course (1,000 points total) will be added up and grades will be distributed as follows: A+ (960-1000), A (930-959), A- (900-929), B+ (860-899), B (830-859), B- (800-829), C+ (760-799), C (730-759), C- (700-729), D+ (660-699), D (630-659), D- (600-629), F (599 and below).

COURSE DESCRIPTION, PURPOSE, OUTCOMES, and GOALS. All course information, including grades, will be posted on CANVAS: https://my.usf.edu/. Please note that all course materials, including submission portals for Response Notes and Essays are contained in the <MODULES> link.

This course will examine various films by significant filmmakers, especially those films that emphatically illustrate popular culture(s). We will consider different perspectives of popular culture according to shifts in cultural and intellectual assumptions over time that are represented in the cinematic tradition. Our class time will be spent viewing films and discussing cinema as well as discussing their development and importance, with particular attention paid to discussing various ways of "reading" films in terms of the ways they reflect popular culture. Careful reading of the textbook is essential to success in the course. Objectives of the course include: (1) a better understanding of popular culture through the art of film, (2) an improved ability to think and write analytically and evaluatively, and (3) an acquired knowledge of film history and cinematic techniques. At the conclusion of the course, you should be able to write articulately and persuasively about your understanding of film as an important popular art, especially as film relates to the representation of cultural practices and experiences.

Cultural Studies and the Popular Arts is part of the University of South Florida’s Foundation of Knowledge and Learning Core Curriculum. It is certified as a Writing Intensive Course fulfilling the following dimensions: Critical Thinking, Inquiry-based Learning, and Written Language Competency. This course also meets the writing requirements of a Gordon Rule 6A Communications course; students will write at least 4,500 words. At least one assignment will include a revision. Students enrolled in this course will be asked to participate in the USF General Education Assessment effort. This assessment may involve submitting copies of writing assignments for review, responding to surveys, or participating in other measurements designed to assess the FKLC Core Curriculum Learning Outcomes.

Cheating/Academic Dishonesty: The University considers any form of plagiarism or cheating on exams, projects, or papers to be unacceptable behavior. Please be sure to review the university’s policy in the catalog, USFSM Undergraduate Catalog [http://www.sarasota.usf.edu/Academics/Catalogs/](http://www.sarasota.usf.edu/Academics/Catalogs/) and the USF Student Code of Conduct [http://www.sa.usf.edu/srr/page.asp?id=88](http://www.sa.usf.edu/srr/page.asp?id=88). Plagiarizing and/or cheating on quizzes and/or exams are very serious offenses and will be dealt with accordingly. You are strongly encouraged to consult the USF policy on plagiarism. If you use the words and/or the ideas of others, we will pursue all possible remedies, including writing a letter of intention to assign a grade of F or FF, with a letter of notification sent to the Dean of Arts and Sciences. Anyone caught cheating on quizzes or the final examination will fail the course and we will pursue any and all further penalties.

The University of South Florida has an account with an automated plagiarism detection service which allows student assignments be checked for plagiarism. I reserve the right to ask students to submit their assignments to Turnitin through CANVAS. Assignments are compared automatically with a database of journal articles, web articles, and previously submitted papers. The instructor receives a report showing exactly how a student’s paper was plagiarized.
Pursuant to the provisions of the Family Educational Rights and Privacy Act (FERPA), students are requested to maintain confidentiality as a way to keep their personal contact information (i.e. name, address, telephone) from being disclosed to vendors or other outside agencies. By your submission, you are also agreeing to release your original work for review for academic purposes to Turnitin.

**Privacy.** Pursuant to the provisions of the Family Educational Rights and Privacy Act (FERPA), prior to submitting work to Turnitin, students are requested to delete any personal information (for example, name, address, telephone) from the work being submitted. This protects students from having personal information disclosed to vendors or other outside agencies.

More information on instructors using Turnitin from the USF Tampa Campus website: http://www.usf.edu/atle/technology/turnitin.aspx

**Canvas Support is available through USFSM E-Learning staff from 9am to 5pm Monday through Friday.** Please call or email either Kendi Judy | kjudy@sar.usf.edu | 941-359-4638 or Carlos Montoya | cmmontoya@sar.usf.edu | 941-359-4295.

The USF Tampa IT Helpdesk provides 24 hour support for CANVAS. Please call 813-974-1222 or email: help@usf.edu if you need assistance outside of USFSM’s E-Learning hours.

**USFSM Helpful Links**

| Academic Affairs | http://sarasota.usf.edu/Academics/ |
| Academic Calendar | http://registrar.usf.edu/enroll/regist/calendt.ph |
| Current Catalog – Grad & Undergraduate | http://usfsm.edu/catalog/ |
| CAS Website | http://usfsm.edu/college-of-arts-sciences/ |
| Information Commons | http://usfsm.edu/information-commons/ |

**Religious Observance.** The University recognizes the right of students and faculty to observe major religious holidays. Students who anticipate the necessity of being absent from class for a major religious observance must provide notice of the date(s) to the instructor, in writing, by the second week of classes.

**Academic Disruption.** The University does not tolerate behavior that disrupts the learning process. The policy for addressing academic disruption is included with Academic Dishonesty in the catalog: USF Undergraduate Catalog http://www.sarasota.usf.edu/Academics/Catalogs/ and the USF Student Code of Conduct http://www.sa.usf.edu/srr/page.asp?id=88. The professor determines occurrences of academic disruption. Depending on the situation, the student may be asked to leave or security may be called. Following an incident, the professor establishes with the student terms for continued course participation, and the professor also submits a report to the dean. The consequences to the student can range from an administrative reprimand to suspension from USF.

**Disabilities Accommodation.** Students are responsible for registering with the Office of Students with Disabilities Services (SDS) in order to receive academic accommodations. Reasonable notice must be given to the SDS office (typically 5 working days) for accommodations to be arranged. It is the responsibility of the student to provide each instructor with a copy of the official Memo of Accommodation. Contact Information: Disability Coordinator: (941) 359-4714; disabilityservices@sar.usf.edu; http://www.usfsm.edu/students/disability/

**Fire Alarm Instructions.** Please note the emergency exit maps posted in each classroom. These signs are marked with the primary evacuation route (red) and secondary evacuation route (orange) in case the building needs to be evacuated. Emergency Evacuation Procedures: http://www.sarasota.usf.edu/Alpha/ready/EAP_FAQ.pdf

**Laptops.** Laptop use is permitted for note taking during lectures. Laptop or cell phone use is not permitted during the viewing of films.

**USF Contingency Plan, and Emergency Preparedness:** In the event of an emergency, it may be necessary for USFSM to suspend normal operations. During this time, USFSM may opt to continue delivery of instruction through methods that include but are not limited to: CANVAS, Elluminate, Skype, and email messaging and/or an alternate schedule. It is the
responsibility of the student to monitor CANVAS for each class for course specific communication, and the main USFSM and College websites, emails, and MoBull messages for important general information. Since all courses at USFSM are supported by CANVAS, in the event of an emergency, the most feasible plan would be to move instruction more completely online. The USF hotline at 1 (800) 992-4231 is updated with pre-recorded information during an emergency. See the Safety Preparedness Website http://legacy.usfsm.edu/facilities/documents/eap_sept2013.pdf

ATTENDANCE and LATE WORK. Attendance is mandatory. Each student is allowed a maximum of two unexcused absences. Each unexcused absence in excess of two may result in up to 50 points subtracted for each absence from the student’s final point total. Anyone who leaves class early or arrives significantly late will be considered absent. If your essay is submitted after the due date, the penalty may be up to 50 points subtracted from your total for every day late.

RESPONSE NOTES. TEN response notes are required (at least 100 words each). Each note is worth 10 points. You post response notes in the DISCUSSION link on Canvas. They should include your commentary on a specific film in response to suggested topics. They are due by 11:59 P.M. TWO DAYS after the viewing of a film in class. The response notes are part of classroom discussion and you are required to respond to two other response notes. Your response to other posts do not have a minimum word requirement. A sample response notes is posted on Canvas. Prompts are provided for each response note. Response Notes will not receive credit if they are submitted late.

ESSAYS. You are required to submit two essays (draft version and final, revised version) as MS WORD documents, submitted through the Turnitin link on Canvas, which records the day and time of your submission. No other form of submission is acceptable. The draft essay must be at least 1,000 words and the final essay 1,500 words. Your writing project involves 1) a detailed 1st draft of the term essay and 2) a final revision of that essay – which must include an analysis of the film, which is a discussion of its characteristic components -- yet more than a plot summary. In fact, plot summaries should be kept to a minimum (brief plot summaries or references are acceptable in support of an interpretive point). The essays are not research projects and you are expected to contribute an original essay on a film of your choosing (you will receive a list of approved films from your instructor, which are also posted on Canvas). In other words, you are discouraged from drawing upon professional reviews, either from the Internet or other sources. Films shown in class are not eligible as choices for your essay. You are required to use at least FIVE approved interpretive terms, which are posted on CANVAS under Modules.

In your essays, boldface or underline the terms/concepts. Your essays must include a thesis statement or a purpose for your analysis of the film, which is a discussion of its characteristic components--yet more than a plot summary.

Your subject matter can be wide ranging, including (but not limited to nor necessarily requiring) the following issues:

• Themes, cultural assumptions, and perspectives;
• Comparisons (brief) with/references to other films by the same director and/or actor;
• Examination of acting performances related to cultural perspectives;
• Analysis of technical elements, which may include lighting (and shadows), camera angles and foci, acting, dialogue, sound, special effects, and so forth;
• Remember not to use contractions in formal writing.

The second part of your essay, the evaluative component, asks you to make an articulate judgment (or series of judgments about the film). In other words, you should indicate whether the film lives up to its potential (or fails to do so). You should have some clear criteria of evaluation in making your overall judgment (your descriptive criteria will provide you with supporting material here). One critical component in evaluation is effect. What effect(s) does the film have on you and how or why? Are these effects appropriate to the genre? Does the film introduce effects that are relatively innovative
and new for you? (Your essay is NOT a research project.) How does this film compare with other films of the same genre with which you are familiar?

Your essays, draft and final version, should express in clear language the fundamental elements of the film, followed by your concrete judgment as to whether it is a good film, a poor film, or something in between. Do not leave your reader in doubt as to your overall judgment about the success or failure of the film. Sample student essays will be posted on Canvas. Some helpful reminders for your essays:

- You must choose a film to write about from the approved list on CANVAS.
- Film titles are always italicized / Give your essay a title / Double-space your essays and use a 12 point font.
- Be sure to identify and discuss/apply at least five terms/concepts from Looking at Movies.
- **Boldface** the terms/concepts from the textbook in your essays. **Use only terms from the list of approved interpretive terms on Canvas for your analysis.**
Chapter 1

 cinematic language
 editing
 cut
 close-up
 shot
 fade-in
 fade-out
 low-angle shot
 cutting on action
 protagonist
 implicit meaning
 explicit meaning
 formal analysis
 theme
 dolly in
 duration
 point of view
 jump cut

Chapter 2

 narrative
 content
 form
 cinematic language
 persistence of vision
 phi phenomenon
 apparent motion
 mediation
 freeze-frame
 realism
 antirealism
 verisimilitude

Chapter 3

 narrative movie
 documentary movie
 factual film
 instructional film
 persuasive film
 propaganda film
 direct cinema
 experimental movie
 stream of consciousness
 genre
 film noir
 gangster
 horror
 science fiction
 western
 musical
 generic transformation

Chapter 4

 narration
 narrator
 first-person narrator
 voice-over narration
 direct-address narration
 third-person narrator
 omniscient narration
 restricted narration
 character
 round character
 flat character
 antihero
 antagonist
 rising action
 climax
 resolution
 diegetic elements
 nondiegetic elements
 plot
 story duration
 plot duration
 screen duration
 cinematic time
 repetition

Chapter 5

 Design
 Composition
 mise-en-scene
 décor
 soundstage
 chiaroscuro
 cameo
 costume
 frame
 reframing
 moving frame
 viewfinder
 offscreen space
 on-screen space
 open frame
 closed frame
 kinesis
 blocking

Chapter 6

 cinematography
 take
 gaffer
 best boy
 film stock
 widescreen aspect ratio
 three-point system
 key light
 fill light
 lighting ratio
 backlight
 production values
zoom lens
aspect ratio
long shot
medium shot
close-up
extreme close-up
blimp
deep-space composition
rule of thirds
shooting angle
pan shot
dolly shot
tracking shot
zoom-in
crane shot
slow motion
dissolve
wipe
iris shot
split screen

Chapter 7
booms
method acting
Stanislavsky system
casting
screen test
stand-in
bit player
extra
walk-on
alienation effect
improvisation
ensemble acting

Chapter 8
editing
flashback
flash-forward
ellipsis
montage
continuity editing
discontinuity editing
master shot
axis of action
shot/reverse shot
match cut
crosscutting
intercutting
jump cut
fade-in
fade-out

Chapter 9
outtakes
mixing
fidelity
diegetic sound
nondiegetic sound
internal sound
external sound
interior monologue
dialogue
ambient sound
sound effects
Foley sounds

Chapter 10
Photography
camera obscura
zoopraxiscope
revolver photographique
fusil photographique
kinetograph
kinetoscope
aesthetic approach
technological approach
economic approach
social approach

Chapter 11
analog
digital
shooting
processing
projecting
exposure
pixels
resolution
preproduction
production
postproduction
producer
director
<table>
<thead>
<tr>
<th>Date</th>
<th>Film</th>
<th>Director</th>
<th>Year</th>
<th>Duration</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAN 06</td>
<td><em>Casablanca</em></td>
<td>Michael Curtiz</td>
<td>1942</td>
<td>102 min</td>
<td>Unrated</td>
</tr>
<tr>
<td>JAN 13</td>
<td><em>In the Heat of the Night</em></td>
<td>Norman Jewison</td>
<td>1967</td>
<td>109 min</td>
<td>Unrated</td>
</tr>
<tr>
<td>JAN 20</td>
<td><em>The Graduate</em></td>
<td>Mike Nichols</td>
<td>1967</td>
<td>106 min</td>
<td>Rated R</td>
</tr>
<tr>
<td>JAN 27</td>
<td><em>The Shining</em></td>
<td>Stanley Kubrick</td>
<td>1980</td>
<td>146 min</td>
<td>Rated R</td>
</tr>
<tr>
<td>FEB 03</td>
<td><em>Silence of the Lambs</em></td>
<td>Jonathan Demme</td>
<td>1991</td>
<td>118 min</td>
<td>Rated R</td>
</tr>
<tr>
<td>FEB 10</td>
<td><em>Leaving Las Vegas</em></td>
<td>Mike Figgis</td>
<td>1995</td>
<td>111 min</td>
<td>Rated R</td>
</tr>
<tr>
<td>FEB 17</td>
<td><em>LA Confidential</em></td>
<td>Curtis Hanson</td>
<td>1997</td>
<td>128 min</td>
<td>Rated R</td>
</tr>
<tr>
<td>FEB 24</td>
<td><em>Run Lola Run</em></td>
<td>Tom Tykwer</td>
<td>1998</td>
<td>80 min</td>
<td>Rated R</td>
</tr>
<tr>
<td>MAR 03</td>
<td>SPRING BREAK</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MAR 10</td>
<td><em>American Beauty</em></td>
<td>Sam Mendes</td>
<td>1999</td>
<td>122 min</td>
<td>Rated R</td>
</tr>
<tr>
<td>MAR 17</td>
<td><em>Memento</em></td>
<td>Christopher Nolan</td>
<td>2000</td>
<td>113 min</td>
<td>Rated R</td>
</tr>
<tr>
<td>MAR 21</td>
<td><em>Last day to drop with a “W” / no refund &amp; no academic penalty</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MAR 24</td>
<td><em>Match Point</em></td>
<td>Woody Allen</td>
<td>2005</td>
<td>124 min</td>
<td>Rated R</td>
</tr>
<tr>
<td>MAR 31</td>
<td><em>No Country for Old Men</em></td>
<td>Ethan and Joel Coen</td>
<td>2007</td>
<td>122 min</td>
<td>Rated R</td>
</tr>
<tr>
<td>APR 07</td>
<td><em>Gran Torino</em></td>
<td>Clint Eastwood</td>
<td>2008</td>
<td>116 min</td>
<td>Rated R</td>
</tr>
<tr>
<td>APR 14</td>
<td><em>Black Swan</em></td>
<td>Darren Aronofsky</td>
<td>2010</td>
<td>108 min</td>
<td>Rated R</td>
</tr>
<tr>
<td>APR 21</td>
<td><em>Zero Dark Thirty</em></td>
<td>Kathryn Bigelow</td>
<td>2012</td>
<td>157 min</td>
<td>Rated R</td>
</tr>
<tr>
<td>APR 28</td>
<td></td>
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**SCHEDULE**

- JAN 22 **Response Note #1** (Due by 11:59 P.M. THUR, JAN 22)
- JAN 29 **Response Note #2** (Due by 11:59 P.M. THUR, JAN 29)
- FEB 05 **Response Note #3** (Due by 11:59 P.M. THUR, FEB 05)
- FEB 12 **Response Note #4** (Due by 11:59 P.M. THUR, FEB 12)
- FEB 19 **Response Note #5** (Due by 11:59 P.M. THUR, FEB 19)
- MAR 12 **Response Note #6** (Due by 11:59 P.M. THUR, MAR 12)
- MAR 19 **Response Note #7** (Due by 11:59 P.M. THUR, MAR 19)
- FEB 26 **Response Note #5** (Due by 11:59 P.M. THUR, FEB 26)
- MAR 26 **Response Note #8** (Due by 11:59 P.M. THUR, MAR 26)
- APR 02 **Response Note #9** (Due by 11:59 P.M. THUR, APR 02)
- APR 16 **Response Note #10** (Due by 11:59 P.M. THUR, APR 16)
- APR 16 Take-Home Final Exam distributed on CANVAS
- APR 26 Take-Home FINAL EXAM submitted to CANVAS by 11:59 PM.