

## Modern Czech Cinema

Fall 2025, 4 credits

ENG 4135: Course # 26030 / Sec. 8HR1

EUS 3100: Course # Class #23118 / Sec. 1HR5

**Class meetings:** Tues 5-6. (11:45-1:40 PM) in Turlington 2334

Thu. 6 (12:50-1:40 PM) in Turlington 2334

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

---

**Instructor:** Holly Raynard, [hraynard@ufl.edu](mailto:hraynard@ufl.edu)

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

**Tentative office hours** (to be confirmed by the end of Drop/Add week): Mon. 12-1 PM, Thu. 1:50-2:50 PM, Fri. 3-4 PM & by appointment. (My hours will change after Dec. 3; stay tuned for my finals schedule.)

**Class website:** [clearning.ufl.edu/](https://clearning.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 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) & 3 credits of ENC, CRW, AML, ENG or ENL.

## COURSE OBJECTIVES

**Students who successfully complete this course will be able to:**

- Define and discuss the impact of important historical events, social issues, and cultural developments on Czech(slovak) 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”).
- Describe and distinguish terms and concepts related to cinema and art (e.g., sound cinema or ‘talkie,’ nationalism, degenerate art, Holocaust cinema, censorship, neorealism, privatization, genre system, globalization, cultural homogenization, etc. ).
- Evaluate the practices and underlying aesthetic & ideological tenets of film movements or period tendencies (e.g., socialist realism or Czechoslovak new wave).
- Articulate how the film medium is used to address socio-cultural issues.

**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 comments);
- 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 <sup>1</sup>

Assignment	Value	When?
Participation	14%	Ongoing + 7 posts + Qs due <b>Thu. Nov. 13</b>
Quizzes	12%	Ongoing
Oral presentation (Tuesdays)	10%	Date depends on topic (see sign-up sheet)
Exam (2 sections, in-class, open-note*)	30%	<b>Tues. Oct. 21</b>
Paper proposal, Part 1	1%	Complete in E1 block on <b>Thu. Oct.16.</b>
Paper proposal, Part 2 + bibliography	2%	Due by 1:00 PM on Fri. <b>Nov. 21.</b>
Annotated bibliography	3%	Due by 6:00 PM on Wed. <b>Dec. 3</b>
Course Paper	28%	Due by 1:00 PM on Tues. <b>Dec. 9</b>

## DESCRIPTION OF COURSE REQUIREMENTS

**Participation (14%)** - 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** during the semester and to share your definitions in class (7%). Finally, everyone is also required to **respond to one set of discussion questions due by 12:00 noon on Thu, Nov. 13** (3%).

- **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 if they 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 (our big discussion day). 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!)

---

<sup>1</sup> **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.

- Participation will be assessed based on weekly performance (I will know all your names by the end of the 2<sup>nd</sup> week). Scores will be posted to campus at three intervals, with the first by the 5<sup>th</sup> week so there is ample time to adjust performance, if need be. (See assessment rubric further below.)
- While there is no attendance policy in this course, if you don't attend, you can't participate.
- **Definitions: Post to the appropriate Discussions thread on Canvas by 12:50 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.
- **Regarding questions due 12:00 noon on Thu. Nov. 13:** Since we will not meet on Tues. Nov. 11, I will ask each of you to respond to some questions about the previous film & reading before Thursday's class. They will prepare you for discussion and provide a segue to our next film.
- **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 (10%)*** - 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; the class block prior (Thu. PM) will be dedicated to review.

- **Students will complete the exam in class on Tuesday, Oct. 21.**
- 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+2+28 = 34%) – 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 our E1 class block on **Thu. Oct. 16.**
- Proposal 2 + bibliography (2%) - due by **1:00 PM on Fri. Nov. 21.**
- Annotated bibliography (3%) – due by **6:00 PM on Wed. Dec. 3**
- Final draft (28%): Hard copy due by **1:00 PM on Tues. December 9.** Please also submit an electronic back-up copy to Canvas on 12/9 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, September 5.** (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 below. You can find assigned readings below on Canvas. See "**Modules**" where content is organized by film. (If you do not see a reading there, please navigate to the "**Files**" folder → and then the "**Readings**" folder.

### Sources & abbreviations used frequently below:

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

- 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**
- Syvestrová, Marta. *Czech Film Posters of the 20th Century*. Brno: Moravian Gallery; Prague: Exlibris, 2004. = **CFP**

### Online journals:

- **Kinoeye** = "Czech Cinema" archive. Available at: [http://www.kinoeye.org/archive/country\\_czech.php](http://www.kinoeye.org/archive/country_czech.php) (scroll to heading "Films" for articles organized by Czech titles).
- **Kinokultura** = "Czech Cinema Special Issue." Available at: <http://www.kinokultura.com/specials/4/czech.shtml> (see list for author/title).

