

Glendale College

Course Outline of Record Report

Course ID 010619
Created - September 2023

FTVM104 : American Independent Film

General Information

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| Author: | • Geraldine Ulrey |
| Course Code (CB01) : | FTVM104 |
| Course Title (CB02) : | American Independent Film |
| Department: | FTVM |
| Proposal Start: | Fall 2024 |
| TOP Code (CB03) : | (0612.10) Film History and Criticism |
| CIP Code: | (50.0601) Film/Cinema/Media Studies. |
| SAM Code (CB09) : | Non-Occupational |
| Distance Education Approved: | Yes |
| Will this course be taught asynchronously?: | No |
| Course Control Number (CB00) : | CCC000640658 |
| Curriculum Committee Approval Date: | 09/27/2023 |
| Board of Trustees Approval Date: | 11/21/2023 |
| Last Cyclical Review Date: | 09/27/2023 |
| Course Description and Course Note: | FTVM 104 covers the history and analysis of Independent U.S. film: low-budget commercial feature films produced, distributed, and/or exhibited outside of mainstream Hollywood. Through screenings and class discussions, students analyze the evolution of Independent Cinema, from the modes of production to the creation of the style and tone of "indie" films. Topics include self-distribution, film festival circuits, and the studio film versus independent. The course introduces students to important films and filmmakers instrumental in the independent genre while comparing and contrasting the aesthetic and content of independent cinema with the traditional practices of Hollywood studios. |
| Justification: | New Course |
| Academic Career: | • Credit |

Academic Senate Discipline

| | |
|-----------------------|----------------------|
| Primary Discipline: | • Mass Communication |
| Alternate Discipline: | No value |
| Alternate Discipline: | No value |

Course Development

Basic Skill Status (CB08)

Course is not a basic skills course.

Allow Students to Gain Credit by Exam/Challenge

Course Special Class Status (CB13)

Course is not a special class.

Pre-Collegiate Level (CB21)

Not applicable.

Grading Basis

- Grade with Pass / No-Pass Option

Course Support Course Status (CB26)

Course is not a support course

Transferability & Gen. Ed. Options

General Education Status (CB25)

Not Applicable

Transferability

Transferable to both UC and CSU

Transferability Status

Approved

| IGETC Area | Area | Status | Approval Date | Comparable Course |
|------------|--------------|---------|---------------|-------------------------------|
| 3A-Arts | Arts Courses | Pending | No value | No Comparable Course defined. |

| CSU GE-Breadth Area | Area | Status | Approval Date | Comparable Course |
|---------------------|---|----------|---------------|-------------------------------|
| C1-Arts | Arts: (Arts, Cinema, Dance, Music, Theater) | Approved | 09/03/2024 | No Comparable Course defined. |

Units and Hours

Summary

| | |
|--|-----|
| Minimum Credit Units (CB07) | 3 |
| Maximum Credit Units (CB06) | 3 |
| Total Course In-Class (Contact) Hours | 54 |
| Total Course Out-of-Class Hours | 108 |
| Total Student Learning Hours | 162 |

Credit / Non-Credit Options

Course Type (CB04)

Credit - Degree Applicable

Noncredit Course Category (CB22)

Credit Course.

Noncredit Special Characteristics

No Value

Course Classification Code (CB11)

Credit Course.

 Variable Credit Course**Funding Agency Category (CB23)**

Not Applicable.

Cooperative Work Experience Education

 Status (CB10)**Weekly Student Hours**

| | In Class | Out of Class |
|------------------|-----------------|---------------------|
| Lecture Hours | 3 | 6 |
| Laboratory Hours | 0 | 0 |
| Studio Hours | 0 | 0 |

Course Student Hours**Course Duration (Weeks)** 18**Hours per unit divisor** 54**Course In-Class (Contact) Hours**

