***Syllabus***

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| **Department** | **Department of English Studies** | | | | | | | | | | | | | | | **Year** | | | | | | | 2024/  2025 |
| **Course** | Modern American Independent Film | | | | | | | | | | | | | | | **ECTS** | | | | | | | **4** |
| **Study programme** | English Studies | | | | | | | | | | | | | | | | | | | | | | |
| **Level of study programme** | Undergraduate | | | Graduate | | | | | | Integrated | | | | | | Postgraduate | | | | | | | |
| **Type of study programme** | Single major  Double major | | | University | | | | | | Professional | | | | | | Specialized | | | | | | | |
| **Year of study** | 1 | | | 2 | | | | | 3 | | | 4 | | | | | | | | | 5 | | |
| **Semester** | Winter  Summer | | | I | | | | | | II | III | | | | | IV | | | | | | | V |
| VI | | | | | | VII | VIII | | | | | IX | | | | | | | X |
| **Status of the course** | Compulsory | | | Elective | | | | | | Elective course offered to students from other departments | | | | | | **Teaching Competencies** | | | | | | | YES  NO |
| **Workload** | **30** | **L** | **15** | **S** | | **0** | | **E** | | **Internet sources for e-learning** | | | | | | | | | | | | | YES  NO |
| **Location and time of instruction** | Room 143, Tuesday, 17.00 | | | | | | | | | **Language(s) in which**  **the course is taught** | | | | | | | | English | | | | | |
| **Course start date** | February 2025 | | | | | | | | | **Course end date** | | | | | | | | May 2025 | | | | | |
| **Enrolment requirements** | students should be enrolled in the 1st semester | | | | | | | | | | | | | | | | | | | | | | |
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| **Course coordinator** | Rajko Petković, PhD, full professor | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | [rpetkovi@unizd.hr](mailto:rpetkovi@unizd.hr) | | | | | | | | | | | | **Consultation hours** | | | | | | | Monday, 15,30 – 17,00; by e-mail; through MS Teams; Office 132 | | | |
| **Course instructor** | Rajko Petković, PhD, full professor | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | [rpetkovi@unizd.hr](mailto:rpetkovi@unizd.hr) | | | | | | | | | | | | **Consultation hours** | | | | | | | Monday, 15,30 – 17,00; by e-mail; through MS Teams; Office 132 | | | |
| **Assistant/**  **Associate** | - | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | - | | | | | | | | | | | | **Consultation hours** | | | | | | | - | | | |
| **Assistant/**  **Associate** | - | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | - | | | | | | | | | | | | **Consultation hours** | | | | | | | - | | | |
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| **Mode of teaching** | Lectures | | | | Seminars and workshops | | | | | Exercises | | | | | E-learning | | | | | | | | Field work |
| Individual assignments | | | | Multimedia and network | | | | | Laboratory | | | | | Mentoring | | | | | | | | Other |
| **Learning outcomes** | | | | | - recognize and describe relevant ideas and concepts  - connect different approaches, perceptions, and knowledge through an interdisciplinary approach  - apply a critical and self-critical approach in argumentation  - carry out scientific research investigations  - apply ethical principles in conducting investigations and in resolving issues independently and in a group  - distinguish basic theoretical concepts of narrative and narratology, and analyze narratives in literature and film | | | | | | | | | | | | | | | | | | |
| **Learning outcomes at the Programme level** | | | | | - 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  - 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 | | | | | | | | | | | | | | | | | | |
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| **Assessment criteria** | Class attendance | | | | Preparation for class | | | | | Homework | | | | | Continuous evaluation | | | | | | | | Research |
| Practical work | | | | Experimental work | | | | | Presentation | | | | | Project | | | | | | | | Seminar |
| Test(s) | | | | Written exam | | | | | Oral exam | | | | | Other: | | | | | | | | |
| **Conditions for permission to take the exam** | class attendance (80% full-time students; 50% associate students), accepted seminar paper, participation in class discussions, mid-term exam | | | | | | | | | | | | | | | | | | | | | | |
| **Exam periods** | Winter | | | | | | | | | Summer | | | | | | | Autumn­ | | | | | | |
| **Exam dates** |  | | | | | | | | | <https://anglistika.unizd.hr/ispitni-rokovi> | | | | | | | <https://anglistika.unizd.hr/ispitni-rokovi> | | | | | | |
| **Course description** | 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. | | | | | | | | | | | | | | | | | | | | | | |
| **Course content** | 1. Introduction to the course  2. Definitions of American independent film (artistic vision; economic independence)  3. Historical development of American independent film  4. Divergence of independent artists from the Hollywood narrative style  5. Influences and industrial logistics of American independent film  6. Stylistic features of American independent film  7. Mid-term exam  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 | | | | | | | | | | | | | | | | | | | | | | |
| **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** | - | | | | | | | | | | | | | | | | | | | | | | |
| **Assessment criteria of learning outcomes** | Final exam only | | | | | | | | | | | | | | | | | | | | |  | |
| Final written exam | | | | | | Final oral exam | | | | | | | Final written and oral exam | | | | | | | | Practical work and final exam | |
| Only test/homework | | | | Test/homework and final exam | | | | | Seminar paper | | | | Seminar paper and final exam | | | | | Practical work | | | | other forms |
| **Calculation of final grade** | 10% - attendance; 20% - seminar paper; 30% - test; 40% - oral exam | | | | | | | | | | | | | | | | | | | | | | |
| **Grading scale** | below 60% | | | | % Failure (1) | | | | | | | | | | | | | | | | | | |
| 60-69% | | | | % Satisfactory (2) | | | | | | | | | | | | | | | | | | |
| 70-79% | | | | % Good (3) | | | | | | | | | | | | | | | | | | |
| 80-89% | | | | % Very good (4) | | | | | | | | | | | | | | | | | | |
| above 90% | | | | % Excellent (5) | | | | | | | | | | | | | | | | | | |
| **Course evaluation procedures** | Student evaluations conducted by the University  Student evaluations conducted by the Department  Internal evaluation of teaching  Department meetings discussing quality of teaching and results of student evaluations  Other | | | | | | | | | | | | | | | | | | | | | | |
| **Note /Other** | In accordance with Art. 6 of the *Code of Ethics* of the Committee for Ethics in Science and Higher Education, “the student is expected to fulfil his/her obligations honestly and ethically, to pursue academic excellence, to be civilized, respectful and free from prejudice.”  According to Art. 14 of the University of Zadar's *Code of Ethics*, students are expected to “fulfil their responsibilities responsibly and conscientiously. […] Students are obligated to safeguard the reputation and dignity of all members of the university community and the University of Zadar as a whole, to promote moral and academic values and principles. […]  Any act constituting a violation of academic honesty is ethically prohibited. This includes, but is not limited to:  - various forms of fraud such as the use or possession of books, notes, data, electronic gadgets or other aids during examinations, except when permitted;  -various forms of forgery such as the use or possession of unauthorised materials during the exam; impersonation and attendance at exams on behalf of other students; fraudulent study documents; forgery of signatures and grades; falsifying exam results.”  All forms of unethical behaviour will result in a negative grade in the course without the possibility of compensation or repair. In case of serious violations the *Rulebook on Disciplinary Responsibility of Students at the University of Zadar* will be applied.  In electronic communications only messages coming from known addresses with a first and a last name, and which are written in the Croatian standard and appropriate academic style, will be responded to.  This course uses the Merlin system for e-learning, so students are required to have an AAI account. /*delete if necessary*/ | | | | | | | | | | | | | | | | | | | | | | |