



THE UNIVERSITY
of NORTH CAROLINA
at CHAPEL HILL

COLLEGE OF ARTS & SCIENCES

STUDY ABROAD OFFICE

FedEx GLOBAL EDUCATION CENTER
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CHAPEL HILL, NC 27599-3130

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studyabroad.unc.edu

June 30, 2011

Administrative Board of the College of Arts and Sciences
Office of General Education
UNC-CH

Dear Colleagues,

CET Film Production in Prague Program

The Department of Communication Studies and the Study Abroad Office are seeking your approval for the CET Film Production in Prague program. The Study Abroad Office has a long history of working with CET and has a number of its programs on its approved list: CET Beijing, CET Vietnamese Studies and Service Learning as well as CET Jewish Studies in Prague. More detail information about the CET Film Production in Prague program can be found at:

<http://cetacademicprograms.com/programs/czech-republic/film-production-prague/>
<http://cetacademicprograms.com/programs/czech-republic/film-production-prague/academics/>

Rationale

Currently, the Study Abroad Office does not offer any approved film production programs. The Office is aware of a demand for an approved program because a number of students have petitioned to study on this program in recent years.

Description

The CET Film Production in Prague is a semester program for students who are highly motivated to produce and direct their own stories in 16mm film. Established in 1991 in cooperation with the School of Communication at American University, the Film Production program is now available to students from schools all over North America.

The Film Production program is hosted by FAMU, the Film and Television School of the Academy of Performing Arts in Prague, one of Europe's oldest and finest film academies. Located in the historic center of Prague, FAMU has played an integral role in Czech cultural history for the last sixty years. The Academy of Performing Arts counts among its alumni such famous directors and writers as Jiri Menzel, Milan Kundera, Milos Forman, Vera Chytilova and Vaclav Havel, who continue to visit the school and lecture on an

occasional basis.

Courses and Faculty

The Film Production program is offered every fall and spring semester. All students take the *Film Technology and Practice* class (9 credits), and a Czech language course (3 credits) taught at the CET Center; students also take from one to three elective courses from the FAMU International program. All FAMU International courses are taught in English and include other international students. During some terms, faculty from the US residing in Prague or local scholars may teach a course or give evening lectures.

The curriculum for the Film Production program is entirely integrated so that all courses work is focused on the production of a super 16mm narrative or documentary film, which students create in small groups. In the fall semester, students with previous production experience in 16mm may apply to work in 35mm. Space on the 35mm program is limited and is granted on a competitive basis.

The program adopts a mentorship approach so that students learn directly from experts in directing, screenwriting, cinematography, and more. Each production group includes Czech film students and CET students of similar abilities and experience.

Academic Requirements and Credit

UNC students participating in this program will need to have a 3.0 GPA to be eligible. TREQ credit will be awarded as long as the student receives a C or better in the course.

CET does not require previous background in film production before admission to this program. The program is designed to adapt to each student's level of experience with film production. Students are required to submit a portfolio (films that they have made, but they can also submit scripts, photography or other film-related work) with their application, which is used to determine placement. UNC-Chapel Hill students applying for the program will meet with a faculty advisor from the Department of Communication Studies before their departure to assure that the courses they take on this program will fit in with their Major studies.

Examples of course syllabi and faculty CVs are attached in Appendices.

Logistics, Health and Safety

Facilities

CET maintains a full-time Resident Director in Prague who works closely with the staff and faculty of FAMU. The Resident Director, Kimberly Strozewski, is responsible for administering the academic program, coordinating trips and activities, and assisting students on a daily basis. CET has a Center located in the heart of Prague. The Center houses offices for program staff, a library and a small computer lab with Wi-Fi access. CET students take classes on the FAMU campus in the historic Lazansky Palace with a view of Prague Castle. The neighborhood features excellent public transportation, countless restaurants and cafes, and numerous museums, movie theaters, and stores.

Housing

Film Production students are housed either with fellow CET students in an apartment in a Czech residential building or in a newly renovated dormitory. Each apartment has a full kitchen, and is located close to the heart of Prague. In some semesters local students may live in apartments with CET students. Living with Czech or Slovak roommates can provide valuable insight into the local culture and often leads to close friendships. These local students are excited to interact with US students and have chosen to live in an English-speaking environment and some may even take courses through CET.

Other activities

A wide variety of activities are arranged by CET and students participate in special tours, day trips outside of Prague, cultural events, film screenings, and social activities with Czech students. Past activities have included guided visits to Prague Castle, the Jewish Quarter, the Czech Parliament, and Radio Free Europe. Students will have the chance to meet and hear exclusive lectures from influential people in Prague's filmmaking community.

Each semester includes a short overnight excursion to Cesky Krumlov, a medieval/renaissance castle town on the Austrian border, featuring the world's best-preserved baroque theater. The castles, deserted German villages and natural beauty of Cesky Krumlov's surrounding region help students to internalize Czech history and culture.

Health and Safety

CET' places a high priority on student safety. Every CET program is managed by at least one Resident Director who speaks the local language fluently, has lived or studied in the local city, and is trained by CET's Washington DC staff. Every CET program is also hosted by a local university, where program administrators support the CET Resident Director and assist in times of crisis.

CET monitors Department of State travel warnings. The US Department of State country description states concerning the Czech Republic:

The Czech Republic remains largely free of terrorist incidents. However, like other countries in the Schengen Zone, the Czech Republic's open borders with its neighbors allow for the possibility of terrorist groups entering/exiting the country undetected. Civil disorder is rare in the Czech Republic, although strikes and demonstrations may occur.

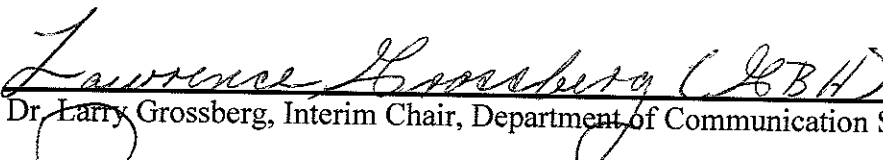
Concerning health care, CET Prague provides students with information about international health clinics available to them while they are in Prague.

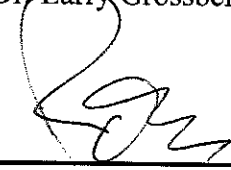
Conclusion

We hope this proposal has given a clear representation of the CET Film Production in Prague program. The Department of Communication Studies is enthusiastic about the opportunity this will give UNC-Chapel Hill students to further develop their skills in film-making while working alongside well-known film producers. This program will also give students the opportunity to live in historic Prague, to gain some fluency in the

Czech language, and live and take courses with Czech students. We are happy to provide you with any additional information you might need to aid in your evaluations of this proposal.

Sincerely,


Dr. Larry Grossberg, Interim Chair, Department of Communication Studies 7/22/11
Date


Dr. Robert Miles, Associate Dean: Study Abroad and International Exchanges 7.26.11
Date

Appendices: Course syllabi and Faculty CVs

Appendix A: examples of syllabi

Cinematographer's Influence FAMU

Lecturer: Michael Gahut, Doc.,Mgr
Class Time: Wednesday 16:30 – 18:00
Contact: Fixed: 224220955, Cell: 605864659
Email: michael.gahut@famucz
Office Hours: By Appointment

Course description:

This course explores the cinematographer's craft in the fields of exposure, processing and other postproduction technologies. Over the course of the semester we will analyze the various exposure (photometric) methods and their effectiveness in changing the aesthetics of the cinematographic image. The format of this course is lecture/seminar; students will receive courses in theory in addition to practical assignments.

Course learning objectives:

To learn and understand:

- Basic exposure (photometric) methods
- Advantages and disadvantages of various methods in movie making
- What is the "correct exposure" and exposure latitude from a technical as well as an aesthetic point of view
- Limitations and differences of exposure methods. Phenomena in TV technology
- Methods of exposure control
- Different postproduction technologies (printing, telecine, transfer)
- Possibilities in the technical processes. The craft's potential elevation to an aesthetic art form

Assessment:

Grades will be based on a final examination that focuses on a student's ability to solve practical assignments.

Lecture Terms and Schedule:

- Week 1 and 2 The cinematographer's position in the process of movie making
(preproduction - principle photography - postproduction)
- Week 3 Elements of cinematographic images critically observed by viewers
(tonality, color tonality, contrast, continuity)
- Week 4 Skin tone, tonality and color tonality. Skin tone and its reproduction
- Week 5 Understanding of the term "correct exposure". Basic technologies
for determining how to set correct exposure
- Week 6 Selection and determination of light quality on the set – color temperature. Camera filters, filters for lights.

- Week 7 Basic technologies and possibilities for color correction changes.
- Week 8 “Correct exposure” in video technology with respect to TV image
Contrast latitude.
- Week 9 The color analyzer practicum. Film lab of Czech TV or Barrandov film lab
- Week 10 Telecine transfer practicum – Czech TV
- Week 11 Exposure control: color analyzer, printing lights, Telecine, TAF, TAC
- Week 12 Possibilities in different postproduction technologies: non-standard processing,
bleach bypass processing, cross-processing, and the use of different print stocks.
- Week 13 Possibilities in telecine transfer technologies
- Week 14 Written test

Editing Film and Video: History, Theory and Practice FAMU International

Instructor: Henry Hills
Class time: Tuesdays 9:30-12:30 classroom 3
Office Hours: By Appointment
Contact: henry.hills@verizon.net

Course description

This course will approach editing from both an ideal and a real perspective. In an ideal edit, heavily nuanced, making art is the main consideration and time is unlimited. We will analyze Vertov's MAN WITH A MOVIE CAMERA as a fundamental text. In an editing job, one is working against a deadline and trying to give a clear presentation of someone else's ideas. Each has its own set of potential challenges, which we will discuss. To a large degree, every edit is unique; there is always trial and error in the beginning, but there are many aspects they all hold in common. The beginning is always becoming familiar with and making a realistic assessment of the footage to be cut. A film must be totally reconceptualized between the shooting and the cutting. What is there is what is there (not what was intended or dreamt of, not what went on off-camera). Editing is then organizing (especially organizing!), reducing, and making rhythm (whether for clarity of argument, emotional development, or structural integrity); it is primarily creating meaning, clearly expressing the vision of the director. It is primarily making a nuanced rhythm, so it remains interesting. We will explore parallel concerns and problem-solving in music and writing. We will work with film strips as well as digital imagery, and explore how the materials and tools affect the decision making process. Students will learn to function on Final Cut Pro as early in the semester as possible. We will look at a wide range of films to see how they are cut, how they are constructed. There will be set editing exercises, but the students are primarily expected to bring their own projects to discuss and work on. Editing is a largely subjective activity. No rules exist that cannot just as well be broken. The only ways to learn to edit are by doing it (primary) and by studying what others have done (secondly).

Recommended texts

Lisa Brenneis **Final Cut Pro for Macintosh**
Sergei Eisenstein **Film Form and The Film Sense**

also amusing:

Walter Murch **In the Blink of an Eye**
Edward Dmytryk **On Film Editing**
Ralph Rosenblum **When the Shooting Stops**

On-line Resources

www.larryjordan.biz
www.kenstone.net the 2 main FCP awesome-gurus
www.lynda.com great on-line tutorials

Evaluation

Nonattendance of classes will be severely frowned upon. Initiative, ingenuity, interest, and imagination will be rewarded. Failure to make an impression could be fatal. This is for you. If your film is sloppy and sucks, you have to live with it. You must present and defend your work as a considered construction.

Week one

Course overview. Self introduction by students--where they are, what they know, & what they expect. Self introduction of instructor. Introduction to the film strip. Film is where moving-image-thinking began. If you don't understand the basic physical nature of film, you don't understand the ideas it produced. The parallel mechanisms of the camera and the projector. Introduction to the frame. The beginnings of editing: screenings of Porter's The Great Train Robbery, discussion of Griffiths's innovations, "Odessa Steps" scene from Eisenstein's Battleship Potemkin, & Ballet Mecanique by Ferdinand Leger and Dudley Murphy. Discussion of theories of montage of Eisenstein and Peter Kubelka

Week two

Introduction to digital editing principals (text: William Gibson NEUROMANCER). Introduction to the Final Cut Pro interface (the Browser, the Viewer, and the Timeline/Canvas). Screenings: Slavko Vorkapitch montage sequences and WINDOW WATER BABY MOVING by Stan Brakhage.

Week three

Field trip to Studio FAMU: Demonstration of the splice. Exercises in making splices. Introduction to the viewer & the rewinds. The concept of a negative and a workprint. Introduction to the trim bin. Introduction to the flatbed.

Weeks 4-5

Basic proficiency in editing with Final Cut Pro (&/or Avid), whatever it takes. Exercises! The second half of the class will begin meeting in the editing room on the first floor (across from International office).

Week 6

Exploration of Dziga Vertov's "Man with a Movie Camera". Conversely, discussion of Warhol and non-editing. In edit room, effects, titles, and advanced features of FC

Week 7

Half-way! Presentation & group discussion of student work. Assignment: bring in video sample of exemplary editing (5 min). Discussion of Structural Film principals.

Weeks 8-10

The classroom portion will consist of screenings and discussion of short films (Maya Deren, Marie Menken, Kurt Kren, Ken Jacobs, Henry Hills) and selected portions of feature films (TRIUMPH OF THE WILL, THE INFORMER by John Ford, CITIZEN KANE, TAXI DRIVER, Chinese and Bollywood movies) plus intensive listenings to selected sound recordings ("Williams Mix" by John Cage, "Collage #1--Blue Suede" by James Tenney, "Come Out" by Steve Reich, John Zorn misc.) The edit room portion will be primarily one on one by appointment, discussing issues arising from the editing exercise or the student's own film project.

Week 11

Michael Figgis TIME CODE & Stan Brakhage PRELUDE: DOG STAR MAN: Vertical montage!

Week 12

Lars von Trier THE FIVE OBSTRUCTIONS. Overcoming problems!

Week 13

Presentation of student work. Talk about reality. Summary, and suggestions of places to keep looking.

PRACTICAL ANALYSIS: DIRECTING

FAMU International

Lecturer: Mgr. Jasmina Blazevic
Class Time: Monday: 2:00pm-3:35pm
Office Hours: By Appointment
Contact: blazevic@vol.cz

Level of the Course:

This is a mid level course suitable for all students who study cinema, but especially those who have some practical experience. To ensure the effectiveness of this course there is a maximum of 10 students.

Course Description and Objectives:

This course will show students how experienced directors handle some of the most common cinematic situations. Among other things, we will cover introducing the protagonist, first and last shot of the film, chasing scenes, four person table dialogues and characters exiting a car. By analyzing examples of similar situations approached by different directors we will achieve many things: 1) the basic rules concerning how to direct a specific situation (of course we will not force adherence to these rules, but students should be aware of them). 2) The different directing styles and their development over the course of film history. 3) How master directors apply the vast possibilities of film language in unconventional, concise and surprising ways. Through these exercises students will begin to recognize not only the beauty of the story, but also the beauty of specific film techniques and cinematic language. Furthermore, by analyzing their master predecessors' approaches to common cinematic problems, students will better understand the challenges and hopefully learn to develop interesting and creative solutions.

Examinations:

- **Mid-term**

The midterm examination involves short question-answers from the material covered in the required reading.

- **Final**

Writing assignment: Analysis of the film, *The Conversation* (F.F. Coppola) from a specifically defined point of view for each student.

Grading:

The course grade will be calculated as follows:

- | | |
|--|------------|
| • Active participation in seminar discussions | 50% |
| • Midterm test | 20% |
| • Final writing assignment | 30% |

Required Reading:

Katz, Steven. *Shot by Shot*, Michael Wiese Production, 1991

Reading for the mid-term test:

Chapter 6: Composing Shots

p. 121-143

Chapter 7: Editing: Temporal Connection

p. 145-156

Chapter 14: Camera Angles
p. 239-258
Chapter 17: The Pan
p. 279-286
Chapter 19: The Tracking Shot
p. 295- 305
Chapter 20: Tracking Shot Choreography
p. 307-320

Facultative reading:

Chapter 8: The Basics Applied
p. 159-171
Chapter 9: Staging Dialogue Sequences
p.173- 193
Chapter 10: Dialogue Staging with Three Subjects
p.195 – 207

Weekly schedule:

1. Students are given one page from a screenplay and asked to make a storyboard for the simple sequence. Next, we will compare the students' methods of solving this situation to the original sequence from the film. Afterwards, we will watch and analyze other examples mastered in an especially condensed way.
Stephen Frears: Dangerous Liaisons

2. Introducing the main character in the film.
Luc Besson: Leon
Miclós Jancsó: Hungarian Rhapsody
F.F.Coppola: The Godfather
Brian de Palma: Scarface

3. The difference between the "American way of directing"—shots based on a Master shot, and the so called "European way," which doesn't recognize the difference between the important shots in a sequence.
A. Davis: The Fugitive
M. Antonioni: Blow up

Three students receive the task of preparing for analysis one sequence they consider directed in an especially interesting way.

4. The selected students present their analysis' to the class. Analysis of all aspects of the chosen sequences.

5. Arrangement of actors in the shot in combination with camera movement.
Akira Kurosawa: Kagemusha
Ingmar Bergman: Cries and Whispers
Andrei Tarkovsky: Andrei Rublev

6. Directing the fighting scene
W. Hill: Warriors

Ang Lee: Crouching Tiger, Hidden Dragon
Martin Scorsese: Raging Bull

7. Directing the chasing scene
8. Analysis of the first and last shot in a film and their importance.
 - Charles Chaplin: Modern Times
 - Roman Polanski: Rosemary's Baby
 - Michael Curtiz: Casablanca
 - Fred Zinnemann: High Noon
 - Kubrick: 2001: A Space Odyssey
9. Directing a dialog scene
 - David Fincher: Seven
 - Jim Jarmusch: Down by Law
10. Building the suspense in an action film
 - Ridley Scott: Alien
11. Building of suspense in psychological film
 - Roman Polanski: Repulsion
12. Building of suspense in other genres
 - Daniel Myrick, Eduardo Sanchez: The Blair Witch Project

PAVEL JECH

EDUCATION:

COLUMBIA FILM DIVISION, School of Arts, Columbia University, New York, NY
MFA Screenwriting, 1996; School of Arts Fellowship

COLUMBIA COLLEGE, Columbia University BA History, 1990
GPA 3.5/4.0, Dean's List: 4/7 semesters

FAMU (Film and Television School of the Academy of the Performing Arts)
Prague, Czech Republic periodic attendance 1990-2005; MA Directing, 2005

ACADEMIC EXPERIENCE:

FAMU (Film and Television School of the Academy of the Performing Arts) Prague
Administrative positions:

Dean, FAMU 2008-present

Elected by faculty senate to four year term in 2008

Department Chair, FAMU International 2004 – 2008

Established new FAMU department in 2006

Program Head, Cinema Studies 2000-2003

Additional Program Director Positions:

American University - FAMU Semester Program Academic Liaison 2003-2008

Tisch School of Arts - FAMU Semester Academic Director 2005-2008

Yale University Summer Workshop – FAMU Liaison 2004-5

University of Miami Summer Workshop – FAMU Liaison 2006-present

Courses for FAMU:

Screenwriting Workshop: American University Filmmaking Program 1996-present

Script Writing Workshop: Practice and Analysis – NYU Program 2003-present

Feature Film Screenwriting Workshop 1998–present (periodic)

Script Analysis: Dramaturgy and Analysis 2000-present

Advanced Script Analysis: Sequential Structure 2003-2008

Special Productions Script and Directing Mentor 2004-2008

Independent Study Feature Script Writing Mentor 2000-2008

Dramaturgy for the Short Form Directing Department, Editing Department; 2005-present

Television Drama Writing Workshop 2004-2008

Screenwriting for Cinematographers Workshop 2005-2008

INTENSIVE AND SUMMER COURSES:

Cinemadance Intensive Filmmaking Workshop: Creative Collaboration 2003-present

The Czech New Wave: Summer Seminar University of Miami Summer Program, 1999-present

Story: Script Workshop Yale University - FAMU Summer Program 2004-5

ADDITIONAL PRAGUE TEACHING EXPERIENCE:

Defining Themes and Personalities of Central European Cinema Co-Lecturer
Center for Economic Research and Graduate Education – Charles University, Prague, 2009 -

Czech New Wave Cinema: Origins and Implications
Council for International Educational Exchange (CIEE) Prague Program, 2000-2006

Basic Script Writing and Script Analysis CIEE Prague, 2000-2002

Independent Study Mentor Charles University – University of Texas Program, Prague, 1998-9

Documentary Project Mentor Radio Free Europe Fellowship Student, Prague, 1999

TEACHING EXPERIENCE IN THE UNITED STATES AND ABROAD:

Feature Screenwriting Workshop Guest Professor, Emerson College - LA Center, Spring 2007

Directing Workshop: Topics in Production Emerson College - LA Center, Spring 2007

Scriptwriting for the Short Dramatic Form Adjunct Professorial Lecturer, American University Washington, DC,
Summer Sessions 2000-2002

Scriptwriting Workshop: American University High School Filmmakers Summer Institute Washington, DC,
Summer Sessions 2001-present

Scripting a Festival Winner: Writing for the Short Form American University, Washington DC Summer Session
2007

HONG KONG ACADEMY OF THE PERFORMING ARTS Visiting Professor
Lectures on Script Form and Czech Cinema; Thesis consultation Summer 2003

CINEMADANCE INTENSIVE WORKSHOP Piran, Slovenia, October 2007 and October 2008
Led international filmmaking workshop focusing on creative collaboration

CINEMADANCE INTENSIVE WORKSHOP Ohrid, June 2008
First international workshop bringing together students from all countries of the former Yugoslavia

TEACHING ASSISTANTSHIPS:

Narrative Film Directing Seminar and Workshop
Interpreter of directing seminars by Czech filmmaking legends Jiri Menzel and Otakar Vavra
American University Program at FAMU, 1997-2002

Graduate Teaching Assistant Columbia University, professor Milena Jelinek, 1992

CONFERENCES, WORKSHOPS & JURY PARTICIPATION:

BLUEPRINT: THEORIES FOR SCREENWRITING Conference co-Chair

Organized international conference for screenwriters and teachers of screenwriting, seventy academic and creative participants from 5 continents, including the President of the Academy of Motion Picture Arts and Sciences, Prague, April 2003

EURIMAGES Screenplay Evaluator, 2009

European fund of Council of Europe to support co-productions

SCRIPT FORUM - POLISH SCRIPT FESTIVAL Lecturer

Lecture: "Ten Questions to Consider as you Self Diagnose your Script"

Panelist: "Script Doctoring Strategies," and "Education and Professional Training"

Warsaw, Poland, July 2009

THE FINALE PLZEN FESTIVAL OF CZECH FILMS Juror, Feature Films

Pilsen, Czech Republic, April 2009

FADE IN: VISEGRAD SCREENWRITING CONFERENCE Lecturer

Lecture: "Challenges in Central European Script Development"

Budapest, Hungary, December 2009

SKENA UP INTERNATIONAL FILM AND THEATER STUDENT FESTIVAL Lecturer

Lecture topic: Screenwriting for the Emerging National Cinema

Prishtina, Kosovo, November 2009

MONTERREY INTERNATIONAL FILM FESTIVAL Juror, Feature and Documentary Film Jury

Monterrey, Nuevo Leon, Mexico, August 2008

INTERNATIONAL SCREENWRITING CONFERENCE - MONTERREY Lecturer

Lecture: "How can a film school help shape a writer?" Mexico, August 2008

GLOBAL CHINESE UNIVERSITY STUDENT FILM AND TV FESTIVAL Adjudicator

Hong Kong, April 2008

FAS SCREEN TRAINING IRELAND Catalyst Script Project Reader

Independent reader for Irish Feature Film Funding, 2007

CILECT WORLD CONGRESS – MADRID National Representative, 2006

Co-drafted the ratified "Resolution on the Freedom of Creative Expression"

FAMUFEST Feature Screenplay Juror, Prague, 2006

NORTH BY NORTHWEST ("EAST OF EDEN") FILM PROGRAM

Script Development of feature project (recipient of Czech Media Desk Scholarship)

Estonia/Hungary/Czech Republic 2005

NORTH BY NORTHWEST – SCRIPT PROGRAM Script Editor Trainee, Denmark, 2004

(recipient of Czech Media Desk Scholarship)

CILECT WORLD CONGRESS – HELSINKI Panel Speaker "Student Mobility," 2004

CILECT WORLD CONGRESS – MELBOURNE National Representative / Panel Speaker, 2002

PRODUCING PRODUCERS CONFERENCE Panelist, Helsinki, Turku, Stockholm, 2002

UNIVERSITY OF TECHNOLOGY, SYDNEY Screenwriting Masters Thesis Examiner, 2002

CILECT TRIANGLE CONFERENCE Participant, Turin, 2001

SUNDANCE: CENTRAL EUROPEAN SCREENWRITERS WORKSHOP
International Screenwriting Juror. Prague 2001

ACADEMIC PUBLICATION (FORTHCOMING):

THE SEVEN MINUTE SCREENPLAY: A Manual for Constructing the Short Dramatic Film

Eighty page manual defining the short dramatic film and providing a script writing methodology for beginning filmmakers. First draft completed. English language. *To be published in 2009.*

SCREENWRITING EXPERIENCE ON FEATURE FILMS:

THIS IS NOT AN AMERICAN FILM, Screenwriter, in production 2009
Manufaktura Productions. First Feature of director Sasho Pavlovski.

GRANDHOTEL Screenwriter / Script Editor Released October 2006
Co-writer with prominent Czech novelist, Jara Rudis of original 35mm feature in Czech language. Directed by David Ondricek. Produced by Lucky Man Films, Prague. *World Premiere: Berlin Film Festival 2007*; US premiere: San Francisco Film Festival 2007, Best Screenplay Award: 4th Neisse Film Festival Zittau, 2007, nominated for Best Film, Czech Lion Awards 2006

ACT OF WAR Screenwriter Released 1998
Original screenplay of action/ thriller feature film set in Eastern Europe. Produced by North American Pictures (headquartered in Vancouver, Canada.) English Language. Directed by Robert Lee; starring Jack Scalia. Distributed theatrically, on DVD/video and broadcast worldwide.

BOHEMIANS Co-Screenwriter, 1997
Extensive re-writes of feature romantic comedy, including shooting script. Starring Troy Garity. Produced by NeoModern Entertainment, Los Angeles. English Language; some Czech. Super-16mm principle photography in Prague and Los Angeles never fully completed. *Not released.*

DEADFIRE Script Doctor (*not credited*) 1996
Polish writer of Sci-Fi feature, North American Releasing

ONE HAND CAN'T CLAP Special Thanks, Lucky Man Films, Prague, 2003
Dramaturgical/editing consultations. Comedy. Largest Czech Audience 2003-4

FEATURE SCRIPT IN DEVELOPMENT:

THE SHINING WORLD Screenwriter, 2005 - present
Adaptation of Alexander Grin short story, optioned by Axman Productions, Czech Republic Second draft completed, in development

ORIGINAL UNPRODUCED/ UNATTACHED FEATURE SCRIPTS:

BAD NEWS HAPPENING

CZECH MATES

TIME BOMB (as well as numerous treatments and stories)

ADDITIONAL FEATURE FILM CREDITS

THE FERRARI DINO GIRL Cinematography – New York Unit, 2008
Feature Film directed by Jan Nemeč
World Premiere: Rotterdam International Film Festival

ADDITIONAL WRITING/ CONSULTING FOR MEDIA:

THE IMMORTAL BALLADER Creative Consultant (Lyrics Translator) 2007
Hour documentary on Czech singer-songwriter legend Josef Hasler. Lanterna Films

WORLD OF FILM: CZECH AND SLOVAK REPUBLICS Creative Consultant (editing and writing) Half hour
documentary on Czech film, frequently broadcast on PBS stations, 1993

DREAM OF A ROMANY BOY Script Writer, 10 minutes 1998
Adapted cultural fairy tale; animation, co-produced by Czech Television

THE STOWAWAY Writer, 2 minutes, 1999
Short story broadcast as part of listener competition on "Outlook" on BBC World Service Radio

THE ADVENTURES OF ALIEN BOB AND HIS MECHANICAL DOG REXY Creator/ Writer
TV Animated series concept in development, Prague 1997-9

SHORT NARRATIVE FILM WRITING / DIRECTING:

KAFKA'S BULL: PRAGUE POSTCARD Writer/ Director: 2 minutes. 35mm.
Commissioned for European Film Academy Award Ceremony: Barcelona
TV broadcast throughout Europe, December 2004

SMS GIRL Writer / Director: 22 minutes. Super16mm. *In postproduction*

ABUSE OF THE MUSE Writer / Director: 17 minutes. DigiBeta. 2001

HITMEN Writer / Director: 9 minutes, 16mm. Screened at festivals worldwide, 1996

ADDITIONAL MEDIA EXPERIENCE:

Assistant Director/ PA / Translator: 6 feature films, Prague, 1994-1997
Production Assistant/ Camera Stringer / Sound: various TV news, 1988-2002
Actor in several student films; extra/cameo in features: 1991- present

LANGUAGE INSTRUCTION:

English Language Course AMU (Academy of Performing Arts) Prague, 1991

Masaryk Fellow: English Instruction THE CHARTER 77 FOUNDATION, Prague, 1990
First intensive English seminars in post-Communist Czechoslovakia

LANGUAGES: ENGLISH, CZECH fluent; FRENCH intermediate

Docent Michael Gahut, M.F.A.

Member of A.C.K. (Association of Czech Cinematographers)

Education:

- 1966 – 1972 FAMU – Film and Television School of the Academy of performing Arts, Graduated 1972 – M.F.A.
1968 – 1969 Enrolled at the Swedish Film School of The Swedish Film Institute

Professional Experience:

- Since 1973 Work as a cameraman of more than 100 documentaries for KF Studio and Czech TV
- Since 1977 Work as D.O.P. of many 16 mm, 35mm and TV Drama/Series.
Work on many co-production projects for ZDF (Germany), Arte Channel, CBC – Toronto
- 1987 Academy of Canadian Cinema and TV:
Final nominee for the 1987 Gemini Awards
Best Photography in a Documentary program or Series
- Since 1978 Cinematography instructor at FAMU – Camera department
- Since 2001 Docent at FAMU, FAMU International
- Since 2004 Head of FAMU International Cinematography department
- Since 2005 Head of Emerson University Summer Workshop
- Since 2006 Head of New York University – Tisch School of the Arts Summer Workshop and Fall/Spring Directing Prague Semester
- Present Also work as director/D.O.P. of commercials



Karla STOJÁKOVÁ

Film producer Karla Stojáková was born 1978 in the Czech Republic. Karla received Master degree from FAMU (Film and TV faculty of Academy of Performing Arts in Prague). In 2000 she co-founded AXMAN PRODUCTIONS – independent film production company based in the heart of Prague and she is founder of FILMASIA – first Asian film festival in the Czech Republic. She was selected Producer on the Move in Cannes IFF 2006.

Membership:

- Ateliers du Cinéma Européen (ACE)
- Czech Producer's Association - member of board (APA)
- Czech Film Chamber - chairwoman (CFK)

SELECTED FILMS

- 2010 Producer - documentary CERN OR THE FACTORY FOR THE ABSOLUTE
- 2009 Producer - feature film NORMAL the Dusseldorf Ripper – Shanghai IFF/ Best Director Award, Moscow IFF...(www.normalfilm.cz)
- 2009 Co-producer - documentary LIFE&FILM – Montreal IFF, San Sebastian IFF, IDFF Ji.hlava...
- 2008 Producer - documentary DAMAS DE BLANCO - One World IDFF
- 2007 Co-producer - fiction film ORLOJ (with Switzerland) - IFF Locarno
- 2006 Producer - documentary NEVER BEEN BETTER - IDFF HotDocs Toronto
- 2005 Producer - feature film RESTART - competition IFF Moscow, Taipei, Mannheim (www.restartfilm.com)
- 2004 Co-producer - fiction film SLAVEK THE SHIT (with Iceland, Estonia) – Cannes IFF
- 2004 Producer - short film FASHION STATEMENT - Pusan IFF
- 2002 Co-producer - fiction film OBLIVION (with Norway) - Asiana IFF, Haugesund
- 2001 Producer - documentary film A WILL TO DANCE

OTHER SELECTED PROJECTS

Film festivals - Filmasia (first Asian film festival in Prague www.filmasia.cz), Swedish film festival, Bergman festival, Scandinavian Autumn film event *Feature films services* such as "Double Agent" (2002, Koo & Film - Korea), *TV Productions* such as TV series "Loves in Prague" (2005, SBS – Korea), *Music videos* such as Park Hye-kyoung, B-coz, Khoiba, Ready Kirken, *Commercials* such as Hyundai, Renault, Allianz, Eastpak, Beanpole, VW *Documentary film services* such as "Neue Welt" (2005, Austria), "Kafka" (2004, Austria), "Kinch" (2004, Sweden), *International cultural events* such as Samsung Open Air Concert in Prague, *Conferences* such as "Blueprint" screenwriting conference, "Lilja 4-ever" conference about human trafficking and *Theater performances* such as "Truck Dog" (USA), "Mura" (CZ), "Mercury Fur" (CZ)

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