**RECOMMENDED READINGS:** Some optional readings can be found on Canvas under "Files."

## 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 8/21: Machatý, *Ecstasy*, 1933 [*Ekstase*]

Reading for Tuesday, 8/26:

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

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: Urgošiková, "Czech silent film era (1895-1930)," 69-76
- CFP: 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. 8/26 rather than Thu.

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

Film 8/28: Frič, *Heave-ho!*, 1934 [*Hej-rup!*]

Reading for Thursday 9/2:

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

Reading for Tuesday, 9/2:

- 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)

### **Unit 3 - Film under Nazi Occupation (1940s)**

Film 9/4: 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 9/4:

- Rovit and Goldfarb, eds, "Theresienstadt," and "Memories of Theresienstadt," 169-175, 179-183.
- Haggith & Newman, eds, "Film as Propaganda," "Film documents of Theresienstadt," "Terezín: the town Hitler gave to the Jews," 74-75, 93-101, 102-105

Reading for Tuesday 9/9:

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

TERM 3: *propaganda or nationalism*

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

Film 9/11: Bořivoj Zeman, *Once Upon A Time There Was a King*, [*Byl jednou jeden král*], 1954

Reading for Thursday 9/11:

- 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 9/16:

- SKIM Liehm, "From New Realism to Fairy Tales: Czechoslovakia, 1945-1955," 96-111
- CFP: 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 2<sup>nd</sup> term is based on Thursday's reading



## The Golden Age: The Czechoslovak New Wave

### **Unit 5 - Screening the Holocaust: Pure Film**

Film 9/18: Němec, *Diamonds of the Night*, 1964 [*Démanty noci*]

Reading for Thursday 9/18:

- 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](https://www.pecina.cz/files/www.ce-review.org/01/17/interview17_kosulicova.html)

Reading for Tuesday 9/23:

- 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](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 - Screening the Holocaust: The Grotesque**

Film 9/25: Herz, *The Cremator*, 1968 [*Spalovač mrtvol*]

Reading for Thursday 9/25:

- 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 9/30:

- 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)

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

Film 10/2: Chytilová, *Daisies*, 1966 [*Sedmikrásky*]

Reading for Thursday 10/2:

- 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 10/7:

- 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*

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

Film 10/9: Forman, *Firemen's Ball*, 1967 [*Hoří, má panenko*]

Reading for Thursday 10/9:

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

Reading for Tuesday 10/14

- 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](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: "living in truth" (based on Havel reading due Thu.) **or neorealism or farce or satire**

## **Unit 9 - Normalization & Review for Exam**

**☞ NO Film on 10/16, but we will meet in E1-E3 block.**

Reading for Thursday 10/16:

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

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

☞ **Our evening block** is dedicated to 1) paper proposal (part 1) and exam prep.

There's nothing for you to bring or prepare! 😊

**\*\* EXAM IN CLASS: TUES. OCTOBER 21 \*\***

Exam preparation for Tuesday, October 21:

- 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.

## **Cinema under Normalization**

## **Unit 10 - Echoes of the Czechoslovak Miracle?**

Film 10/23: Menzel, *Cutting It Short*, 1981 [*Postřižiny*]

Reading for Thursday 10/23

- Porter, "Bohumil Hrabal: Small People and Small Tales," 52-65 (just read intro section on *pábení*/palavering)
- Hrabal, "The Palaverers," 58-67. Find examples of what Porter describes in this short story.

Reading for Tuesday 10/28:

- 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](https://www.pecina.cz/files/www.cereview.org/01/9/kinoeye9_kosulicova.html)
- CNW, 151-152 and selected pages only from 238-269

TERM 10: *palavering* (term is based on Porter reading.)



## After the Velvet Revolution / Post-transition Cinema

### **Unit 11 – On the Road: Mobility and Masculinity after the Collapse of the Berlin Wall**

Film 10/30: Svěrák, *The Ride*, 1994 [*Jízda*]

Reading for Tuesday 11/4 (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)
- CFP: Lukeš, “Parallel words (1990-2003),” 115-124

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

### **Unit 12 - Hooray for Hollywood? “Coca-Kolya” and the Czech Blockbuster**

Film 11/6: Svěrák, *Dark Blue World*, 2001 [*Tmavomodrý svět*]

Reading for Thursday 11/6 (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. but that includes several lists)

TERM 12: *blockbuster* or *war film*. For latter: can you identify patterns or tropes connected with a particular war (e.g., WWII vs. Vietnam)?

**NO meeting on Tuesday, Nov. 11 (Veterans Day holiday).**

**☞ Respond to questions on film/reading on Canvas by 12:00 noon on Thu. 11/13!**

Reading for Thursday, 11/13 (check for updates; I plan to delete some content):

- 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)
- Pending: 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.)

### **Unit 13 - Provocumentary: Are Czechs Ready for Europe?**

Film 11/13: Klusák and Remunda, *Czech dream*, 2004 [*Český sen*]

Reading for Thursday 11/13:

- 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 Tuesday, 11/18:

- 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 carefully as it is complex (with 2 main parts/ideas).

Scan quickly, mainly note candidate positions on EU:

- Hanley, “Referendum Briefing No. 6. Czech EU Accession Referendum 13-14 June 2003” (12 pp).  
How do you think these positions might relate to the film (or its ad campaign)?

TERM 13: <i>A8 country or Return to Europe or provocumentary</i>
--

### **Unit 14 - Worldly Yet Czech? Globalization and Czech Cinema**

Film 11/20: Ondříček, *Loners*, 2000 [*Samotáři*].

Reading for Thursday 11/20:

- Tomlinson, “Globalization and Cultural Identity,” in David Held, ed. *GTR*, 269-278
- ☞ We will finish discussion of this film AFTER Thanksgiving.

☞ **Paper proposal Pt. 2 + bibliography: due by 1:00 PM on Fri. Nov. 21.**

☞ **No classes Saturday, Nov. 22-Sunday Nov. 30. Happy Thanksgiving!**

Reading for Tuesday 12/2:

- 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.)
- Pending: 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](https://www.pecina.cz/files/www.ce-review.org/00/22/kinoeye22_liska.html) (4 pp.)

TERM 14: <i>globalization or cultural homogenization or the fate of national cinemas</i>
--

### **Last class: Globalization & Fate of National Cinemas; Course wrap-up**

Our last meeting is on Tues. 12/2. (Thu & Fri are Reading Days at UF: no school!)

☞ **Paper proposal Pt. 2 + bibliography: due by 6:00 PM on Wed. Dec. 3**

☞ **Please evaluate this course by 11:59 PM on Friday 12/5!**

Please note that my office hours end as of Wed. Dec. 3. I will have different availability on the reading days & during Finals Week (Dec. 8-12).

☞ **PAPERS DUE TUES. by 1:00 pm on Tues. Dec. 9.**

Please submit a hard copy in person. I will be in my office in 3326A Turlington Hall from 11 AM-1:00 PM. You must also upload a copy in .docx format to the "Assignments" forum on Canvas! Thank you!

---

**Questions or concerns? Please contact me: [hbraynard@ufl.edu](mailto:hbraynard@ufl.edu)**

I am on campus M-F and am happy to answer short questions whenever I'm around—before or after class, in a quick email message, phone call, etc. Longer questions or complicated concerns are better discussed in office hours or a separate meeting. If office hours are not accessible to you, I am happy to meet at other times. If you'd like to schedule a meeting, please email me to set up a time!

## ADDITIONAL MATERIALS

### Assessment Rubric for Course Paper

	CONTENT	ORGANIZATION	DOCUMENTATION	WRITING SKILLS
A	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	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	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	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><b>CONTENT (5 points)</b></p> <ul style="list-style-type: none"> <li>Did student select the most relevant content to present?</li> <li>Were observations interesting &amp; insightful, improving our understanding of work?</li> <li>Did s/he overlook or avoid important points or points highly relevant to this (sub)topic?</li> <li><i>Bonus:</i> Did students manage to contextualize points vis-a-vis ongoing class themes?</li> <li><i>Bonus:</i> Was student able to note critical flaws in author's argument or reasoning?</li> <li><i>Problem:</i> Was any information presented factually <i>inaccurate</i>?</li> <li><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?)</li> <li>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.</li> </ul>
<p><b>ORGANIZATION (3 points)</b></p> <ul style="list-style-type: none"> <li>Did student synthesize material and present it in clear, cohesive, logical way?</li> <li>Was there solid support of ideas? (examples)</li> <li>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?</li> <li>Was discussion focused? Did s/he avoid tangents and red herrings?</li> <li>Did speakers stay within time limit?</li> </ul>
<p><b>DISCUSSION QUESTIONS (2 points)</b></p> <ul style="list-style-type: none"> <li>Did student prepare engaging, thought-provoking questions for colleagues' consideration?</li> <li>Did questions align with overall ideas presented?</li> <li>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!)</li> <li>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 &amp; that you plan to discuss further.</li> <li>Avoid Yes/No questions. Ask <i>how</i>, <i>why</i>, what would our reaction be <i>if</i>...</li> </ul>
<p>Total: ____/10</p> <p><b>COMMENTS:</b></p>

## In-class Participation Rubric

Excellent 3 (++)	Good 2 (+)	Average 1 (✓)	No Credit 0 (-)
Thoughtful, imaginative, insightful contributions.  Shows excellent understanding of assigned text(s) and relevant analytical / interpretive tool.  Comments closely engage course discussion topic.	Solid, valid contributions.  Shows a good understanding of assigned text(s) and relevant analytical / interpretive tool.  Comments engage course discussion topic.	Attempts to engage topic but some comments misplaced.  Shows some understanding of assigned text(s) and relevant analytical / interpretive tool.	No contributions or comments do not show an understanding of assigned text(s) or analytical tools.  Comments are highly vague or off- topic.  Behavior is disruptive or disrespectful.