

***RUSS 4302:***  
***RUSSIAN AND SOVIET CINEMA***  
***Fall 2012***



**The University of Texas at Arlington**  
**Department of Modern Languages**

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**Office hours:** MWF 9-10am or by appointment  
**Section information:** RUSS 4302-001

**Time and place of class meetings:** MWF 1:00-1:50pm; Preston Hall 300

**Description of Course Content**

This course surveys the Russian cinematic tradition from its origins through the first decade following the disintegration of the USSR. Special attention is paid to avant-garde film and theory of the 1920s; the totalitarian aesthetics of the 1930s-40s and the ideological uses of film art; the "New Wave" of the 1950s-60s; contemporary cinema in post-Soviet Russia, and cinema as a medium of cultural dissent and witness to social change.

No prior knowledge of Russian language or culture is required for Interdisciplinary students. Russian majors and minors complete coursework in Russian. Films are in Russian with English subtitles. The course is taught in English, with additional instruction in Russian for students of the language.

**Student Learning Outcomes**

Students will gain a broad knowledge of Russia and the Soviet Union through the cultural medium of film. In addition, a major objective is to acquire basic skills of film analysis through reading assignments, class discussion, and written tasks.

By the end of this course you should expect to have:

- become acquainted with some of the most outstanding Russian and Soviet filmmakers and their

best known films;

- developed the language and skills of formal film analysis and a keen awareness of the language of film as an artistic medium;
- developed broad knowledge of the themes and tendencies which the films represent, as well as the social and historical contexts to which they respond.

**Students of Russian will also:**

- considerably expand your Russian vocabulary;
- significantly improve your listening comprehension of spoken Russian;
- gain deeper and wider understanding of Russian parts of speech, the case system, and syntax;
- increase your ability to think analytically in Russian and express your ideas in written Russian.

**Interdisciplinary Students will also:**

- significantly improve your scholarly research and writing skills.

**Descriptions of major assignments and examinations**

Both groups will keep a reflection journal on Blackboard to write ongoing impressions and responses to the films viewed and topics discussed in class.

Russian majors and minors work on weekly assignments from *Cinema for Russian Conversation* involving language tasks based on films from the syllabus. A final writing project is written in Russian, edited and re-submitted in stages towards completion for a project grade at the end of semester.

Interdisciplinary students complete two take-home written assignments based on films viewed and analyzed in class, and weekly readings from *Film Art* and other course materials posted to Blackboard.

Interdisciplinary students write a 10-12 page research paper in English on a topic of your choice. Additional research beyond the assigned readings is required for a successful paper. The paper is edited and re-submitted in stages towards completion for a project grade at the end of the semester.

All students will write a final exam based on the films and course content covered in their respective groups throughout the semester.

**Grading**

Attendance is mandatory and forms part of the final grade. See the attendance policy below.

Grades are apportioned as follows:

Class participation (attendance, preparation, participation)	20%
Weekly assignments	40%
Final paper/project	20%
Final exam	20%

**Expectations for Out-of-Class Study**

Beyond the time required to attend each class meeting, students enrolled in this course should expect to spend at least an additional 9 hours per week of their own time in course-related activities, including reading required materials, journaling, completing assignments, preparing for exams, etc.

### The FILMS (Selections are subject to change)

Excerpts from Early Russian Cinema:

Vladimir Romashkov, *Stenka Razin* / **Стенка Разин** (1908)

Wladyslaw Starewich, *The Dragonfly and the Ant* / **Стрекоза и муравей** (1913)

Yakov Protazanov, *Queen of Spades* / **Пиковая дама** (1916)

Sergei Eisenstein, *Battleship Potemkin* / **Броненосец «Потёмкин»** (1925)

Dziga Vertov, *Man with a Movie Camera* / **Человек с кинокамерой** (1929)

Sergei Eisenstein, *Ivan the Terrible, Part 1* / **Иван Грозный, Часть 1** (1944)

Leonid Gaidai, *Ivan Vasiljevich Changes Profession* / **Иван Васильевич Меняет Профессию** (1973)

Mikhail Kalatozov, *The Cranes Are Flying* / **Летят журавли** (1957)

Grigorii Chukhrai, *Ballad of a Soldier* / **Баллада о солдате** (1959)

Vladimir Menshov, *Moscow Does Not Believe in Tears* / **Москва слезам не верит** (1979)

Vasilii Pichul, *Little Vera* / **Маленькая Вера** (1988)

Pavel Chukhrai, *The Thief* / **Вор** (1997)

Alexei Balabanov, *Brother* / **Брат** (1997)

Aleksandr Sokurov, *Russian Ark* / **Русский ковчег** (2001)

Anna Melikyan, *The Mermaid* / **Русалка** (2007)

### READINGS and COURSE MATERIALS

*For purchase, available at the UTA Bookstore:*

**(Required for ALL STUDENTS)**

**Bordwell, David and Kristin Thompson. *Film Art: An Introduction*. Eighth Edition (or newer), New York: McGraw-Hill, 2006.**

NB: The newest edition of *Film Art* is NOT required, but be sure to obtain the **Eighth edition** or newer.

**(RUSSIAN MAJORS and MINORS ONLY)**

**Kagan, Olga et al. *Cinema for Russian Conversation*. Vol. 1. Newburyport, MA: Focus Publishing, 2005.**

**Additional readings will be made available on Blackboard.**

**The following books will be placed on reserve in the Central Library:**

Atwood, Lynne with Maya Turovskaya et al. *Red Women on the Silver Screen: Soviet Women and Cinema from the Beginning to the End of the Communist Era*. London: Pandora, 1993.

Beumers, Birgit, ed. *Russia on Reels: The Russian Idea in Post-Soviet Cinema*. New York & London: I.B. Tauris & Co., 1999.

Kenez, Peter. *Cinema and Soviet Society, 1917-1953*. Cambridge and New York: Cambridge UP, 1992.

Lawton, Anna. *Imaging Russia 2000: Film and Facts*. Washington DC: New Academia Publishing, 2004.

Stites, Richard. *Russian Popular Culture: Entertainment and Society Since 1900*. Cambridge and New York: Cambridge UP, 1992.

Taylor, Richard and Derek Springs, eds. *Stalinism and Soviet Cinema*. London and New York: Routledge, 1993.

Taylor, Richard and Ian Christie, eds. *Inside the Film Factory: New Approaches to Russian and Soviet Cinema*. London & New York: Routledge, 1991.

Taylor, Richard and Ian Christie, eds. *The Film Factory: Russian and Soviet Cinema in Documents 1896-1939*. London & New York: Routledge, 1994.

Woll, Josephine. *Real Images: Soviet Cinema and the Thaw*. London and New York: I.B. Tauris, 2000.

Youngblood, Denise. *Movies for the Masses: Popular Cinema and Soviet Society in the 1920s*. Cambridge and New York: Cambridge UP, 1992.

### **Regulations and Guidelines**

**Attendance:** Regular classroom attendance is expected of all students. All classes and exams are based upon that assumption. You are responsible for acquiring class notes if you have to miss. Ultimately you will find that regular attendance is essential for a satisfactory grade performance.

**Drop Policy:** Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance.** Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. Contact the Financial Aid Office for more information.

**Americans with Disabilities Act:** The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the *Americans with Disabilities Act (ADA)*. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability. Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at [www.uta.edu/disability](http://www.uta.edu/disability) or by calling the Office for Students with Disabilities at (817) 272-3364.

**Academic Integrity:** All students enrolled in this course are expected to adhere to the UT Arlington Honor Code:

*I pledge, on my honor, to uphold UT Arlington's tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.*

*I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.*

Instructors may employ the Honor Code as they see fit in their courses, including (but not limited to) having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System *Regents' Rule* 50101, §2.2, suspected violations of university's standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University.

**Student Support Services Available:** UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to [resources@uta.edu](mailto:resources@uta.edu), or view the information at [www.uta.edu/resources](http://www.uta.edu/resources).

**Electronic Communication Policy:** The University of Texas at Arlington has adopted the University "MavMail" address as the sole official means of communication with students. MavMail is used to remind students of important deadlines, advertise events and activities, and permit the University to conduct official transactions exclusively by electronic means. For example, important information concerning registration, financial aid, payment of bills, and graduation are now sent to students through the MavMail system. All students are assigned a MavMail account. ***Students are responsible for checking their MavMail regularly.*** Information about activating and using MavMail is available at <http://www.uta.edu/oit/email/>. There is no additional charge to students for using this account, and it remains active even after they graduate from UT Arlington.

**Student Feedback Survey:** At the end of each term, students enrolled in classes categorized as lecture, seminar, or laboratory shall be directed to complete a Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail

approximately 10 days before the end of the term. Each student's feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington's effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, visit <http://www.uta.edu/sfs>.

**Final Review Week:** A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. Classes are held as scheduled during this week and lectures and presentations may be given.

**Make-up Exam Policy:** There will be NO make-up exams or quizzes. Extreme circumstances MAY be considered by Instructors discretion with valid proof provided, however is NOT guaranteed. A grade of zero will be recorded for a missed exam. Only ONE exam may be made up at the Instructors discretion.

## Course Schedule

*NB: As the instructor for this course, I reserve the right to adjust this schedule in any way that serves the educational needs of the students enrolled in the course. –L. Harrison*

### August 2010

#### Fri 8/24 First class meeting

- welcome & introductions
- review syllabus
- Student Info Questionnaire
- Introduction to Early Russian Cinema
- Film: Vladimir Romashkov, *Stenka Razin* / *Стенка Разин* (1908)

#### Mon 8/27

- Bordwell & Thompson, *Film Art*: Chapter 4: "The Shot: Mise-en-Scene"
- "Фильм, фильм, фильм" <http://www.youtube.com/watch?v=-9sHdlz8XME>
- Yuri Tsivian, "Early Russian cinema: some observations"

#### Wed 8/29

- Early Russian Cinema: Wladyslaw Starewich, *The Dragonfly and the Ant* / *Смрекоза и муравей* (1913)

#### Fri 8/31

- Early Russian Cinema: excerpts from Yakov Protazanov, *Queen of Spades* / *Пиковая дама* (1916)

## September 2012

**Mon 9/03** Labor Day holiday. No classes.

- Bordwell & Thompson, *Film Art*. Chapter 6: "The Relation of Shot to Shot: Editing"

**Wed 9/05** **Film:** Sergei Eisenstein, *Battleship Potemkin* / *Броненосец «Потёмкин»* (1925)

- Eisenstein's "Montage of Attractions."
- Sergei Eisenstein, "The Montage of Attractions" (*The Film Factory*, 87-89)

**Fri 9/07**

- Béla Balázs, "The Future of Film" (*The Film Factory*, 144-145)
- Sergei Eisenstein, "Béla forgets the Scissors" (*The Film Factory*, 145-149)

**Mon 9/10**

- *Film Art*, "Soviet Montage (1924-1930)" in Chapter 12
- *Film Art*, "Documentary Form and Style. *Man with a movie camera*" in Chapter 11

**Wed 9/12** **Film:** Dziga Vertov, *Man with a Movie Camera* / *Человек с кинокамерой* (1929)

- Dziga Vertov, "We. A Version of a Manifesto" (*The Film Factory*, 69-72)
- Dziga Vertov, "The *Cine-Pravda*" (*The Film Factory*, 84)
- Dziga Vertov, "The Cine-Eyes. A Revolution" (*The Film Factory*, 89-94)
- Dziga Vertov, "The *Cine-Pravda*: A Report to the Cine-Eyes" (*The Film Factory*, 112-114)
- Dziga Vertov, "Fiction Film Drama and the Cine-Eye" (*The Film Factory*, 115-116)

**Fri 9/14**

- Peter Kenez, "Censorship, 1933-1941," "Socialist Realism, 1933-1941" (*Cinema and Soviet Society*, 127-164)

**Mon 9/17**

- *Film Art*, Chapter 5: "The Shot. Cinematography"

**Wed 9/19** **Film:** Sergei Eisenstein, *Ivan the Terrible, Part 1* / *Иван Грозный, Часть 1* (1944)

- Sergei Eisenstein, "My Worthless and Viscious Film"
- Richard Taylor, "Propaganda and Film" (*Film Propaganda: Soviet Russian and Nazi Germany*)

**Fri 9/21**

- Richard Stites, “Holy War and Cold War 1941-1953” (*Russian Popular Culture*, 98-122)

**Mon 9/24**

- TBA

**Wed 9/26** **Film:** Leonid Gaidai, *Ivan Vasiljevich Changes Profession* / *Иван Васильевич Меняет Профессию* (1973)

- *Иван Васильевич Меняет Профессию* in *Cinema for Russian Conversation*

**Fri 9/28**

- TBA

**October 2012**

**Mon 10/01**

- *Film Art*, Chapter 2: “The Significance of Film Form”

**Wed 10/03** **Film:** Mikhail Kalatozov, *The Cranes Are Flying* / *Летят журавли* (1957)

- *Летят журавли* in *Cinema for Russian Conversation*

**Fri 10/05**

- Josephine Woll, “The Best Years of Our Lives” (*Real Images*, 66-82)

**Mon 10/08**

- *Film Art*, Chapter 3: “Narrative as a Formal System”
- Josephine Woll, “Great Expectations” (*Real Images*, 83-99)

**Wed 10/10** **Film:** Grigorii Chukhrai, *Ballad of a Soldier* / *Баллада о солдате* (1959)

**Fri 10/12**

- TBA

**Mon 10/15**



- *Film Art*, “The Classical Narrative Cinema” and “Narrative Alternatives to Classical Filmmaking” in Chapter 11

**Wed 10/17** **Film:** Vladimir Menshov, *Moscow Does Not Believe in Tears* / *Москва слезам не верит* (1979)

- *Москва слезам не верит* in *Cinema for Russian Conversation*
- Elena Stishova, “The Mythologization of Soviet Women: *The Commissar* and Other Cases” (Lynn Atwood, ed., *Red Women on the Silver Screen*, 175-185)
- Oksana Bulgakova, “The Hydra of the Soviet Cinema: The Metamorphoses of the Soviet Film Heroine” (Atwood, ed., *Red Women on the Silver Screen*, 149-174)

**Fri 10/19**

- TBA

**Mon 10/22**

- *Film Art*, “Form, Style and Ideology” in Chapter 11

**Wed 10/24** **Film:** Vasilii Pichul, *Little Vera* / *Маленькая Вера* (1988)

- Ann Lawton, “Perestroika in the film factory,” “Facing the present” (*Kinoglasnost*, 52-69; 167-195)

**Fri 10/26**

- TBA

**Mon 10/29**

- TBA

**Wed 10/31** **Film:** Pavel Chukhrai, *The Thief* / *Вор* (1997)

- *Bop* in *Cinema for Russian Conversation* (in Vol. 2, to be posted on Blackboard)

**November 2012**

**Fri 11/02**

- TBA

**Mon 11/05**

- *Film Art*, Chapter 8: "Style as a Formal System" (304-316)

**Wed 11/07** **Film:** Alexei Balabanov, *Brother* / *Брат* (1997)

- "Russian Cinema - National Cinema? Three Views" (*Russia on Reels*, 43-53)
- Birgit Beumers, "To Moscow! To Moscow? The Russian Hero and the Loss of the Centre" (*Russia on Reels*, 76-87)

**Fri 11/09**

- TBA

**Mon 11/12**

- TBA

**Wed 11/14** **Film:** Aleksandr Sokurov, *Russian Ark* / *Русский ковчег* (2001)

- Alexander Sokurov, "A letter to the American Viewers: Sailing Russian Ark to the new World": [http://www.landmarktheaters.com/Stories/ark\\_frame.html](http://www.landmarktheaters.com/Stories/ark_frame.html)
- Reviews of *The Russian Ark* in *Metacritic*: <http://www.metacritic.com/film/titles/russianark/>
- Andrew James Horton, "Elegy to History" in *Kinoeye*: [http://www.kinoeye.org/02/13/horton13\\_part1.php](http://www.kinoeye.org/02/13/horton13_part1.php)

**Fri 11/16**

- TBA

**Mon 11/19**

- TBA

**Wed 11/21** **Film:** Anna Melikyan, *The Mermaid* / *Русалка* (2007)

**11/22-25** Thanksgiving holiday

**Mon 11/26** TBA

**Wed 11/28** **Film:** TBA

**Fri 11/30** Final projects due for all

**December 2012**

**Mon 12/03** Review

**Wed 12/05** Last class, Review

**Final Exam:** Monday, December 10<sup>th</sup>, 11am-1:30pm, in Preston Hall 300