

**NYU Prague**  
**SASEM-UG9403P01**  
**Central European Film:**  
**Search for Identity (Comparison between**  
**Nazism and Stalinism)**  
**Fall 2018**

### **Instructor Information**

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

### **Course Information**

- SASEM-UG9403P01
- Central European Film
- No prerequisites, the class is open to students of history, film, media, psychology, etc.
- Wednesday 15,00-17,55
  - Slavicky - RD

### **Course Overview and Goal**

This unique interdisciplinary course is designed to question and dispute the identity of specific nations in European space, which have always been a fascinating crossroad of ideas and ideologies as well as the birthplace of wars and totalitarian systems. The course will cover masterpieces of Russian, Hungarian, German, French, Georgian, Polish and Czech cinematography, focusing on several crucial periods of history, in particular WWII. And its aftermath as well as revealing the bitter truth and brutality of the Stalinist years. Students will be exposed to brilliant and often controversial works of film art focusing on moral dilemmas of individuals under the stressful times of history. Participants of this course will thus map the European space through the means of film trying to analyze the individual approach to historical events while getting a general picture of Europe in its crucial periods of history and last but not least learn to appreciate European 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 European film art.
- Learn to analyze the screened films.

### **Course Requirements**

**This must include number of pages of written work and time of oral presentations.**

Be as specific as possible about your expectations regarding student work

## **Class Participation**

Class participation/attendance

## **Assignment 1**

Response papers after each screening (3 pages)

## **Assignment 2**

Mid-term paper: out of class short essay (6 pages)

## **Assignment 3**

Final paper: out of class final essay (8-10 pages)

## **Grading of Assignments**

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

<b>Assignments/Activities</b>	<b>% of Final Grade</b>
Class participation/attendance	20%
Response papers	20%
Mid-term paper	20%
Final paper	40%

## **Letter Grades**

Letter grades for the entire course will be assigned as follows:

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

## **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

Week/Date	Topic	Reading	Assignment Due
Session 1 Wednesday, September 5	Czech New Wave in Cinema I. Perpetrator or a victim? <b>Screening:</b> The Shop on Main Street, 1965, Jan Kadar, Elmar Klos	<a href="http://sensesofcinema.com/2000/eastern-european-cinema/shop">Just Who Owns the Shop</a> <a href="http://sensesofcinema.com/2000/eastern-european-cinema/shop">http://sensesofcinema.com/2000/eastern-european-cinema/shop</a>	Response due by 1pm. Monday, September 10
Session 2 Wednesday, September 12	Czech New Wave II. Private and Public <b>Screening:</b> Closely Watched Trains, Jiri Menzel, 1966	<a href="https://lisathatcher.com/2012/01/05/closely-watched-trains-the-czech-new-wave-consistently-ahead-of-its-time/">Closely Watched Trains</a> <a href="https://lisathatcher.com/2012/01/05/closely-watched-trains-the-czech-new-wave-consistently-ahead-of-its-time/">https://lisathatcher.com/2012/01/05/closely-watched-trains-the-czech-new-wave-consistently-ahead-of-its-time/</a>	Response due by 1pm Monday, September 17
Session 3 Wednesday, September 19	Czech New Wave III. Different view on Holocaust <b>Screening:</b> Diamonds of the Night, Jan Nemecek, 1964	<a href="http://www.filmwalrus.com/2008/09/review-of-diamonds-of-night.html">Diamonds of the Night</a> <a href="http://www.filmwalrus.com/2008/09/review-of-diamonds-of-night.html">http://www.filmwalrus.com/2008/09/review-of-diamonds-of-night.html</a> Hitler's Popular Image and the Jewish Question chapter, The Hitler Myth, Course reader	Response due by 1pm Monday, September 24
Session 4 Wednesday September 26	Collaboration with the totalitarian regime <b>Screening:</b> Mephisto, Istvan Szabo, 1981, Hungary/Germany	<a href="https://www.rogerebert.com/reviews/great-movie-mephisto-1981">Mephisto</a> <a href="https://www.rogerebert.com/reviews/great-movie-mephisto-1981">https://www.rogerebert.com/reviews/great-movie-mephisto-1981</a> <a href="https://www.nytimes.com/1982/03/21/movies/mephisto-tracks-the-dark-ascent-of-a-nazi-collaborator.html">Mephisto</a> <a href="https://www.nytimes.com/1982/03/21/movies/mephisto-tracks-the-dark-ascent-of-a-nazi-collaborator.html">https://www.nytimes.com/1982/03/21/movies/mephisto-tracks-the-dark-ascent-of-a-nazi-collaborator.html</a> The History of Everyday Life, chapter from Inside Nazi Germany, Detlev JK Peukert, Order and Terror, Course Reader	Response due by 1pm, Monday, October 1
Session 5 Wednesday, October 3	How to keep one's identity under the crucial moments of survival? <b>Screening:</b> Europa, Europa, A. Holland, 1990 Germany/Poland/France	<a href="http://sensesofcinema.com/2011/cteq/europa-europa/">Europa, Europa</a> <a href="http://sensesofcinema.com/2011/cteq/europa-europa/">http://sensesofcinema.com/2011/cteq/europa-europa/</a> <a href="https://www.nytimes.com/1992/02/19/movies/a-life-stranger-than-the-movie-europa-europa-based-on-it.html">Europa, Europa</a> <a href="https://www.nytimes.com/1992/02/19/movies/a-life-stranger-than-the-movie-europa-europa-based-on-it.html">https://www.nytimes.com/1992/02/19/movies/a-life-stranger-than-the-movie-europa-europa-based-on-it.html</a>	Response due by 1pm, Monday October 8

Week/Date	Topic	Reading	Assignment Due
Session 6 Wednesday, October 10	Lost identity <b>Screening:</b> Son of Saul, Laszlo Nemes, 2016, Hungary, MID-TERM	<a href="https://www.theguardian.com/film/2016/apr/27/son-of-saul-review-profoundly-distressing">Son of Saul</a> <a href="https://www.theguardian.com/film/2016/apr/27/son-of-saul-review-profoundly-distressing">https://www.theguardian.com/film/2016/apr/27/son-of-saul-review-profoundly-distressing</a> <a href="https://www.theguardian.com/film/2016/apr/14/laszlo-nemes-i-didnt-want-son-of-saul-to-tell-the-story-of-survival">Son of Saul</a> <a href="https://www.theguardian.com/film/2016/apr/14/laszlo-nemes-i-didnt-want-son-of-saul-to-tell-the-story-of-survival">https://www.theguardian.com/film/2016/apr/14/laszlo-nemes-i-didnt-want-son-of-saul-to-tell-the-story-of-survival</a>	Response due by 1pm, Monday, October 22
Fall Break October 13-21	Fall Break		
Session 7 Wednesday, October 24	From Nazism to Stalinism Differences and similarities of the two totalitarian systems <b>Screening:</b> The Soviet Story-Red Evil	The Great Famine in Ukraine, Koba the Dread, Soviet participation in the Nazi Holocaust	Response in the form of comments and questions due by 1pm, Monday, October 29
Session 8 Wednesday, October 31	Lost Polish generation? Polish Film School of the 50's <b>Screening:</b> Ashes and Diamonds, A. Wajda, 1958	<a href="https://www.rogerebert.com/farf-lung-correspondents/ashes-are-for-ever">Ashes and Diamonds</a> <a href="https://www.rogerebert.com/farf-lung-correspondents/ashes-are-for-ever">https://www.rogerebert.com/farf-lung-correspondents/ashes-are-for-ever</a>	Response due by 1pm, Monday, November 5
Session 9 Wednesday, November 7	Perestroika and glasnost in the USSR <b>Screening:</b> Burnt by the Sun, N. Mikhalkov, 1994	<a href="https://www.rogerebert.com/reviews/burnt-by-the-sun-1995">Burnt by the Sun</a> <a href="https://www.rogerebert.com/reviews/burnt-by-the-sun-1995">https://www.rogerebert.com/reviews/burnt-by-the-sun-1995</a> <a href="http://bostonreview.net/archives/BR20.4/Stone.html">Burnt by the Sun</a> <a href="http://bostonreview.net/archives/BR20.4/Stone.html">http://bostonreview.net/archives/BR20.4/Stone.html</a> <a href="https://www.nytimes.com/1995/04/21/movies/film-review-charm-on-the-surface-and-stalinist-realities.html">Burnt by the Sun</a> <a href="https://www.nytimes.com/1995/04/21/movies/film-review-charm-on-the-surface-and-stalinist-realities.html">https://www.nytimes.com/1995/04/21/movies/film-review-charm-on-the-surface-and-stalinist-realities.html</a>	Response due by 1pm, Monday, November 12
Make-up Day Friday, November 9 (9am-5pm)	Make-up day for missed classes		
Session 10 Wednesday, November 14	The role of an artist in a totalitarian society <b>Screening:</b> Afterimage, A. Wajda, 2016	<a href="http://www.nybooks.com/daily/2017/05/17/the-end-of-an-artist-afterimage-wajda/">Afterimage</a> <a href="http://www.nybooks.com/daily/2017/05/17/the-end-of-an-artist-afterimage-wajda/">http://www.nybooks.com/daily/2017/05/17/the-end-of-an-artist-afterimage-wajda/</a> <a href="https://www.filmcomment.com/blog/interview-andrzej-wajda/">Afterimage</a> <a href="https://www.filmcomment.com/blog/interview-andrzej-wajda/">https://www.filmcomment.com/blog/interview-andrzej-wajda/</a>	Response due by 1pm, Monday, November 19
Session 11 Wednesday, November 21	Poland and its scars from both Nazism and Communism in a contemporary film about the 60s <b>Screening:</b> Ida, P. Pawlikowski, 2013	<a href="https://www.newyorker.com/culture/culture-desk/ida-a-film-masterpiece">Ida</a> <a href="https://www.newyorker.com/culture/culture-desk/ida-a-film-masterpiece">https://www.newyorker.com/culture/culture-desk/ida-a-film-masterpiece</a> <a href="https://www.theguardian.com/film/2014/sep/25/ida-pawel-pawlikowski-nun-road-movie">Ida</a> <a href="https://www.theguardian.com/film/2014/sep/25/ida-pawel-pawlikowski-nun-road-movie">https://www.theguardian.com/film/2014/sep/25/ida-pawel-pawlikowski-nun-road-movie</a>	Response due by 1pm, Monday, November 26

Week/Date	Topic	Reading	Assignment Due
		<a href="https://www.theguardian.com/film/2014/sep/18/pawel-pawlikowski-ida-warsaw-lost-guy-weird-city">Ida</a> <a href="https://www.theguardian.com/film/2014/sep/18/pawel-pawlikowski-ida-warsaw-lost-guy-weird-city">https://www.theguardian.com/film/2014/sep/18/pawel-pawlikowski-ida-warsaw-lost-guy-weird-city</a> <a href="http://cinemascope.com/spotlight/ida-pawel-pawlikowski-polanddenmark/">Ida</a> <a href="http://cinemascope.com/spotlight/ida-pawel-pawlikowski-polanddenmark/">http://cinemascope.com/spotlight/ida-pawel-pawlikowski-polanddenmark/</a>	
Session 12 Wednesday, November 28	Double identity <b>Screening:</b> The Double Life of Veronique, K. Kieslowski	<a href="https://www.taoyue.com/film/double-vie-de-veronique.html">The Double Life of Veronique</a> <a href="https://www.taoyue.com/film/double-vie-de-veronique.html">https://www.taoyue.com/film/double-vie-de-veronique.html</a> <a href="https://letterboxd.com/hammerbr os94/film/the-double-life-of-veronique/">The Double Life of Veronique</a> <a href="https://letterboxd.com/hammerbr os94/film/the-double-life-of-veronique/">https://letterboxd.com/hammerbr os94/film/the-double-life-of-veronique/</a> <a href="https://www.nytimes.com/1991/11/24/movies/review-film-metaphysical-equation-in-the-double-life-of-veronique.html">The Double Life of Veronique</a> <a href="https://www.nytimes.com/1991/11/24/movies/review-film-metaphysical-equation-in-the-double-life-of-veronique.html">https://www.nytimes.com/1991/11/24/movies/review-film-metaphysical-equation-in-the-double-life-of-veronique.html</a>	Response due by 1pm, Monday, December 3
Session 13 Wednesday, December 5	Metaphysical art in the Soviet Union <b>Screening:</b> Stalker, A. Tarkovski, 1979	<a href="https://sensesofcinema.com/2013/cteq/stalker/">Stalker</a> <a href="https://sensesofcinema.com/2013/cteq/stalker/">https://sensesofcinema.com/2013/cteq/stalker/</a> <a href="http://weirdfictionreview.com/2013/07/in-the-zone-an-excursion-into-andrei-tarkovskys-film-stalker/">Stalker</a> <a href="http://weirdfictionreview.com/2013/07/in-the-zone-an-excursion-into-andrei-tarkovskys-film-stalker/">http://weirdfictionreview.com/2013/07/in-the-zone-an-excursion-into-andrei-tarkovskys-film-stalker/</a> <a href="https://www.theguardian.com/film/2009/feb/06/andrei-tarkovsky-stalker-russia-gulags-chernobyl">Stalker</a> <a href="https://www.theguardian.com/film/2009/feb/06/andrei-tarkovsky-stalker-russia-gulags-chernobyl">https://www.theguardian.com/film/2009/feb/06/andrei-tarkovsky-stalker-russia-gulags-chernobyl</a> <a href="https://newrepublic.com/article/143045/stalker-film-need-now">Stalker</a> <a href="https://newrepublic.com/article/143045/stalker-film-need-now">https://newrepublic.com/article/143045/stalker-film-need-now</a>	Response due by 1pm Monday, December 10
Session 14 Wednesday, December 12 (last day of classes)	Discussion on Stalker Choosing topics for the final essay		
Session 15 Wednesday, December 19	<b>Final exam</b>		

## Course Materials

### Required Textbooks & Materials

1. Iordanova, Dita: The Cinema of Other Europe, The industry and artistry of East European Film, London&New York, Wallflower press, 2003
2. Imre, Arniko: East European Cinema, New York, Rutledge 2005
3. Amis, Martin: Koba, the Dread, Vintage, London 2005
4. Peukert, Detlev J.K.: Inside Nazi Germany, Yale University Press, 1987

6. Kershaw, Ian: *The Hitler's Myth, Image and reality in the Third Reich*, Oxford University Press, 2001
7. Selected handouts and texts on European Film.

## Resources

- **Access your course materials:** [NYU Classes](https://nyu.edu/its/classes) (nyu.edu/its/classes)
- **Databases, journal articles, and more:** [Bobst Library](https://library.nyu.edu) (library.nyu.edu)
- **Assistance with strengthening your writing:** [NYU Writing Center](https://nyu.mywconline.com) (nyu.mywconline.com)
- **Obtain 24/7 technology assistance:** [IT Help Desk](https://nyu.edu/it/servicedesk) (nyu.edu/it/servicedesk)
- **NYU Prague library:** [Tritius Catalog](https://nyu.tritius.cz/?lang=EN) (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, November 9 (9am – 5pm) is reserved as a make-up day for missed classes. Do not schedule any trips for this day.**

### Late Submission of Work

Unexcused late submission of work might 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

Eating is not permitted in the classroom. No cell phones, no notebooks. Internet can be used only for educational purposes, allowed by the professor. Coming later than 20 minutes after the class without an excuse will be regarded as an absence.

### **Disability Disclosure Statement**

Academic accommodations are available for students with disabilities. Please contact the Moses Center for Students with Disabilities (212-998-4980 or [mosescsd@nyu.edu](mailto:mosescsd@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.