Class code

Instructor Details
Jan Bernard
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+420 723489697
Tuesdays 3.30 - 4.30 p.m.

Class Details
Seminar in Czech Cinema and Culture
4.30 – 7.20 p.m.
Location to be confirmed.

Prerequisites
None

Class Description
The goal of the course is to give students a picture of main streams in development of Czech filmmaking from its origins to present times. The phenomena will be explained in the international context regarding the influences and original innovations in style and in national economical and political relations. The major interest will represent new tendencies from “velvet revolution” of 1989 till contemporary situation. Lectures will be supplied by screening of characteristic excerpts from films, eventually of entire movies. Additional discussion with film director or excursion is usually available.

Lectures, discussions, screenings

Desired Outcomes
Students are expected to know most important Czech directors and titles of their most interesting films including the context of their production and release. They are expected to work with basic literature about Czech filmmaking and to find necessary information on web sites. They should get the image of principle problems of nationalized film production as the problems of production transformed back to private under conditions of small market.

Assessment Components
Students are required to write a midterm paper [essay or analysis of chosen aspects of some film screened, approx. 7 pages] later possibly presented on NYU web sites. The paper will be based on the lectures, assigned readings and films. Midterm and Final tests are also based on the lectures, assigned readings and screenings. They will require no outside research. Required readings [see Class Topics and Basic Literature] will be discussed in relation to films screened.

Grade A: Exceptional level of accurate, clear and analytical writing, excellent results of tests and active work in discussions.

Grade B: Very good level of written work but falling short of the highest level, very good results of tests, active work in discussions.
**Grade C:** Satisfactory and sufficiently accurate written work, good results of tests, taking part in discussions.

**Grade D:** Adequate level of written work but weakly analytical. Satisfactory results of tests, weak participation in discussions.

**Grade F:** Muddled, poorly presented written work. No participation in discussions, poor results of knowledge tests, no proof of reading texts and books.

<table>
<thead>
<tr>
<th>Grade conversion</th>
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<tbody>
<tr>
<td>A=94-100</td>
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<tr>
<td>A-=90-93</td>
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<td>B+=87-89</td>
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<td>B=84-86</td>
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<td>B-=80-83</td>
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<td>C+=77-79</td>
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<tr>
<td>C=74-76</td>
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<td>C-=70-73</td>
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<tr>
<td>D+=67-69</td>
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<tr>
<td>D=65-66</td>
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<tr>
<td>F=below 65</td>
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Class participation/attendance: 10%
Activity in discussions 10%
Midterm test 10%
Midterm essay 50%
Final test or oral exam 20%
Attendance Policy

Each unexcused absences will result in your final grade being reduced by 3%. Absences only for medical reasons 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). Absences due to travel will not be excused.

Late Submission of Work

If the work is submitted later without agreement with lecturer, the grade is lowered for half of grade.

Plagiarism Policy

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)

Required Text(s)

Josef Skvorecky: All The Bright Young Men And Women: A Personal History Of The Czech Cinema, Peter Martin Association , Toronto 1973


Supplemental Texts(s) (not required to purchase as copies are in NYU-P Library)

Peter Hames: Czech and Slovak Cinema. Theme and Tradition, Edinburgh University Press, Edinburgh 2010

Peter Hames (Ed.): The Cinema of Central Europe. Wallflower Press 2004

Peter Hames: The Velvet Transformation (manuscript, in Reader)


Internet Research Guidelines
www.filmcenter.cz
www.kinoeye.org
www.ce-review.org
http://eefb.org/retrospectives/the-ear/

Additional Required Equipment
No equipment required.

Session 1
February 12
Overview of Course +
Introduction to the mature period at the beginning of sound cinematography and personality of Gustav Machaty.

The Post-War Psychological School of Czech film. Totalitarian and Socialist Realism of Fifties – Fairytales and Reality.

Renaissance of Psychological School in period of Khruschovian thaw and modern Classics of Czech cinema (Kadar-Klos, Jasny, Kachyna,Vlacil)

Session 2
February 19
Czech [and Slovak] New Wave in times of political liberalization and its turns.

I) Cinema vérité and authenticity

Reading: Peter Hames: The Czechoslovak New Wave

Screening: I. Passer: Intimate Lighting, V. Chytilová: Ceiling, Pearls at the Deep, Forman: Loves of Blonde

Session 3
Friday, February
Czech [and Slovak] New Wave in times of political liberalization and its turns.
II) Stylisation and allegory
Reading: Peter Hames: The Czechoslovak New Wave, Jan Bernard: Authenticity and Stylization

Session 4
March 5
Disidents and Velvet Revolution:
Reading: P. Hames: The Velvet Transformation
Screening: Kouř, Zemský ráj to na pohled, Občan Havel, Občan Havel přikuluje, Kawasakiho růže, Pouta, Pupendo

Session 5
March 12
Parallel Society before and after Velvet. Hero as a loser?
Reading: Singularly Collaborative (Interview with D. Ondříček), www.ce-rewiev.org
Screening: P. Nikolaev’s It Only Gets Worse, Klub osamělých srdcí, Svěrák’s Ride, Sláma’s Something Like A Happiness, Ondříček’s Loners, Grandhotel; Prague seen through eyes of.; V. Morávek: Boredom in Brno, M. Najbrt: Champions, Sláma’s Wild Bees

Session 6
March 19
Semantics of Country and City.
Reading: J. Bernard: The Picture of Forrest in the Czech Film of Sixties, A.J. Horton : Hard Stuff (Michalek’s Andel Exit), I. Kosulić: From Depression to Hope (Out of The City), A.J. Horton: Misty Melancholia in the Czech Mountains (The Way through the Bleak Woods)-last three on www.ce-review.org
Screening: Vorel’s Stone Bridge and Out of the City, Tuček’s Girlie,
Vojnár’s The Way through the Bleak Woods, Michalek’s Exit Angel

Session 7
March 26
Midterm Test!
Mystification as an approach, research and provocation
Screenings: Zelenka’s Happy End, F. Remunda - P. Klusák: Czech Dream, J.Svěrák: The Oilgobblers
Spring Break

April 1-5

**Session 8**

April 9

Two Adaptations of Dostojevsky I

Reading: Dostoyevsky: Idiot

Screening: Gedeon´s Indian Summer, Idiot returns

**Session 9**

April 16

Deadline for midterm essay!

Two Adaptations of Dostojevsky II


Screening: Zelenka´s Karamazov Brothers and extracts form other Zelenka´s movies

**Session 10**

April 23

Films of genre: New face of Comedy and Melodrama, Horror

Reading: A.J. Horton: Winning Isn´t Everything (Hřebejk´s Divided we Fall), M.Preskett: A Little bit of Money and a Lot of Love (A. Nellis - Eenemy Meeny), all on www.ce-review.org,

Screening: Hřebejk´s Cosy Dens, Divided we fall, Pupendo, Teddy Bear; Nellises The Trip, M. Dobeš: Choking Hazard

**Session 11**

April 30

Czech Rom´s and other Minorities:


**Session 12**

May 7

Czech School of Film animation in fifties (Týrlová, Zeman, Trnka) and representants of contemporary animation (Bárta, Koutský, Pavláťová, FAMU graduates)

Screening: At the Attic

**Session 13**

May 14 (last day of classes)

Personality of Jan Švankmajer


Screening: Surviving Life

**Final Test**

**Classroom Etiquette**

Food & drink is permitted in class.

Mobile phones should be set on silent and should not be used in class except for
emergencies.

Laptops are only to be used for writing purposes.

Try to don’t sleep through evening screening.

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<th>Required Co-curricular Activities</th>
<th>None</th>
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<tr>
<td>Suggested Co-curricular Activities</td>
<td>Watching some of other Czech movies mentioned in sessions from library</td>
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