Lecture 54

Laboratory 0

Studio 0

Total 54**Course Out-of-Class Hours**

Lecture 108

Laboratory 0

Studio 0

Total 108**Time Commitment Notes for Students**

No value

Pre-requisites, Co-requisites, Anti-requisites and Advisories**Advisory**

ENGL101 - Introduction to College Reading and Composition

Objectives

- Read, analyze, and evaluate a variety of primarily non-fiction readings for content, context, and rhetorical merit with consideration of tone, audience, and purpose.
- Apply a variety of rhetorical strategies in writing unified, well-organized essays directed by a well-reasoned thesis statement with persuasive support.
- Develop varied and flexible strategies for generating, drafting, and revising essays.
- Analyze stylistic choices in their own writing and the writing of others;
- Write timed, in-class essays exhibiting acceptable college-level control of mechanics, organization, development, and coherence.
- Integrate the ideas of others through paraphrasing, summarizing, and quoting without plagiarism.
- Find, evaluate, analyze, and interpret primary and secondary sources, incorporating them into written essays using appropriate documentation format.
- Proofread and edit essays for presentation so they exhibit no disruptive errors in English grammar, usage, or punctuation.

OR

Advisory

ESL151 - Reading And Composition V

Objectives

- Read and critically analyze various academic readings.

- Summarize readings.
- Organize fully-developed essays in both expository and argumentative modes.
- Compose a 500 to 550-word essay which: summarizes and cites appropriately a reading passage; includes a clear thesis statement; uses evidence to support the thesis; shows clear organization into an introduction, body, and conclusion.
- Revise writing to eliminate errors in syntax, and grammatical constructions.
- Employ basic library research techniques.
- Compose one research paper (1,000 words) or two short research papers (500-700 words each) with citations.

Entry Standards

Entry Standards

No value

Specifications

Methods of Instruction

Methods of Instruction Collaborative Learning

Methods of Instruction Demonstrations

Methods of Instruction Discussion

Methods of Instruction Guest Speakers

Methods of Instruction Lecture

Methods of Instruction Multimedia

Methods of Instruction Presentations

Out of Class Assignments

- Weekly journal assignments, so the student may comment and critique the weekly screenings
- Research paper

- Participation in class discussions
- Final examination

Methods of Evaluation

Rationale

Exam/Quiz/Test

Weekly journal assignments, so the student may comment and critique the weekly screening

Activity (answering journal prompt, group activity)

Video presentation of film and/or multimedia clips revealing stylistic elements of an independent film movement or auteur and linking the stylistic elements to cultural and/or historical context

Writing Assignment

Analyze an independent film movement or auteur for specific cinematic stylistic characteristics and placing the specific cinematic stylistic characteristics in historical and/or cultural context

Presentation (group or individual)

Presentation – Share with peers and present, a powerpoint or multi-media response analyzing the use of a cinematic technique or approach that is unique to the Independent Film Movement. This could be via a webpage and/or in class presentation oral presentation.

Project/Portfolio

Project – Create multi-media or video presentation report demonstrating mastery of concepts.

Report

Report – create response paper or presentation to assigned films.

Evaluation

Evaluation – read and critique a peer's paper or reports.

Textbook Rationale

This is a classic text.

Textbooks

| Author | Title | Publisher | Date | ISBN |
|--------------|--|---------------------------|------|----------------|
| Emanuel Levy | Cinema of Outsiders: The Rise of American Independent Film | New York University Press | 2001 | 978-0814751244 |

Other Instructional Materials (i.e. OER, handouts)

No Value

Materials Fee

No value

Learning Outcomes and Objectives

Course Objectives

Memorize various films and directors from the canon, and their specific contributions to the independent film movement.

Prepare analytical essays and video presentations that evaluate the works screened in class.

Compare the work of independent filmmakers to directors working within the Hollywood studio system.

Examine how the intersectionality of race, gender, sexuality, class and culture is reflected in indie films.

SLOs

Employ the basic language of film form and criticism to analyze an independent film. Expected Outcome Performance: 70.0

Recognize an independent film within its cultural and social context. Expected Outcome Performance: 70.0

Identify major filmmakers and movements within the genre. Expected Outcome Performance: 70.0

Additional SLO Information

Does this proposal include revisions that might improve student attainment of course learning outcomes?

No

Is this proposal submitted in response to learning outcomes assessment data?

No

If yes was selected in either of the above questions for learning outcomes, explain and attach evidence of discussions about learning outcomes.

No Value

SLO Evidence

No Value

Course Content

Lecture Content

The New American Independent Cinema (3 hours)

- The New American Independent Cinema
- What is an independent film and how does it relate to mainstream Hollywood?
- Deconstructing Indies:
 - Cultural codes (culturally shared norms that prevail outside of the film domain)
 - Artistic codes (shared by other arts and media)
 - Narrative codes (textual conventions that determine storytelling structure)
 - Cinematic codes (stylistic conventions that are uniquely cinematic)
 - Intertextual codes (the larger system of films to which it refers to by being either similar or different)
- Forces shaping the new indie cinema:
 - The need for self-expression
 - stepping away from Hollywood
 - new opportunities for film financing outside of the Hollywood system
 - greater demand for visual media (rise of home video, cable, DVD, etc.)

- Decline of foreign-language films is a boost for American indies
- Rise of film schools
 - The Sundance Film Festival, the commercial and critical success of indie films
 - Decline of foreign-language films is a boost for American indies
 - Brief history of the indie film movement pre-1980s

Cinema of Outsiders (6 hours)

- Indie roots in the French New Wave movement of the 1960s
- Auteur Outsiders: Jon Jost, John Waters, David Lynch, John Sayles, and Steven Soderbergh
- Social context of the films of these five directors.
- Tracking the evolution of the careers as auteur filmmakers
- Representative titles such as:
 - *Sex, Lies and Videotape* – dir. Steven Soderbergh
 - *Blue Velvet* dir. David Lynch
 - *Hairspray* dir. John Waters
 - *Harlan County USA* dir. Barbara Kopple
 - *Daughters of the Dust* dir. Julie Dash
 - *Gas Food Lodging* dir. Alison Anders
 - *Blood Simple* dir. Joel and Ethan Coen
 - *Breathless* dir. Jean-Luc Goddard

Parents and Children: Relationship between the Director and the Actor (6 hours)

- The Legacy of John Cassavetes and dramatic realism
- The Heritage of Martin Scorsese and the crime-noir genre
- Robert Altman and a changing approach to narrative structure
- Jane Campion's mothers and daughters
- Representative titles such as:
 - *Faces* dir. John Cassavetes
 - *Husbands* dir. John Cassavetes
 - *Mean Streets* dir. Martin Scorsese
 - *Raging Bull* dir. Martin Scorsese
 - *McCabe & Mrs. Miller*
dir. Robert Altman
 - *The Piano* dir. Jane Campion
 - *Angel at My Table* dir. Jane Campion

Regional Cinema: Shooting outside of New York or Los Angeles (6 hours)

- Ruralism and regionalism; Nostalgia for America's heartland
- Southern Gothic
- Texas and the great wild west
- America through the eyes of immigrants
- Representative titles such as:
 - *Heartland* dir. Richard Pearce
 - *Eve's Bayou* dir. Kasi Lemmons
 - *Slacker* dir. Richard Linklater
 - *Dazed and Confused* dir. Richard Linklater
 - *Mississippi Masala* dir. Mira Nair
 - *The Rider* dir. Chloe Zhao

New York School of Indies (6 hours)

- The East Village subcultures – Jim Jarmusch
- Ivy League intellectualism – Whit Stillman
- Raunchy New Jersey – Kevin Smith
- Brooklyn Voices – Spike Lee
- Look at Manhattan through a female lens - Lena Dunham
- Race and the city – *Precious* dir. Lee Daniels
- Representative titles such as:
 - *Stranger Than Paradise* dir. Jim Jarmusch
 - *Metropolitan* dir. Whit Stillman
 - *Clerks* dir. Kevin Smith
 - *She's Gotta Have It* dir. Spike Lee

- *Tiny Furniture* dir. Lena Dunham
- *Precious* dir. Lee Daniels

Resurrection of Noir (6 hours)

- The Stylists – The Coen Brothers
- The Con Artists – David Mamet
- Neo-Noir
- Representative titles such as:
 - *Barton Fink* dir. Coen Brothers
 - *Raising Arizona* dir. Coen Brothers
 - *Glengarry Glen Ross* dir. David Mamet
 - *Brick* dir. Rian Johnson
 - *Jackie Brown* dir. Quentin Tarantino
 - *Dark City* dir. Alex Proyas
 - *Pi* dir. Darren Aranofsky
 - *You Were Never Really Here* dir. Lynne Ramsay

Comedy and Satire; Tackling Taboos (3 hours)

- The Altman Effect
- Political Satire
- High Camp & Mockumentaries
- Indie comedies of the 90s; Gen-X and the rise of the cynic, coming-of-age-comedies
- Representative titles such as:
 - *The Player* dir. Robert Altman
 - *Eating Raoul* dir. Paul Bartel
 - *Waiting for Guffman* dir. Christopher Guest
 - *Reality Bites* dir. Ben Stiller
 - *Kicking and Screaming* dir. Noah Baumbach
 - *Hollywood Shuffle* dir. Robert Townsend
 - *Sorry to Bother You* dir. Boots Riley
 - *Lady Bird* dir. Greta Gerwig
 - *Your Sister's Sister* dir. Lynne Shelton

Drama: Challenging Stereotypes (6 hours)

- Growing up and the family
- Religious and spiritual redemption
- Challenging Stereotypes
- Physical stigmas and mental disability
- Insulated domesticity
- Representative titles such as:
 - *Welcome to the Dollhouse* dir. Todd Solondz
 - *Ice Storm*– dir. Ang Lee
 - *The Apostle* dir. Robert Duvall
 - *Sling Blade* dir. Billy Bob Thornton
 - *Safe* dir. Todd Haynes
 - *Moonlight* dir. Barry Jenkins
 - *Pariah* – dir. Dee Rees
 - *Short Term 12* dir. Destin Daniel Cretton
 - *We Need to Talk About Kevin* dir. Lynne Ramsay

Diverse Voices in Indie Cinema (3 hours)

- Latinx cinema
- Asian American representation
- Indigenous representation
- Black stories onscreen
- Representative titles such as:
 - *Moonlight* dir. Barry Jenkins
 - *Watermelon Woman* dir. Cheryl Dunne
 - *Do The Right Thing* dir. Spike Lee
 - *El Mariachi* dir. Robert Rodriguez
 - *Farewell* dir. Lulu Wang
 - *Smoke Signals* dir. Chris Eyre
 - *Fruitvale Station* dir. Ryan Coogler
 - *Middle of Nowhere* dir. Ava DuVernay

Feminist Sensibility and Female Identifying Directors (3 hours)

- Laura Mulvey's theory of fetishistic scopophilia/male gaze in cinema
- Intersectionality
- Female identifying auteurs
- Representative titles such as:
 - *Strange Days* dir. Kathryn Bigelow
 - *Thirteen* dir. Catherine Hardwicke
 - *I Shot Andy Warhol* dir. Mary Harron
 - *Mississippi Damned* dir. Tina Mabry
 - *Pariah* dir. Dee Rees
 - *A Girl Walks Home Alone at Night* dir. Ana Lily Amirpour
 - *Meek's Cutoff* dir. Kelly Reichardt

Queer Cinema (6 hours)

- Raising Awareness and gay documentaries
- First time director kick off a new wave of gay narrative films in the 1980s
- Diversity within the queer community
- The trans experience onscreen
- Representative titles such as:
 - *Paris is Burning* dir. Jennie Livingston
 - *Tangerine* dir. Sean Baker
 - *Call Me By Your Name* dir. Luca Guadagnino
 - *Carol* dir. Todd Haynes
 - *My Own Private Idaho* dir. Gus Van Sant
 - *Hedwig and the Angry Inch* dir. John Cameron Mitchell
 - *Kissing Jessica Stein* dir. Charles Herman-Wurmfeld
 - *But I'm a Cheerleader* dir. Jamie Babbit
 - *Saving Face* dir. Alice Wu

Total: 54 Hours