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## **Foreign Films: Czech/Karlovy Vary Film Festival FIL 4827**

May 7-July 2 (FIU and Czech Republic)

Taught by: Michal Bregant, Film and TV School Of Academy of Performing Arts in Prague  
Barbara Weitz, Florida International University

### **Course Description**

Students will gain an appreciation of influential films produced in the Czech Lands during the past 110 years and through them come to a clearer understanding of the fundamental values held by peoples in Czech Lands. Students should be able to demonstrate knowledge of the historical and technological development of Czech film as an art form and a cultural product. Through knowledge of American films, they will be able to demonstrate awareness of similarities and differences between their own cultural values and biases and those of other parts of the world. Through their attendance at the Karlovy Vary Film Festival, students should be able to demonstrate knowledge of international cinemas both as a means of contextualizing film history globally and of deepening understanding of other cultures and peoples.

### **Global Learning Course Outcomes**

**Global Awareness:** Students will be able to describe interrelated local and international influences on the style and content of Czech film, e.g. French New Wave and Hollywood cinema; Czech history and culture; totalitarianism; and, global capitalism and immigration.

**Global Perspective:** Students will be able to conduct an analysis of cultural traditions and conventions influencing films from across the world.

**Global Engagement:** Students will be able to demonstrate a strong motivation for and willingness to move across boundaries and unfamiliar territory in order to engage with others and develop intercultural competencies in viewing the world from multiple perspectives.

## **SYLLABUS**

**1. Orientation Lessons (FIU).** (Czech cinema today. Recovery Post 1989)—FIU Jan Sverak, FAMU *Elementary School (Obecna skola)* 1991 was instantly nominated for a US Academy Award.. 1994 *Accumulator I* and *Ride (Jizda)* 1996. Best Foreign Language Film *Kolya*, *Dark Blue World*, *Empties*, *Kooky*

Jan Hřebejk *Divided We Fall, Up and Down, Beauty in Trouble, Kawasaki's Rose*

Jan Švankmajer *Little Otik*, *Lunacy*, *Surviving Life*

**Class 1 (FAMU) Dr. Bregant:** 1. Film As Art. (Beginnings of the Czech film industry. Early Czech films and filmmakers. (The avant-garde and Gustav Machaty; Voskovec & Werich). 2. The Avant-Garde and the Visual Arts in the 1920s. (Karel Teige and Devětsil; poetism of the Czech avant-garde movement; visual poetry and film). 3. Triumph of Ideology. Patriotism and Literature- Czech cinema in the 1930s and during the WW II. Nationalization of Czech cinema, 1945. Communist ideology and socialist realism Adaptations of Czech literature.

**Class 2 (FAMU) Dr. Bregant:** 1. New Wave I. Literary Inspirations (Adaptations of books by Arnost Lustig, Milan Kundera, Bohumil Hrabal) 2. New Wave II. "Auteur Cinema (Vera Chytilov., Milos Forman, Pavel Jursek, Ivan Passer, Jan Nemecek etc.)

**Class 3** Trip to Barrandov Studios (<http://www.barrandov.cz/>)

**Class 4: Pepi Lustig, filmmaker.** Lecture and film: “Transport to Paradise”

**Class 5-10: Excursion (International Film Festival in Karlovy Vary June 28-July 2 2013)**

**Assignments (required):**

- **Complete Film Journal—Analysis of 10 films viewed at Karlovy Vary International Film Festival**

- **View of a Major International Film Festival—Karlovy Vary**

*A picture is worth a thousand words!*

Taking photographs and videos will be a common pastime for you and your classmates during your international travels. This assignment will give you an opportunity to use your camera view finder as a means through which to better understand the host culture and expand your knowledge of a particular global issue. In doing so, you will learn to be a more careful and astute observer and engage in conscientious reflection of your experiences. Who knows, you might even become a better photographer in the process!

**Assignment:**

1. The focus of this assignment will be to document this film festival with photographs and videos that you take while in Karlovy Vary. While at the film festival, you will take photographs and videos that demonstrate or provide evidence of the knowledge of your experience at this film festival—the energy, the people, the films, the venues. .
2. *Photo Album.* Upon return, select 10 photos or 15 minutes of video taken during your time at the festival and compose 2-3 succinct paragraphs contextualizing each photo, interpreting its significance. This is not a simple caption, but specific text that uses the photo to explain an aspect of the larger event. As such, you may need to refer to reading about Karlovy Vary and its film festival.

Organize your photographs/videos and descriptions online. Be sure to cite your references. You will share your online photo album with the class and on Facebook. This is a key opportunity to present your impressions and perspectives of the festival to others. Your research and photographs should support your position on the issue.

**Photography Etiquette:**

How do you know what is appropriate photo etiquette in different countries? It is never easy, but there are some good general rules that you can apply while abroad. For example, ask permission before taking someone’s photo. Do not put yourself or anyone else in danger. When in doubt as to whether something is appropriate, it is usually best just to ask. Here’s a helpful website:

<http://photocritic.org/the-world-through-a-lens-photo-etiquette/>

**Evaluation:**

You will not be graded on your photography skills. Rather, your grade will be based on how your photos and descriptions document evidence of the global issue. The assignment will count for 20% of your overall course grade.

