

MODERN CZECH CULTURE & SOCIETY (1918-PRESENT)

CZT 3564 (Sec 2198) – Czech Studies
EUS 3110 (Sec 24CB) – European Studies
EUH 3931 (Sec 2F57 – History)

SPRING 2018 – 3 CREDITS

Tuesday 7 (1:55-2:45) in TUR 2306
Thursday 7-8 (1:55-3:50) in TUR 2306

Instructor: Holly Raynard, hraynard@ufl.edu

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Office hours: Monday 12-1, Tuesday 3-4, Wednesday 9:15-10:15, Friday 12-1 & by appointment

Course website: elearning.ufl.edu/ then login to Canvas using your Gatorlink ID & password)



COURSE DESCRIPTION

Shakespeare writes of the “coasts of Bohemia”—an apparent anomaly for anyone familiar with today’s map of Europe. Neville Chamberlain dismisses the small Czechoslovak nation as a “far away country [...] we know nothing about.” Czech comedians, Voskovec and Werich (above left), wishfully construe Czechoslovakia as the tiny but indispensable “safety pin” that will sustain the frail fabric of Europe amidst Nazi aggression.

This course will attempt to situate Czech(oslovak) culture vis-à-vis such relative and dynamic notions of geography, history and politics by presenting numerous perspectives on the Czech question and the fate of Central Europe. This course provides a Czech cultural history from the optimism of the First Czechoslovak Republic to the betrayal at Munich and subsequent Nazi occupation, through the turmoil of the communist era to the 1989 Velvet Revolution and more recent entry into the European Union. We will examine such periods of cultural transition through the prism of literature, art, film and music and explore the role of the artist as chronicler, critic and agent in these historical developments.

PRE-REQUISITES OR CO-REQUISITES: None. No knowledge of Czech language required.

GENERAL EDUCATION CREDIT: Humanities (H), International (N)

Humanities: Students in this course will acquire the fundamental vocabulary necessary for discussing culture as it is formulated, shaped and contested in various media and genres,

including biography, essay, drama, prose, poetry, music, film and other visual arts. You will gain a greater understanding of the aesthetic, social and political factors that influence cultural production as you study key issues in Czech(oslovak) culture from the 1918 to the present. You will also learn to recognize analytical and cultural biases as you encounter various critical approaches to the themes studied in class.

International: Given Czechoslovakia's (and the Czech Republic's) small size and strategic location, its culture has been inextricably linked—politically, economically and aesthetically—to developments in larger, more powerful entities like Germany, the Soviet Union or the European Union. Students in this course, then, will examine the cultural history of 20th-century Europe from a new perspective—from that of a small nation long located between "two fires." As students are introduced to the Czech question, the notions of East and West, and the "return to Europe," they will be forced to investigate the very concepts of "national," "regional," "international" or "global" as they are expressed in language, geography, politics, art and ideas.

COURSE REQUIREMENTS

Participation (includes quizzes)	10
Oral presentation	06
Online responses	12 (3 @ 4 points)
Exam I: (1 part take-home)	36 (3 sections @ 12 points)
Exam II:	24 (2 sections @ 12 points)
<u>Exam III (take-home)</u>	<u>12</u>
Total	100

Participation (10%)

A good class participation grade depends not only on your regular attendance but also on your ability & willingness to **participate in focused discussions of class topics**. Please come to class prepared! This means that you have read all the assigned materials and are ready to contribute your ideas and engage in class dialogue. To help you prepare for class discussion, I have posted discussion questions or prompts on Canvas (for each work we will study see "**Discussions**"); you should consult these before completing assignments as they will focus your reading/viewing. (You will post responses to three works for credit; see details further below.)

Your participation grade includes **intermittent quizzes**. Each quiz will contain 4-6 straightforward, factual questions designed to check whether you have completed the assigned reading or film. Questions will not be interpretive or analytical; other assignments will target those skills. Quizzes are graded: 4 = A (100), 3 = B (85), 2 = C (75), etc. Quizzes may be given at the beginning of class, so if you are late, you might miss a quiz. Your lowest score will be dropped at the end of the semester.

Note that participation also means *listening*: please be considerate to your classmates by silencing your cell phone, limiting late entrances & noisy snacks, and devoting your full attention to others when they speak. You will **lose participation points** when you text, Facebook (etc), do work for other classes in our class, or disrupt class.

Oral presentation (6%)

You will each be responsible for presenting an assigned reading. Your role is not that of an “expert” but rather a discussion facilitator or mediator, sharing your focused insights and posing relevant questions or prompts for their consideration. You are encouraged, though not required, to do background research on the topic and present what is relevant. Since presentations should take no more than 15 minutes, you are strongly encouraged to focus on only 1-2 aspects of a work. Students will choose which work they present on a sign-up sheet circulated in the first weeks of class. (If there are more students than topics, pair or group presentations may be allowed.)

Online responses to readings (12%)

Each student will submit **three** written response papers before the end of the semester, each addressing a literary work (or possibly a film) that was assigned for class. When a reading is very short (for ex. 4-5 pages), it is expected that you will address the whole set of readings for that day—usually a thematic cluster. Each response should be approx. 1.5-2.5 pages typed (double-spaced, 12-point font, 1-inch margins); it must be posted to our web Discussion forum before class on the day the respective work is first discussed. No late submissions accepted.

A strong response paper will show that you have read the assigned work carefully and have considered the posted questions/prompts. While you do not have to respond to *all* my questions/prompts on a work, failure to address *any* will result in reduced credit. While I may respond with constructive criticism, all postings that thoughtfully respond to my questions/prompts will receive full credit. This assignment is therefore an excellent way to receive feedback on your ideas penalty-free and also prepare for exams!

Exams 1, II, III (36%, 24%, 12% of course grade, respectively)

Exams are based on class readings, films, and lectures/discussion. They will consist of three parts: 1) definition of cultural terms 2) passage identification and analysis and 3) essay. Only essays are cumulative. A list of representative terms can be found on the course website (see "**Exam Prep**" in both Files and Modules). An example of a passage ID and essay will be shown and discussed in class prior to the first exam.

- EXAM I: Part 1 (Essay) distributed in class on Tues. Feb. 20. **Due Thu. Feb. 22.**
Parts 2 & 3 (Definition of Terms, Passage analysis): **In class on Thu. Feb. 22.**
- EXAM II: Part 1 (Passage analysis) in class on **Thu. April 19.**
Part 2 (Definition of Terms) in class on **Tues. April 24.**
- EXAM III: Essay (cumulative). Distributed in class on Tues. April 24 (or earlier). Hard copy & electronic copy (.docx format) due by **12:00 noon on Monday, April 30.**

COURSE GRADES. Grades are based on the UF grade point system:

<i>No A+ grades at UF.</i>	87-89.99	B+	77-79.99	C+
93-99.9	A	B	73-76.99	C
90-92.99	A-	B-	etc.	

Make-up assignments will be allowed for UF-approved absence (please see the UF Undergraduate Catalog for details: some acceptable reasons for absences include illness, serious family emergencies, military duty, religious holidays and participation in official UF activities). If you miss an oral presentation, you may choose a later topic if one is still available. Make-ups

in the event of other absences may be allowed with prior approval. **Late** submission of exam essays will be downgraded by one half grade per day (for ex: A to A-, B + to B, etc.).

EXTRA CREDIT OPPORTUNITIES: TBA. I often offer extra credit to be counted toward a quiz score for attendance at a relevant campus talk or event if students submit a selfie (showing presence) and a written summary (1 page max). Should any such talks/events take place, I'll let you know (in class & on Canvas). I have another project in the works (for an overall course grade boost); more details soon :-)

REQUIRED READING

Books to purchase (paperbacks, for sale in the UF Bookstore):*

- Hašek, Jaroslav. *The Good Soldier Švejk*. London/New York: Penguin Books, 1973.
- Kundera, Milan, *The Unbearable Lightness of Being*. New York: Harper Collins. Newest.
- Kussi, Peter, ed. *Toward the Radical Center. A Karel Čapek Reader*. Highland Park, NJ: Catbird Press, 1990.

Recommended purchase*:

- Havel, Václav, *The Garden Party and Other Plays*. New York: Grove Press, 1993.

Optional purchases: purchase OR read excerpts in e-reader on class website:*

- Čapek, Karel. *Talks with TG Masaryk*. Highland Park, NJ: Catbird Press, 1995.
- Lustig, Arnošt. *Night and Hope*. Evanston, IL. Northwestern U. P., 1985.
- Stokes, Gale, ed. *From Stalinism to Pluralism: A Documentary History of Eastern Europe Since 1945*. Oxford: Oxford U. Press, 1996.
- Topol, Jachým. *City Sister Silver*. North Haven, CT: Catbird Press, 2000.

Available online thru Smathers library catalog; <http://cms.uflib.ufl.edu.lp.hscl.ufl.edu/>

- Dowling, Maria. *Czechoslovakia*. London: Arnold/ NY: Oxford UP, 2002.
How? Do a catalog search for author & title. Two entries will appear; click link in 2nd entry, "Read this e-Book." If you aren't using campus internet, you will need to use library's proxy server: <http://www.uflib.ufl.edu/ufproxy.html>

*You are welcome to buy cheaper/used books from other vendors. Please try to use the same editions when possible (especially for Kussi and Čapek readings) as we will refer to specific page numbers in class. Books sold by Catbird Press can be purchased directly from the publisher: 203-230-2391 or <http://www.catbirdpress.com/index.htm>. Many texts (all books for purchase) are also on UF Course Reserves at Library West (go to the main Circulation desk).

Other assigned readings not contained in a textbook above. These readings are located in course reader (see class website). Many are also located in Library West:

Fischerová, Daniela. "The Massage Table." *Suitcase. A Journal of Transcultural Traffic*. 1: 1-2. (1995). 300-307.

Havel, Václav. "The Power of the Powerless," *Václav Havel or Living in Truth*. Jan Vladislav, ed. London: Faber and Faber, 1986. (selected passages from 36-122).

Kopecky, "Awkward Newcomer? EU Enlargement and Euroscepticism in the Czech Republic," *Euroscepticism: party politics, national identity and European integration*. Robert Harmsen and Menno Spiering, eds. Amsterdam: Rodopi, 2004. 225-246.

Lustig, Arnost. "The Return," "Rose Street," *Night and Hope*. Washington, D.C.: Inscape Publishers, 1976.

Patočka, Jan. „What Charter 77 Is and What It Is Not," *Good-bye, Samizdat: Twenty Years of Czechoslovak Underground Writing*. Evanston: Northwestern U. Press, 1992. 141-144.

Rovit, Rovit and Alvin Goldfarb, eds. "Theresienstadt," "Creation in a Death Camp," "Theresienstadt Questions" and "Memories of Theresienstadt," in *Theatrical Performance during the Holocaust: Texts / Documents / Memories*. Baltimore: The Johns Hopkins UP, 1999. 169-175, 179-183, 203-207, 265-273.

Šiklová, Jiřina. "The 'Gray Zone' and the Future of Dissent in Czechoslovakia," *Good-bye, Samizdat: Twenty Years of Czechoslovak Underground Writing*. Evanston: Northwestern U. Press, 1992. 181-192.

Škvorecký, Josef. "The Laws of the Jungle." *When Eve was Naked: Stories of a Life's Journey*. New York: Picador, 2000. 165-218.

Stokes, Gale, ed. *From Stalinism to Pluralism: A Documentary History of Eastern Europe Since 1945*. Oxford: Oxford U. Press, 1996. 71-77, 126-130, 151-155, 217-223, 249-253.

OPTIONAL READING: For extra or recommended readings, please check the class website. If there is a specific topic that interests you, just let me know.

REQUIRED FILMS

To be shown in class:

- *Prague Spring* (Gina Kovacs and Christian Vinkeloe, 1999), 29 min.
- *Czech Dream* ([*Český sen*] Klusák & Filip Remunda, 2004), 90 min.

To be shown **outside** of class:

- *Shop on Main Street* ([*Obchod na korze*] Ján Kadar and Elmar Klos, 1965)

This film will be screened outside of class (probably in Week 5). You can see it then OR view it on your own in Library West before Exam I. (The film is on Course Reserves; just ask for it at the main Circulation desk. Another copy will be placed in the Language lab.)

Pending time constraints, we may also see short scenes from the following films in class:

- *Theresienstadt, Gateway to Auschwitz* (Paul Tyras and Jan Fantl, 1993)
- *A Hammer for Witches* (Otakar Vávra, 1969)
- "Romance" in *Pearls of the Deep* (Jaromír Jireš, 1965)
- *Larks on a String* (Jiří Menzel, 1969)
- *The Last Day of Jan Palach* (Raymond Depardon/ revised for Czech TV), 1969/2000.

NOTES

1. The course material may include 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 commit to the Honesty Pledge whereby "[o]n all work submitted for credit by students at the university, the following pledge is either required or implied: On my honor, I have neither given nor received unauthorized aid in doing this assignment." Please familiarize yourself with the Honor Code--and consequences for violating it--here: <https://catalog.ufl.edu/ugrad/1617/advising/info/student-honor-code.aspx>.
3. **ADA Accommodations:** Students with disabilities requiring academic accommodation should register with the Disability Resource Center (DRC) as early as possible so that the DRC can furnish a letter outlining suggested accommodations. You can contact the DRC in person (0001 Building 0020 (Reid Hall), by phone (352-352-392-8565) or email (accessUF@ufsa.ufl.edu) or visit the DRC web site: <https://drc.dso.ufl.edu/students/accommodation-letters/>
4. At the end of the semester, you are expected to provide feedback on the quality of instruction in this course using a standard set of university and college criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open for you to complete during the last two or three weeks of the semester. You will be notified of the specific times by email. Summary results of these assessments are available at <https://evaluations.ufl.edu/results>. I thank you in advance for your input and any comments!

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TENTATIVE COURSE OUTLINE

The following schedule is *tentative*; content and timeline below are subject to change. Any changes will be announced in class and also indicated on the class website. Please note that all readings should be completed **before class** on the days indicated below.

Week 1: Intro to Course & Czechoslovak culture

Tues. 1/9 Overview of course & syllabus
If time permits: short overview of Czech & Slovak culture before 1918 (no reading)

Thu 1/11 Whose Point of View? Philosophical Relativism

Čapek, *R.U.R* (in Kussi, 34-109; it sounds like a lot, but it's a fast read—all dialogue!)

Week 2: The First Republic: Diversity & Democracy

Tues 1/16 Čapek, *Talks with Masaryk* (refer to pp. 250-251 for index of names; 36-41, 44-53, 60-65, 94-97, 106-107, 110-111, 116-117, 131, 138-139)

Thu 1/18 Continue Čapek, *Talks with Masaryk* (150-151, 169-170-171, 175, 190-195, 205-207, 213-top of 214, 232-233, 236-top of 237, 240-241, 244-249; quickly skim intro last, pp. 16-33 = “Silences with TGM”).

Dowling, “1918: World War and the Making of a State,” (1-18)

Week 3: Satire on "The World to End all Wars" (departing from chronological order)

Tues 1/23 Hašek, *The Good Soldier Švejk* (get started: 1-36, skim preface)

Thu 1/25 Continue with Hašek, *The Good Soldier Švejk* (selected pages from 36-98)

Week 4: From Czechoslovak "Golden Age" to Betrayal at Munich

Tues 1/30 Dowling, “The First Czechoslovak Republic, 1918-1938” (21-35) **Tues. cont'd-->**

Thu 2/1 Čapek, "At the Crossroads of Europe" (Kussi, 399-408)
Dowling, "1938: Foreign Policy and the Munich Agreement" (39-57)

Week 5: Survival Strategies during WWII, Nazi Occupation, Jewish Deportation

Tues 2/6 Dowling, "World War II: Resistance, Propaganda and National Survival" (58-79)
Rovit and Goldfarb, eds, "Theresienstadt," (169-175)

Thu 2/8 Rovit and Goldfarb, eds, "Creation in a Death Camp" and "Memories of Theresienstadt," (179-183, 265-273)
Lustig, "The Return," & "Rose Street"; **optional:** "The Children" (9-114)
In class if time permits: Leo Strauss's "Theresienstadt Questions"

*** **PLEASE SEE FILM OUTSIDE OF CLASS: *Shop on Main Street*** *** Best seen in Week 5, but any time before Exam 1 OK. There are copies in the Language Lab and Library West. See website for class screening time if you prefer that option. I'll bring snacks if it sweetens the deal for you :-)

Week 6: The Blues in a "Happy Land": Communists Come to Power

Tue 2/13 Dowling, "1948: Communist Coup and Stalinist Rule" (80-102)
Stokes, "The Stalinist Moment," "Yalta" (read intro page, then just skim headings and numbered items), and "The Slánský Trial" (10-11, 13-18, 71-77)
In class if time permits: Vávra, *A Hammer for Witches* (selected short scenes only)

Thu 2/15 Josef Škvorecký, "Laws of the Jungle" (165-218)
Music in class: "pioneer" songs vs. jazz/blues

Week 7: Review & EXAM I

Tues 2/20 Review day. **Part 1 of EXAM I** (Take-home essay) distributed in class; **DUE THU 2/22.**

Thu 2/22 In class: **Parts 2 & 3 of EXAM I** (Terms, Passage IDs)

Week 8: Intro to the "Golden Sixties"; Socialism With (and Without) a Human Face

Tues 2/27 Havel, *The Memorandum* (1-88; it may look long but it's nearly all dialogue & repeats some!)

Thu 3/1 Hour 1: Kundera, "A National Which Cannot Take Itself for Granted." (150-157)
Film short in class from Czechoslovak New Wave

Hour 2: Vaculík, "Two Thousand Words" (in Stokes, 126-130)

Dowling, "1968: Prague Spring and Soviet Invasion" (103-112)

Documentary film in class: Kovacs and Vinkeloe, *Prague Spring* (29 min.)

SPRING BREAK: March 3-10 (Get started on *The Unbearable Lightness of Being* if you can!)

Week 9: After 1968: The End of Truth? The Death of Culture?

Tues 3/13 In Stokes: "Charter 77" (163-166)
Patočka (in Goetz-Stankiewicz), "What Charter 77 Is, What It Is Not" (142-144)
Dowling, "Normalisation and Dissent: 1968-1988" (121-140)

Thu 3/15: Havel, "The Power of the Powerless" (36-57, 76-88)
Music in class: Plastic People of the Universe
Kundera, *The Unbearable Lightness of Being* (Get started: Part 1, 3-35)

Week 10: Normalization: Crimes against Humanity

Tues 3/20 Continue *Unbearable Lightness* (Parts 2-3, 39-127)

- Thu 3/22 Continue *Unbearable Lightness* (Part 4, 131-171)
- Week 11: The Riddles of History: From Oedipus to Eternal Return**
- Tues 3/27 Continue *Unbearable Lightness* (Parts 5-6, 175-278); we might discuss Pt. 6 on Thu
- Thu 3/29: Finish Kundera, *Unbearable Lightness* (Part 7, 281-314)
- Week 12: Hour Zero; 'Living in Truth' after 1989**
- Tues 4/3 Šiklová, "The 'Gray Zone' and the Future of Dissent" (181-192)
Dowling, "1989: The Velvet Revolution" (141-159)
- Thu 4/5 Topol, *Sister City Silver* (selected passages from 13-33-59-76; watch for updates)
Fischerová, "The Massage Table" (300-307)
Havel, "New Year's Day Speech, 1990" (249-253)
Dowling, "Epilogue: 1992: The Velvet Divorce" (160-167)
- Week 13: Democracy & Capitalism with a Human Face?**
- Tues 4/10 Asiedu & Mastalir, selected short interviews about attitudes on EU (see Canvas)
Kopecky, "Awkward Newcomer? EU Enlargement and Euro-skepticism in the Czech Republic" (225- 246)
- Thu 4/12 **Film in class:** *Czech Dream*.
- Week 14 Return to "Europe"?; wrap up course**
- Tues 4/17 Discuss film & other EU concerns.
- Thu 4/19 Hour 1: Questions? Catch up, wrap up.
Hour 2: **In class: EXAM II Part 1 (Passage IDs / not cumulative)**
- Week 15 Last class: EXAM**
- Tues 4/24 In class: **EXAM II Part 2 (Definition of Terms / not cumulative)**
EXAM III (Essay / cumulative) distributed in class on Tues. 4/24. Due Mon. 4/30.
- Thu 4/26 No classes. Reading Day.
- Finals Week Exam III/Essay due Monday, April 30 by 12:00 pm noon!**
- Mon 4/30: Please submit a hard copy to me (3326A Turlington) or my departmental mailbox (in 3324 Turlington) **AND** also post an electronic copy in .docx format to the appropriate area in the "Assignments" tool on Canvas.

Questions or concerns? Please contact me!

I am on campus 5 days/week and am happy to answer short questions whenever I'm around—before or after class, by email, phone call, or an impromptu office visit.

Longer questions or complicated concerns are better discussed in often hours or a separate meeting. No appointments are needed to visit me during office hours; if you can't call or come by then, we can set up an appointment at another time!