Instructor Information

- Ivana Dolezalova M.A.
- Email: id22@nyu.edu
- Office hours: before and after class and by appointment

Course Information

- IFMTV-UT1040P01
- Czech Cinema and Culture
- Interest in culture, history and film, open mind and eagerness to learn
- Tuesday 10:30am-1:20pm
  - Dvorak classroom, Blue Building

Course Overview and Goals

This interdisciplinary course will provide deeper insight into the issues of modern Czech(oslovak) history, culture and socio-cultural developments as documented by major feature films by leading Czech and Slovak directors (including the Academy Award Laureates Milos Forman and Jiří Menzel). Film screenings include the films covering World War II, the Stalinist Fifties, the period of political and cultural thaw of the Sixties as well as the most significant works of the post-1968 Soviet invasion of Czechoslovakia.

Viewed against the general backdrop of key historical events, the participants will gain more intimate knowledge and understanding of the specifics of the unique Central European experience as interpreted by famous film makers, many of whom helped create the phenomenon of the Czech New Wave in Cinema in the Sixties. That period of time made the Czech(oslovak) film recognized and appreciated internationally.

Students will also have an opportunity to learn more about post-1989 Velvet Revolution trends and controversies in the Czech film art.

The course does not cover theory and techniques of the film art.

Upon Completion of this Course, students will be able to:

- Learn about the historical and geo-political context within the European space.
- Investigate the best of the Czech(oslovak) film art
- Learn about the specifics of various film-makers’ means of expression.
- Learn to analyze the screened films.
- Discuss politics, art and national identity

Course Requirements
Class Participation
Class participation/attendance

Assignment 1
Presentation
There will be student presentations after each screening followed by a discussion session. Every student will be presenting a film analysis of a screened film in a form of a power point presentation using reading, handouts and other sources of information.

Assignment 2
Mid-term paper
There will be an out-of-class written 6-8 pages essay on the topics based on the screened films. Students can choose one of the topics which will be discussed beforehand with the professor and can be modified according to the students’ sphere of interest.

Assignment 3
Final paper
8-10 pages of a final out-of-class written essay on the topic chosen by the student out of several suggested by the professor. Once again it is open to discussion.

Grading of Assignments
The grade for this course will be determined according to the following formula:

<table>
<thead>
<tr>
<th>Assignments/Activities</th>
<th>% of Final Grade</th>
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<tbody>
<tr>
<td>Class participation/attendance</td>
<td>15%</td>
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<tr>
<td>Presentation</td>
<td>25%</td>
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<tr>
<td>Mid-term paper</td>
<td>20%</td>
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<tr>
<td>Final paper</td>
<td>40%</td>
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Letter Grades
Letter grades for the entire course will be assigned as follows:

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>Percent</th>
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<tbody>
<tr>
<td>A</td>
<td>92.5% and higher</td>
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<tr>
<td>A-</td>
<td>90.0 – 92.49%</td>
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<tr>
<td>B+</td>
<td>87.5% - 89.99%</td>
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<tr>
<td>B</td>
<td>82.5% - 87.49%</td>
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<tr>
<td>B-</td>
<td>80% - 82.49%</td>
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<tr>
<td>C+</td>
<td>77.5% - 79.99%</td>
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<tr>
<td>C</td>
<td>72.5% - 77.49%</td>
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<tr>
<td>C-</td>
<td>70% - 72.49%</td>
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<tr>
<td>D+</td>
<td>67.5% - 69.99%</td>
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<tr>
<td>D</td>
<td>62.5% - 67.49%</td>
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<tr>
<td>Letter Grade</td>
<td>Percent</td>
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<tr>
<td>D-</td>
<td>60% - 62.49%</td>
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<tr>
<td>F</td>
<td>59.99% and lower</td>
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**Assessment Expectations**

**Grade A:** Excellent work demonstrating a critical and observant approach to the subject, sound research and an ability to express thoughts cogently and persuasively.

