

I. Course Information

Subject: FILM

Course Number:* 153

Descriptive Title:* American Independent Cinema

Division: Fine Arts

Department:* Film/Video

Course Disciplines: Film/Video

Catalog Description:* This course surveys the socio-economic, political, and artistic forces that led to the rise of American Independent Cinema. Emphasis will be placed on studying filmmakers, such as D.W. Griffith, Roger Corman, Robert Redford, David Lynch, Spike Lee, and Quentin Tarantino, who pioneered producing movies outside of the traditional Hollywood system.

Conditions of Enrollment:

Prerequisite:

Co-requisite:

Recommended Preparation: Film/Video 110

Enrollment Limitation:

Course Length: Full Term

Hours Lecture (per week): 3

Hours Laboratory (per week): 0

Outside Study Hours:* 6

Total Hours:* 54

Course Units:* 3

Grading Method: Letter Grade only

Credit Status: Credit, degree applicable

Transfer CSU: Yes

Effective Date: 12/18/2006

Transfer UC: Yes

Effective Date: Fall 2007

General Education: Area 3 - Humanities
ECC

Term:

Other:

CSU GE: Area C2 - Arts and Humanities - Humanities: Literature, Philosophy, Languages other than English

Term:

Other:

IGETC: Area 3B - Humanities

Term:

Other:

II. Outcomes and Objectives

A. Student Learning Outcomes (SLOs) (The course student learning outcomes are listed below.)

Student Learning Outcomes:

SLO #1 American Studio System

At the end of this course, students will be able to describe the salient features of the American studio system of the 1930s-50s.

SLO #2 Alternative Cinemas

At the end of this course, students will be able to describe the salient characteristics of alternative cinemas such as experimental and underground cinema.

SLO #3 Paramount Decrees

At the end of this course, students will be able to evaluate the impact of the 1948 Paramount Decrees on American Independent filmmakers.

B. Course Objectives (The major learning objective for in this course are listed below)

Course Objectives:

1. Evaluate the impact of D.W. Griffith's spectacle films, Birth of a Nation and Intolerance, on the American film industry of the 1910s.
2. Compare and contrast the studio system of American film production on the 1930s-50s with contemporary film and digital video production processes.
3. Describe the factors that led to the demise of the American studio system.
4. Identify alternatives to the American studio system of production of the 1940s-50s such as experimental and underground cinema.
5. Describe the characteristics of 1950s exploitation cinema.
6. Evaluate the impact of 1960s pop culture on independent American Filmmakers
7. Critique the major motion pictures that used key social and political issues of 1960s America as their subject matter.
8. Identify the major films and filmmakers associated with the counterculture movement in 1960s America.
9. Evaluate the impact of directors trained in film school on New Hollywood of the 1970s.
10. Identify key American Independent filmmakers of the 1980s-1990s and their respective breakthrough feature films.
11. Evaluate the success of low-budget digital video films such as The Blair Witch Project on the mainstream Hollywood film industry.
12. Differentiate between traditional modes of film production, distribution, and exhibition with alternative modes (current and emerging digital technologies).

III. Outline of Subject Matter

(Topics should be detailed enough to enable an instructor to determine the major areas that should be covered to ensure consistency from instructor to instructor and semester to semester.)

Example:

- I. Main Topic (3 hours, lecture)
 - A. Sub topics
 - B. Sub topics
 1. Super sub topic
 2. Super sub topic

Major Topics**I. Silent Cinema Origins: 1910s-1920s (3 hours, lecture)**

- A. D.W. Griffith and "the spectacles"
- B. Regional and ethnic cinemas

II. The American Studio System: 1930s-1950s (3 hours, lecture)

- A. Antecedents
- B. Modes of production
- C. The mature oligopoly
- D. The paramount decrees and the demise of the system

III. Alternatives to Hollywood: 1930s-1950s (3 hours, lecture)

- A. Underground cinema
- B. Experimental filmmakers: Deren, others
- C. Interface with modern art

IV. Exploitation Cinema: 1950s-1960s (6 hours, lecture)

- A. Roger Corman, AIP and other independents
- B. Censorship issues and "The Miracle Decision"
- C. Pornography and Deep Throat
- D. Blaxploitation Cinema

V. Pop Culture and the 1960s (3 hours, lecture)

- A. Andy Warhol
- B. Brakage, Anger, Deren
- C. American Direct Cinema

VI. Counterculture Issues of the 1960s (6 hours, lecture)

- A. Baby Boomers come of age
- B. Vietnam, Civil Rights, Political Assassinations
- C. Changing moral values: sex, drugs, and rock 'n roll
- D. The Zeitgeist films

VII. Auteurism and the 1960s (3 hours, lecture)

- A. Antecedents: Italian Neorealism and French New Wave Cinema
- B. Andrew Sarris and the Auteur Theory
- C. Rise of film studies in the academy
- D. Stanley Kubrick: from studio director to maverick auteur

VIII. The Film School Generation of the 70s (3 hours, lecture)

- A. Antecedents: studio directors Hawks, Hitchcock, Wilder, others
- B. Major domestic and international film schools
- C. New Hollywood: Coppola, Scorsese, Lucas, Spielberg, others

IX. Robert Redford and the Sundance Institute: 1980s (3 hours, lecture)**X. American New Wave Filmmakers: 1980s- 1990s (15 hours, lecture)**

- A. Lynch, Lee, Jarmush, Coen Brothers, Tarantino, others

XI. Digital Video and The Blair Witch Project (3 hours, lecture)

- A. The digital "revolution" and the democratization of filmmaking

XII. New Frontiers: Film Futures in the Digital Age (3 hours, lecture)

A. Alternative modes of production, distribution, exhibition

B. Emerging filmmakers

Total Lecture Hours: 54

Total Laboratory Hours: 0

Total Hours: 54

IV. Primary Method of Evaluation and Sample Assignments

A. Primary Method of Evaluation (choose one):

Primary Method of Evaluation 1) Substantial writing assignments

B. Typical Assignment Using Primary Method of Evaluation

Typical Assignment Using Primary Method of Evaluation: Write a 2-3 page essay that evaluates the impact of Robert Redford's development of the Sundance Institute on American independent filmmaking.

C. College-level Critical Thinking Assignments

Critical Thinking Assignment 1: After screening Roger Corman's film "The Trip," present a 3-5 minute speech that articulates the filmmaker's position on the use of hallucinogenic drugs.

Critical Thinking Assignment 2: Write a 2-3 page essay that argues either for or against the concept that the digital video revolution has democratized filmmaking in the United States.

D. Other Typical Assessment and Evaluation Methods

Other Evaluation Methods: Completion, Essay Exams, Matching Items, Multiple Choice, Objective Exam, Quizzes, Term or Other Papers, True/False

V. Instructional Methods

Instructional Methods: Discussion, Group Activities, Guest Speakers, Lab, Lecture, Multimedia presentations

If other:

Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.

VI. Work Outside of Class

Work Outside of Class:* Observation of or participation in an activity related to course content (such as theatre event, museum, concert, debate, meeting), Required reading, Study, Written work (such as essay/composition/report/analysis/research)

If Other:

VII. Texts and Materials

A. Up-to-date Representative Textbooks: (Please use the following format: Author, Title, Edition, Publisher, Year. If you wish to list a text that is more than 5 years old, please annotate it as a “discipline standard”.)

Up-To-Date Representative Textbooks: Newman, Michael Z., Indie: An American Film Culture, 1st ed., Columbia University Press, 2011. (Discipline standard)

B. Alternative Textbooks: (Please use the following format: Author, Title, Edition, Publisher, Year. If you wish to list a text that is more than 5 years old, please annotate it as a “discipline standard”.)

Alternative Textbooks:

C. Required Supplementary Readings

Required Supplementary Readings:

D. Other Required Materials

Other Required Materials:

VIII. Conditions of Enrollment

A. Requisites (Course Prerequisites and Corequisites) Skills needed without which a student would be highly unlikely to succeed.

Requisite:

Category:

Requisite course(s):
List both prerequisites and corequisites in this box.

Requisite and Matching skill(s): Bold the requisite skill.
List the corresponding course objective under each skill(s).

B. Requisite Skills: (Non-Course Prerequisite and Corequisites) Skills needed without which a student would be highly unlikely to succeed.

Requisite:

Requisite and Matching Skill(s): Bold the requisite skill(s). If applicable

Basic knowledge of the development of the American Film Industry

FILM 110 - Identify the characteristics of the classic Hollywood narrative film.

FILM 110 -Differentiate between the studio system of American film production of the 1930s-40s and the systems of contemporary film production.

FILM 110 -Describe the culture of America in the 1890s prior to the invention of cinema.

FILM 110 -Identify the early film pioneers and their contributions to the development of the film industry.

FILM 110 -Evaluate the early film pioneers and their contributions to the development of the art of filmmaking.

FILM 110 -Assess the political and cultural factors that contributed to the fall of the Hollywood studio system and the subsequent rise of independent filmmaking in 1950s-60s America.

FILM 110 -Select the stylistic traits of European cinema that influenced and were adopted by American filmmakers. |FILM 110 -Evaluate methods used for film criticism including textual, contextual, and subtextual analysis.

C. Recommended Preparations (Course) (Skills with which a student's ability to succeed will be strongly enhanced.)

Requisite course: Film/Video 110

Requisite and Matching skill(s): Bold the requisite skill.
List the corresponding course objective under each skill(s).

D. Recommended Preparation (Non-Course) (Skills with which a student's ability to succeed will be strongly enhanced.)

Requisite:

Requisite and Matching skill(s):
Bold the requisite skill. List the corresponding course objective under each skill(s). If applicable

E. Enrollment Limitations

Enrollment Limitations and Category:

Enrollment Limitations Impact:

Course Created by: Kevin O'Brien

Date: 09/12/2006

Original Board Approval Date: 12/18/2006

Last Reviewed and/or Revised by: Kevin O'Brien

Date: 04/29/2019

Last Board Approval Date: