

# SAMPLE SYLLABUS

NYU Prague

IFMTV-UT1040P01

Czech Cinema and Culture

Spring 2020

## Instructor Information

- Ivana Dolezalova M.A.
- **Email:**
- **Office hours:** before and after class and by appointment

## Course Information

- IFMTV-UT1040P01
- **Czech Cinema and Culture**
- **Pre-requisite:** 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 Jiri 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 and culture.

**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 topics

## Course Requirements

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### Class participation/attendance

While attending the course, it is important to participate actively in class discussions which will follow student's presentations.

## 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 essay

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 and modification.

## Grading of Assignments

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

Assignments/Activities	% of Final Grade
Class participation/attendance	15
Presentation	25
Mid-term paper	20
Final paper	40

## Letter Grades

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

Letter Grade	Percent
A	92.5% and higher
A-	90.0 – 92.49%
B+	87.5% - 89.99%

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<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/Screening	Assignment Due
Session 1 Tuesday, February 4	Introductory session, information on the structure of the course, assessments, deadlines and other policies. Historical background of WWII. <b>The Jewish question</b> Screening: <i>The Distant Journey</i> , A. Radok, 1949	Distant Journey <a href="http://www.ce-review.org/01/20/kinoye20_cieslar.html">http://www.ce-review.org/01/20/kinoye20_cieslar.html</a>	Presentation February 11
Session 2 Tuesday, February 11	<b>Czech New Wave in Cinema</b> <b>Public and private</b> Screening: <i>Closely Watched Trains</i> , 1966, Jiri Menzel	Closely Watched trains <a href="https://creofire.wordpress.com/2016/06/09/closely-watched-trains-1966-clever-allegorical-coming-age-tale/">https://creofire.wordpress.com/2016/06/09/closely-watched-trains-1966-clever-allegorical-coming-age-tale/</a> Closely Watched Trains <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>	Presentation February 18
Session 3	<b>Czech New Wave</b>	The Fifth Rider is Fear	Presentation

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Tuesday, February 18	<b>Heroism and Collaboration</b> Screening: <i>The Fifth Rider is Fear</i> , 1965, Zbynek Brynych	<a href="http://www.filmwalrus.com/2008/05/review-of-fifth-horseman-is-fear.html">http://www.filmwalrus.com/2008/05/review-of-fifth-horseman-is-fear.html</a> Brynych <a href="http://www.filmwalrus.com/2008/05/review-of-fifth-horseman-is-fear.html">http://www.filmwalrus.com/2008/05/review-of-fifth-horseman-is-fear.html</a>	February 25
Session 4 Tuesday, February 25	<b>Czech New Wave Experiments, feminism, surrealism</b> Screening: <i>Daisies</i> , 1966, Vera Chytilova	Daisies <a href="https://filmgrimoire.com/2013/12/08/daisies-1966-nobody-understands-anything">https://filmgrimoire.com/2013/12/08/daisies-1966-nobody-understands-anything</a> <a href="http://www.anothermag.com/fashion-beauty/7525/lessons-to-learn-from-daisies">http://www.anothermag.com/fashion-beauty/7525/lessons-to-learn-from-daisies</a> <a href="https://www.filmcomment.com/blog/daisies-eat-me/">https://www.filmcomment.com/blog/daisies-eat-me/</a>	Presentation March 3
Session 5 Tuesday, March 3	<b>Czech New Wave Microcosmos of the Ordinary</b> Screening: <i>Loves of a Blond</i> , 1966, Milos Forman	<a href="https://www.filmcomment.com/blog/daisies-eat-me/">milos-forman-loves-of-a-blonde-pop-culture-rebellion-and-sexual-liberation-in-the-eastern-european-bloc/</a> <a href="https://www.rogerebert.com/balder-and-dash/milos-forman-1932-2018">https://www.rogerebert.com/balder-and-dash/milos-forman-1932-2018</a>	Presentation March 10
Session 6 Tuesday, March 10	<b>Czech New Wave Apocalypse now!</b> Screening: <i>The End of August in the Hotel Ozone</i> , 1967, J. Schmidt, Pavel Juracek	The End of August in the Hotel Ozone <a href="https://www.dvdtalk.com/dvdsavant/s1864ozon.html">https://www.dvdtalk.com/dvdsavant/s1864ozon.html</a> <a href="https://www.filmlinc.org/films/the-end-of-august-at-the-hotel-ozone/">https://www.filmlinc.org/films/the-end-of-august-at-the-hotel-ozone/</a>	Presentation March 17
Session 7 Tuesday, March 17	<b>Czech New Wave Postponed Laughter in the Brutal 50s</b> Screening: <i>Larks on a String</i> , 1969/90, Jiri Menzel	Larks on a String <a href="https://journals.sagepub.com/doi/pdf/10.1080/03064227608532555">https://journals.sagepub.com/doi/pdf/10.1080/03064227608532555</a> <a href="https://lisathatcher.com/2012/01/18/larks-on-a-string-jiri-menzel-at-his-very-best/">https://lisathatcher.com/2012/01/18/larks-on-a-string-jiri-menzel-at-his-very-best/</a>	Presentation March 24
Session 8 Tuesday, March 24	<b>Blood, Sweat and Fear</b> 68 Soviet Union invasion aftermath- Normalization Screening: <i>Ear</i> , 1970, Karel Kachyna	Ear <a href="http://www.kinoeye.org/02/01/schneider01.php">http://www.kinoeye.org/02/01/schneider01.php</a> <a href="https://eefb.org/retrospectives/karel-kachynas-the-ear-ucho-1970/">https://eefb.org/retrospectives/karel-kachynas-the-ear-ucho-1970/</a>	Presentation March 31
Session 9 Tuesday, March 31	<b>Post 1989 Velvet Revolution Cinema</b> Back in the 60s Screening: <i>Cosy Dens</i> , 1999, Jan Hrebejk	Cosy dens <a href="https://eefb.org/retrospectives/jan-hrebejks-cosy-dens-pelisky-1999/">https://eefb.org/retrospectives/jan-hrebejks-cosy-dens-pelisky-1999/</a> <a href="http://www.ce-review.org/99/10/kinoeye10_horton1.html">http://www.ce-review.org/99/10/kinoeye10_horton1.html</a>	Presentation April 7
Session 10 Tuesday, April 7	<b>New lost generation?</b> Screening: <i>Loners</i> , 2000, David Ondricek	Loners <a href="http://www.kinokultura.com/specials/4/hames.shtml">http://www.kinokultura.com/specials/4/hames.shtml</a> Loners <a href="http://www.kinokultura.com/specials/4/hames.shtml">http://www.kinokultura.com/specials/4/hames.shtml</a>	

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		<a href="http://www.ce-review.org/00/22/kinoe/ye22_liska.html">http://www.ce-review.org/00/22/kinoe/ye22_liska.html</a>	
Spring Break April 11-19	Spring Break		
Session 11 Tuesday, April 21	<b>Gloomy normalization</b> Agents,dissidents and 'normal citizens' Screening: <i>Walking too Fast</i> ,2009, Radim Spacek	Walking Too Fast <a href="https://en.wikipedia.org/wiki/Walking_Too_Fast">https://en.wikipedia.org/wiki/Walking_Too_Fast</a> <a href="https://www.timcawkwell.co.uk/walking-too-fast">https://www.timcawkwell.co.uk/walking-too-fast</a>	Presentation from April 7 Presentation April 28
Make-up Day Friday, April 24 (9am-5pm)	Make-up day for missed classes		
Session 12 Tuesday, April 28	<b>Czech losers in the new system –capitalism?</b> Screening: <i>Champions</i> ,2004, A.Najbrt	Handouts by the professor	Presentation May 5
Session 13 Tuesday, May 5	<b>Czech documentaries on the rise</b> Screening: <i>All for the Good of the World and Nosovice</i> ,2010, Vit Klusak	<a href="https://www.idfa.nl/en/film/6105d81e-a4c4-4402-bdbf-8472d40167c2/all-for-the-good-of-the-world-and-nosovice">https://www.idfa.nl/en/film/6105d81e-a4c4-4402-bdbf-8472d40167c2/all-for-the-good-of-the-world-and-nosovice</a>	Presentation May 12
Session 14 Tuesday, May 12 (last day of classes)	<b>Animated film phenomenon</b> Jan Svankmajer's short animated films	<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> Discussion on the finals Topics for the finals given	No presentation
Session 15 Tuesday, May 19	Final exam	Hard copy of the out-of-class final essay handed in class	

## Course Materials

### Required Textbooks & Materials

1. A.J.Liehm: *The Most Important Art*, University of California Press, 1977
2. A.J.Liehm: *Closely Watched Films, Czechoslovak Experience*, White Plains, N.Y. 1974
3. František Daniel: *The Czech Difference*, 2005 Politics, Art and Commitment in the East European Cinema
4. Peter Hames: *The Czechoslovak New Wave, Czech and Slovak Cinema, Theme and Tradition*, Edinburgh University Press, 2009
5. Yvette Biró: *Pathos and Irony in East European Films*, Art and Commitment in the East European Cinema
6. Dina Iordanova: *Cinema of the other Europe*, Wallflower Press, London, 2003

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

Useful on-line sources:

[www.kinoeye.org](http://www.kinoeye.org)  
[www.filmcenter.cz](http://www.filmcenter.cz)  
[www.ce-review.org](http://www.ce-review.org)

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

Daniel J. Goulding: *Post New Wave Cinema in the Soviet Union and Eastern Europe*, Bloomington and Indianapolis: Indiana University Press, 1989

## Resources

- **Access your course materials:** [NYU Classes](http://nyu.edu/its/classes) (nyu.edu/its/classes)
- **Databases, journal articles, and more:** [Bobst Library](http://library.nyu.edu) (library.nyu.edu)
- **Assistance with strengthening your writing:** [NYU Writing Center](http://nyu.mywconline.com) (nyu.mywconline.com)
- **Obtain 24/7 technology assistance:** [IT Help Desk](http://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, April 24 (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).**

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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 [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.