**Grade B:** Very good work

**Grade C:** Satisfactory work.

**Grade D:** Passable work.

**Grade F:** Failure to achieve a passable grade.

**Course Schedule**

**Topics and Assignments**

<table>
<thead>
<tr>
<th>Week/Date</th>
<th>Topic</th>
<th>Reading</th>
<th>Assignment Due</th>
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<tbody>
<tr>
<td>Session 1</td>
<td>Introductory session, information on the structure of the course, assessments, deadlines and other policies. Historical background of WWII. <strong>The Jewish question</strong> Screening: <em>The Distant Journey</em>, A. Radok, 1949</td>
<td>Distant Journey <a href="http://www.ce-review.org/01/20/kinoeye20_cieslar.html">http://www.ce-review.org/01/20/kinoeye20_cieslar.html</a></td>
<td>Presentation of the film February 12</td>
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<tr>
<td>Tuesday</td>
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<tr>
<td>February 5</td>
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<tr>
<td>Tuesday</td>
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<tr>
<td>February 12</td>
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<td>Session 3</td>
<td><strong>Czech New Wave Heroism and Collaboration</strong> Screening: <em>The Fifth Rider is Fear</em>, 1965, Zbynek Brynych</td>
<td>The Fifth Rider is Fear <a href="http://www.filmwalrus.com/2008/05/revw-of-fifth-horseman-is-fear.htmlBrynych">http://www.filmwalrus.com/2008/05/revw-of-fifth-horseman-is-fear.htmlBrynych</a> <a href="http://www.filmwalrus.com/2008/05/revw-of-fifth-horseman-is-fear.html">http://www.filmwalrus.com/2008/05/revw-of-fifth-horseman-is-fear.html</a></td>
<td>Presentation of the Film February 26</td>
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<tr>
<td>Tuesday</td>
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<td>February 19</td>
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<tr>
<td>Tuesday</td>
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<td>February 26</td>
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<tr>
<td>Session 5</td>
<td><strong>Czech New Wave</strong> Loves of A Blond</td>
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<td>Presentation of the film</td>
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<tr>
<td>Week/Date</td>
<td>Topic</td>
<td>Reading</td>
<td>Assignment Due</td>
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| Tuesday      | **Microcosmos of the Ordinary**  
Tuesday, March 5  
Screening: Loves of a Blond, 1966, Milos Forman  
| Session 6    | **Czech New Wave Apocalypse now!**  
Tuesday, March 12  
Screening: The End of August in the Hotel Ozone, 1967, J. Schmidt, Pavel Juracek  
https://www.dvdtalk.com/dvdsavant/s1864ozon.html  
https://www.filmlinc.org/films/the-end-of-august-at-the-hotel-ozone/ | **Reading** and **Assignment Due** adamantly updated. | March 19 |
| Session 7    | **Czech New Wave Postponed Laughter in the Brutal 50s**  
Tuesday, March 19  
Screening: Larks on a String, 1969/90, Jiri Menzel  
https://journals.sagepub.com/doi/pdf/10.1080/03064227608532555  
https://lisathatcher.com/2012/01/18/larks-on-a-string-jiri-menzel-at-his-very-best/ | **Mid-term topics** and **Assignment Due** adamantly updated. | March 26 |
| Session 8    | **Blood, Sweat and Fear**  
Tuesday, March 26  
68 Soviet Union Invasion aftermath Normalization  
Screening: Ear, 1970, Karel Kachyna  
Ear http://www.kinoeye.org/02/01/schneider01.php  
| Session 9    | **Post 1989 Velvet Revolution Cinema**  
Tuesday, April 2  
Back in the 60s  
Screening: Cosy Dens, 1999, Jan Hrebejk  
http://www.ce-review.org/99/10/kinoeye10_horton1.html | **Assignment Due** adamantly updated. | April 9 |
| Session 10   | **New Lost Generation?**  
Tuesday, April 9  
Screening: Loners, 2000, David Ondricek  
http://www.ce-review.org/00/22/kinoeye22_liska.html | **Assignment Due** adamantly updated. | April 16 |
| Make-up Day  | **Make-up Day for missed classes**  
Friday, April 12 (9am-5pm) | **Assignment Due** adamantly updated. | |
| Session 11   | **Gloomy Normalization**  
Tuesday, April 16  
Agents, dissidents and 'normal citizens'  
Screening: Walking Too Fast, 2009, Radim Spacek  
https://www.timcawkwell.co.uk/walking-too-fast | **Assignment Due** adamantly updated. | April 30 |
| Spring Break | **Spring Break**  
April 20 - 28 | **Assignment Due** adamantly updated. | |
| Session 12   | **Czech Losers in the New System – Capitalism?**  
Tuesday, April 30  
Screening: Champions, 2004, A. Najbrt | Handouts by the professor | **Assignment Due** May 7 |
<table>
<thead>
<tr>
<th>Week/Date</th>
<th>Topic</th>
<th>Reading</th>
<th>Assignment Due</th>
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</thead>
<tbody>
<tr>
<td>Session 13</td>
<td>Animated film phenomenon Jan Svankmajer's short animated films</td>
<td><a href="https://www.awn.com/mag/issue2.3/issue2.3pages/2.3jacksonsvankmajer.html">https://www.awn.com/mag/issue2.3/issue2.3pages/2.3jacksonsvankmajer.html</a></td>
<td>No presentation</td>
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<td>Tuesday May 7</td>
<td>Discussion on the finals</td>
<td><a href="https://www.theguardian.com/film/2011/dec/05/jan-svankmajer-puppets-politics">https://www.theguardian.com/film/2011/dec/05/jan-svankmajer-puppets-politics</a></td>
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<td>Topis for the finals</td>
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<td>Tuesday May 14</td>
<td>Screening: All for the Good of the World and Nosovice, 2010, Vit Klusak</td>
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<td>(last day of classes)</td>
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<tr>
<td>Tuesday May 21</td>
<td>Final wrap-up, handing in an out-of-class written essay</td>
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**Course Materials**