### Required Readings:

Jaroslav Brož: The Path of Fame of Czechoslovak Film. Prague 1967.  
Czech Feature Film I, II. Prague 1995, 1998.

Peter Hames: The Czechoslovak New Wave. Univ. of California Press 1985.

Peter Hames: After the Spring. In: Daniel J. Goulding (Ed.): Post New Wave Cinema in the Soviet Union and Eastern Europe. Indiana UP 1989.

Mira & A. J. Liehm: The Most Important Art East European Film After 1945.  
Univ of California Press 1977.

Josef Skvorecky: All the Bright Young Men and Women. Toronto 1971.

Jan Svankmajer: Transmutation of Senses. Praha 1994.

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# Karlovy Vary International Film Festival

<http://www.kviff.com/>

## Karlovy Vary International Film Festival



"Blue carpet" at Thermal hotel during 41st Karlovy Vary International Film Festival

**Location** Karlovy Vary, Czech Republic

**Founded** 1946

**Awards** Crystal Globe



**Number of films** About 250

The **Karlovy Vary International Film Festival** (Czech: *Mezinárodní filmový festival Karlovy Vary*) is a film festival held annually in July in Karlovy Vary (Carlsbad), Czech Republic. The Karlovy Vary Festival gained worldwide recognition over the past years and has become one of Europe's major film events.

## History

The Karlovy Vary film festival is one of the oldest in the world. The pre-war dream of many enthusiastic filmmakers materialized in 1946 when a non-competition festival of films from seven countries took place in Karlovy Vary. Above all it was intended to screen the results of the recently nationalized Czechoslovak film industry. After the first two years the festival moved permanently to Karlovy Vary.

For several decades after the Communist takeover in February 1948 the festival was entirely under the control of the political establishment. Periods in which the selection of films, the conferral of awards, and the invitation of guests were dominated by Communist propaganda alternated with less restrictive periods, such as the sixties, in which the festival program was able to offer the latest artistic trends in both Czechoslovak and world cinema, including the West.

Festivals with international stars and noteworthy films gave way to others filled with bombastic socialist rhetoric, which nearly caused the complete loss of the festival audience.

The great social and political changes that took place after the Velvet Revolution in November 1989 pushed concerns about organizing the Karlovy Vary IFF to the background. The program for 1990 was saved by the release of a collection of Czechoslovak films which had been locked up for years in a storage vault. And the appearance of a number of important international guests such as Miloš Forman, Lindsay Anderson, Annette Bening and Robert De Niro helped as well. Future festivals were in doubt. Financial problems and a lack of interest on the part of the government, organizers and viewers almost ended the festival's long tradition in 1992.



Pictured above: Steaming geysers nourish the lush red rose hedges along the icy mountain river in the center of Karlovy Vary's castle-lined boulevards, where once a year Hollywood goes 'Bohemian' at the world's most fabulous A-List Film Fest.

In 1994 the 29th Karlovy Vary IFF inaugurated an entirely new tradition. After nearly forty years of alternating with the Moscow IFF, the festival began once again to take place every year. The Karlovy Vary Film Festival Foundation was set up in 1993 co-created by the Ministry of Culture, The City of Karlovy Vary, and the Grand Hotel Pupp. Actor Jiří Bartoška was invited to be the festival's president, and Eva Zaoralová became program director in 1995. Since 1998 the organization of the festival has been carried out by Film Servis Festival Karlovy Vary, a joint stock company.

## **Program**

The core of the program is the feature film competition; in accordance with FIAPF regulations only those films which have not been shown in competition at any other international festivals can be included. The documentary competition is another important festival event. The extensive informative program features both distribution pre-premiers and films awarded at other festivals. But it also includes discoveries of artistic creations by independent directors, productions coming out of little known film industries, retrospectives, and an overview of Czech film output during the past year. For the tenth straight year the festival will present Variety Critics' Choice: new and interesting films of mainly European production selected by critics working at this prestigious magazine.



Seminars focusing primarily on European film are another important part of the festival.

Thousands of visitors and the great variety of films testify to the effectiveness of the program team with program director Eva Zaoralová at its head. Due to their valiant efforts many films will be purchased at the festival for wider distribution or, thanks to receiving a festival award, will attract the attention of major producers, distributors, and the media.

The festival program has the following sections:

- *Competition of feature-length films* – films never before shown in competition at any other international festival.
- *Documentary Film Competition* – a competition divided into two parts: documentaries less than and longer than 30 minutes.
- *Horizons* – pre-premieres of films bought for wider distribution, and films awarded at other festivals.
- *Another View* – works experimenting with form and content, or those revealing an uncommon creative approach.
- *Forum of Independents* – more than just "independent" American filmmakers.
- *East of the West* – films from the former socialist bloc.
- *Czech Films* – an overview of Czech films made during the past year.
- *Retrospectives* – several thematic retrospectives presenting the work of a certain world-renowned film personality, a particular period, or a selection of works chosen according

to specific criteria .



## Awards

The Karlovy Vary IFF first held an international film competition in 1948. Since 1951, an international jury has evaluated the films. The Karlovy Vary competition quickly found a place among other developing festivals and by 1956 FIAPF had already classified Karlovy Vary as a category A festival. Given the creation of the Moscow IFF and the political decision to organize only one "A" festival for all socialist countries, Karlovy Vary was forced to alternate with Moscow between 1959 and 1993.

Since the very beginning the Grand Prize has been the Crystal Globe – although its form has often changed. As of the 35th Karlovy Vary IFF 2000 the Crystal Globe has taken on a new look: now the figure of a woman stands raising a crystal ball (artistic concept worked out by Tono Stano, Aleš Najbrt, Michal Caban, and Šimon Caban).

The Feature Film Competition is divided into the following main awards:

- Grand Prix – Crystal Globe for best feature film (grand total \$20,000)
- Special Jury Prize
- Best Director Award
- Best Actress Award
- Best Actor Award

The Documentary Competition is divided into the following main awards:

- Best Documentary Film in the category for film lasting 30 minutes or less
- Best Documentary Film in the category for film lasting above 30 minutes in length

Each year, the festival also presents the Crystal Globe for Outstanding Contribution to World Cinema.

## Crystal Globe Winners – Grand Prix

- **2012** [The Almost Man](#) (Norway) – director Martin Lund
- **2011** [Restoration](#) (Israel) – director Yossi (Joseph) Madmoni
- **2010** [The Mosquito Net](#) (Spain) – director Agustí Vila
- **2009** [Un ange à la mer /en:Angel at Sea](#) (Belgium/Canada) – director Frédéric Dumont
- **2008** [Terribly Happy](#) (Denmark) – director [Henrik Ruben Genz](#)
- **2007** [Jar City](#) (Iceland/Germany) – director [Baltasar Kormákur](#)
- **2006** [Sherrybaby](#) (USA) – director Laurie Collyer
- **2005** [My Nikifor](#) (Poland) – director [Krzysztof Krauze](#)
- **2004** [A Children's Story](#) (Italy) – director Andrea Frazzi, Antonio Frazzi
- **2003** [Facing Windows](#) (Italy, GB, Turkey, Portugal) – director [Ferzan Özpetek](#)
- **2002** [Year of The Devil](#) (Czech Republic) – director [Petr Zelenka](#)
- **2001** [Amélie](#) (France) – director [Jean-Pierre Jeunet](#)
- **2000** [Me You Them](#) (Brasil) – director Andrucha Waddington
- **1999** [Yana's Friends](#) (Israel) – director Arik Kaplun
- **1998** [Streetheart](#) (Canada) – director [Charles Binamé](#)
- **1997** [Ma vie en rose](#) (Belgium, France, GB) – director [Alain Berliner](#)
- **1996** [Prisoner of the Mountains](#) (Russia, Kazakhstan) – director [Sergej Bodrov](#)
- **1995** [Jízda /en:The Ride](#) (Czech republic) – director [Jan Svěrák](#)
- **1994** [My Soul Brother](#) (Spain) – director Mariano Barroso
- for older winners (.....1946) see [Crystal Globe](#).

FIL 4827 Czech Film

FIU KARLOVY VARY FILM FESTIVAL  
STUDY ABROAD PROGRAM

DIRECTOR:  
Prof. Barbara Weitz, FIU

INSTRUCTOR:  
Dr. Michal Bregant, Director National Film Archives Prague, Former Dean FAMU

**Film Analysis Form**  
**Karlovy Vary Film Festival**

*You are required to submit 10 copies of this form answering to all questions with one or two substantial paragraphs for each section and/or sub-section.*

Your name:

Film Title:

Director and his background:

Theater screened:

Your Reaction:

very favorable

favorable

unfavorable

not certain

Reaction of the Audience:

Very favorable

favorable

unfavorable

not certain

I. Emotional Response:

What were your expectations? Were they confirmed or disappointed? Explain.

2. In your opinion, what was the aim/purpose of this film?

- Analyze the central themes addressed by these films (e.g., democracy, freedom of expression, race relations, drug abuse, immigration, female circumcision, the status of women in society, state-sponsored violence, the transformative power of social mobilization, etc.)

3. Looking at the narrative of the film, discuss the following:

- How is the story told?
- How do the various channels of information get told - image, speech, sound, music, writing ?
- Does the narrative express current political views

4. Make an attempt to describe the socio-historical background to the film and/or the economic and political factors that shows. Much of this can be gleaned from introductions before the films, Q&A's after the film and from the Karlovy Vary Film Catalogue

- Look at the cultural traditions and conventions it makes use of. expression. If you can, describe what makes this uniquely part of that particular country or film tradition.

5. Compare and contrast the socio-political problems highlighted in these films to similar ones found in the United States

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