

# COURSE SYLLABUS



## Czech Film and Culture

**Course code:** HSS 260

**Term and year:** F21

**Day and time:** Monday 2:45-5:30pm

**Instructor:** Pavla Jonssonová, Ph.D.

**Instructor contact:** pavla.jonssonova@aauni.edu

**Consultation hours:** Monday 5,30-6,30

<b>Credits US/ECTS</b>	3/6	<b>Level</b>	Intermediate
<b>Length</b>	15 weeks	<b>Pre-requisite</b>	TOEFL iBT 71
<b>Contact hours</b>	42 hours	<b>Course type</b>	Bachelor Required/Elective

### 1. Course Description

This course aims at exploring modern Czech and Central European culture through studies in film and literature with a special focus on Swejkian and Kafkaesque features of 20<sup>th</sup> century culture. It introduces the Czech New Wave, which attracted international attention in the 1960s. It is showing diversity and creative capital of Czech society, which was not damaged by the war or the communist horrors of the 1950s, and it followed up on the democratic and worldly interwar avant-garde. This course provides exposure to the Czech cultural environment while examining authors, texts, images, and films. Students are expected to utilize their comprehensive skills and employ critical thinking concerning variety of topics in Czech and Central European culture. Historical and theoretical contexts will be provided, explored, and discussed; essays will be read. The course is also a journey into the Czech and Central European consciousness, soul, and values; it focuses on topics, themes, and popular imagination of 20<sup>th</sup> century as reflected in Czech literature, art, films, and culture.

### Student Learning Outcomes

Upon completion of this course, students should be able to:

- utilize their acquired comprehensive skills and employ critical thinking on variety of topics concerning Czech and Central European culture
- acquire an understanding of the Czech and Central European consciousness, soul and values.
- comprehend main cultural topics and themes and understand popular imagination of 20<sup>th</sup> century as reflected in Czech literature, films, and culture.

## 2. Reading Material

### *Required Materials*

- required readings are listed and available on NEO.
- List of required articles (see class schedule)

Alois Jirásek. *Old Czech Legends*. UNESCO Collection of Representative Works of European Series, Forest Books, 1992.

“Jiří Trnka – Walt Disney of the East!” By Edgar Dutka

<https://www.awn.com/mag/issue5.04/5.04pages/dutkatrnka.php3>

Lucie Česálková (ed.): *Staré pověsti české*

<https://www.apparatusjournal.net/index.php/apparatus/article/view/144/372>

“Against Everyone. Hussite Revolution.” In Jan Bažant at el. (ed.) *The Czech Reader*. History, Culture, Politics. Duke University Press Durham and London 2010. 47-58.

Patapios, Hieromonk. “SUB UTRAQUE SPECIE: THE ARGUMENTS OF JOHN HUS AND JACOUBEK OF STŘÍBRO IN DEFENCE OF GIVING COMMUNION TO THE LAITY UNDER BOTH KINDS.” *The Journal of Theological Studies*, vol. 53, no. 2, 2002, pp. 503–522. *JSTOR*, [www.jstor.org/stable/23969882](http://www.jstor.org/stable/23969882). Accessed 20 Aug. 2021.

Brian Kenety 2011

<https://web.archive.org/web/20120322030331/http://www.ceskapozice.cz/en/news/society/iconic-czech-film-director-otakar-vavra-dies-aged-100>

K. J. Erben. “The Water Goblin”, “The Noon Witch”, “Wedding Shirts”.

From *Kytice*, London: Jantar, 2019. New translation by Suzanne Reynolds.

Vladimír Macura. “Problems and paradoxes of the national revival,” in: *Bohemia in History*, ed. Mikuláš Teich, Cambridge University Press 1998, pp. 182-197.

Otto Urban. “Czech society 1848-1918,” in: *Bohemia in History*, ed. Mikuláš Teich, Cambridge University Press 1998, pp. 198-214.

Franz Kafka: *Letter to my Father*. New York: Schocken Books, 1966.

Prochazka, Willy. “Kafka's Association with Jaroslav Hašek and the Czech Anarchists.”

Gilles Deleuze and Felix Guattari. *Toward a Minority Literature*. University of Minneapolis Press, 1986.

Sayer, Derek. “The Language of Nationality and the Nationality of Language: Prague 1780-1920.” *Past & Present*, no. 153, 1996, pp. 164–210. *JSTOR*, [www.jstor.org/stable/651139](http://www.jstor.org/stable/651139). Accessed 3 July 2021.

Cecil Parrot: Introduction to *Good Soldier Schwejk*

Stern, J. P. “War and the Comic Muse: The Good Soldier Schweik and Catch-22.”

*Comparative Literature*, vol. 20, no. 3, 1968, pp. 193–216. *JSTOR*, [www.jstor.org/stable/1769440](http://www.jstor.org/stable/1769440). Accessed 20 Aug. 2021

From the Last Letters Milada Horáková (1901-1950). In Jan Bažant at el. (ed.) *The Czech Reader*. History, Culture, Politics. Duke University Press Durham and London 2010. 47-58.

Vladimír Macura. Reflections on Czechoslovak Communism. From *The Mystifications of a Nation: "The Potato Bug" and Other Essays on Czech Culture*, Univ of Wisconsin Press, 2010.

Kolaja, Jiri. “A Sociological Note on the Czechoslovak Anti-Communist Refugee.”

*American Journal of Sociology*, vol. 58, no. 3, 1952, pp. 289–291. *JSTOR*, [www.jstor.org/stable/2771839](http://www.jstor.org/stable/2771839). Accessed 20 Aug. 2021.

Milan Kundera. "The tragedy of central Europe". The New York Review of Books (pre-1986); Apr 26, 1984; 31, 007; ProQuest Central pg. 33

Milan Kundera. *The Joke* (excerpt). In Jan Bažant at el. (ed.) The Czech Reader. History, Culture, Politics. Duke University Press Durham and London 2010. 372-375.

Jonathan L. Owen. Closely Observed Bodies: Corporeality, Totalitarianism and Subversion in Jiří Menzel's 1960s Adaptations of Bohumil Hrabal Author(s): Jonathan L. Owen Source: Canadian Slavonic Papers / Revue Canadienne des Slavistes, Vol. 51, No. 4 (December 2009), pp. 495-511 Published by: Taylor & Francis, Ltd. Stable URL: <https://www.jstor.org/stable/40871461> Accessed: 14-04-2020 12:46 UTC

Tom Stoppard "Did the Plastic People of the Universe Topple Communism? TH Times 2009. <https://www.thetimes.co.uk/article/tom-stoppard-did-plastic-people-of-the-universe-topple-communism-jbq2kwf7bfq>

Petra Ramet *Rocking the State*. Rock Music and Politics in Eastern Europe. Boulder: Westview Press, 1994.

Ludvík Vaculík. *2000 Words*. In Jan Bažant at el. (ed.) The Czech Reader. History, Culture, Politics. Duke University Press Durham and London 2010. 376-382.

Karel Kryl. *Close the Gate, Little Brother*. In Jan Bažant at el. (ed.) The Czech Reader. History, Culture, Politics. Duke University Press Durham and London 2010. 383-384.

Petra Hanáková. "Voices from Another World. Feminine Space and Male Intrusion in Sedmikrásky and Vražda ing. Čerta." In: Anikó Imre (ed.). East and Central European Cinema. AFI Film Readers. NY:AFI/Routledge 2005.

Peter Hames Daisies. DVD Sleeve note. Produced by Darepost, Negativ, 2004.

Jacqui True. "Gendering State Socialism." From *Gender, Globalisation, Postsocialism*. Columbia University Press, 2005.

Václav Havel. *The Garden Party*. Excerpt from Jan Bažant at el. (ed.) The Czech Reader. History, Culture, Politics. Duke University Press Durham and London 2010. 363-371.

Martin C. Putna. Václav Havel. *A Spiritual Portrait*. Praha: Knihovna Václava Havla, o.p.s, Jan Sokol. Interview. *The Velvet Revolution 30 Years After*, Prague: Karolinum Press, 2019 pp.15-30.

Daniel Kroupa. *The Velvet Revolution 30 Years After* Prague: Karolinum Press, 2019 pp 31-47. 2011.

### 3. Viewing Material (films)

1. *Old Czech Legends*. Directed by Jiří Trnka, Československý státní film, 1953. Digitalized 2015. 85 mins. (Stop-motion puppet animation)
2. *John Hus*. Directed by Otokar Vávra, stars Zdeněk Štěpánek and Karel Höger, Československý státní film, 1954. 115 mins.
3. *Wild Flowers/Kytice*. Directed by F. A. Brabec, J&J. Jakubisko film & ČT, 2000. 81 mins.
4. *Good Soldier Schweik*. Directed by Vojtěch Steklý, stars Rudolf Hrušínský, Československý státní film, 1956. 105 mins.
5. *The Trial*. Directed by David Jones, script by Harold Pinter, stars Kyle MacLachlan and Anthony Hopkins, UK, 1993. 120 mins.
6. *Milada*. Directed by David Mrnka. Stars Ayelet Zurer. Bohemia Motion Pictures, 2017. 118 mins.
7. *Larks on a String*. Directed by Jiří Menzel, stars Rudolf Hrušínský and Vlastimil Brodský and Václav Neckář. Československý státní film, 1969.
8. *A Report about the Party and the Guests*. Directed by Jan Němec, written by Ester Krumbachová, Film Studios Barrandov, 1966. 71 mins.
9. *The Hop Pickers/Green Gold/Hop Side Story*. Directed by Ladislav Rychman, stars Vladimír Pucholt, Film Studios Barrandov, 1964. 88 mins.
10. *Daisies*. Directed by Věra Chytilová, written by Věra Chytilová and Ester Krumbachová, Film Studios Barrandov, 1996. 76 mins.
11. *Havel*. Directed by Slávek Horák, Tvorba Films, 2020. 105 mins.
12. “On the Brigade” from *Prague Five*. Directed by Tomáš Vorel, stars Tomáš Hanák, Film Studios Barrandov, 1988. 97 mins.
13. *Loners*. Directed by David Ondříček, written by Olga Dabrowská and Petr Zelenka, stars Jiří Macháček, 2000. 103 mins.

### 4. Teaching methodology

The class will function as a think-tank on selected topics; thus, participation and active knowledge of the assigned reading materials are essential. **Students are required to keep up with class reading and actively participate** (part of the grade). **In-class debates** require students to come to class prepared. Students need to read the works with a critical eye and present their perspectives on the readings, lectures, and films in **weekly blog entries and two peer responses**. Class time will concentrate on critical analysis of the course readings and discussions as they develop. Discussions in class and in online discussion board will encourage exploration of connections between the readings and allow for further discussions and critical

thinking development. **Weekly oral presentations (each student presents once per semester, 5-10 min.)** will be used to help to digest/enlarge students' knowledge of concepts, terms, facts, and arguments from the assigned readings or other related material. Students will present individually, at the beginning of each class. Students will contribute to class discussions, presenting notes and thoughts/ follow up analysis of the homework assignments. The course will culminate with **each student presenting (slide show, work-in-progress presentation)** and submitting **ten to twelve-page final research project**. Students will create the foundation for the final paper first examining published academic papers, then integrating relevant findings and their own analyses in their papers

## 1. Course Schedule

Date	Class Agenda
Session 1 Sept 6	<p><b>Topic:</b> Introductions. Who are the Czechs? Czech culture achievements. Between History and myths. Foundation Myths: Princess Libuše</p> <p><b>Description:</b> In the 19<sup>th</sup> century, each European nation tried to write their foundation myths, stories of how they came to their homeland and how they started their cities. <b>We Czechs by Tomáš Míka. Publication pending</b></p> <p><b>Readings:</b>            Alois Jirásek. Old Czech Legends. UNESCO Collection of Representative Works of European Series, Forest Books, 1992.            - Peter Demetz. "Libussa, or Versions of Origin," in: Prague in Black and Gold: The history of a city, Penguin Books, 1998, pp. 3-5, 16-29            "Jiří Trnka – Walt Disney of the East!" By Edgar Dutka  <a href="https://www.awn.com/mag/issue5.04/5.04pages/dutkatrnka.php3">https://www.awn.com/mag/issue5.04/5.04pages/dutkatrnka.php3</a>            Lucie Česálková (ed.): <i>Staré pověsti české</i>  <a href="https://www.apparatusjournal.net/index.php/apparatus/article/view/144/372">https://www.apparatusjournal.net/index.php/apparatus/article/view/144/372</a></p> <p><b>Film: Old Czech Legends excerpts: Bivoj and Přemysl 27,20- 58,50</b>  <a href="https://www.facebook.com/watch/?v=427992477812695">https://www.facebook.com/watch/?v=427992477812695</a>            38.00- 42</p> <p>Final projects possibilities: Slavic mythology</p> <p><b>Assignments/deadlines: None</b></p>
Session 2 Sept 13	<p><b>Topic:</b> Wycliffe's children. Church reform. John Huss: Seek the truth, hear the truth, teach the truth, love the truth, speak the truth, defend the truth unto death. Can this be the meaning of Czech history?</p> <p>How successful was Otokar Vávra's 1954 take on the charismatic preacher in connecting his ideas to the ideas of communism?</p> <p><b>Reading:</b>            "Against Everyone. Hussite Revolution." In Jan Bažant at el. (ed.) The Czech Reader. History, Culture, Politics. Duke University Press Durham and London 2010. 47-58.            Patapios, Hieromonk. "SUB UTRAQUE SPECIE: THE ARGUMENTS OF JOHN HUS AND JACOUBEK OF STŘÍBRO IN DEFENCE OF GIVING COMMUNION TO THE LAITY UNDER BOTH KINDS." &lt;i&gt;The Journal of Theological Studies&lt;/i&gt;, vol. 53, no. 2, 2002, pp. 503–522. &lt;i&gt;JSTOR&lt;/i&gt;, <a href="http://www.jstor.org/stable/23969882">www.jstor.org/stable/23969882</a>. Accessed 20 Aug. 2021.</p>

	<p>Brian Kenety 2011  <a href="https://web.archive.org/web/20120322030331/http://www.ceskapozice.cz/en/news/society/ionic-czech-film-director-otakar-vavra-dies-aged-100">https://web.archive.org/web/20120322030331/http://www.ceskapozice.cz/en/news/society/ionic-czech-film-director-otakar-vavra-dies-aged-100</a></p> <p><b>Film: John Hus 1954</b></p> <p>Final projects possibilities: John Hus legacy in the US. Controversies in perception of the hussites. Memorials to John Hus.</p> <p><b>Assignments/deadlines: blog entry 1</b> Between History and myths; <b>response to two peers (5 points)</b></p>
<p>Session 3  Sept  20</p>	<p><b>Topic: <i>Wildflowers</i>. Revival of Czech language and culture in 19<sup>th</sup> century. Ethnographic work of Němcová and Erben.</b></p> <p><b>Reading:</b>  K. J. Erben. “The Water Goblin”, “The Noon Witch”, “Wedding Shirts”. From <i>Kytice</i>, London: Jantar, 2019. New translation by Suzanne Reynolds Vladimír Macura. “Problems and paradoxes of the national revival,” in: <i>Bohemia in History</i>, ed. Mikuláš Teich, Cambridge University Press 1998, pp. 182-197.  Otto Urban. “Czech society 1848-1918,” in: <i>Bohemia in History</i>, ed. Mikuláš Teich, Cambridge University Press 1998, pp. 198-214.</p> <p><b>Film: <i>Wildflowers Kytice</i></b>  <b>“The Water Goblin”, “The Noon Witch”, “Wedding Shirts”.</b></p> <p>Final projects possibilities: Language resurrections. The return of paganism in radical environmentalism. Ballads of today.</p> <p><b>Assignments/deadlines: blog entry 2</b> Wycliffe’s children. Church reform. John Hus; <b>response to two peers (5 points)</b></p>
<p>Session 4  Sept  27</p>	<p><b>Topic: Franz Kafka and his world</b>  <b>Description:</b> Franz Kafka; Prague Avantgarde.</p> <p><b>Reading:</b>  Franz Kafka: <i>Letter to my Father</i>. New York: Schocken Books, 1966.  Prochazka, Willy. "Kafka's Association with Jaroslav Hašek and the Czech Anarchists."  Gilles Deleuze and Felix Guattari. <i>Toward a Minority Literature</i>. University of Minneapolis Press, 1986.  Sayer, Derek. “The Language of Nationality and the Nationality of Language: Prague 1780-1920.” <i>Past &amp; Present</i>, no. 153, 1996, pp. 164–210. JSTOR, www.jstor.org/stable/651139. Accessed 3 July 2021.</p> <p><b>Film: <i>The Trial</i></b></p> <p>Final projects possibilities: Jewish legacy of the Czechlands. Kundera’s defense of Kafka’s privacy.</p> <p><b>Assignments/deadlines: blog entry 3</b> <i>Kytice</i>; <b>response to two peers (5 points)</b></p>

<p>Session 5 Oct 4</p>	<p><b>Topic: Passive resistance, hooliganism, and humor. Jaroslav Hašek.</b>  <b>Description:</b> Jaroslav Hašek shared the city of Prague with Franz Kafka, but there could not be more different personalities.  Cecil Parrot: Introduction to <i>Good Soldier Schwejk</i>  Stern, J. P. “War and the Comic Muse: The Good Soldier Schweik and Catch-22.” <i>Comparative Literature</i>, vol. 20, no. 3, 1968, pp. 193–216. <i>JSTOR</i>, <a href="http://www.jstor.org/stable/1769440">www.jstor.org/stable/1769440</a>. Accessed 20 Aug. 2021.  <b>Film: <i>Good Soldier Schwejk</i></b>  Final projects possibilities: the resonance of Hašek in the world.  <b>Assignments/deadlines: blog entry 4 Kafka; response to two peers (5 points)</b></p>
<p>Session 6 Oct 11</p>	<p><b>Topic: Losing democracy to communism: Milada Horáková</b>  <b>Description:</b> After the victory of the Communist party in the elections in 1946 and 1948 Czechoslovakia changed in May 1948 to “people’s democracy”, Klement Gottwald became the president. In political show trials 178 innocent people were executed, WWII pilots, clerics, members of democratic parties. Among them Milada Horáková from the main noncommunist Czech National Socialist Party.   <b>Film: <i>Milada</i></b>  <b>Reading:</b>  From the Last Letters Milada Horáková (1901-1950). In Jan Bažant at el. (ed.) <i>The Czech Reader. History, Culture, Politics</i>. Duke University Press Durham and London 2010. 47-58.  Vladimír Macura. Reflections on Czechoslovak Communism. From <i>The Mystifications of a Nation: "The Potato Bug" and Other Essays on Czech Culture</i>, Univ of Wisconsin Press, 2010.  Kolaja, Jiri. “A Sociological Note on the Czechoslovak Anti-Communist Refugee.” <i>American Journal of Sociology</i>, vol. 58, no. 3, 1952, pp. 289–291. <i>JSTOR</i>, <a href="http://www.jstor.org/stable/2771839">www.jstor.org/stable/2771839</a>. Accessed 20 Aug. 2021.   Final projects possibilities: Horáková’s fight for women’s right side by side with Františka Plamínková.  <b>Assignments/deadlines: blog entry 5 response to two peers (5 points)</b></p>
<p>Session 7 Oct 18</p>	<p><b>Topic: Stalinist 50s. Bohumil Hrabal’s comedy of defiance and Milan Kundera’s approach to the “ideal” socialism.</b>   <b>Description:</b> <i>The Joke</i> by Milan Kundera is, arguably, the ultimate novel on the 1950s Czechoslovakia. Hrabal’s stories filmed by Jiří Menzel as <i>Larks on Strings</i> has an irresistible charm in showing the fates of women serving time for the “criminal act of leaving the republic” and a group of men being reeducated in the scrapyards of iron melting plant in Kladno.  <b>Reading:</b>  Milan Kundera. “The tragedy of central Europe”. <i>The New York Review of Books</i> (pre-1986); Apr 26, 1984; 31, 007; ProQuest Central pg. 33  Milan Kundera. <i>The Joke</i> (excerpt). In Jan Bažant at el. (ed.) <i>The Czech Reader. History, Culture, Politics</i>. Duke University Press Durham and London 2010. 372-375.</p>



	<p>Jonathan L. Owen. Closely Observed Bodies: Corporeality, Totalitarianism and Subversion in Jiří Menzel's 1960s Adaptations of Bohumil Hrabal Author(s): Jonathan L. Owen Source: Canadian Slavonic Papers / Revue Canadienne des Slavistes, Vol. 51, No. 4 (December 2009), pp. 495-511 Published by: Taylor &amp; Francis, Ltd. Stable URL: <a href="https://www.jstor.org/stable/40871461">https://www.jstor.org/stable/40871461</a> Accessed: 14-04-2020 12:46 UTC</p> <p><b>Film: Larks on a String</b></p> <p>Final projects possibilities: Memorials to the 1950s  <b>Assignments/deadlines: blog entry 6; response to two peers (5 points)</b></p>
Oct 25	<b>Mid-term break</b>
Session 8 Nov 1	<p><b>Topic: 1960s, musicals <i>The Green Gold (1964)</i> and <i>If Thousand Clarinets (1965)</i>. History of rock music.</b></p> <p><b>Description:</b> Young “communists” sing and dance when performing their mandatory field work, West Side Story style. <i>The Green Gold</i> became a beloved part of Czech culture for a timeless take on the topics like the quest for love and meaning of life. <i>If Thousand Clarinets</i></p> <p><b>Reading:</b>  Tom Stoppard “Did the Plastic People of the Universe Topple Communism? TH Times 2009.  <a href="https://www.thetimes.co.uk/article/tom-stoppard-did-plastic-people-of-the-universe-topple-communism-jbq2kwf7bfq">https://www.thetimes.co.uk/article/tom-stoppard-did-plastic-people-of-the-universe-topple-communism-jbq2kwf7bfq</a>  Petra Ramet <i>Rocking the State</i>. Rock Music and Politics in Eastern Europe. Boulder: Westview Press, 1994.</p> <p><b>Film: Hop Pickers</b></p> <p>Final projects possibilities: Trends in current musicals, e.g., Annette.  <b>Assignments/deadlines: blog entry 7; response to two peers (5 points)</b></p>
Session 9 Nov 8	<p><b>Topic: The best party is the Communist Party.</b></p> <p><b>Description:</b> If anyone asks what an author's film is or how philosophy, politics and subversive humor can be organically connected, or what Czechoslovak cultural elite looked like in the 1960s, watch this opus by Jan Němec and Ester Krumbachová.</p> <p><b>Reading:</b>  Ludvík Vaculík. <i>2000 Words</i>. In Jan Bažant at el. (ed.) <i>The Czech Reader</i>. History, Culture, Politics. Duke University Press Durham and London 2010. 376-382.  Karel Kryl. <i>Close the Gate, Little Brother</i>. In Jan Bažant at el. (ed.) <i>The Czech Reader</i>. History, Culture, Politics. Duke University Press Durham and London 2010. 383-384.  Music video by Jan Němec: Marta Kubišová sings “Mama” by Sony Bono</p> <p><b>Film: About the Party and the Guests</b></p>



	<p>Final projects possibilities: What are some of the current art works depicting a one-party government?</p> <p><b>Assignments/deadlines: blog entry 8; response to two peers (5 points)</b></p>
<p>Session 10 Nov 15</p>	<p><b>Topic: Czech new wave remembered. Daisies and Czech feminism, its origins, and roots.</b></p> <p><b>Description:</b> <i>Daisies</i> is arguably the most controversial film of the Czech new wave. With its complex layers of meaning its has been puzzling the film critics and audiences alike, resisting any simple interpretations.</p> <p><b>Film: Daisies</b></p> <p><b>Reading:</b> Petra Hanáková. “Voices from Another World. Feminine Space and Male Intrusion in Sedmikrásky and Vražda ing. Čerta.” In: Anikó Imre (ed.). East and Central European Cinema. AFI Film Readers. NY:AFI/Routledge 2005. Peter Hames <i>Daisies</i>. DVD Sleeve note. Produced by Darepost, Negativ, 2004. Jacqui True. “Gendering State Socialism.” From <i>Gender, Globalisation, Postsocialism</i>. Columbia University Press. 2005.</p> <p><b>Film: Daisies</b></p> <p>Possible final projects: other “feminist” films by Věra Chytilová</p> <p><b>Assignments/deadlines: blog entry 9; response to two peers (5 points)</b></p>
<p>Session 11 Nov 22</p>	<p><b>Václav Havel from prison to presidency</b></p> <p><b>Description:</b> Who was Václav Havel? We know he was a playwright, dissident with years in prison, president, human rights champion. We are still working out his ability to unite people and guide them with slogans like “Truth and love must win over hatred and lies”. While much of the elites of the Soviet bloc immigrated to the West, he stayed and led the country in the velvet transition from communism to democracy. It seems every country in trouble needs someone like him.</p> <p><b>Reading:</b></p> <p>Václav Havel. <i>The Garden Party</i>. Excerpt from Jan Bažant at el. (ed.) <i>The Czech Reader. History, Culture, Politics</i>. Duke University Press Durham and London 2010. 363-371.</p> <p>Martin C. Putna. Václav Havel. <i>A Spiritual Portrait</i>. Praha: Knihovna Václava Havla, o.p.s, 2011.</p> <p><b>Film: Leaving/Havel</b></p> <p>Possible final projects: Forum 2000 outcomes.</p> <p><b>Assignments/deadlines: blog entry 10; response to two peers (5 points)</b></p>
<p>Session 12 Nov 29</p>	<p><b>Topic: Grotesque of the late 1980s. How do we evaluate communism? Are we allowed to laugh at it? Prague Five as an example.</b></p> <p><b>Description:</b> The 1980s, similarly to the 1960s, produced a lively culture: one of the funniest groups in the crumbling regime was The Prague Five collective of theatres. Inspired by the British comedians Monthy Python they used satire, grotesque, magic, mystification.</p> <p><b>Readings:</b></p> <p>Jan Sokol. Interview. <i>The Velvet Revolution 30 Years After</i>, Prague: Karolinum Press, 2019 pp.15-30.</p>

	<p>Daniel Kroupa. <i>The Velvet Revolution 30 Years After Prague</i>: Karolinum Press, 2019 pp 31-47. 2011. <b>Film: Prague 5 “On the Brigade”</b> Possible final projects: <b>Assignments/deadlines: no</b></p>
<p>Session 13 Dec 6</p>	<p><b>Topic: Post 1989 era. Freedom! Euphoria, drugs, parties, and...new problems.</b> <b>Description:</b> The euphoria hit the country. Borders open, free speech, Czech crown convertible in 1997. Globalization set in. And yet it is the old story of young people searching for love, happiness, connection. <b>Film: Loners</b> Possible final projects: post 1989 Czech culture Possible final projects: <b>Assignments/deadlines: no</b></p>
<p>Session 14 Dec 13</p>	<p><b>Topic: Final Project Presentations</b> <b>Description:</b> <b>Reading:</b> <b>Assignments/deadlines: Final Project Presentations.</b> <b>Final Project Due</b></p>

## 2. Course Requirements and Assessment (with estimated workloads)

Assignment	Workload (average)	Weight in Final Grade	Evaluated Course Specific Learning Outcomes	Evaluated Institutional Learning Outcomes*
Attendance and Class Participation	42	25 %	Oral skills, comprehension	2, 3
Blogs	30	35	Critical thinking, comprehensive practice	1, 3
Oral Presentation	4	10	Effective communication	2
Final Project Presentation; Final Paper.	30	30	Research skills, cultural comprehension, critical thinking	1,2,3
Reading	44	-	Effective reading	-
<b>TOTAL</b>	<b>150</b>	<b>100%</b>		

\*1 = Critical Thinking; 2 = Effective Communication; 3 = Effective and Responsible Action

### 3. Detailed description of the assignments

#### *Assignment 1:*

##### *Weekly Blog entries:*

Description: Students post substantive forethoughts or afterthoughts referencing to the class reading or discussion by midnight of the class day (1-3 points, see rubric below). There should be about 250 words comment on the film watched in class and 250 words on the readings. Please cite which reading you are referring to get the best grade. One question on the topic should stimulate great class discussion. Following, they are required to respond to the comments of a minimum of two other individuals by the next class (2 points).

<b>Proficient (3)</b>	<b>Emergent (2)</b>	<b>Not Met (1)</b>
<p>The student provides at least one substantive comment. Substantive comments are defined as:</p> <ul style="list-style-type: none"> <li>• Answering the direct issues discussed in the reading in a smart and profound way</li> <li>• Adding information from readings or other sources (referenced) and/or relevant personal experience that substantially expand the scope of the discussion.</li> </ul>	<p>The student provides semi-substantive and rather simple evaluative comments which do not really explicate the direct issues in the reading.</p>	<p>Student does not respond to the reading, makes a weak evaluative comment or simple summary that does not address a problem, or an issue discussed in the reading or in the class.</p>

#### *Assignment 2:*

##### *Presentations:*

Pptx

Sign in for your reading during the first class. This task includes ppt presentation with one slate info about the author of the reading, four slates with content summary, with images. Last slate with questions and polemic points for moderating the debate. Grading considers the accuracy in delivering main issues to the class and success in stimulating discussion. Extra images are a plus.

Remember you are presenting the content of the reading; your comments are voiced in the debate part. Summary of the reading plus three questions for a great class discussion

***Final Project:*** Research paper guidelines

Research Paper: Students will be asked to produce a research paper of about 2400 words (10 pages), which will require you to locate and read materials other than those that are provided as part of the course. For this paper, students will write e.g., about a particular phenomenon of Czech culture, totalitarian experience, issue, or movement, e.g. Milan Kundera, Bohumil Hrabal, Miloš Forman, Věra Chytilová, Václav Havel, Jan Palach, beer, athletes, visual arts, music, humor, etc. The paper may compare Czech culture issues with a different geographical locale. Avoid overviews, always pick a focus, e.g. not “Havel” but “Havel and film”. There must be a title and pages should be numbered. You are advised to use your course texts as a start, or as a means of generating possible topics. During the final day of class, students will present their research topics and findings in short, informal, presentations (slide show welcome).

#### **4. General Requirements and School Policies**

***General requirements***

All coursework is governed by AAU’s academic rules. Students are expected to be familiar with the academic rules in the Academic Codex and Student Handbook and to maintain the highest standards of honesty and academic integrity in their work.

***Electronic communication and submission***

The university and instructors shall only use students’ university email address for communication, with additional communication via NEO LMS or Microsoft Teams. Students sending e-mail to an instructor shall clearly state the course code and the topic in the subject heading, for example, “COM101-1 Mid-term Exam. Question”. All electronic submissions are through NEO LMS. No substantial pieces of writing (especially take-home exams and essays) can be submitted outside of NEO LMS.

***Attendance***

Attendance, i.e., presence in class in real-time, is expected and encouraged. However, the requirement that students miss not more than 35% of real-time classes is temporarily suspended due to the COVID-19 pandemic.

***Absence excuse and make-up options***

Should a student be absent from classes for relevant reasons (illness, serious family matters), and the student wishes to request that the absence be excused, the student should submit an Absence Excuse Request Form supplemented with documents providing reasons for the absence to the Dean of Students within one week of the absence. If possible, it is recommended the instructor be informed of the absence in advance. Should a student be absent during the add/drop period due to a change in registration this will be an excused absence if s/he submits an Absence Excuse Request Form along with the finalized add/drop form.

