**Class code**  
IFMTV-UT 1040 - 001

**Instructor Details**  
Jan Bernard  
Jan.bernard@famu.cz  
+420 723489697  
Tuesdays 3.30 - 4.30 p.m.

**Class Details**  
Seminar in Czech Cinema and Culture  
Tue 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 the main streams in the development of Czech filmmaking from its origins to the present. 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 focus will be on new trends since the “velvet revolution” of 1989 to the present. Lectures will be supplemented with the screening of characteristic excerpts from films, eventually of entire movies.

Additional discussion with film director or excursion depending on availability.

Lectures, discussions, screenings

**Desired Outcomes**  
Students are expected to know the most important Czech directors and the 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 the Internet. They should learn about the principle problems of nationalized film production as the problems of production transformed back to private one under the conditions of a 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 site. 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.
**Assessment Expectations**

**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.

**Grade conversion**

A=94-100
A-=90-93
B+=87-89
B=84-86
B-=80-83
C+=77-79
C=74-76
C-=70-73
D+=67-69
D=65-66
F=below 65
Grading Policy

Class participation/attendance: 10%
Activity in discussions 10%
Midterm test 10%
Midterm essay 50%
Final test or oral exam 20%

Attendance Policy

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


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)


Eva Strusková: The Dodals. AMU, NFA, Praha 2013

www.filmcenter.cz

www.kinoeye.org

www.ce-review.org

No equipment required.
Session 1
February 4
Brief historical survey: Origins of Czech filmmaking in Austro – Hungarian Monarchy. Introduction to the mature period at the beginning of sound cinematography and personality of Gustav Machaty.

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

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

Session 2
February 11
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
February 18
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
Screening: Chytilová: Daisies, P. Juráček: Joseph K., Němec: About Party and Guests, Forman: Firemen´s Ball

Session 4
February 25

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
Parallel Society before and after Velvet. Hero as a loser?
March 4
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
Semantics of Country and City.

March 11
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

Midterm Test!

Session 7
Mystification as an approach, research and provocation

March 18
Screenings: Zelenka’s Happy End, F. Remunda - P. Klusák: Czech Dream, J. Svěrák: The Oilgobblers
Deadline for midterm essay!

Session 8
Two Adaptations of Dostojevsky I

March 25
Reading: Dostoyevsky: Idiot
Screening: Gedeon’s Indian Summer, Idiot returns

Session 9
Two Adaptations of Dostojevsky II

April 1
Reading: http://www.radio.cz/en - articles about Zelenka, Dostoyevsky: Karamazoff Brothers
Screening: Zelenka’s Karamazov Brothers and extracts form other Zelenka’s movies
Spring Break
April 7-11

**Session 10**
April 15
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 - Eeny 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 22
Czech Rom’s and other Minorities:

**Session 12**
April 29
Czech School of Film animation in fifties (Týrlová, Zeman, Trnka) and representants of contemporary animation (Bárta, Koutský, Pavlátová, FAMU graduates)
Screening: At the Attic

**Session 13**
May 6
Personality of Jan Švankmajer
Screening: Surviving Life

**Session 14**
May 13 (last day of classes)
Václav Havel in the Movies

**Session 15**
May 20
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 not to sleep through screenings.

Required Co-curricular Activities

Watching Czech films mentioned in sessions from library.

Suggested Co-curricular Activities