

Modern Czech Cinema

Spring 2026 - 4 credits
EUH3931 / EUS3100 / ENG4135

Class meetings: Tues. 8-9. (3:00-4:55) & Thu. 9 (4:05-4:55) in Little Hall 223

Film screenings: Thu. E1-E3 (7:20-10:10 PM) in Little Hall 223 (most films last 1.5 hours or less)

Instructor: Holly Raynard, hraynard@ufl.edu

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Tentative office hours (to be confirmed by Jan. 17): Mon. 12-1 PM, Tues. 5:15-6:15 PM, Fri. 3-4 PM & by appointment. (I expect to have availability on most Tues. & Thu. before our class, fyi.)

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



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 post-transition Prague a particularly apt location for reality genres? These are some of the questions this course will consider.

COURSE DESCRIPTION

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 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 regional 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 major movements, genres and filmmakers in Czech cinema and think critically about various approaches to cinema.

MATERIALS & SUPPLIES FEE: None.

PREREQUISITES: Sophomore status (30 credits)

COURSE OBJECTIVES

Students who successfully complete this course will be able to:

- Describe and discuss the impact of historical events, social issues, and cultural developments on Czech(oslovak) society and East-Central Europe (like WWII, Holocaust, communist putsch and authoritarian rule; Prague Spring and cultural thaw; fall of communism, EU enlargement and “return to Europe”).
- Define and distinguish terms and concepts related to European cinema and art (e.g., sound cinema or ‘talkie,’ nationalism, degenerate art, Holocaust cinema, censorship, neorealism, privatization, genre system, globalization, cultural homogenization, etc.).
- Identify and evaluate the practices and underlying aesthetic & ideological tenets of Czech film movements or period tendencies (e.g., Socialist Realism or Czechoslovak new wave).

Moreover, each student will:

- Develop oral communication skills (and deliver an oral presentation in class);
- Develop research and writing skills (and produce a paper demonstrating independent research);
- Develop critical thinking skills (as s/he evaluates film, critical literature and commentary);
- Increase awareness of cinematic language and techniques (as s/he identifies and analyzes methods and techniques used in more than a dozen case studies)

COURSE REQUIREMENTS / GRADE BREAKDOWN ¹

Assignment	Value	When?
Participation	11%	Ongoing
Quizzes	12%	Ongoing
Oral presentation (Tuesdays)	12%	Date depends on topic (see sign-up sheet)
Exam (2 sections, in-class, open-note)	30%	Thu. March 12. (in class)
Paper proposal, Part 1	1%	Complete in hour 2 on Tues. March 24.
Paper proposal, Part 2 + bibliography	2%	Due by 5:00 PM on Fri. April 10.
Annotated bibliography	4%	Due by 8:00 PM on Wed. April 22.
Course Paper	28%	Due by 4:00 PM on Tues. April 28.

DESCRIPTION OF COURSE REQUIREMENTS

Participation (11%) - You are expected to attend class meetings and **participate actively in discussion**. Please complete readings and view films before the respective class meetings and be prepared to discuss readings and films in relation to topic-based prompts (4%). You are also required to **define seven terms** total by the end of the semester to share your definitions in class (7%). You can select any seven that you like.

- **Contributions to discussion:** When assessing your in-class contributions, I consider quantity and quality —if your comments further our understanding of a film by addressing the concept/topic at hand, are informed by careful reading/viewing, and engage ongoing class themes.

In each module you will find prompts to focus your reading and viewing so you can prepare for our Tuesday discussions. Precision of analysis and attention to detail are appreciated, but you need not be a film “expert” to do well in discussion. (And sharp *questions* are always welcome!)

Participation will be assessed based on weekly performance (I will know all your names by the end of the 2nd week). Scores will be posted to campus at three intervals, with the first by the 5th week so there is ample time to adjust performance, if need be. (See assessment rubric on last page below.)

While there is no attendance policy in this course, if you don’t attend, you can’t participate.

¹ **This syllabus is tentative.** While I don’t anticipate changes, I reserve the right to adjust curriculum as needed to ensure quality of instruction. Any changes (due to health emergency, weather, etc.) will be announced in class and on Canvas.

- **Definitions: Post to the appropriate Discussions thread on Canvas by 4 PM on Thu (before class).**

Postings should be approximately a ½-1 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 other cultural parallels that help illustrate your term are always welcome.

- **Two conditions:** 1) you cannot duplicate the content of a previous posting (so scan them to ensure your content is new/unique; and 2) you are expected to share your definition with others in class. Students who do the above will receive full credit. Late postings will not earn credit.

- **Classroom decorum:** Basic classroom courtesy and collegiality are expected. Please give others your full attention and be respectful of their opinions (polite disagreement is fine but no insults). Avoid disturbances like late arrivals and noisy devices. No texting, FB/Instagram, doing work for other classes (etc.) during class and film screenings! You will lose points for disruptive & disrespectful behavior.

Quizzes (12%) - There will be 5-8 short quizzes (occasionally announced but usually intermittent or “pop”). Most feature 5-6 straightforward short-answer or multiple-choice questions, and only 4 correct responses are needed for an “A.” (Quizzes are not designed to be interpretive or analytical; they are to ensure you keep up with readings/film screenings.) Most are given at the beginning of class, so come on time! Your lowest score will be dropped at the end of the semester (or two lowest if we have more than 7 quizzes.)

Oral presentation (12%) - You will each give a brief presentation (approx. 10-12 minutes) on an assigned film and its related reading/s. You should ideally address 1-2 key concepts/issues (not the whole work). Students should sign up for a topic in the first two weeks of class (see interactive sign-up sheet located in the first module on Canvas). Depending on class size, some students will work in pairs or threes.

- Presentations will take place **on Tuesdays** (in our two-hour class)
- Please upload any slides to the “Presentations” Discussions thread by the start of class.
- Please see scoring rubric below and more detailed assignment guidelines on Canvas.

Exam (30%) -Unlike quizzes, our course exam is designed to check your understanding and application of key course themes and will involve analysis, synthesis and evaluation. Students will demonstrate mastery of course concepts and visual analysis skills (each section worth 15%). Example responses will be shown in class to demonstrate format and model response.

- **Students will complete the exam in class on Thu. March 12.**
- Students may consult their personal notes. (“Notes” can include a notebook/collection of your handwritten notes or, if you take notes on a computer, a printout containing your personal notes.)
- Use of laptop computers/phones will not be allowed during the exam unless part of a DRC-approved accommodation.

Course Paper (1+2+4+28 = 35%) – to be completed in phases; see timeline below.

You will write one original, analytical paper (approx. 8-10 pages) on a film topic related to our course readings and discussions. A list of approved topics will be provided on Canvas. *With instructor approval*, students may develop a paper topic of their own. While papers will vary, all strong papers will put forth an argument or a critical reading supported by compelling evidence from film(s) and readings (some of which should be independently sources/researched). You will find an assessment rubric below and detailed assignment guidelines, topics, and writing tips on Canvas.

Work will be completed in phases:

- Proposal 1 (1%) – to be completed in class on **March 24.**
- Proposal 2 + bibliography (2%) - due by **5:00 PM on Fri. April 10.**
- Annotated bibliography (4%) – due by **8:00 PM on Wed. April 22.**
- Final draft (28%): Hard copy due by **4:00 PM on Tues. April 28.** Please also submit an electronic back-up copy to Canvas on 4/28 in docx format.

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/UGRD/academic-regulations/grades-grading-policies/>

The deadline to change your grading basis (from letter grade to S/U grading which is not tabulated into your GPA) is: **Friday, January 30** (S/U grading is typically OK for electives but not permitted if a course is required by your major or minor. If unsure, consult your College advisor!)

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

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies. See: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/> . When UF policies are silent, the following rules will be observed:

Absences & missed work:

- Attendance as such is not graded, but repeated unexcused absences will affect your participation grade since you can't participate if you are absent.
- If you must miss a class, it is your responsibility to find out what you missed.
- If you miss a quiz or exam due to an excused absence, you will be permitted a reasonable amount of time to make it up. (Ideally: two weeks of your return to campus and before finals week.)
- Please email me to schedule a time and include documentation of the absence.
- If you miss your oral presentation, you can select another topic unless there are no remaining slots.
- Penalties for a missed presentation (if no topics/slots remain) will be assessed if the absence was unexcused. If the absence was excused, students may be allowed to deliver their presentation in another format or venue or at another time (to be decided by instructor).

Late work:

- You cannot earn credit for late posting of definitions, but you may still post on remaining topics.
- Late papers will be downgraded 1 grade per day (e.g., A > B) unless another arrangement is agreed upon in advance!

ADDITIONAL NOTES

1. **Course content:** 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. I recommend all students read more [here](#) to learn what constitutes academic dishonesty and unethical conduct at UF.
3. This course complies with all **UF policies**. For information on those policies and for a list of **campus resources** (including Disability Resource Center, Health and Wellness, Academic Resources, Writing Studio, Course Evaluations & more), please see this page: <https://go.ufl.edu/syllabuspolicies>.

REQUIRED READINGS

Assigned texts should be read according to the schedule shown below.

Required for purchase: None. You can find assigned readings on Canvas. Use "**Modules**" view to locate readings organized by week. (Or see "Readings" folder under "**Files**" menu.) *Most* required readings & films and many optional readings are also located on Course Reserves in Library West.

Optional purchase: *CNW* should be available in the UF Bookstore (see abbreviations below).

Abbreviations used below:

- Hames, Peter, ed. *Cinema of Central Europe*. London: Wallflower Press, 2004. = **Cinema**
- Hames, Peter. *The Czechoslovak New Wave*. 2nd ed. London: Wallflower Press, 2005. = **CNW**
- Liehm, Mira, and Antonín J. Liehm. *The Most Important Art: Soviet and Eastern European Film after 1945*. Berkeley: University of California Press, 1977. = **Liehm**
- Stokes, Gale, ed. *From Stalinism to Pluralism. A Documentary History of Eastern Europe since 1945, 2nd ed.* New York: Oxford U. Press, 1996. = **Stokes**
- Syvestrová, Marta. *Czech Film Posters of the 20th Century*. Brno: Moravian Gallery; Prague: Exlibris, 2004. = **CFP**

Online journals:

- **Kinoeye** = *Kinoeye: New Perspectives on European Film*. 2001-2011. <https://www.kinoeye.org/>
- **Kinokultura** = *Kinokultura: Online Journal of Russian and Eastern European Film*. Special Issue 4, "Czech Cinema," guest edited by Peter Hames (November 2006). <http://www.kinokultura.com/specials/4/czech.shtml>.

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.

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

Unit 1 - Course intro; After Babel: From Obscurity to Notoriety

Film 1/15: Machatý, *Ecstasy*, 1933 [*Ekstase*]

Reading for Tuesday, 1/20:

- Lucy Fischer, "Ecstasy: Female Sexual, Social and Cinematic Scandal," in *Headline Hollywood: A Century of Film Scandal*, edited by Adrienne L. McLean and David A. Cook (New Brunswick, NJ: Rutgers U. Press, 2001), 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.
- *CFP*: Uργοšiková, "Czech silent film era (1895-1930)," 69-76.
- *CFP*: Klimeš, "In the era of sound (1930-1945)," read these sections: Introduction, Trade & Industry, and Film Art, 77-82.

TERM 1: sound film/talkie. (If others exhaust this topic, consider the broader implications.)