Students whose absence has been excused by the Dean of Students are entitled to make up assignments and exams provided their nature allows. Assignments missed due to unexcused absences which cannot be made up, may result in a decreased or failing grade as specified in the syllabus.

Students are responsible for contacting their instructor within one week of the date the absence was excused to arrange for make-up options.

***Late work:*** No late submissions will be accepted – please follow the deadlines.

### ***Electronic devices***

Electronic devices (e.g. phones, tablets, laptops) may be used only for class-related activities (taking notes, looking up related information, etc.). Any other use will result in the student being marked absent and/or being expelled from the class. No electronic devices may be used during tests or exams unless required by the exam format and the instructor.

***Eating*** is not allowed during classes.

### ***Cheating and disruptive behavior***

If a student engages in disruptive conduct unsuitable for a classroom environment, the instructor may require the student to withdraw from the room for the duration of the class and shall report the behavior to the student's Dean.

Students engaging in behavior, which is suggestive of cheating will, at a minimum, be warned. In the case of continued misconduct, the student will fail the exam or assignment and be expelled from the exam or class.

### ***Plagiarism and Academic Tutoring Center***

Plagiarism is “the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one's own original work.” (Random House Unabridged Dictionary, 2nd Edition, Random House, New York, 1993)

Turnitin's White Paper 'The Plagiarism Spectrum' (available at <http://go.turnitin.com/paper/plagiarism-spectrum>) identifies 10 types of plagiarism ordered from most to least severe:

1. CLONE: An act of submitting another's work, word-for-word, as one's own.
2. CTRL-C: A written piece that contains significant portions of text from a single source without alterations.
3. FIND-REPLACE: The act of changing key words and phrases but retaining the essential content of the source in a paper.
4. REMIX: An act of paraphrasing from other sources and making the content fit together seamlessly.
5. RECYCLE: The act of borrowing generously from one's own previous work without citation; To self-plagiarize.
6. HYBRID: The act of combining perfectly cited sources with copied passages—without citation—in one paper.
7. MASHUP: A paper that represents a mix of copied material from several different sources without proper citation.
8. 404 ERROR: A written piece that includes citations to non-existent or inaccurate information about sources

9. AGGREGATOR: The “Aggregator” includes proper citation, but the paper contains almost no original work.

10. RE-TWEET: This paper includes proper citation but relies too closely on the text’s original wording and/or structure.

At minimum, plagiarism from types 1 through 8 will result in a failing grade for the assignment and shall be reported to the student’s Dean. The Dean may initiate a disciplinary procedure pursuant to the Academic Codex. Allegations of bought papers and intentional or consistent plagiarism always entail disciplinary hearing and may result in expulsion from AAU.

If unsure about technical aspects of writing, and to improve their academic writing, students are encouraged to consult with the tutors of the AAU Academic Tutoring Center. For more information and/or to book a tutor, please contact the ATC at: <http://atc.simplybook.me/sheduler/manage/event/1/>.

***Course accessibility and inclusion***

Students with disabilities should contact the Dean of Students to discuss reasonable accommodations. Academic accommodations are not retroactive.

Students who will be absent from course activities due to religious holidays may seek reasonable accommodations by contacting the Dean of Students in writing within the first two weeks of the term. All requests must include specific dates for which the student requests accommodations.

**5. Grading Scale**

Letter Grade	Percentage*	Description
A	95–100	<b>Excellent performance.</b> The student has shown originality and displayed an exceptional grasp of the material and a deep analytical understanding of the subject.
A–	90–94	
B+	87–89	<b>Good performance.</b> The student has mastered the material, understands the subject well and has shown some originality of thought and/or considerable effort.
B	83–86	
B–	80–82	
C+	77–79	<b>Fair performance.</b> The student has acquired an acceptable understanding of the material and essential subject matter of the course but has not succeeded in translating this understanding into consistently creative or original work.
C	73–76	
C–	70–72	
D+	65–69	<b>Poor.</b> The student has shown some understanding of the material and subject matter covered during the course. The student’s work, however, has not shown enough effort or understanding to allow for a passing grade in School Required Courses. It does qualify as a passing mark for the General College Courses and Electives.
D	60–64	
F	0–59	<b>Fail.</b> The student has not succeeded in mastering the subject matter covered in the course.

\* Decimals should be rounded to the nearest whole number.

Prepared by: Pavla Jonssonova, PhD.

Date: August 25, 2021

Approved by:  
Date: