

# SAMPLE SYLLABUS

NYU Prague

**SASEM-UG9403P02**

**Central European Film**

**Spring 22**

**Course Format:in person**

**Time Zone: CET**

## **Spring 22**

You may be taking courses at multiple locations this semester. If you are enrolled in this course 100% **remotely** please make sure that you have completed the online academic orientation via Brightspace so you are aware of site specific support structure, policies and procedures. **Please contact the site Academic Director ([vanda.thorne@nyu.edu](mailto:vanda.thorne@nyu.edu)) if you need more assistance.**

If you are attending **in person**, you will be assigned a seat on the first day and are expected to use that seat for the entire semester due to NYU COVID-19 safety protocol. Please note that you are expected to attend every class meeting in-person; however, this may change at any point during the semester if local COVID-19 regulations require additional physical distancing.

## **Instructor Information**

TBA

## **Course Information**

- Course Number:SASEM-UG 9403 PO2
- **Course Name:Central European Film**
- **Meeting times: Monday-Thursday 12,30-16,20**
- [NYU Prague Academic Calendar](#)

## **Course Overview and Goals**

This unique film course is designed to discuss and question 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

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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 thus learning to appreciate European film art and its forms. The important goal of this course is also to develop critical and formal analytical skills, so that students may read and interpret a variety of the screened films, both narrative and non-narrative.

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

1. Learn about the historical and geo-political context within the European space.
2. Investigate the best of the European film art.
3. Learn about the specifics of various film-makers' means of expression.
4. Learn to analyze the screened films.

## **Course Requirements**

### **Attendance**

Attendance in class is compulsory, a student can be excused only from the health reasons.

### **Participation**

Students must actively participate in class discussion following the presentation of his/her classmate and be able to dispute so-called focus questions given by the professor before each screening.

### **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.

### **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.

### **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:

<b>Assignments/Activities</b>	<b>% of Final Grade</b>
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Attendance	10%
Class participation	10%
Presentation	25%
Mid-term paper	20%
Final paper	35%

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

Letter Grade	Percent
<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

## Assesment expectations

Grades will be available to the students via NYU Brightspece and in a grade rooster

## Course Schedule

### Topics and Assignments

Focus questions and links of the reviews will be sent via Announcement in Brightspace before or after each class

Week/Date	Topic	Reading	Assignment Due
Session 1 Thursday, January 27	<b>Czech New Wave in Cinema I.</b> Perpetrator or	<i>Cinéma vérité</i> <a href="https://www.britannica.com/art/cine-maverite">https://www.britannica.com/art/cine-maverite</a>	Presentation powerpoint project due

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	victim? <b>Screening:</b> <i>The Shop on Main Street</i> , Jan Kadar, Elmar Klos, 1965	<i>Just Who Owns the Shop</i> <a href="http://sensesofcinema.com/2000/eastern-europeancinema/shop">http://sensesofcinema.com/2000/eastern-europeancinema/shop</a> Links sent by a professor	January 31
Session 2 Monday, January 31	<b>Czech New Wave II.</b> Private and Public <b>Screening:</b> <i>Closely Watched Trains</i> , Jiri Menzel, 1966	<i>Closely Watched Trains</i> <a href="https://lisathatcher.com/2012/01/05/closelywatched-trains-the-czech-new-wave-consistentlyahead-of-its-time/">https://lisathatcher.com/2012/01/05/closelywatched-trains-the-czech-new-wave-consistentlyahead-of-its-time/</a>	powerpoint project due February 3
Session 3 Thursday, February 3	<b>Czech New Wave III.</b> Different view on Holocaust <b>Screening:</b> <i>Diamonds of the Night</i> , Jan Nemeč, 1964	<i>Diamonds of the Night</i> <a href="http://www.filmwalrus.com/2008/09/review-ofdiamonds-of-night.html">http://www.filmwalrus.com/2008/09/review-ofdiamonds-of-night.html</a>	No powerpoint
Session 4 <b>MAKE UP DAY</b> <b>Friday,</b> February 4 <b>MONDAY SCHEDULE</b>	Collaboration with the Totalitarian system <b>Screening:</b> <i>Mephisto</i> , Istvan Szabo, 1981	<i>Mephisto</i> <a href="https://www.rogerebert.com/reviews/great-moviemephisto-1981">https://www.rogerebert.com/reviews/great-moviemephisto-1981</a> <a href="https://www.nytimes.com/1982/03/21/">https://www.nytimes.com/1982/03/21/</a>	powerpoint project due February 7
Session 5 Monday, February 7	<b>Identity and integrity</b> How to keep one's identity under the crucial moments of survival? <b>Screening:</b> <i>Europa, Europa</i> , A. Holland, 1990 Germany	Europa, Europa <a href="http://sensesofcinema.com/2011/cteq/europa-europa/">http://sensesofcinema.com/2011/cteq/europa-europa/</a> Europa, Europa <a href="https://www.nytimes.com/1992/02/19/movies/a-lifestranger-than-the-movie-europa-europa-based-onit.html">https://www.nytimes.com/1992/02/19/movies/a-lifestranger-than-the-movie-europa-europa-based-onit.html</a> Europa Reports <a href="https://www.rogerebert.com/reviews/europareport-2013">https://www.rogerebert.com/reviews/europareport-2013</a>	Powerpoint project due February 10
Session 6 Thursday, February 10	<b>The Ugliness and Horror of the 20th century:</b> a bizarre, absurd farce <b>Screening:</b> <i>The Tin Drum</i> , Volker Schlöndorff	<i>The Tin Drum</i> <a href="https://www.rogerebert.com/reviews/thetin-drum-1980">https://www.rogerebert.com/reviews/thetin-drum-1980</a> <i>The Tin Drum</i> <a href="https://www.theguardian.com/books/booksblog/2009/">https://www.theguardian.com/books/booksblog/2009/</a>	Powerpoint project due February 14
Session 7 Monday, February 14	<b>From Nazism to Stalinism</b> <b>Screening:</b> <i>The Soviet Story</i> , <i>Red Evil</i> ,	<i>The Great Famine in Ukraine</i> , Soviet collaboration with the Nazis <i>Koba the Dread</i> , Martin Amis' book Screening of a documentary <i>The Soviet Story</i>	Discussion of the documentary

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	documentary		
Session 8 Thursday, February 17	<b>Polish school, Cinema of Moral Anxiety</b> <b>Screening:</b> <i>Ashes and Diamonds</i> , A.Wajda 1958	Ashes and Diamonds <a href="https://www.rogerebert.com/farflung-correspondents/ashes-are-for-eve">https://www.rogerebert.com/farflung-correspondents/ashes-are-for-eve</a> Ashes and Diamonds <a href="http://sensesofcinema.com/2008/cteq/ashesand-diamonds/">http://sensesofcinema.com/2008/cteq/ashesand-diamonds/</a>	Powerpoint project due February 21
Session 9 Monday, February 21	<b>The Great Terror, In the Grip of Stalin:</b> <i>Burnt by the Sun</i> , N.Mikhalkov, 1994	Burnt by the Sun <a href="https://www.rogerebert.com/reviews/burnt-by-the-sun-1991">https://www.rogerebert.com/reviews/burnt-by-the-sun-1991</a> Burnt by the Sun <a href="http://www.nicktaussig.com/nikitamikhalkovs-burnt-by-the-sun">http://www.nicktaussig.com/nikitamikhalkovs-burnt-by-the-sun</a>	Powerpoint project due February 24
Session 10, Thursday, February 24	<b>Artists repressed</b> <b>Screening:</b> <i>Afterimage</i> , A.Wajda, 2016	<i>Afterimage</i> <a href="https://www.nytimes.com/1995/04/21/movies/film-review-charm-on-the-surface-and-stalinistrealities.html">https://www.nytimes.com/1995/04/21/movies/film-review-charm-on-the-surface-and-stalinistrealities.html</a> <i>Afterimage</i> <a href="https://www.filmcomment.com/article/reviewafterimage-andrzej-wajda/">https://www.filmcomment.com/article/reviewafterimage-andrzej-wajda/</a> <i>Afterimage</i> <a href="https://culture.pl/en/article/afterimageandrzej-wajdas-swan-song">https://culture.pl/en/article/afterimageandrzej-wajdas-swan-song</a>	Powerpoint project due february 28
Session 11, Monday, February 28	<b>Poland's scars:</b> Nazi and Stalinist times <b>Screening:</b> <i>Ida</i> , P.Pawlikowski,2013	<i>Ida</i> <a href="https://www.rogerebert.com/reviews/ida-2014">https://www.rogerebert.com/reviews/ida-2014</a> <i>Ida</i> <a href="https://www.theguardian.com/film/2014/sep/25/idapawel-pawlikowski-nun-road-movie">https://www.theguardian.com/film/2014/sep/25/idapawel-pawlikowski-nun-road-movie</a> Jedwabne pogrom	Powerpoint project due March 3
Session 12 Thursday, March 3	Comparison of Nazism and Communism Debate on the screened films	<b>Mid-term topics</b>	No powerpoint project
Session 13 Monday, March 7			
Session 14 Thursday, March 10		<b>Handing in mid-term work</b>	
Monday, March 14	<b>SPRING BREAK - NO CLASSES</b>		
Thursday, March 17	<b>SPRING BREAK - NO CLASSES</b>		
Session 15	No NYU classes		

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Monday, March 21			
Session 16 Thursday, March 24	No NYU classes		
Session 17 Monday, March 28	No NYU classes		
Session 18 Thursday, March 31	No NYU classes		
Session 19 Monday, April 4	No NYU classes		
Session 20 Thursday, April 7	NO NYU classes		
Session 21 Monday, April 11	Shooting final projects		
Session 22 Thursday, April 14	Shooting final projects		
Monday, April 18	<b>EASTER HOLIDAY - NO CLASSES</b>		
Session 23 Thursday April 21	Shooting final projects		
Session 24 Monday, April 25	Project postproduction		
Session 25 Thursday, April 28	Project postproduction		
Session 26 Monday, May 2	<b>Mystical and political Screening:</b> <i>Stalker</i> , A. Tarkovsky, 1979	Stalker <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> Stalker <a href="http://sensesofcinema.com/2013/cteq/stalker/">http://sensesofcinema.com/2013/cteq/stalker/</a> Stalker <a href="http://weirdfictionreview.com/2013/07/in-the-zone-an-excursion-into-andrei-">http://weirdfictionreview.com/2013/07/in-the-zone-an-excursion-into-andrei-</a>	Powerpoint due Thursday May 5

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		tarkovskys-film-stalker/ <b>Final essay topics</b>	
Session 27 Thursday, May 5	Final screening plus final exam week	Dicsussion on <i>Stalker</i> , videos and texts on <i>Stalker</i>	
Session 28 Monday, May 9	<b>A wrap up</b>	Debate on final essay topics	
<b>Reading Day</b> Tuesday, May 10	<b>NO CLASSES</b>		
Session 29 Thursday, May 12	<b>LAST DAY OF CLASSES</b>	Public screening FAMU	
Session 30 Monday, May 16	<b>Screening:</b> <i>The Death of Stalin</i> ,A.Iannucci, 2018 political satire	Final exams	

## Course Materials

### Required Textbooks & Materials:

K.Thompson&D.Bordwell: Film Art,An Introduction,Mcgraw Hill Book co.2012

**Amis, Martin: Koba, the Dread, Vintage, London 2005**

Peukert, Detlev J.K.: Inside Nazi Germany, Yale University Press, 1987

Kershaw, Ian: The Hitler' s Myth, Image and reality in the Third Reich, Oxford University Press, 2001

Iordanova, Dita: The Cinema of Other Europe, The industry and artistry of East European

Film,London&New York, Wallflower press, 2003Imre, Arniko: East European Cinema, New York, Rutledge 2005

Selected handouts and texts on film theory.

### Resources:

- **Access your course materials:** [Brightspace](#)
- **Databases, journal articles, and more:** [Bobst Library](#) (library.nyu.edu)

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- **Assistance with strengthening your writing:** [NYU Writing Center](https://www.nyu.edu/nyu-writing-center/) (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

Studying at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers, or online through NYU Brightspaces if the course is remote synchronous/blended, is expected promptly when class begins. Attendance will be checked at each class meeting. If you have scheduled a remote course immediately preceding/following an in-person class, you may want to write to Academic Director Vanda Thorne ([vt21@nyu.edu](mailto:vt21@nyu.edu)) to see if you can take your remote class at the Academic Center.

As soon as it becomes clear that you cannot attend a class, you must inform your professor and/or the Academic Director Vanda Thorne ([vt21@nyu.edu](mailto:vt21@nyu.edu)) by email immediately (i.e. before the start of your class). **Absences are only excused if they are due to illness, Moses Center accommodations, religious observance or emergencies.** Your professor or site staff may ask you to present a doctor's note or an exceptional permission from an NYU Staff member as proof. Emergencies or other exceptional circumstances that you wish to be treated confidentially must be presented to staff. Doctor's notes must be submitted in person or by e-mail to the Academic Director, who will inform your professors.

Unexcused absences may be penalized with a two percent deduction from the student's final course grade for every week's worth of classes missed, and may negatively affect your class participation grade. Four unexcused absences in one course may lead to a Fail in that course. Being more than 15 minutes late counts as an unexcused absence. Furthermore, your professor is entitled to deduct points for frequently joining the class late.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to site staff; until this doctor's note is produced the missed assessment is graded with an F and no make-up assessment is scheduled. In content classes, an F in one assignment may lead to failure of the entire class.

Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed.

### Late Submission of Work

1. Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (including weekends and public holidays), unless an extension has been



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approved (with a doctor's note or by approval of NYU SITE Staff), in which case the 2 points per day deductions start counting from the day the extended deadline has passed.

2. Without an approved extension, written work submitted more than 5 days (including weekends and public holidays) following the submission date receives an F.
3. Assignments due during finals week that are submitted more than 3 days late (including weekends and public holidays) without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work during finals week must be discussed with the Site Director.
4. Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.
5. Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on the university computer is no excuse for a late submission.

## Final Exams

Final exams must be taken at their designated times. Should there be a conflict between final exams, please bring it to the attention of the site Academic Director as soon as this is known to facilitate alternate arrangements. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

## 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

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- Please be mindful of your microphone and video display during synchronous class meetings. Ambient noise and some visual images may disrupt class time for you and your peers.
- If you are not using your cell phone to follow the lesson, cell phones should be turned off or in silent mode during class time.
- Make sure to let your classmates finish speaking before you do.
- Please do not eat during class and minimize any other distracting noises (e.g. rustling of papers and leaving the classroom before the break, unless absolutely necessary)
- If deemed necessary by the study away site (ie COVID related need), synchronous class sessions may be recorded and archived for other students to view. This will be announced at the beginning of class time.
- Students should be respectful and courteous at all times to all participants in class. In online classes, consider using the chat function or “raise hand” function in order to add your voice to class discussions.

## **Inclusivity Policies and Priorities**

NYU's Office of Global Programs and NYU's global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

## **Attendance Rules on Religious Holidays**

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their lecturer AND NYU SITE's Academics Office in writing via email one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics Office will schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also [University Calendar Policy on Religious Holidays](#)

## **Pronouns and Name Pronunciation (Albert and Zoom)**

Students, staff, and faculty have the opportunity to add their pronouns, as well as the pronunciation of their names, into Albert. Students can have this information displayed to faculty, advisors, and administrators in Albert, Brightspace, the NYU Home internal directory, as well as other NYU systems. Students can also opt out of having their pronouns viewed by their instructors, in case they feel more comfortable sharing their pronouns outside of the classroom. For more information on how to change this information for your Albert account, please see the [Pronouns and Name Pronunciation website](#).

Students, staff, and faculty are also encouraged, though not required, to list their pronouns, and update their names in the name display for Zoom. For more information on how to make this change, please see the [Personalizing Zoom Display Names website](#).

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## **Moses Accommodations Statement**

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 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. Accommodations for this course are managed through NYU Prague.

## **Bias Response**

The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community.

Experienced administrators in the Office of Equal Opportunity (OEO) receive and assess reports, and then help facilitate responses, which may include referral to another University school or unit, or investigation if warranted according to the University's existing Non-Discrimination and Anti-Harassment Policy.

The Bias Response Line is designed to enable the University to provide an open forum that helps to ensure that our community is equitable and inclusive.

To report an incident, you may do so in one of three ways:

- Online using the [Web Form \(link\)](#)
- Email: [bias.response@nyu.edu](mailto:bias.response@nyu.edu)
- Phone: 212-998-2277