



## **CIEE Prague, Czech Republic**

<b>Course Name:</b>	East European Cinema
<b>Course Number:</b>	CINE 3011 PRAG
<b>Programs offering course:</b>	CES, CNMJ
<b>Language of instruction:</b>	English
<b>U.S. Semester Credits:</b>	3
<b>Contact Hours:</b>	45
<b>Term:</b>	Fall 2019

### **Course Description**

The aim of the course is to discuss the most important trends and movements in the history of post-war East European Cinema, and to put the films within their historical, political, and cultural context. Each lecture is focused on particular national cinema. In addition, we will learn how to analyze the film form and style as well as acquaint ourselves with various approaches towards film criticism. During the course students will watch selected feature films in their entirety (with English subtitles) and short extracts illustrating the topic.

Please note that this course requires you to view films outside of class time.

### **Learning Objectives**

By the end of the course the student will be able to:

- classify the most important East European directors and films;
- assess the Czechoslovak New Wave, cinema of moral anxiety, and other movements
- analyze a film of interest
- use various critical approaches while writing about the particular film
- analyze the form and style of a chosen film

### **Course Prerequisites**

The only prerequisite is a willingness to read, think, speak, write, and learn about East European cinema, film style and general form.

### **Methods of Instruction**

The course is rather discussion-laden: one of the weekly sessions is entirely devoted to discussing one particular feature film and the other session to a lecture, which will still require a lot of student participation. Being a film class, the showing of clips is indeed necessary. Occasionally there will be presentation slides shown. We will have two field trips: to the film festival One World and Barrandov studios. Also, there will be two guest teachers.



### **Assessment and Final Grade**

1. Response Papers (20%) = 200 points (50 each)
2. Presentation (20%) = 200 points
3. Midterm essay (20%) = 200 points
4. Final test (20%) = 200 points
5. Class participation (20%) = 200 points

### **Course Requirements**

#### **Response Papers**

Students will write FOUR 500-word response papers about the films. Each response paper will be written in one of following approaches: reception criticism, feminist criticism, auteur criticism, and formalist criticism. Each response paper will be written within a different approach; students themselves choose which films they will be writing about and which approach would be suitable for that very film; the suggestions will be provided. All the approaches will be explained in class ahead. The papers about the particular film will be turned in BEFORE the class discussion on the film. All four response papers need to be turned one day before the discussion at the latest. The response papers will be graded based on consistency of the arguments: students should prove that s/he understands the particular critical approach as well as show that s/he is able to apply it to the film we will watch. Student will not write a response paper on film s/he has a presentation on.

#### **Presentation**

One lesson each week (90 minutes) will be devoted to discussion. We will discuss the film and the reading(s) that are assigned for that very day. While all the students will be familiar with the film and the reading(s), one student will have a special task to be a “leader of discussion”. S/he will prepare the handout for each student that will include the close analysis of the film based on the reading (not exclusively, student may add whatever else s/he will find important for understanding the film). The handout will include AT LEAST 5 questions for class. Those questions should be rather complicated, can be even controversial, encouraging the students to think about the film more intensively (not “Did you like the film?”). The 90 minutes time span reserved for the discussion does not mean that the “leader” will talk for 90 minutes! Since everybody in class will be prepared, the “leader” will encourage all students to talk. The handout/presentation should NOT include the factual information, as in the names of the cast and crew (with exception of director and DP when relevant), the number of awards and prizes the film received, the names of the production/distribution companies associated with the film, the titles of the director’s other films etc., unless it is particularly relevant. You should instead focus on YOUR OWN analysis and/or interpretation of the film (with the help of readings assigned) and perhaps also on the additional reviews/analysis of that film available online. The presentation will be assessed based on following categories.



1. Subject. Was the presentation informative? Did it have a clear focus? Was it well researched? Was the student knowledgeable about the subject?
2. Organization/Clarity. Was it easy to follow? Was there a clear introduction and conclusion?
3. Delivering of the presentation. Was the speaker in control of the sequence, pacing, and flow of the presentation? Did s/he make effective use of notes, without relying on them too heavily?
4. Sensitivity to audience. Did the speaker maintain eye contact with all members of the class? Did s/he give you time to take notes if needed? Did s/he speak clearly and loudly?
5. Handouts/Clips. Did the speaker make effective use of handouts? Did s/he use the clips from the movie that were relevant to the topic discussed?

### **Midterm essay**

Students will write a midterm essay and they will decide themselves what they want to write about. I am open to suggestions. The in-class presentation is a part of the assignment. Late submission of the essay (max 5 days) will result in lowering the grade by two-thirds of point (e.g. B + instead of A, B instead of A - , B - instead of B + etc.).

- \* Essay will have 1400 words (about 6 pages double-spaced).
- \* The essay that would combine your major and (particular) film is highly encouraged.
- \* The essay will concern one or more Czech film(s). It does not have to be necessarily about film(s) we have seen in class, in that case, though, I need you to let me know ahead.
- \* Plagiarism is unacceptable, and if any part of the assignment is plagiarized you will receive a failing grade for the essay and may fail from the overall course.

“Itinerary”:

- 1/ Think about the topic for your essay and the source(s) you would like to use.
- 2/ Meet me in a scheduled term and let’s discuss your project.
- 3/ Present your project to your classmates and me and get their/mine feedbacks.
- 4/ Send me a final version of your essay until Thursday in midterm week midnight.

### **Final test**

A test on material covered in class will be written during final exam week. The questions will stem from both the history of East European cinema, as well as the film theory. One class will be entirely devoted to reviewing facts/information that will be needed to succeed on the final test.

### **Class Participation**



See the CIEE Prague Class Participation Policy below.

**CIEE Prague Class Participation Policy**

Assessment of students’ participation in class is an inherent component of the course grade. Participation is valued as **meaningful contribution in the digital and tangible classroom**, utilizing the resources and materials presented to students as part of the course. Students are required to actively, meaningfully and thoughtfully contribute to class discussions and all types of in-class activities throughout the duration of the class. Meaningful contribution requires students to be prepared, as directed, in advance of each class session. This includes valued or informed engagement in, for example, small group discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

Students are responsible for following the course content and are expected to ask clarification questions if they cannot follow the instructor’s or other students’ line of thought or argumentation.

The use of electronic devices is only allowed for computer-based in-class tests, assignments and other tasks specifically assigned by the course instructor. Students are expected to take notes by hand unless the student is entitled to the use of computer due to his/her academic accommodations. In such cases the student is required to submit an official letter issued by his/her home institution specifying the extent of academic accommodations.

Class participation also includes students’ active participation in Canvas discussions and other additional tasks related to the course content as specified by the instructor.

Students will receive a partial participation grade every three weeks.

**CIEE Prague Attendance Policy**

Regular class attendance is required throughout the program, and **all absences are treated equally regardless of reason** for any affected CIEE course. Attendance policies also apply to any required co-curricular class excursions or events, as well as Internship.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

**Missing classes** will lead to the following penalties:

***90-minute semester classes:***

<i>Number of 90-minute classes</i>	<i>Equivalent percentage of the total course hours missed</i>	<i>Minimum penalty</i>



<b>one to two</b> 90-minute classes	up to 10%	no penalty
<b>three</b> 90-minute classes	10.1–15%	reduction of the final grade by 3%
<b>four</b> 90-minute classes	15.1–17%	reduction of the final grade by 5%; <b>written warning</b>
<b>five</b> 90-minute classes	17.1–20%	reduction of the final grade by 7%; <b>written warning</b>
<b>six and more</b> 90-minute classes	more than 20%	automatic <b>course failure</b> and possible expulsion

**180-minute semester classes:**

<i>Number of 180-minute classes</i>	<i>Equivalent percentage of the total course hours missed</i>	<i>Minimum penalty</i>
<b>one</b> 180-minute class	up to 10%	no penalty
<b>two</b> 180-minute classes	10.1–20%	reduction of the final grade by 5%; <b>written warning</b>
<b>three and more</b> 180-minute classes	more than 20%	automatic <b>course failure</b> and possible expulsion

Persistent absenteeism (students approaching 20% of the total course hours missed, or violating the attendance policy in more than one class) will result in a written warning, a notification to the student’s home school, and possibly a dismissal from the program.

**Missing more than 20% of the total class hours** will lead to a **course failure**, and **potential program dismissal**. This is a CIEE rule that applies to all CIEE courses and is in line with the Participant Contract that each CIEE student signs before arriving on-site.

**Late arrival to class** will be considered a partial (up to 15 minutes late) or full (15 or more minutes late) absence. **Three partial absences due to late arrivals will be regarded as one full class absence.**

**Students must notify their professor and Program Coordinators (PC) beforehand if they are going to miss class for any reason** and are responsible for any material covered in class in their absence.

If missing a class during which a test, exam, the student’s presentation or other graded class assignments are administered, **make-up assignment will only be allowed in approved circumstances**, such as serious medical issues. In this case, the student must submit a local doctor’s note within 24 hours of his/her absence to the PC, who will decide whether the student qualifies for a make-up assignment. Doctor’s notes may be submitted via e-mail or phone (a scan or a photograph are acceptable), however **the student must ensure that the note is delivered to the PC.**



Should a truly **extraordinary situation** arise, the student must contact the PC immediately concerning permission for a make-up assignment. Make-up assignments are not granted automatically! The PC decides the course of action for all absence cases that are not straightforward. **Always contact the PC with any inquiry about potential absence(s) and the nature thereof.**

**Personal travel (including flight delays and cancelled flights), handling passport and other document replacements, interviews, volunteering and other similar situations are not considered justifiable reasons for missing class or getting permission for make-up assignments.**

**For class conflicts** (irregularities in the class schedule, including field trips, make-up classes and other instances), **always contact the Academic Assistant** to decide the appropriate course of action.

Course attendance is recorded on individual Canvas Course Sites. **Students are responsible for checking their attendance regularly to ensure the correctness of the records.** In case of discrepancies, students are required to contact the Academic Assistant **within one week of the discrepancy date** to have it corrected. Later claims **will not** be considered.

CIEE staff does not directly manage absences at FAMU and ECES, but they have similar attendance policies and attendance is monitored there. Grade penalties may result from excessive absences.

### **CIEE Academic Honesty Policy**

CIEE subscribes to standard U.S. norms requiring that students exhibit the highest standards regarding academic honesty. Cheating and plagiarism in any course assignment or exam will not be tolerated and may result in a student failing the course or being expelled from the program. Standards of honesty and norms governing originality of work differ significantly from country to country. We expect students to adhere to both the American norms and the local norms, and in the case of conflict between the two, the more stringent of the two will preside. Three important principles are considered when defining and demanding academic honesty. These are related to the fundamental tenet that one should not present the work of another person as one's own.

**The first principle** is that final examinations, quizzes and other tests must be done without assistance from another person, without looking at or otherwise consulting the work of another person, and without access to notes, books, or other pertinent information (unless the professor has explicitly announced that a particular test is to be taken on an "open book" basis).

**The second principle** applies specifically to course work: the same written paper may not be submitted in two classes. Nor may a paper for which you have already received credit at your home institution be submitted to satisfy a paper requirement while studying overseas.



**The third principle** is that any use of the work of another person must be documented in any written papers, oral presentations, or other assignments carried out in connection with a course. This usually is done when quoting directly from another's work or including information told to you by another person. The general rule is that if you have to look something up, or if you learned it recently either by reading or hearing something, you have to document it.

The penalty ranges from an F grade on the assignment, failure in the course to dismissal from the program. The Academic Director is consulted and involved in decision making in every case of a possible violation of academic honesty.

### Weekly Schedule

Week 1	Class 1: <ul style="list-style-type: none"><li>• Course introduction: course objectives, reading, assignments, approach, etc.</li></ul> Class 2: Topic: Response papers: GENRE CRITICISM <ul style="list-style-type: none"><li>• short genre films + analysis</li></ul>
Week 2	Class 1: Field Trip: trip to the cinema to see a contemporary East European Film (exact date TBA)  Class 2: Response papers: RECEPTION CRITICISM <ul style="list-style-type: none"><li>• Two Men and Wardrobe (Roman Polanski)</li></ul>
Week 3	Class 1: Discussion: <b>CONTROL</b> (Kontroll, Nimród Antal, 2003, 105', color) Required readings: <ul style="list-style-type: none"><li>* Grimes (2010), 235–45..</li><li>* Jobbitt (2008);</li></ul> <a href="http://www.kinokultura.com/specials/7/kontroll.shtml">&lt;http://www.kinokultura.com/specials/7/kontroll.shtml&gt;</a>  <b>Turn in CONTROL response paper (suggested approach: genre, reception, formalist)</b>  Class 2: Topic: Chronology + How to write an essay / MISE-EN-SCENE + CINEMATOGRAPHY <ul style="list-style-type: none"><li>• How to write an essay (workshop)</li></ul>

Discussion: **BIRDS, ORPHANS AND FOOLS** (Vtáčkovia, siroty a blázni, Juraj Jakubisko, Slovak Republic, 1969, 78', color)

Required reading:

\* Owen (2010): 17–28.

**Turn in BIRDS, ORPHANS AND FOOLS response paper (suggested approach: reception, formalist)**

Week 4

Class 1:

Guest Lecture

Eliška Děcká “Contemporary stop-motion films”.

Class 2:

Topic: Czechoslovak New Wave / EDITING

- New Wave – its social and cultural roots, international links, the inspiration

- The directors of “Czechoslovak New Wave”: Věra Chytilová, Jiří Menzel, Pavel Juráček, Juraj Jakubisko, Juraj Herz, Jaromil Jireš etc.

Week 5

Class 1:

Discussion: **GARDEN** (Záhada, Martin Šulík, 1995, 99', color)

Required readings:

\* “Mise-en-scene.” <<https://collegefilmmandmediastudies.com/mise-en-scene-2/>>

\* “Cinematography.”

<<https://collegefilmmandmediastudies.com/cinematography/>>

**Turn in GARDEN response paper (suggested approach: reception, formalist)**

Class 2:

Discussion: **WITNESS** (A tanú, Péter Bacsó, Hungary, 1969, 105', color)

Required reading:

\* Bordwell (2010), 89–107.

**Turn in WITNESS response paper (suggested approach: genre, reception, formalist)**

Week 6

Midterm Exam  
Period

Class 1:

Field Trip: Karel Zeman Museum

Class 2:

Topic: midterm essays – drafts

- Class discussion on the drafts of students’ final papers (each student

will have a presentation, others will give him/her feedback)

**Midterm essay due**

Week 7  
Midterm Exam  
Period

Class 1:  
Topic: Hungarian Cinema; narration

- Chronology
- Miklós Jancsó, Béla Tarr, István Szabó
- Female directors

Class 2:  
Discussion: **TAXIDERMIA** (György Pálfi, 2006, 91', color)  
Required readings:  
\* Shaviro (2012), 25–40, or  
<<http://www.shaviro.com/Othertexts/Taxidermia.pdf>>  
“Editing.” < <https://collegefilmandmediastudies.com/editing/>>.

**Turn in TAXIDERMIA response paper (suggested approach: genre, reception, formalist)**

Week 8

Class 1:  
Topic: Polish Cinema I

- Chronology
- Andrzej Wajda, Roman Polanski

Class 2:  
Discussion: **THE TENANT** (Roman Polanski, France, 1976, 126', color)  
Required reading:  
\* Caputo, Davide. *Polanski and Perception: The Psychology of Seeing and the Cinema of Roman Polanski*. Bristol, UK: Intellect Books, 2012, pp. 145-164, Print.

**Turn in THE TENANT response paper (suggested approach: genre, reception, formalist)**

Week 9

Class 1:  
Field Trip: NaFilm! Museum

Class 2:  
Discussion: **DECALOGUE 1 + 6** (Krzysztof Kieslowski, 1988, 116', color)  
Required reading:  
\* Sobchack (2004), 85–108.

Week 10	<p><b>Turn in DECALOUÉ 1 + 6 response paper (suggested approach: reception, formalist)</b></p> <p>Class 1:          Discussion: <i>IDA</i> (Pawel Pawlikowski, Poland, 2013, 82', b&amp;w)          Required reading:          * Hirsch, Joshua Francis. <i>Afterimage: Film, Trauma, and the Holocaust</i>. Temple University Press, 2004, pp. 1–27. Print.</p>
Week 11	<p><b>Turn in IDA response paper (suggested approach: reception, formalist)</b></p> <p>Class 2:          Topic: Cinema of (former) Soviet Union / SOUND          • Andrei Tarkovsky</p> <p>Class 1:          Discussion: <i>STALKER</i> (Andrei Tarkovsky, USSR, 1979, 163', color)          Required readings:          * Bordwell, David, and Kristin Thompson. <i>Film Art: An Introduction</i>. The McGraw-Hill Companies, Inc., 2010, pp. , 269–285, 288–298, Print.          * Smith, Stephen. “The edge of perception: Sound in Tarkovsky’s Stalker.” <i>Soundtrack</i> 1.1 (2007): 41– 52. Print.</p>
Week 12	<p><b>Turn in STALKER response paper (suggested approach: genre, reception, formalist)</b></p> <p>Class 2:          Field Trip: Barrandov Studios</p> <p>Class 1:          Topic: Prepatation for Final Test</p>
Week 13 Final Exams	<p>Class 2:          Topic: Q&amp;A + discussion about class          • Discussion about the class (What did you learn? What do you miss? What was your best experience?)</p> <p>Class 1:          Topic: Q&amp;A + discussion about class          • Discussion about the class (What did you learn? What do you miss? What was your best experience?)          • Anything about final test you need to know?</p>



Class 2:  
Topic: **Final Test**

## **Course Materials**

### **Readings**

“Cinematography.” n. pag. Web. 9 August 2017  
<<https://collegefilmmandmediastudies.com/cinematography/>>

“Editing.” n. pag. Web. 9 August 2017 <<https://collegefilmmandmediastudies.com/editing/>>

“Mise-en-scène.” n. pag. Web. 9 August 2017 <<https://collegefilmmandmediastudies.com/mise-en-scene-2/>>

Bordwell, David, and Kristin Thompson. *Film Art: An Introduction*. The McGraw-Hill Companies, Inc., 2010. Print.

Caputo, Davide. *Polanski and Perception: The Psychology of Seeing and the Cinema of Roman Polanski*. Bristol, UK: Intellect Books, 2012, pp. 145–164, Print.

Grimes Topping, Christine. “The world is out of control: Nimrod Antal's *Kontroll* (2003) as a socio-political critique of powerless individuals in a postmodern world.” *Studies in European Cinema* 7.3 (Dec. 2010): 235–45. Print.

Hirsch, Joshua Francis. *Afterimage: Film, Trauma, and the Holocaust*. Temple University Press, 2004, pp. 1–27. Print.

Jobbitt, Steve. “Subterranean Dreaming: Hungarian Fantasies of Integration and Redemption.” *Kinokultura* (2008): n. pag. Web. 9 August 2017

Owen, Jonathan. “Slovak bohemians: revolution, counterculture and the end of the sixties in Juraj Jakubisko’s films.” *Studies in Eastern European Cinema* 1.1 (2010): 17–28. Print.

Shaviro, Steven. “Body Horror and Post-Socialist cinema: György Pálfi’s *Taxidermia*.” In *A Companion to Eastern European Cinemas* edited by Aniko Imré. Chichester, U.K., Malden, Mass.: Blackwell Publishing, 2012, pp- 25–40. Print. (Also at Web. 9 August 2017  
<<http://www.shaviro.com/Othertexts/Taxidermia.pdf>>)

Smith, Stephen. “The edge of perception: Sound in Tarkovsky’s *Stalker*.” *Soundtrack* 1.1 (2007): 41– 52. Print



Sobchack, Vivian Carol. *Carnal Thoughts*. New York, Oxford: University of California Press, 2004, pp. 85–108. Print.

***Films (in order they will be discussed)***

*CONTROL* (Kontroll, Nimród Antal, Hungary, 2003, 105', color)

*BIRDS, ORPHANS AND FOOLS* (Vtáčkovia, siroty a blázni, Juraj Jakubisko, Slovak Republic, 1969, 78', color)

*GARDEN* (Záhrada, Martin Šulík, Slovak Republic, 1995, 99', color)

*WITNESS* (A tanú, Péter Bacsó, Hungary, 1969, 105', color)

*TAXIDERMIA* (György Pálfi, Hungary, 2006, 91', color)

*THE TENANT* (Roman Polanski, France, 1976, 126', color)

*DECALOGUE 1 + 6* (Krzysztof Kieslowski, 1988, 116', color)

*IDA* (Pawel Pawlikowski, Poland, 2013, 82', b&w)

*STALKER* (Andrei Tarkovsky, USSR, 1979, 163', color)