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| **Study Programme** | English Studies (Graduate Study) |
| **Course** | **Modern American Independent Film** |
| **Status of the Course** | obligatory / elective |
| **Year** | 1 | **Semester** | 2 |
| **ECTS Credits** | 5 |
| **Teacher** | Rajko Petković, PhD, Associate Professor |
| **e-mail** | rpetkovi@unizd.hr |
| **consultation hours** | Monday 15,30-17,00; by appointment |
| **Associate / Assistant** | - |
| **e-mail** | - |
| **Consultation hours** | - |
| **Place of Teaching** | room 157 |
| **Mode of Teaching**  | lectures, seminars, consultations |
| **Teaching Workload****Lectures + Seminars + Exercises** | 2L + 1S |
| **Assessment Criteria & Mode of Examination**  | seminar paper, attendance and participation in class discussions, mid-term exam, oral exam;ECTS: attendance and active participation: 1 seminar paper: 1,25mid-term exam: 1,25 oral exam: 1,5  |
| **Start date** |  | **End date** |  |
| **Mid-Term, End-of-Term Examinations** | **Term 1** |  **Term 2** | **Term 3** | **Term 4** |
| 7th week |  |  |  |
| **Final Examinations**  | **Term 1** | **Term 2** | **Term 3** | **Term 4** |
| June 2019 | July 2019 | September 2019 | September 2019 |
| **Learning Outcomes** | - the ability to define and recognize basic concepts of modern American independent film- the ability to analyze the correlation of modern American independent film, classical Hollywood cinema and avant-garde film- the ability to compare and use relevant theoretical approaches to modern American independent film- the ability to define stylistic and narrative features of modern American independent film - the ability to analyze the socio-historical context of modern American independent film - the ability to demonstrate independent critical judgement and analytical skills in relation to modern American independent film and to apply this to writings |
| **Enrolment Requirements**  | students should be enrolled in the 2nd semester |
| **Course Contents** | American independent film is defined either through the industrial context of independence from the major Hollywood studios, or through creating an original artistic vision, wherein the most distinguished film historians dealing with the modern American independent film ((Tzioumakis, Andrew, King, Biskind, Levy, Lyons, Winter, Hillier, Holmlund), excluding Merritt, paid more attention to the artistic vision component.American independent films have developed as a counterbalance to the classical Hollywood cinema, gradually eroding its key foundations: monolithic generic structures, star system, character-driven stories as the dominant elements of the narrative structure. Modern American independent film is influenced by a diverse heritage of the American cinema, ranging from the classical Hollywood cinema to avant-garde, exploitation and New Hollywood cinema. Modern American independent film is today at the border between accepting the mainstream and commercial demands on the one hand and exploring idiosyncratic authorial visions, mostly identified with the movement in its initial stages, on the other. Although this phenomenon is very commercialized today and strongly influenced by Hollywood, the most original American films are still largely connected with the movement, including films by authors like Jim Jarmusch, Quentin Tarantino, David Lynch, and the Coen brothers, confirming the exceptional importance of modern American independent film.Seminars will deal with topics closely related to the course contents. |
| **Required Reading** | Andrew, Geoff. *Stranger than Paradise: Maverick Film-makers in Recent American Cinema*. London: Prion, 1998.Levy, Emanuel. *Cinema of Outsiders: The Rise of American Independent Film*. New York: New York University Press, 1999.Tzioumakis, Yannis. *American Independent Cinema: An Introduction*. Edinburgh, UK: Edinburgh University Press, 2006. |
| **Additional Reading** | Belton, John. *American Cinema/American Culture*. New Brunswick: Rutgers University Press, 1994.Biskind, Peter. *Down and Dirty Pictures: Miramax, Sundance and the Rise of Independent Film*. London: Simon & Schuster Paperbacks, 2005.Bordwell, David; Janet Staiger, Kristin Thompson. *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*. London: Routledge, 1985.Bordwell, David. *Narration in the Fiction Film*. London: Methuen, 1986.Bordwell, David. *O povijesti filmskoga stila*. Zagreb: Hrvatski filmski savez, 2005.Bordwell, David. *The Way Hollywood Tells It: Story and Style in Modern Movies*. Berkeley: University of California Press, 2006.Caldwell, Thomas. „David Lynch“, in: *Senses of Cinema*,2002.,<http://archive.sensesofcinema.com/contents/directors/02/lynch.html>Cheshire, Ellen; John Ashbrook. *Joel i Ethan Coen*. Translated by Tonči Valentić, Zagreb: Profil, 2004.Chion, Michel. *David Lynch*. 2nd edition, London: BFI Publishing, 2006.Conomos, John. „Errol Morris and the New Documentary“, in: *Senses of Cinema*, 2000.,<http://archive.sensesofcinema.com/contents/festivals/00/8/sfferrol.html>Cook, David A. *Lost Illusions: American Cinema in the Shadow of Watergate and Vietnam 1970-1979*. Berkeley: University of California Press, 2000.Elsaesser, Thomas; Warren Buckland. *Studying Contemporary American Film: A Guide to Movie Analysis*. London: Arnold Hodder, 2002.Ercegović, Vlado; Jurica Pavičić. „Leksikon američkih nezavisnjaka“, in: *Hrvatski filmski ljetopis*, no. 3/4 (I), 1995, p. 57 - 63. Ganguly, Suranjan. „All That Is Light – Brakhage at Sixty“ (interview with Stan Brakhage), in Hillier, Jim (ed.), *American Independent Cinema: A Sight and Sound Reader*. London: BFI., 2001., p. 10 - 18. Gilić, Nikica. „Periodizacijska problematika filmskog postmodernizma“, in: *Hrvatski filmski ljetopis*, no. 23 (VI), 2000., p. 132 - 141. Hartley, Hal. *True Fiction Pictures & Possible Films (In Conversation with Kenneth Kaleta)*. New York: Soft Skull Press, 2008.Hawkins, Joan. „Dark, Disturbing, Intelligent, Provocative and Quirky: Avant-garde Cinema of the 1980s and 1990s“, in Holmlund, Chris i Wyatt, Justin (eds.), *Contemporary American Independent Film: From the Margins to the Mainstream*. London: Routledge, 2005., p. 41 - 52. Hercberg (Hertzberg), Ludvig (ed.). *Džim Džarmuš*. Beograd: Hinaki, 2003.Hillier, Jim (ed.). *American Independent Cinema: A Sight and Sound Reader*. London: BFI, 2001.Hoberman, Jim; Jonathan Rosenbaum. *Midnight Movies*. New York: Harper & Row, 1983.Holmlund, Chris; Justin Wyatt (ed.). *Contemporary American Independent Film: From the Margins to the Mainstream*. London: Routledge, 2005.Jeličić, Dragan; Nebojša Pajkić (ed.). „Novi Holivud“, 3rd edition of *Svetlo u tami*. Beograd: Clio, 2002.King, Geoff. *American Independent Cinema*. London: I. B. Tauris, 2005.Kolker, Robert. *A Cinema of Loneliness*. 3rd edition, New York: Oxford University Press., 2000.Lyons, Donald. *Independent Visions: A Critical Introduction to Recent Independent American Film*. New York: Ballantine Books, 1994.Lyotard, Jean-François. *Postmoderno stanje: izvještaj o znanju*. Zagreb: Ibis-grafika., 2005.Marković, Dejan D. „Glasovi s margine: uspon i pad američkog nezavisnog filma“, in: *Hrvatski filmski ljetopis*, no. 48 (XII), 2006., p. 92 - 99. Merritt, Greg. *Celluloid Mavericks: A History of American Independent Film*. New York: Thunder’s Mouth Press, 2000.Page, Edwin. *Quintessential Tarantino*. London: Marion Boyars, 2005.Pavičić, Jurica. „Američki nezavisnjaci: zašto su, što su, tko su“, in: *Hrvatski filmski ljetopis*, no. 3/4 (I), 1995, p. 42 - 48. Peña, Richard. „Povijesni profil američkog nezavisnog filma“, in: *Hrvatski filmski ljetopis*, no. 3/4 (I), 1995., p. 49 - 56. Petković, Rajko. *Američki nezavisni film osamdesetih i devedesetih*. PhD thesis, Zagreb: Filozofski fakultet, 2009.Prince, Steven. *A New Pot of Gold: Hollywood Under the Electronic Rainbow, 1980-1989*. Berkeley: University of California Press, 2000.Rapfogel, Jared. „David Lynch“, in: *Senses of* Cinema, 2002.,[http://archive.sensesofcinema.com/contents/01/19/lynch.html](http://archive.sensesofcinema.com/contents/festivals/00/8/sfferrol.html) Rodley, Chris (ed.). *Lynch on Lynch*. revised edition, London: Faber and Faber, 2005.Ryan, Tom. „Errol Morris - Interview“, in: *Senses of Cinema*,2001.,[http://archive.sensesofcinema.com/contents/01/16/morris.html](http://archive.sensesofcinema.com/contents/festivals/00/8/sfferrol.html)Salisbury, Mark (ed.). *Burton on Burton*. London: Faber and Faber, 1995.Sklar, Robert. *Movie-Made America: A Cultural History of American Movies*. New York: Random House, 1975.Suárez, Juan A. *Jim Jarmusch*. Urbana and Chicago: University of Illinois Press, 2007.Valentić, Tonči. „Žanrovi u flmskom postmodernizmu“, in: *Hrvatski filmski ljetopis*, no. 22 (VI), 2000., p. 45 - 56.Winter, Jessica. *The Rough Guide to American Independent Film*. London: Rough Guides Ltd., 2006. |
| **Internet Sources** |  |
| **Course Evaluation Procedures** | institutional evaluation |
| **Conditions for Obtaining Signatures** | class attendance (80% full-time students; 50% associate students), accepted seminar paper, participation in class discussions |
| **Mark Grading Scale** | less than 60% = 1 (F)60 – 69% = 2 (D)70 – 79% = 3 (C)80 – 89% = 4 (B)90 – 100% = 5 (A) |
| **Final Grade Calculation** | The final grade is obtained by calculating four rating marks:10% - class attendance and active participation in discussions20% - seminar paper30% - mid-term exam40% - oral exam |
| **Comments** | Mid-term exam is compulsory for all students. The course is open to students from other departments. All lectures are in English, but other segments of the course (seminar paper, mid-term-exam, oral exam) may be in Croatian for students from other departments.  |

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| **Topics - Lectures** |
| **No.** | **Title** | **Literature** |
| 1. | Introduction to the course |  |
| 2. | Definitions of American independent film (artistic vision; economic independence) |  |
| 3. | Historical development of American independent film | SEE THE |
| 4. | Divergence of independent artists from the Hollywood narrative style  | LIST OF |
| 5. | Influences and industrial logistics of American independent film | REQUIRED AND |
| 6. | Stylistic features of American independent film | ADDITIONAL |
| 7. | Mid-term exam | READING |
| 8. | Movements and trends in American independent film |  |
| 9. | Jim Jarmusch and the theme of outsider |  |
| 10. | The Coen brothers – reevaluating classical Hollywood |  |
| 11. | Case study: *Fargo* |  |
| 12. | David Lynch and the aesthetics of the bizarre and surreal |  |
| 13. | Quentin Tarantino and postmodernism |  |
| 14. | Case study: *Pulp Fiction* |  |
| 15. | Final revision of the course |  |

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| **Seminars** |
| **No.** | **Title** | **Literature** |
| 1. | Classical Hollywood style as the point of divergence | Bordwell, David; Janet Staiger, Kristin Thompson. *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*. London: Routledge, 1985. |
| 2. | Postwar American independent film | Merritt, Greg. *Celluloid Mavericks: A History of American Independent Film*. New York: Thunder’s Mouth Press, 2000. |
| 3. | New Hollywood | Merritt, Greg. *Celluloid Mavericks: A History of American Independent Film*. New York: Thunder’s Mouth Press, 2000. |
| 4. | Miramax film company and American independent film | Biskind, Peter. *Down and Dirty Pictures: Miramax, Sundance and the Rise of Independent Film*. London: Simon & Schuster Paperbacks, 2005. |
| 5. | Narrative strategies of American independent film | King, Geoff. *American Independent Cinema*. London: I. B. Tauris, 2005. |
| 6. | Genre and generic decontruction | King, Geoff. *American Independent Cinema*. London: I. B. Tauris, 2005. |
| 7. | Regional independent film | Lyons, Donald. *Independent Visions: A Critical Introduction to Recent Independent American Film*. New York: Ballantine Books, 1994. |
| 8. | Masters of independent film: John Cassavetes | Levy, Emanuel. *Cinema of Outsiders: The Rise of American Independent Film*. New York: New York University Press, 1999. |
| 9. | Masters of independent film: John Sayles | Andrew, Geoff. *Stranger than Paradise: Maverick Film-makers in Recent American Cinema*. London: Prion, 1998. |
| 10. | Masters of independent film: Hal Hartley | Andrew, Geoff. *Stranger than Paradise: Maverick Film-makers in Recent American Cinema*. London: Prion, 1998. |
| 11. | Masters of independent film: Paul Thomas Anderson | Levy, Emanuel. *Cinema of Outsiders: The Rise of American Independent Film*. New York: New York University Press, 1999. |
| 12. | Case study: *Stranger Than Paradise* | Suárez, Juan A. *Jim Jarmusch*. Urbana and Chicago: University of Illinois Press, 2007. |
| 13. | Case study: *Blue Velvet* | Chion, Michel. *David Lynch*. 2nd edition, London: BFI Publishing, 2006. |
| 14. | Case study: *The Thin Blue Line* | Conomos, John. „Errol Morris and the New Documentary“, in: *Senses of Cinema*, 2000.,<http://archive.sensesofcinema.com/contents/festivals/00/8/sfferrol.html> |
| 15. | Case study: *Barton Fink* | Cheshire, Ellen; John Ashbrook. *Joel i Ethan Coen*. Translated by Tonči Valentić, Zagreb: Profil, 2004. |

 Teacher: Rajko Petković, PhD, Associate Professor