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

Film 1/22: Frič, *Heave-ho!*, 1934 [*Hej-rup!*]

Optional reading for Thursday 1/22:

- Jarka M. Burian, "The Liberated Theater of Voskovec and Werich," in *Leading Creators of Twentieth-Century Theatre* (NY: Routledge, 2002), 20-39. To get a sense of +W's cultural legacy, you can quickly skim marked passages -- approx. 9 pages total.

Reading for Tuesday, 1/27:

- Boris Tomaševskij, "Literature and Biography," in *Authorship from Plato to the Postmodern*, edited by Sean Burke, (Edinburgh U. Press, 1995), 81-89. (Read carefully; it's dense!)
- *Cinema*: "Hej Rup! Heave Ho! Martin Frič, Czechoslovakia, 1934," 15-23. OK to skim quickly.

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

Unit 3 - Film under Nazi Occupation (1940s)

Film 1/29: Kurt Gerron, *Theresienstadt (The Führer Gives a City to the Jews)*, 1944

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

Reading for 1/29:

- Read 2 short chapters: Rebecca Rovit, "Theresienstadt" (169-175); Mirko Tuma, "Memories of Theresienstadt" (179-183), in *Theatrical Performance during the Holocaust: Texts, Documents, Memoirs*, edited by Alvin Goldfarb and Rebecca Rovit (Johns Hopkins U. Press, 1999).
- Read 3 sections: Introduction to Section II, Film as Propaganda (74-75); Lutz Becker, "Film documents of Theresienstadt" (93-101); Zdenka Fantlova-Ehrlich, "Terezín: the town Hitler gave to the Jews" (102-105), in *The Holocaust and the Moving Image: Representations in Film and Television since 1933*, edited by Roby Haggith and Joanna Newman (NY: Columbia U. Press, 2005).

Reading for Tuesday 2/3:

- Charles S. Kraszewski, "Božena Němcová – Babička," in *The Romantic Hero and Contemporary Anti-hero in Polish and Czech Literature: Great Souls and Great Men* (Lewiston, NY: The Edwin Mellen Press, 1998), 193-212. Focus on marked passages only.
- CFP: Klimeš, read section on Protectorate in "In the Era of Sound (1930-1945)," 82-84.

TERM 3: *propaganda* or *nationalism* or 'blood and soil'

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

Film 2/5: Bořivoj Zeman, *Once Upon a Time There Was a King*, [*Byl jednou jeden král*], 1954

Reading for Thursday 2/5:

- Geoffrey A. Hosking, *Beyond Socialist Realism: Soviet Fiction since Ivan Denisovich* (New York: Homes & Meier Publishers, 1980), 3-5, 13-17.
- Peter Kenez, *Cinema and Soviet Society from the Revolution to the Death of Stalin* (London and New York: I.B. Tauris, 2001), 143-145. Distributed by St. Martin's Press.

Reading for Tuesday 2/10:

- Quickly skim: Liehm, "From New Realism to Fairy Tales: Czechoslovakia, 1945-1955," 96-111.
- CFP: Klimeš, "Cinema under State Control (1945-1959)," 85-93.
- Andrew J. Horton, "As Camp as Christmas" in *Kinoeye*, <https://www.pecina.cz/files/www.ce-review.org/kinoeye/kinoeye13old2.html>.
- James 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: *consciousness (vs. spontaneity)* or fairytale; note that 1st term must be based on Thu. reading.

The Golden Age: The Czechoslovak New Wave

Unit 5 - Screening the Holocaust

Film 2/12: Jan Němec, *Diamonds of the Night*, 1964 [*Démanty noci*]

Reading for Thursday 2/12:

- Lawrence Baron, "The Holocaust: A Cinematic Cataclysm?" in *Projecting the Holocaust into the Present: The Changing Focus of Contemporary Holocaust Cinema* (Lanhan, MD: Rowman & Littlefield, 2005), 1-15.
- Optional: Ivana Košuličová, "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 2/17:

- Peter 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
- *CFP*: Lukeš, "The New Wave (1960-1968)," 95-106

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

Unit 6 - Holocaust as Horror & Degenerate Art

Film 2/19: Juraj Herz, *The Cremator*, 1968 [*Spalovač mrtvol*]

Reading for Thursday 2/19:

- Chad Bryant, "Making the Czechs German," in *Prague in Black: Nazi Rule and Czech Nationalism* (Cambridge, MA: Harvard U. Press, 2007), 114-119. Recommended pages: 105-113, 120-138.
- Anthony Amatrudo, "The Nazi Censure of Art: Aesthetics and the Process of Annihilation," in *Violence, Culture and Censure*, edited by Colin Sumner (London: Taylor & Frances, 1997), 63-84. (Read highlighted passages on selected pages only.)

Reading for Tuesday 2/24:

- Daniel Bird, "To excess: The Grotesque in Juraj Herz's Czech films," in *Kinoeye*, <http://www.kinoeye.org/02/01/bird01.php>.
- Ivana Košuličová, "Drowning the Bad Times. Juraj Herz Interviewed," in *Kinoeye*, <http://www.kinoeye.org/02/01/kosulicova01.php>.
- Skim Liehm, "The Second Generation: Czechoslovakia, 1956-1962," 220-233.
- *CNW*, 223-231. (Just read the parts relevant to this film.)

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

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

Film 2/26: Věra Chytilová, *Daisies*, 1966 [*Sedmikrásky*]

Reading for Thursday 2/26:

- Ivana 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 3/3:

- Herbert Eagle, "Dada and Structuralism in Chytilova's *Daisies*," *Cross Currents: A Yearbook of Central European Culture*, no. 10 (1991): 223-34.
- Milan Kundera, "A Nation that could not take itself for granted," in Stokes, 151-155. (Focus on discussion of vandals and comparison of *Daisies* & new wave to earlier cultural flowering.)

Read this week (anytime):

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

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

Unit 8 - The Little Czech Man and the Great Czech Nation

Film 3/5: Miloš Forman, *Firemen's Ball*, 1967 [*Hoří, má panenko*]

Reading for Thursday 3/5:

- Václav Havel, excerpt from “The Power of the Powerless,” in Stokes, 168-174. (Please read closely! We will discuss this in close detail on Thursday.)

Reading for Tuesday 3/10:

- Ladislav Holý, “Self-stereotypes and National Traditions,” in *The Little Czech and the Great Czech Nation* (Cambridge: Cambridge U. Press, 1996), 61-66 and 72-92. (Spend more time on this one!)
- Skim: Andrew J. 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 section on *Firemen's Ball*.)

TERM 8: “living in truth” (based on Havel reading due Thu.) or *neorealism* or *farce* or *satire*

****EXAM IN CLASS: Thu. 3/12****

- Bring a pen/pencil & eraser.
- Bring paper/bluebook if desired. I will have used/one-side-OK paper if you want to use that.
- You are allowed to consult your personal notes (if hard copy/paper; no laptop/phones use).
- See Exam Module on Canvas for Exam info & example answer.

MARCH 16-20: No classes. Spring break!

Cinema under Normalization

Unit 9 (a half unit): Normalization

Reading for Tuesday 3/24:

- Liehm, “Normalization,” 302-305.
- *CFP*: Blažejovský, “A time of the servants (1969-1989),” 106-114.

TERM 9: *normalization* (do **not** give a definition unrelated to Czechoslovakia!)

You will complete the Paper Proposal in class on March 24. No preparation is required.

Unit 10 - Echoes of the Czechoslovak Film Miracle

Film 3/26: Jiří Menzel, *Cutting It Short*, 1981 [*Postriziny*]

Reading for Thursday 3/26:

- Robert Porter, “Bohumil Hrabal: Small People and Small Tales (1914-1997),” in *An Introduction to Twentieth-Century Czech Fiction: Comedies of Defiance* (Brighton and Portland, OR: Sussex Academic Press, 2001), 52-65. (Read intro section on *pábení* / palavering.)
- Bohumil Hrabal, “The Palaverers,” in *This Side of Reality: Modern Czech Writing*, edited by Alexandra Buchler (London and New York: Serpent's Tail, 1996), 58-67. (When you read this short story, jot down examples with page numbers of what Porter describes.)

Reading for Tuesday 3/31:

- Ivana 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 238-269. (Read selected pages only in the latter section.)

TERM 10: *palavering*. (responses must come from assigned readings). You can either explain what it is—based on Porter reading—and/or you can give examples from Hrabal's text.

After the Velvet Revolution / Post-transition Cinema

Unit 11 – On the Road: Mobility & Masculinity post Iron Curtain

Film 4/2: Jan Svěrák, *The Ride*, 1994 [*Jízda*]

Reading for Tuesday 4/2 (read the first text most closely):

- Mazierska and Rascaroli, “When Women Hit the Road: Images of Female Mobility in Modern Europe,” in *Crossing New Europe: Postmodern Travel and the European Road Movie* (London and New York: Wallflower Press, 2006), 161-200. (Read intro & section on this film -- about 10 pp.)
- CFP: Lukeš, “Parallel Words (1990-2003),” 115-124.

Optional:

- Skim Andrew J. 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 Andrew J. 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.)

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

Unit 12 – Return to Europe: Are Czechs Ready?

Film 4/9: Klusák and Remunda, *Czech dream*, 2004 [*Český sen*]

Reading for Thursday 4/9:

- Dita 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?” in *Radio Prague International* (Radio.cz), April 30, 2004, <http://www.radio.cz/en/article/53384>. (It's very short -- 1-2 pages.)
- Daniela Lazarova, “Government's EU Campaign Under Fire,” *Radio Prague International* (Radio.cz), May 28, 2003, <http://www.radio.cz/en/article/41152>. (It's also very short – about a page.)

☞ **Paper proposal Pt. 2 + bibliography: due by 5:00 PM on Friday, April 10.**

Reading for Tuesday, 4/14:

- Milan Kundera, “The Tragedy of Central Europe,” in Stokes, 217-223. (Focus esp. on 220-222.)
- Christina Stojanova, “Czech Dream: Capitalism with a Human Face?” in *Kinokultura*, <http://www.kinokultura.com/specials/4/stojanova.shtml>. (Read Stojanova's article last and *after* seeing movie. Read it carefully as it is complex -- with 2 main parts/ideas.)

Optional/fyi:

- Seán Hanley, The Czech EU Accession Referendum: 13-14 June 2003. Opposing Europe Research Network Referendum Briefing No. 6. Sussex European Institute, Brunel University, 2003. (It's about 12 pages.) You can scan quickly – mainly to note various candidate positions on EU.

TERM 12: *A8 country* or *Return to Europe* or *provocumentary*

Unit 13 - Worldly Yet Czech? Globalization and Czech Cinema

Film 4/16: David Ondříček, *Loners*, 2000 [*Samotáři*].

Reading for Thursday 4/16:

- John Tomlinson, “Globalization and Cultural Identity,” in *The Global Transformations Reader*, edited by David Held and Anthony McGrew (Cambridge, UK: Polity Press, 2003), 269-278.

Reading for Tuesday 4/21:

- A.O. Scott, “Film in Review: Loners,” in *The New York Times*, February 1, 2002. (It's short.)
- Irena Kovarova, “Czech Film in North America: Distribution and Exhibition,” in *Kinokultura*, <http://www.kinokultura.com/specials/4/kovarova.shtml>. (It's about 5 pages.)

- **Pending:** Jiří Voráč, “Czech Film after 1989: The Wave of the Young Newcomers.” *Kinema: A Journal for Film and Audiovisual Media* (Spring 1997). (It’s about 7 pages.)
<https://openjournals.uwaterloo.ca/index.php/kinema/article/download/852/794?inline=1>.

Optional/FYI:

- Tom Liška, “Singularly Collaborative: David Ondříček Speaks to CER about his Latest Film, *Samotáři*,” in *Central European Review*, 2, no. 22 (June 2000). https://www.pecina.cz/files/www.ce-review.org/00/22/kinoeye22_liska.html. (It’s about 4 pages.)

TERM 13: *globalization or cultural homogenization or the fate of national cinemas*

Our last meeting is on Tues. 4/21. (Thu & Fri are Reading Days at UF: no school.)

☞ **Annotated bibliography: due by 8:00 PM on Wednesday, April 22.**

If your presentation is on Tues., 4/21, I will accept this as late as Sat. 4/25 without penalty.

☞ **Please evaluate this course by 11:59 PM on Friday, April 24.**

Please note that my regular office hours end on Wed. 4/22 as I may have different availability on the reading days & during Finals Week (4/27-5/1).

☞ **PAPERS DUE TUES. by 4:00 pm on Tuesday, April 28.**

Please submit a hard copy in person. I will be in my office in 3326A Turlington Hall. You must also upload a copy in .docx format to the "Assignments" forum on Canvas! Thank you!

CZECH PRONUNCIATION GUIDE (to say Jiří and Václav and not feel silly)

1. Stress: All Czech words are stressed on the **first syllable**. (**KUN**dera, not Kun**DER**a)
2. Consonants are not as bad as they look! 😊
 - c = sounds like “ts” as heard in pizza or matzo
 - ch = a breathy sound – like English “h” but without using your vocal cords (aah)
 - j = sounds like English “y” as in yogurt or yellow
 - č = sounds like English “ch” as in chease
 - ř = a trilled “r” followed by ž (see below). This sound is unique to Czech.
 - š = sounds like English “sh” as in shut
 - ž = sounds like measure, pleasure
 - l and r – allow us to insert a slight vowel sound in tongue twister words (e.g., *vlk*, *prst*)
 - w – pronounced like English “v” (violin)
3. Vowels are very similar to Spanish vowels
 - a, e, i, o, u, y – as in the English words awful, evolution or hey, police, open, oo, likely
 - á, é, í, ó, ů/ú, ý -- like the above vowels, but the sound is held **about twice as long**
 - ě – add English “y” sound before “e” as in yellow
 - au – one combined sound similar to “ouch”
 - ou – one combined sound similar to “tow” or “bow tie”

Questions or concerns about this class? Please reach out: braynard@ufl.edu

ADDITIONAL MATERIALS**Assessment Rubric for Course Paper**

Grade	CONTENT	ORGANIZATION	DOCUMENTATION	WRITING SKILLS
A 90-100	Engages the chosen topic thoughtfully and imaginatively, using well-chosen details. Analyzes and interprets (as opposed to summarizing and describing) narrative structures and events.	Develops a thesis, using a logical, well-proportioned structure.	Uses well-chosen examples from texts to support assertions. Shows the student has mastered, can synthesize material presented or alluded to assigned readings, class lectures and / or discussions.	Demonstrates mastery of standard usage in the chosen language, at a level appropriate for the class.
B 80-89	Responds intelligently to the topic (though not with the superior imagination and originality of an "A" paper). May (over)rely on summary and description rather than critically analyze ideas.	Is well-focused and provides an orderly progression of ideas. Some transitions still need work. Easily understood by the reader used to reading college papers.	Uses appropriate examples.	Makes few grammatical errors. Stylistic choices not superior but appropriate.
C 70-79	General topic is appropriate to course but treatment of ideas lack complexity Relies on summary and description. Does not critically analyze, interpret or synthesize ideas for reader.	Order is confusing in areas, does not support a logical progression of ideas. Lacks the purposeful development of a B paper.	Includes examples but many do not support paper ideas.	Does not exhibit fluency characteristic of B papers: less mechanical or stylistic control.
D 60-69	Unsatisfactory topic (simplistic, no relation to course topics or methodology)	Inappropriately illogical or incoherent.	Provides few or no appropriate examples.	Mechanical errors and word choice impede comprehension.

A-range papers: Can be read easily and gives the reader a sense of enjoyment at having learned something new.

B-range papers: Are easily understood by the reader used to reading college papers. As compared to an "A" paper, a "B" paper needs work in two out of the four areas above.

C-range papers: Are more difficult to navigate; the reader will have to make a concerted effort to sort connect ideas and extrapolate logic. It will typically need work in three of the four areas above.

Oral Presentation Evaluation Form

<p>CONTENT (50 %)</p> <ul style="list-style-type: none"> • Did student select the most relevant content to present? • Were observations interesting & insightful, improving our understanding of work? • Did s/he overlook or avoid important points or points highly relevant to this (sub)topic? • <i>Bonus</i>: Did students manage to contextualize points vis-a-vis ongoing class themes? • <i>Bonus</i>: Was student able to note critical flaws in author's argument or reasoning? • <i>Problem</i>: Was any information presented factually <i>inaccurate</i>? • <i>Problem</i>: Did student lack basic knowledge about topic? (Did s/he grossly misunderstand a text or ignore a reading so grossly that s/he appears not to have read it?) • FYI: You are expected to read carefully <u>all</u> assigned readings for that day on that particular topic—even if they are not the focus of your presentation. So if you present in a pair and divide up the readings, you will still be expected to field questions, contribute to your partner's ideas as needed, etc.
<p>ORGANIZATION (30 %)</p> <ul style="list-style-type: none"> • Did student synthesize material and present it in clear, cohesive, logical way? • Was there solid support of ideas? (examples) • Did order of presentation merely follow the order of the reading/film, or did student's organization develop or reveal his/her overarching ideas/points? • Was discussion focused? Did s/he avoid tangents and red herrings? • Did speakers stay within time limit?
<p>DISCUSSION QUESTIONS (20 %)</p> <ul style="list-style-type: none"> • Did student prepare engaging, thought-provoking questions for colleagues' consideration? • Did questions align with overall ideas presented? • Were questions genuine rather than perfunctory "display" questions? (If you immediately answer your own question without listening to or considering what others have to say, it's not really a question!) • TIP: Don't <i>tell</i>; instead <i>ask</i>! Rather than retelling plot or stating stylistic features, <i>ask your colleagues</i> to give examples that are meaningful & that you plan to discuss further. • Avoid Yes/No questions. Ask <i>how</i>, <i>why</i>, what would our reaction be <i>if</i>...
<p>Total: ____/100</p> <p>COMMENTS:</p>

In-class Participation Rubric

Excellent 4 (++) or A	Good 3 (+) or B	Average 2 (✓) or C	Unsatisfactory 1 (-) or D	No contribution 0 (- -) or E
<p>Thoughtful, imaginative, insightful contributions.</p> <p>Shows excellent understanding of assigned text(s) and relevant analytical / interpretive tool.</p> <p>Listens to others carefully; comments closely engage course discussion topic.</p>	<p>Solid, valid contributions.</p> <p>Shows a good understanding of assigned text(s) and relevant analytical / interpretive tool.</p> <p>Listens to others; comments engage course discussion topic.</p>	<p>Shows some understanding of assigned text(s) and relevant analytical / interpretive tool.</p> <p>Attempts to engage topic but some comments misplaced.</p>	<p>Comments show no or little understanding of assigned text(s) or analytical tools.</p> <p>Comments are off-topic (detracts from discussion).</p> <p>Uses social media or works on other projects in class.</p>	<p>No contributions to discussion.</p> <p>Behavior is disruptive or disrespectful.</p> <p>Uses social media or works on other projects through most of class.</p>