

**MODERN CZECH CINEMA**  
**FALL 2016**  
ENG 4135 (28BG) / EUS 3100 (18F4)

---

**Class meetings:** Tues. 5-6 (11:45-1:40) in Turlington 2303, **Thu.** 6 (12:50-1:40) in Matherly 113.  
**Film screenings:** Thu. E1-E2 (7:20-10:10 PM) in Matherly 113 (most films last 1 ½ hours)

**Instructor:** Holly Raynard

**Office location:** 3326A Turlington Hall (SE corner of 3<sup>rd</sup> floor)

**Phone:** (352) 294-7150

**Email:** hraynard@ufl.edu

**Office hours:** *Still TBA* (most likely Wed. 11-12, Thu after class & by appointment)

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



**COURSE DESCRIPTION**

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

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

**PREREQUISITES:** None. All films are subtitled; no knowledge of Czech language required.

**COURSE REQUIREMENTS / GRADE BREAKDOWN**

Participation	8%
Presentation	8%
Definition of terms (online)	10%
Exam I (in-class terms – 16%; take-home essay -12%)	28%
Exam II (in-class terms only; no essay)	12%
Course paper	34%

## DESCRIPTION OF COURSE REQUIREMENTS

**1. Participation (8%).** You are expected to attend all class meetings and participate actively. Please complete readings and view films before the respective class meetings (see schedule below) and be prepared to discuss both in class.

To assess your in-class participation, I consider the quantity and quality of your contributions—if they address specific prompts or questions I pose to focus your viewing/reading; if they are informed by course readings; if they engage ongoing topics or threads from our class discussions; if they respond to classmates' questions and comments. Precision of analysis and attention to detail are appreciated, but you need not be a film "expert" to do well in discussion; everyone is able to prepare for discussion by considering the above points.

There will be intermittent short and straightforward **quizzes** (usually 4 questions, often short answer or multiple choice) to ensure you keep up with readings and attend film screenings; your lowest score will be dropped at the end of the semester. Quizzes are graded: 4 = A (100), 3 = B (85), 2 = C (75), etc.

If you must miss a class, it is your responsibility to find out what you missed and make it up. If you must miss class due to an *excused* absence (religious, health-related, or due to participation in an approved academic or athletic event), you should contact the instructor, in advance when possible, to arrange for a make-up quiz/exam. Make-up quizzes and exams will be allowed *only* in the case of an *excused* absence or per instructor approval when advance notice is provided. Be prepared to show relevant documentation.

Note that participation also means *listening*: basic classroom courtesy is expected and appreciated. Please give others your full attention and avoid disturbances like late arrivals, noisy food wrappers, etc. And please: no texting, Facebook, doing work for other classes (etc.) during class and film screenings!

**2. Presentation (8%)** You will each make a brief oral presentation on a key concept or issue addressed by an assigned film and its related reading/s. Your role is not that of an "expert" but rather a discussion facilitator or mediator, posing relevant questions or prompts for your colleagues' consideration. (You are encouraged to do further research on the topic, but please do not stray too far from the topic of the day, so we stay on track.) Students will choose a topic on a sign-up sheet circulated in the first two weeks of class; depending on class size, many students will work in pairs or possibly threes. Presentations will take place on **Tuesdays** (in our two-hour class) and should take approx. 15 minutes.

**3. Definition of Terms (10%).** Nearly each week you will provide a short definition (approx. ½-1 single-spaced page) of a film term or broad cultural concept (for ex. "road movie" or "globalization") in response to prompts located online. (You should post 10 by the end of the semester.) You are encouraged to construct your own definitions, drawing from your own knowledge and past observations, but you are also free to post an existing definition from a printed or internet source (even Wiki--just be sure to cite your source!).

Familiar examples from American cinema or Western cultural parallels that help to illustrate your term are always welcome. There are **two rules** to keep in mind:

- Definitions should be **posted** to the relevant thread of our website's **Discussion** forum before class on **Thursdays**. You should be prepared to share what you posted (so reread it/bring a copy to class).
- You will not receive credit for posting the same definition as a classmate, so if you use an existing definition, please check to make sure you **do not duplicate** another student's previous posting.

**4. Exam 1 (28%; Part 1 = 16 %, Part 2 – 12%).** Unlike quizzes, course exams are designed to check your understanding and application of key course concepts and thus involve analysis, synthesis and evaluation. Exam 2 will include two parts: 1) definitions of terms (and mostly likely a scene/shot analysis) to be completed in class and 2) an essay or short response section to be completed at home. The format will be discussed in more detail in class.

- Part 1 will be completed during Hour 2 of class on **Tuesday, October 25**.
- Part 2 will be distributed on 10/25 to be completed at home and is due on **Thursday, November 3**.

5. **Exam 2 (12%)** will be completed in class on **Tuesday, December 6** (our last class meeting). Exam 2 consists of terms (and possibly scene analysis) only. It is not cumulative; it covers only class readings, films and lectures since Exam 1.

6. **Course Paper (34%) due by 12:00 noon on Monday, December 12.** You will write one original, analytical paper (apprx. 8-10 pages) on a film topic related to our course readings and discussions. Topics may take many shapes and forms: you might analyze a specific cinematic technique or compare how two directors approach the same cultural problem. While topics may vary, all strong papers will make an argument supported by evidence from film(s) and readings. You will find evaluation guidelines, some suggested topics, and writing tips on Canvas. I encourage you to discuss paper ideas with me early!

**\*\*Extra credit\*\*:** There is one extra credit assignment that can replace a missing definition or a quiz; they can also help raise a grade (for ex., increasing the score on an exam term). Find more details on Canvas.

**GRADING:** Grades are based on the following point system:

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

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

*Late papers/exams are downgraded (a half grade per day) unless another arrangement is made in advance.*

## NOTES

1. The course material includes representations of irreligion, sex, and violence, and our discussion of the material will be frank. Any student disturbed by the prospect of reading, viewing or discussing such material should talk to me immediately.
2. Academic Honesty: All students will be held to the UF Honor Code. If you have any questions about what constitutes academic dishonesty and unethical conduct at UF, please consult the catalog: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>
3. Students with disabilities requesting accommodations should register with the Disability Resource Center (352-392-8565, <http://www.dso.ufl.edu/drc/>) as early as possible in the semester by providing appropriate documentation. The DRC will then email faculty a letter outlining requested accommodations.
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!

**REQUIRED READINGS:** Assigned texts should be read according to the schedule below. You can find all assigned readings linked below on the course website. (Go to the "Files" tool; then find the "Readings" folder. All readings are then organized by film in numbered file folders.)

## Abbreviations used frequently below:

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

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

Online journals:

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

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

**REQUIRED FILMS:** Students are required to view all films indicated below; they will be screened on Thursday evenings. You are also responsible for material from short films and selected scenes shown during class. In the event you must miss a film screening, you should review the file, "*List of films and where they are*" on our website to learn if/where a film is available for viewing on campus. While most course films are located in UF Library West collection or available for viewing in the UF Language Lab, some films will **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. The class schedule may be revised as needed; any updates to the course schedule will be announced in class and posted on the class website.

## Early Czech Cinema

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

Film 8/25: Machatý, *Ecstasy*, 1933 [*Ekstase*]

Reading for Tuesday, 8/30

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

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

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

TERM: sound film/talkie
-------------------------

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

Film 9/1: Frič, *Heave-ho!*, 1934 [*Hej-rup!*]

Reading for Thursday 9/1:

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

Reading for Tuesday, 9/6:

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

TERM: <i>social conscience film or biographical legend</i> (2nd term is based on Tomaševskij reading)
---

### **Week 3 Film under Nazi Occupation (1940s)**

Film 9/8: 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 9/8:

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

Reading for Tuesday 9/13:

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

TERM: *propaganda* or *nationalism*

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

Film 9/15: Bořivoj Zeman, *Once Upon A Time There Was a King*, [*Byl jednou jeden král*], 1954

Reading for Thursday 9/15:

- 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 9/20:

- SKIM Liehm, "From New Realism to Fairy Tales: Czechoslovakia, 1945-1955," 96-111
- Klimeš, "Cinema under state control (1945-1959)," 85-93
- Horton, "As Camp as Christmas" in *Kinoeye*: <http://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*: <http://www.ce-review.org/00/2/partridge2.html>

TERM: *fairy tale* or *consciousness* (vs. *spontaneity*); Note that 2<sup>nd</sup> term based on above reading

### **The Golden Age: The Czechoslovak New Wave**

#### **Week 5 Screening the Holocaust: Pure Film**

Film 9/22: Němec, *Diamonds of the Night*, 1964 [*Démanty noci*]

Reading for Thursday 9/22:

- 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*: [http://www.ce-review.org/01/17/interview17\\_kosulicova.html](http://www.ce-review.org/01/17/interview17_kosulicova.html)

Reading for Tuesday 9/27:

- Hames, "Enfant Terrible of the Czech New Wave: Jan Němec's 1960s films," in *Kinoeye*: [http://www.ce-review.org/01/17/kinoeye17\\_hames.html](http://www.ce-review.org/01/17/kinoeye17_hames.html)
- CNW, 166-171
- Lukeš, "The New Wave (1960-1968)," 95-106

TERM: *Holocaust cinema* or *Holocaust genres*

#### **Week 6 Screening the Holocaust: The Grotesque**

Film 9/29: Herz, *The Cremator*, 1968 [*Spalovač mrtvol*]

Reading for Thursday 9/29:

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

Reading for Tuesday 10/4:

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

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

Film 10/6: Chytilová, *Daisies*, 1966 [*Sedmikrásky*]

Reading for Thursday 10/6:

- 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 10/11:

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

**Week 8 The Little Czech Man and the Great Czech Nation**

Film 10/13: Forman, *Firemen's Ball*, 1967 [*Hoří, má panenko*]

Reading for Thursday 10/13:

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

Reading for Tuesday 10/18:

- Holý, *The Little Czech and the Great Czech Nation*, 61-66, 72-92
- Horton, "A Nation of Thieves," in *Kinoeye*: [http://www.ce-review.org/00/5/kinoeye5\\_horton.html](http://www.ce-review.org/00/5/kinoeye5_horton.html)
- CNW, 106-127 (skim sections on *Firemen's Ball*)

TERM: *farce* or *satire* or *neorealism* or "*living in truth*" (latter term based on Havel reading)

**Cinema under Normalization**

**Week 9 The End of the Czechoslovak Miracle?**

Film 10/20: Menzel, *Cutting It Short*, 1981 [*Postržiny*]

Reading for Thursday 10/20:

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

Reading for Tuesday 10/, (*stay tuned; I may reduce this*):

- Košuličová, "The Ceremony of the Everyday: Jiří Menzel's film adaptations of Bohumil Hrabal's prose" at *Kinoeye*: [http://www.ce-review.org/01/9/kinoeye9\\_kosulicova.html](http://www.ce-review.org/01/9/kinoeye9_kosulicova.html)
- CNW, 151-152 and selected pages only from 238-269
- Liehm, "Normalization," 302-305 (reader)
- Blažejovský, "A time of the servants (1969-1989)," 106-114.

➤ **Exam 1 Part 1 in HOUR 2 on Tues. 10/25**

➤ **Exam 1 Part 2 distributed in class on Tues. 10/25. DUE Thu. 11/3.**

TERM: *normalization* or *palavering* (note that 2nd term is based on Porter reading.)

**After the Velvet Revolution / Post-transition Cinema**

**Week 10 On the Road: Mobility and Masculinity after the Collapse of the Berlin Wall**

Film 10/27: Svěrák, *The Ride*, 1994 [*Jízda*]

No reading assigned for Thu 10/27; just do your definition & work on your exam essay!

Reading for Tuesday 11/1:

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

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

### **Week 11 Hooray for Hollywood? "Coca-Kolya" and the Czech Blockbuster**

Film 11/3: Svěrák, *Dark Blue World*, 2001 [*Tmavomodrý svět* ]

#### ➤ **Exam 1 Part 2 due in class on Thu. 11/3**

Reading for Thursday 11/3 (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." In *Kinoeye*: [http://www.utexas.edu/ftp/depts/eems/Czech\\_Cinema.html](http://www.utexas.edu/ftp/depts/eems/Czech_Cinema.html) (13 pp. including lists)

Reading for Tuesday, 11/8 (check for updates; I may delete one of these):

- Mark Preskett, "A little too desperate for an Oscar? Jan Svěrák's *Tmavomodrý svět* (*Dark Blue World*, 2001) in *Kinoeye*: <http://www.kinoeye.org/01/05/preskett05.php> (3 pp)
- David Sorfa, "Jindřich Polák:Riders in the Sky (Nebeští jezdci, 1968) and Jan Svěrák: *Dark Blue World* (*Tmavomodrý svět*, 2001)" in *Kinokultura*: <http://www.kinokultura.com/specials/4/darkblue-riders.shtml> (6 pp; focus on *DBW* part)
- Interview with Jan Svěrák (on *The Ride*, *Kolja*, *Dark Blue World* & other films). <http://www.filmfreakcentral.net/notes/darkvictory.htm> (apprx. 2 pp.)

TERM: *blockbuster* or *war film*

### **Week 12 Provocumentary: Are Czechs Ready for Europe?**

Film 11/10: Klusák and Remunda, *Czech dream*, 2004 [*Český sen*]

Reading for Thursday 11/10:

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

Reading for Tues. or Thu (you choose):

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

Reading for Tuesday, 11/15:

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

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

#### ➤ **Recommended: Come visit me this week to talk about your course paper!**

**Week 13 Worldly Yet Czech? Globalization and Czech Cinema**

Film 11/17 Ondříček, *Loners*, 2000 [*Samotáři*]. **Take notes! We will be discussing this thru 11/29.**  
Zelenka, *Buttoners*, 1997 [*Knoflíkáři*]. Selected scenes to be shown in class on Tues. 11/22.

Reading for Thursday 11/17:

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

Reading for Tuesday 11/22:

- A.O. Scott, "Film in Review: *Loners*," *The New York Times* (1 p.) **Read carefully!**

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

**Week 14 Thanksgiving; resume discussion of Czech cinema & Globalization**

Thu. 11/24: **No class, term or film screening. Happy Thanksgiving!**

Reading for Tuesday 11/29 (OK to read earlier):

- Liška, "Singularly Collaborative David Ondříček speaks to CER about his latest film, *Samotáři*." [http://www.ce-review.org/00/22/kinoeye22\\_liska.html](http://www.ce-review.org/00/22/kinoeye22_liska.html) (4 pp.)
- Irena Kovarova, "Czech Film in North America: Distribution and Exhibition," also in *Kinokultura*: <http://www.kinokultura.com/specials/4/kovarova.shtml> (5 pp.)
- Voráč Jiří, "Czech Film After 1989: The Wave of the Young Newcomers" In *Kinoeye*: <http://kinema.uwaterloo.ca/vorac971.htm> (7 pp.)
- Horton, "The Discreet Charm of the Czech Bourgeoisie: Petr Zelenka's *Knoflíkáři* in *Kinoeye*: <http://www.ce-review.org/kinoeye/kinoeye15old1.html> (2 pp.)

NO TERM DUE

**Week 15 Fate of National Cinemas; Course wrap-up**

Film 12/1: No film in PM; no reading assigned for Thu.  
Catch up, study, work on your papers! Review in class.

- **Extra credit due: Film review due** in class (in response to A.O. Scott's review of *Loners*). See details on course website.
- If you haven't talked to me about your paper topic yet, it's not too late! Please stop by office hours.

NO TERM DUE

**Week 15 LAST CLASS: EXAM 2 in class 12/6.**

Tues 12/6: Exam is not cumulative. The format will be like Part 1 of Exam 1.  
This class has no in-class exam during finals week.

**\*\*PAPERS DUE MON. 12/12 by 12:00 NOON\*\***

Please turn in a hard copy to my departmental mailbox (labeled "Raynard") located in 3324 Turlington Hall and also upload a copy (as a .pdf or .doc file) to the "Assignments" forum on our website. Thank you!

\*\*\*

**Any questions? Concerns?  
Please stop by, email or give me a call!**

hraynard@ufl.edu  
3326A Turlington Hall  
352-392-7150

I am on campus 5 days/wk and often have time for a quick question. If you have a longer issue to discuss, you can stop by during office hours (no appointment needed) or email me to meet at another time.