**Required Textbooks & Materials**

A.J. Liehm: *The Most Important Art*, University of California Press, 1977
František Daniel: *The Czech Difference*, 2005
Yvette Biró: *Pathos and Irony in East European Films*

Students will be given numerous handouts before each film screening which will serve them as a preparation for each session and presentation in class.

Useful on-line sources:
www.kinoeye.org
www.filmcenter.cz
www.ce-review.org

**Supplemental Text (not required to purchase, copies available in NYU P Library)**


**Resources**

- Access your course materials: [NYU Classes](nyu.edu/its/classes)
- Databases, journal articles, and more: [Bobst Library](library.nyu.edu)
- Assistance with strengthening your writing: [NYU Writing Center](nyu.mywconline.com)
- Obtain 24/7 technology assistance: [IT Help Desk](nyu.edu/it/servicedesk)
- NYU Prague library: [Tritius Catalog](https://nyu.tritius.cz/?lang=EN)
Course Policies

Attendance and Tardiness
Absences only for medical reasons and for religious observance will be excused. To obtain an excused absence, you are obliged to supply either a doctor’s note or corroboration of your illness by a member of the housing staff (either an RA or a Building Manager). To be excused for religious observance, you must contact the instructor and the Academic Director via e-mail one week in advance of the holiday. Your absence is excused for the holiday only and does not include days of travel associated with the holiday. Unexcused absences will be penalized with a 2% percent deduction from your final course grade for every week of classes missed.

Please note that Friday, April 12 (9am – 5pm) is reserved as a make-up day for missed classes. Do not schedule any trips for this day.

Late Submission of Work
Late submission of work may influence your grade

Academic Honesty/Plagiarism
According to the Liberal Studies Program Student Handbook, plagiarism is defined as follows:

Plagiarism is presenting someone else's work as though it were one's own. More specifically plagiarism is to present as one’s own a sequence of words quoted without quotation marks from another writer, a paraphrased passage from another writer’s work; facts or ideas gathered, organized and reported by someone else, orally and/or in writing. Since plagiarism is a matter of fact, not of the student’s intention, it is crucial that acknowledgment of the sources be accurate and complete. Even where there is no conscious intention to deceive, the failure to make appropriate acknowledgment constitutes plagiarism.

The College of Arts and Science’s Academic Handbook defines plagiarism similarly and also specifies the following:

“presenting an oral report drawn without attribution from other sources (oral or written), writing a paragraph which, despite being in different words, expresses someone else’s idea without a reference to the source of the idea, or submitting essentially the same paper in two different courses (unless both teachers have given their permission in advance).

Receiving help on a take-home examination or quiz is also cheating – and so is giving that help – unless expressly permitted by the teacher (as in collaborative projects). While all this looks like a lot to remember, all you need to do is give credit where it is due, take credit only for original ideas, and ask your teacher or advisor when in doubt.”

“Penalties for plagiarism range from failure for a paper, failure for the course or dismissal from the university.” (Liberal Studies Program Student Handbook)

Classroom Etiquette
Coming late to class without an excuse is not allowed.

Eating is not permitted in class. No mobile phones allowed as well as notebooks unless instructor decides otherwise.

Disability Disclosure Statement
Academic accommodations are available for students with disabilities. Please contact the Moses Center for Students with Disabilities (212-998-4980 or mosecsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance.