University of South Florida Sarasota-Manatee
LIT 3301 Cultural Studies and the Popular Arts, FALL 2014, Selby Auditorium, TUE: 9:00-11:50
Professor: Phillip Sipiora
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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 FKL 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/ and the USF Student Code of Conduct 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 USFMS’s E-Learning hours.

USFSM Helpful Links

Academic Affairs http://sarasota.usf.edu/Academics/
Academic Calendar http://registrar.usf.edu/enroll regist/ calendar.php
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: USFSM 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](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 determine 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  
ominiscient 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
despect ratio
long shot
medium shot
close-up

extreme close-up
blimp
depth-space composition
rule of thirds
shooting angle
pan shot
dolly shot
tracking shot
zoom-in
crane shot
slow motion

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
ellipse
montage
continuity editing
discontinuity editing
master shot
axis of action
shot/reverse shot
match cut
crosscutting
intercutting
jump cut
fade-in
fade-out
dissolve
wipe
iris shot
split screen

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
SCHEDULE

AUG 26 / *Casablanca*, Michael Curtiz (1942, 102 minutes, Unrated)

SEP 02 / *In the Heat of the Night*, Norman Jewison (1967, 109 minutes, Unrated)

SEP 09 / *The Graduate*, Mike Nichols (1967, 106 minutes, Rated R)
   →  Response Note #1 (Due by 11:59 P.M. THUR, SEP 11)
   →  *Quiz #1 on Chapters 1, 2 and 3

SEP 16 / *The Shining*, Stanley Kubrick (1980, 146 minutes, Rated R)
   →  Response Note #2 (Due by 11:59 P.M. THUR, SEP 18)

   →  Response Note #3 (Due by 11:59 P.M. THUR, SEP 25)

SEP 30 / *LA Confidential*, Curtis Hanson (1997, 128 minutes, Rated R)
   →  Response Note #4 (Due by 11:59 P.M. THUR, OCT 02)
   →  *Quiz #2 on Chapters 4, 5, 6, and 7

OCT 07 / *Run Lola Run*, Tom Tykwer (1998, 80 minutes, Rated R)
   →  Response Note #5 (Due by 11:59 P.M. THUR, OCT 09)

OCT 14 / *American Beauty*, Sam Mendes (1999, 122 minutes, Rated R)
   →  Response Note #6 (Due by 11:59 P.M. THUR, OCT 16)
   →  Quiz #3 on Chapters 8, 9, 10, and 11

OCT 21 / *Memento*, Christopher Nolan (2000, 113 minutes, Rated R)
   →  FIRST ESSAY Due by 11:59 PM (Draft version 100 points, 1,000 words minimum)
   →  Response Note #7 (Due by 11:59 P.M. THUR, OCT 23)

OCT 28 / *Match Point*, Woody Allen (2005, 124 minutes, Rated R)
   →  Response Note #8 (Due by 11:59 P.M. THUR, OCT 30)

NOV 01 / Last day to drop with a “W” / no refund & no academic penalty

NOV 04 / *No Country for Old Men*, Ethan and Joel Coen (2007, 122 minutes, Rated R)
   →  Response Note #9 (Due by 11:59 P.M. THUR, NOV 06)

NOV 11 / Veteran’s Holiday: No Class

NOV 18 / *Gran Torino*, Clint Eastwood (2008, 116 minutes, Rated R)
   →  Response Note #10 (Due by 11:59 P.M. THUR, NOV 20)

NOV 25 / *Black Swan*, Darren Aronofsky (2010, 108 minutes, Rated R)
   →  SECOND ESSAY Due by 11:59 PM (Revised version 200 points, 1,500 words minimum)

DEC 02 / *Zero Dark Thirty*, Kathryn Bigelow (2012, 157 minutes, Rated R)

DEC 09 / 9:00-11:00 • FINAL EXAM in Selby • Bluebooks Required. No notes or materials other than a blank Bluebook allowed. Bring an addressed, stamped envelope if you want essays returned via the postal service.