

MODERN CZECH CINEMA

Spring 2022, 4 credits

ENG 4135: Course # 12938 / Sec. 13EC

EUS 3100: Course # 28951 / Sec. 21HR

Class meetings: Tues. 8-9 (3:00-4:55 PM) in Turlington 2333

Thu. 9 (4:05-4:55 PM) in Anderson 23

Film screenings: Thu. E1-E2 (7:20-10:10 PM) in Rolfs 115 (most films last 1.5 hours)

Instructor: Holly Raynard, hraynard@ufl.edu

Office: 3326A Turlington Hall (SE corner of 3rd floor), (352) 294-7150

Office hours (Jan 5-April 20): Wed. 1-2 PM (Zoom), Thu. 12-2 PM (F2F) & by appointment.

- **Wed:** No sign-up is required; students will be directed to a waiting room, seen in order of arrival, and limited to an initial 15 minutes if others are waiting (but you are welcome to wait & return): <https://ufl.zoom.us/j/94701507169>.
- **Thu:** Please use Calendly (<https://calendly.com/hraynard/>) to reserve an appointment time. For students unable to wear a mask, I can meet outdoors or on Zoom.
- Other times: Please email me to set up a Zoom or F2F appointment.

Class website: learning.ufl.edu/ (then log in to Canvas using your Gatorlink ID and password)



COURSE DESCRIPTION: When is film “propaganda,” and when does social experiment qualify as “art”? Does the Holocaust belong on the silver screen? How has Hollywood affected national cinemas? Is Prague a particularly apt location for reality genres?

Hailed as the “Hollywood of Europe,” Prague has been an internationally recognized hub for cinema since Machatý’s provocative *Ecstasy* (1933). This course will introduce students to the Czech cinematic tradition—from the establishment of the Barrandov Studios “Dream Factory” in the 1930s to the Czechoslovak New Wave to recent post-transition hits like *Kolya* (aka “*Coca-Kolya*”). We will analyze the cinematic language of storytelling and explore the uniquely Czech approaches to film narrative. We will also examine how Czech cinema has responded to foreign influences—from the “Aryanization” of the Nazis to the “normalization” of the Soviet Union to the genre system and big budgets of Hollywood—and compare Czech trends to their Western counterparts. By the end of the course, students will understand the central socio-political and economic issues underlying Czech film culture from the 1930s to the present, be familiar with the major movements, genre and filmmakers in Czech cinema and think critically about various approaches to cinema.

PREREQUISITES: None. All films are subtitled; no knowledge of Czech is required. Writing experience (ENC1101 or similar) is highly recommended as a research paper is required.

COURSE REQUIREMENTS / GRADE BREAKDOWN ¹

Assignment	Value	When?
Participation (including Thu. definitions)	10%	Ongoing (6 definitions required by end of semester)
Oral presentation (Tues.)	8%	Date depends on topic (see sign-up sheet)
Quizzes	12%	Ongoing
Exam (take-home essay + in-class section)	38%	In-class portion: Tues. 3/22 Essay: distributed 3/17; due Fri. 3/25
Course Paper	32%	Mon. 4/25

DESCRIPTION OF COURSE REQUIREMENTS

Participation (10%) - You are expected to attend all class meetings and participate actively in discussion. Please complete readings and view films before the respective class meetings (see schedule further below) and be prepared to discuss readings and films in relation to pre-film prompts. You are also required to **define seven terms** during the semester and to share your definitions in class (7 of 10%).

- **Definitions must be posted to the appropriate Discussions thread on Canvas by 4:05 PM on Thu!** Postings should be approximately a 1/2-1 page (if single-spaced) and will define that week's cinematic term or cultural concept (for ex. "sound film/talkie" or "globalization"). You are encouraged to construct your own definitions, drawing from your knowledge and observations, but you may also post an existing definition from a print or internet source (even Wiki)--just be sure to cite your source! Familiar examples from American cinema or Western cultural parallels that help to illustrate your term are always welcome. **One condition:** you cannot duplicate the content of a previous posting (so if previous poster cites a Wiki definition, you must find a different source or excerpt another relevant section of that page). Postings that do not duplicate content and adequately define the term in question will receive full credit. Late postings and postings that replicate posted content will not earn credit.
- **Assessment:** When assessing your other in-class contributions, I consider quantity and quality—if comments address the prompts I pose to focus your viewing/reading, if they are informed by careful reading, and if they engage ongoing topics from class discussion, and so forth. Precision of analysis and attention to detail are appreciated, but you need not be a film "expert" to do well in discussion. While there is no attendance policy in this course, if you don't attend, you naturally can't participate.
- **Classroom decorum:** Basic classroom courtesy and collegiality are expected. Please give others your full attention and be respectful of their opinions. Please also avoid disturbances like late arrivals, noisy wrappers, etc. And please: no texting, Facebook, doing work for other classes (etc.) during class and film screenings!

Oral presentation (8%) - You will each present a key concept or issue addressed by an assigned film and its related reading/s. Students should sign up for a topic on the interactive sign-up sheet located on Canvas (see the first Module) in the first two weeks of class. Depending on class size, many students will work in pairs or possibly threes. Presentations will take place on **Tuesdays** (in our two-hour class) and should take approximately 10-12 minutes. Please see detailed assignment guidelines and scoring rubric on Canvas.

Quizzes (12%) - There will be multiple short quizzes to ensure you keep up with readings and film screenings. Quizzes are not designed to be interpretive or analytical; most feature 4-6 straightforward short-answer or multiple-choice questions. Note that quizzes are usually given at the beginning of class; if you are late, you may miss some/all of the quiz. Your lowest score will be dropped at the end of the semester.

¹ **This syllabus is tentative.** While I don't anticipate changes, I reserve the right to make adjustments as needed to ensure quality of instruction or to conform with (evolving) UF policies. Any changes—whether due to health advisories, extreme weather or other reasons--will be announced in class and on Canvas.

Exam (38%: Part 1 = 18 %, Part 2 – 20%). Unlike quizzes, course exams are designed to check your understanding and application of key course concepts and thus involve analysis, synthesis and evaluation. The exam will include a take-home portion (essay) and an in-class section (which includes definitions of terms and most likely visual analysis). The format will be discussed in more detail in class.

- Exam Essay distributed on Thu. 3/17. Due Fri. 3/25 by 5 PM.
- In-class Exam (terms, visual analysis) in class on Tues. 3/22.

Course Paper (32%) due by 12:00 noon on Monday, April 25. You will write one original, analytical paper (approx. 8-10 pages) on a film topic related to our course readings and discussions. Topics may take many shapes and forms: you might analyze a specific cinematic technique or compare how two directors approach the same cultural problem. While topics may vary, all strong papers will put forth an argument or a critical reading supported by evidence from film(s) and readings. You will find detailed assignment guidelines, some suggested topics, my grading rubric & writing tips on Canvas. I encourage you to discuss paper ideas with me early (e.g., a month before the due date).

****Extra credit**:** There is one extra credit assignment that can help raise a final course grade or compensate for a missing quiz or definition. It is due by **4 PM on Wed. April 20**. See details on Canvas.

GRADING: Grades are based on the following point system:

100%	A+	87-89.99	B+	77-79.99	C+
93-99.9	A	83-86.99	B	73-76.99	C
90-92.99	A-	80-82.99	B-	etc.	

Find more UF grade info here: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

COURSE POLICY ON ABSENCES, MAKE-UP WORK, AND LATE WORK.

- Attendance as such is not graded, but you cannot participate (and thus cannot earn full participation credit) if you are absent.
- You cannot earn credit for late posting of definitions, but you may still post on remaining topics.
- If you must miss a class, it is your responsibility to find out what you missed and make up work in a timely manner.
- Missed quizzes or an exam may be made up when absences are *excused* (due to illness/trauma, serious family emergencies, religious holidays, participation in special curricular requirements or official university activities (see more [examples in the UF catalog](#)). You are expected to provide official documentation.
- You should complete make-ups within two weeks of your return to campus.
- If you miss class due to COVID exposure (but are asymptomatic and have not received a positive test), you should email me by 11:00 AM that day and be prepared to take the quiz remotely.
- If you miss your oral presentation, you can select another topic unless there are no remaining slots.
- Penalties for a missed presentation will be assessed if the absence was not excused. If the absence was excused, students will be allowed to present the project on Canvas (video or PPT with voice/video narration recommended).
- Late papers will be downgraded 1 grade per day (e.g., A > B) unless an another arrangement is agreed upon in advance!

UF COVID POLICY

1. **If you are sick, please stay home and self-quarantine!** Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.

2. You are expected to wear approved face coverings at all times during class and within buildings even if you are vaccinated. UF now recommends N-95 or KN-95 rather than surgical or fabric masks. Please continue to follow healthy habits, including best practices like frequent hand washing.
3. If you are not vaccinated, get vaccinated. Vaccines are readily available at no cost and have been demonstrated to be safe and effective against the COVID-19 virus. Visit this link for details on where to get your shot, including options that do not require an appointment:
<https://coronavirus.ufhealth.org/vaccinations/vaccine-availability/>.
4. Continue to regularly visit UFHealth.org and coronavirus.ufl.edu for up-to-date information about COVID-19 and vaccination.
5. This course will not be offered in HyFlex format. However, if I know that you will be absent due to illness or exposure, I will try to simulcast class on Zoom. The goal of any simulcast is to convey what you missed; you will not be able to participate as if in class. Since I am not permitted to record students (who are expected to speak during class), our classes will not be recorded.
6. If *I* (Holly) fall sick or am withheld from campus, I am told that I may teach remotely (on Zoom), if I'm physically able, for a period up to 14 days.

ADDITIONAL NOTES

1. The course material includes representations of irreligion, sex, and violence, and our discussion of the material will be frank. Any student disturbed by the prospect of reading, viewing or discussing such material should talk to me immediately.
2. Academic Honesty: All students will be held to the UF Honor Code. If you have any questions about what constitutes academic dishonesty and unethical conduct at UF, please consult the catalog: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>
3. Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs early in the semester.
4. At the end of the semester, you are expected to provide feedback on the quality of instruction in this course. These evaluations are conducted online at <https://gatorevals.aa.ufl.edu/students/>. Evaluations are typically open for you to complete during the last 2-3 weeks of the semester. Students will be notified when the evaluation periods opens, and they can complete evaluations through the email they receive on GatorEvals or via <https://ufl.bluera.com/ufl/>.
5. The UF Counseling and Wellness Center (CWC) offers various resources to cope with anxiety and support mental health and personal wellness. Services include traditional, group, and couples' therapy as well as consultation, crisis services, workshops, biofeedback, and more. Contact the CWC at: (352) 392-1575, 3190 Radio Road or counseling.ufl.edu/. Call the University Police Department: 392-1111 or 9-1-1 for emergencies.

REQUIRED READINGS: Assigned texts should be read according to the schedule below. You can find assigned readings below on Canvas. See "**Modules**" where content is organized by film. (If you cannot find a reading there, you should check "**Files**" and then find the "**Readings**" folder.)

Abbreviations used frequently below:

Excerpted on the class website and/or found on Course Reserves in Library West:

- **Cinema** = Peter Hames, ed. *Cinema of Central Europe*. London: Wallflower Press, 2004.
- **CNW** = Peter Hames, *The Czechoslovak New Wave*. London: Wallflower Press, 2005. 2nd edition. (This is an optional purchase, available in the UF bookstore, Amazon, etc. A copy is also located on Course Reserves in Library West; ask for it at the Circulation desk.)
- **Liehm** = Mira Liehm and Antonin J. Liehm. *The Most Important Art: Soviet and Eastern European Film after 1945*. Berkeley: U. of California P, 1977.

Online journals:

- **Kinoeye** = http://www.kinoeye.org/archive/country_czech.php (Scroll down page until you see the heading, "Films," where you will find articles organized according to their Czech titles.)
- **Kinokultura** = <http://www.kinokultura.com/specials/4/czech.shtml> (Find title/author in list)

RECOMMENDED READINGS: Optional readings are not outlined here, but some can be found in folders on the class website (per topic). I also recommend browsing the Kinoeye & KinoKultura reviews & articles.

REQUIRED FILMS: Students are required to view all films indicated below; they will be screened on Thursday evenings. You are also responsible for material from short films and selected scenes shown during class. In the event you must miss a film screening, you should review the file, "*List of films and where they are*" on our website to learn if/where a film is available for viewing on campus. While most course films are located in UF Library West collection (or possibly available in the UF Language Studio), some films may not be available for viewing after the class screenings. **So skip class/screenings at your own risk!**

TENTATIVE COURSE SCHEDULE: Readings should be completed before the beginning of class on the dates indicated below. Our class schedule may be revised as needed; any updates to the course schedule will be announced in class and posted on the class website.

Early Czech Cinema

Week 1 Course intro; After Babel: From Obscurity to Notoriety

Film 1/6: Machatý, *Ecstasy*, 1933 [*Ekstase*]

Reading for Tuesday, 1/11

- Fischer, "Ecstasy: Female Sexual, Social and Cinematic Scandal," 129-140.

OK to quickly skim (I'll be going over these in class so that you get a sense of how much detail to retain):

- Liehm, "Film in Eastern Europe before 1945," 7-15, 22-27
- Urgošiková, "Czech silent film era (1895-1930)," 69-76
- Klimeš, "In the era of sound (1930-1945)"; read the sections Introduction, Trade & Industry, Film Art, 77-82.

TERM 1: sound film/talkie – Due Tues. 1/11 rather than Thu.

Week 2 Film and Social Change (mid-1930s)

Film 1/13: Frič, *Heave-ho!*, 1934 [*Hej-rup!*]

Reading for Thursday 1/13:

- Burian, "The Liberated Theater of Voskovec and Werich," quickly skim indicated passages from 20-39; apprx. 9 pages total. (The idea is just to get a sense of V+W's total legacy.)

Reading for Tuesday, 1/18:

- Boris Tomaševskij, *Literature and Biography*, 81-89 (read carefully; it's dense!)
- *Cinema*, "Hej Rup! Heave Ho!" 15-23; OK to skim quickly.

TERM 2: *social conscience film or biographical legend* (2nd term is based on Tomaševskij reading)

Week 3 Film under Nazi Occupation (1940s)

Film 1/20: Kurt Geron, *Theresienstadt (The Fuhrer Gives a City to the Jews)*, 1944

František Čáp, *The Granny [Babička]*, 1940 (selected scenes only to be shown in class)

Reading for Thursday 1/20:

- Rovit and Goldfarb, eds, "Theresienstadt," and "Memories of Theresienstadt," 169-175, 179-183.

- Haggith & Newman, eds, "Film as Propaganda," "Film documents of Theresienstadt," "Terežín: the town Hitler gave to the Jews," 74-75, 93-101, 102-105

Reading for Tuesday 1/25:

- Kraszewski, "Božena Němcová – Babička," (193-212). Focus on passages marked in margins.
- Klimeš, Protectorate section "In the era of sound (1930-1945)" 82-84

TERM 3: *propaganda* or *nationalism*

Week 4 Fairy Tales, Cult Films & the Film Culture of High Stalinism (1950s)

Film 1/27: Bořivoj Zeman, *Once Upon A Time There Was a King*, [*Byl jednou jeden král*], 1954

Reading for Thursday 1/27:

- Hosking, *Beyond Socialist Realism*, 3-5, 13-17
- Kenez, "Cinema and Soviet Society from the Revolution to the Death of Stalin," 143-145

Reading for Tuesday 2/1:

- SKIM Liehm, "From New Realism to Fairy Tales: Czechoslovakia, 1945-1955," 96-111
- Klimeš, "Cinema under state control (1945-1959)," 85-93
- Horton, "As Camp as Christmas" in *Kinoeye*: <https://www.pecina.cz/files/www.ce-review.org/kinoeye/kinoeye13old2.html>
- Partridge, "Once Upon A Time in the Czech Republic: No Happy Ending for the Czech *pohádka*?" in *Kinoeye*: <https://www.pecina.cz/files/www.ce-review.org/00/2/partridge2.html>

TERM 4: *fairy tale* or *consciousness (vs. spontaneity)*; Note that 2nd term based on Thursday's reading

The Golden Age: The Czechoslovak New Wave

Week 5 Screening the Holocaust: Pure Film

Film 2/3: Němec, *Diamonds of the Night*, 1964 [*Démanty noci*]

Reading for Thursday 2/3:

- Baron, "The Holocaust: A Cinematic Cataclysm?" (1-15)
- Everything you always wanted to know about my heart, "an interview with film director, Jan Němec in *Kinoeye*: https://www.pecina.cz/files/www.ce-review.org/01/17/interview17_kosulicova.html

Reading for Tuesday 2/8:

- Hames, "Enfant Terrible of the Czech New Wave: Jan Němec's 1960s films," in *Kinoeye*: https://www.pecina.cz/files/www.ce-review.org/01/17/kinoeye17_hames.html
- CNW, 166-171
- Lukeš, "The New Wave (1960-1968)," 95-106

TERM 5: *Holocaust cinema* or *Holocaust genres*

Week 6 Screening the Holocaust: The Grotesque

Film 2/10: Herz, *The Cremator*, 1968 [*Spalovač mrtvol*]

Reading for Thursday 2/10:

- Anthony Amatrudo, "The Nazi Censure of Art: Aesthetics and the Process of Annihilation" (read highlighted passages on selected pages only).
- Bryant, "Making the Czechs German" (focus on 114-119; optional/later 105-113, 120-138)

Reading for Tuesday 2/15:

- Bird, "To excess: The grotesque in Juraj Herz's Czech films," in *Kinoeye*: <http://www.kinoeye.org/02/01/bird01.php>
- Košuličová, "Drowning the bad times," Juraj Herz interviewed in *Kinoeye*: <http://www.kinoeye.org/02/01/kosulicova01.php>
- Liehm, "The Second Generation: Czechoslovakia, 1956-1962," 220-233 (OK to skim).
- CNW, 223-231 (just read parts relevant to this film).

TERM 6: *the grotesque or degenerate art* vs. Nazi aesthetics (latter discussed in Amatrudo's article) **or** "salami-sliding" (in terms of Germany's actions in the years before WWII)

Week 7 "Vandals" or a New Avant-garde?

Film 2/17: Chytilová, *Daisies*, 1966 [*Sedmikrásky*]

Reading for Thursday 2/17:

- Košuličová, "The void behind the mask: Game-playing in the films of Věra Chytilová," in *Kinoeye*: <http://www.kinoeye.org/02/08/kosulicova08.php>

Reading for Tuesday 2/22:

- Eagle, "Dada and Structuralism in Chytilova's *Daisies*," 223-34
- Kundera, "A Nation that could not take itself for granted" (151-155, focus especially on discussion of vandals on p. 153 where he refers to *Daisies* & his early comparison of the 1960s new wave to earlier cultural flowering).

Read this week (anytime):

- *Cinema*, 129-138 (OK to skim quickly)
- *CNW*, 183-201 (only read parts relevant to *Daisies*)

TERM 7: *dada* (preferred) or *avant-garde* or *new wave cinema*

Week 8 The Little Czech Man and the Great Czech Nation

Film 2/24: Forman, *Firemen's Ball*, 1967 [*Hoří, má panenko*]

Reading for Thursday 2/24:

- Havel. excerpt from "Power of the Powerless," 168-174 (please read closely; we will discuss this in detail on Thursday).

Reading for Tuesday 3/1

- Holý, *The Little Czech and the Great Czech Nation*, 61-66, 72-92 (spend more time on this reading!)
- Skim Horton, "A Nation of Thieves," in *Kinoeye*: https://www.pecina.cz/files/www.ce-review.org/00/5/kinoeye5_horton.html
- *CNW*, 106-127 (quickly skim sections on *Firemen's Ball*)

TERM 8: *farce or satire or neorealism or "living in truth"* (last term is based on Havel reading due Thu.)

Cinema under Normalization

Weeks 9-10 The End of the Czechoslovak Miracle

Film 3/3: Menzel, *Cutting It Short*, 1981 [*Postřižiny*]

Reading for Thursday 3/3

- Porter, "Bohumil Hrabal: Small People and Small Tales," 52-65 (just read intro section on *pábění*/palavering)
- Hrabal, "The Palaverers," 58-67

TERM 9: *palavering* (term is based on Porter reading.)

UF SPRING BREAK: March 5-12 ☺

Reading for Tuesday 3/15: (**Discussion takes place AFTER spring break**)

- Košuličová, "The Ceremony of the Everyday: Jiří Menzel's film adaptations of Bohumil Hrabal's prose" at *Kinoeye*: https://www.pecina.cz/files/www.cereview.org/01/9/kinoeye9_kosulicova.html
- *CNW*, 151-152 and selected pages only from 238-269

Reading for Tuesday 3/15 **or** Thursday 3/17 (your choice):

- Liehm, "Normalization," 302-305 (reader)
- Blažejovský, "A time of the servants (1969-1989)," 106-114 (about Normalization)

TERM 10: *normalization* (do **not** give a definition unrelated to Czechoslovakia!)

- **No Film in PM on Thu. March 17.**
- **Exam Part 1 (Essay) distributed on Thu. 3/17. DUE Fri. 3/25 by 5 PM.**
- **Exam Part 2 (terms, visual analysis) in class on Tues. 3/22**

After the Velvet Revolution / Post-transition Cinema

Week 11 On the Road: Mobility and Masculinity after the Collapse of the Berlin Wall

Film 3/24: Svěrák, *The Ride*, 1994 [*Jízda*]

Reading for Tuesday 3/29 (read the first text most closely):

- Mazierska and Rascaroli, “When Women Hit the Road: Images of Female Mobility in Modern Europe,” selected pages from 161-200 (read intro & section on this film; about 10 pp.)
- Skim Horton, “Hitchhiking: The perils and the romance Part II, The romance” in *Kinoeye*: <https://www.pecina.cz/files/www.ce-review.org/kinoeye/kinoeye17old2.html> Skim Horton, “Passive and Pubescent Peculiar gender politics in Central European cinema,” in *Kinoeye*: <https://www.pecina.cz/files/www.ce-review.org/kinoeye/kinoeye34old.html> (FYI: the age of consent there is 15)
- Lukeš, “Parallel words (1990-2003),” 115-124

TERM 11: *road movie* or *Berlin Wall* or *Velvet Revolution*

- **Reminder: Exam Essay due tomorrow / Friday 3/25 by 5 PM.**

Week 12 Hooray for Hollywood? “Coca-Kolja” and the Czech Blockbuster

Film 3/31: Svěrák, *Dark Blue World*, 2001 [*Tmavomodrý svět*]

Reading for Thursday 3/31 (quick skimming OK):

- Hames, “A Business like Any Other: Czech Cinema since the Velvet Revolution.” *Kinokultura* (2006: 4). <http://www.kinokultura.com/specials/4/hames.shtml> (= about 8 pp. or 15 pp. double-spaced)
- Ingvaldstad, Bjorn. “After The Velvet Revolution: An Industrial Survey of the Czech and Slovak Film Industries In the Cold War Era.” See Canvas Modules. (13 pp. including lists)

Reading for Tuesday, 4/5 (check for updates; I may delete one of these):

- Mark Preskett, “A little too desperate for an Oscar? Jan Svěrák's *Tmavomodrý svět* (*Dark Blue World*, 2001) in *Kinoeye*: <http://www.kinoeye.org/01/05/preskett05.php> (3 pp)
- David Sorfa, “Jindřich Polák:Riders in the Sky (Nebeští jezdci, 1968) and Jan Svěrák: *Dark Blue World* (*Tmavomodrý svět*, 2001)” in *Kinokultura*: <http://www.kinokultura.com/specials/4/darkblue-riders.shtml> (6 pp; focus only on discussion of our film, *DBW*)
- Pending: Interview with Jan Svěrák (on *The Ride*, *Kolja*, *Dark Blue World* & other films). <https://www.filmfreakcentral.net/ffc/2001/11/dark-victory-ffc-interviews-jan-sverak.html> (apprx. 2 pp.)

TERM 12: *blockbuster* or *war film*

Week 13 Provocumentary: Are Czechs Ready for Europe?

Film 4/7: Klusák and Remunda, *Czech dream*, 2004 [*Český sen*]

Reading for Thursday 4/7:

- Asidieu, “Discussing Czech fears and expectations on the eve of the Czech Republic's accession to the European Union - are concerns justified, will expectations be met?” Radio Prague. April 30, 2004. <http://www.radio.cz/en/article/53384> (very short: 1-2 pp.)
- Lazarova, “Government's EU campaign under fire.” Radio Prague. May 28, 2003. <http://www.radio.cz/en/article/41152> (very short: 1-2 pp.)

Reading for Tues. or Thu (you choose):

- Hanley, “Referendum Briefing No. 6. Czech EU Accession Referendum 13-14 June 2003” (12 pp)

Reading for Tuesday, 4/12:

- Reading: Kundera, “The Tragedy of Central Europe” 217-223 (focus esp. on 220-222)
- Stojanova, “Czech Dream: Capitalism with a Human Face?” *Kinokultura* (2006: 4).
<http://www.kinokultura.com/specials/4/stojanova.shtml> NOTE: Read Stojanova’s article last and after seeing movie. Read it over twice; it is trickier than it seems!

TERM 13: *reality film/reality genres or provocumentary or A8 country*

➤ **Recommended: If you haven’t been by yet, come talk to me about your course paper!**

Week 14 Worldly Yet Czech? Globalization and Czech Cinema

Film 4/14 Ondříček, *Loners*, 2000 [*Samotáři*]

Reading for Thursday 4/14:

- Tomlinson, “Globalization and Cultural Identity,” in David Held, ed. *GTR*, 269-278

Reading for Tuesday 4/19:

- A.O. Scott, “Film in Review: Loners,” *The New York Times* (1 p.)
- Irena Kovarova, “Czech Film in North America: Distribution and Exhibition,” also in *Kinokultura*:
<http://www.kinokultura.com/specials/4/kovarova.shtml> (5 pp.)
- Voráč Jiří, “Czech Film After 1989: The Wave of the Young Newcomers” In *Kinema*:
<https://openjournals.uwaterloo.ca/index.php/kinema/article/download/852/794?inline=1> (7 pp.)

Optional/FYI:

- Liška, “Singularly Collaborative David Ondříček speaks to CER about his latest film, *Samotáři*.”
https://www.pecina.cz/files/www.ce-review.org/00/22/kinoeye22_liska.html (4 pp.)

TERM 14: *globalization or cultural homogenization or the fate of national cinemas*

Week 14 Globalization & Fate of National Cinemas; Course wrap-up

Last class meeting on Tues. 4/19. Classes end on Wed. 4/20. Thu & Fri are Reading Days at UF.

**** Please evaluate this course!** Possible extra credit questions on 4/19 depending on student response rate!

**** Extra credit film review due by 4:00 PM on Wed. April 20.** The assignment should respond to A.O. Scott’s review of *Loners* and take course discussion into account. See details on Canvas.

**** PAPERS DUE MON. 4/25 by 12:00 NOON ****

Please submit a hard copy to me. I will be in my office in 3326 Turlington Hall from 10:30 AM-1:00 PM. You must also upload a copy in .docx format to the "Assignments" forum on our website. Thank you!

Questions? Concerns? Please stop by, email or give me a call!

hraynard@ufl.edu, 3326A Turlington Hall, 352-294-7150

I am on campus most days and often have time for a quick question.

If you have a longer issue to discuss,
you can stop by during office or email me to meet at another time.