I. REQUIRED TEXTS:


photocopies of articles by Eisenstein, Kuleshov, Pudovkin, and Vertov (to be distributed in class)


II. BIBLIOGRAPHY ON RUSSO-SOVIEC CINEMA / BOOKS ON LIBRARY RESERVE:

Bibliographic information (crudely divided by subject, time period, and specific cultural producer) on the history of Russo-Soviet cinema can be located on the web:

http://www.pitt.edu/~slavic/video/cinema_biblio.html

The list requires up-dating, reformatting, and maintenance. All suggestions for additions/changes to the list are welcome. Please provide me with specific bibliographic information.

Almost all texts currently in the University of Pittsburgh's library collections that are on this list have been moved to the Reserve section of Hillman Library. All suggestions for adding materials to the collection are welcome. Please fill out a library order form and submit it to me for immediate processing. The library will try to expedite all orders.

III. READING, SCREENING, and WRITING ASSIGNMENTS:

The Schedule of Assignments provides an itemization of reading, viewing, and writing assignments for the entire semester. All such assignments must be completed prior to the next scheduled meeting of the course. Since students will receive a number of grades for each
meeting of the course (preparation, participation, and quality of written work), students are encouraged not to attend any session for which they have not thoroughly prepared.

**Reading assignments:** students are required to purchase the course texts listed above. Photocopies of articles (and/or chapters of monographs) will be distributed in class the week before the assigned reading is due. Any student not present in class when photocopied materials are distributed must obtain a copy of the materials from another student before the next scheduled meeting of the class.

**Viewing assignments:** students are required to screen all assigned films prior to the next meeting of the class. Students should arrange a convenient time and location for the assigned viewing. The instructor will provide video-copies of the assigned films. All videos must be returned to the instructor immediately after viewing to ensure that other students will be able to screen the film in time.

**Writing assignments:** students must submit all writing assignments on the date due. All assignments must be submitted in a sufficient number of copies for each member of the course. Double-sided printing is not acceptable for submission. With the exception of the final research paper (see below), all writing assignments should be limited to one or two printed pages maximum. There are three types of writing assignments for the course:

(i) **continuity summary assignments:** each meeting of the course will begin with a brief (15 minute) summary of the major points covered during the preceding session. Students will provide the continuity summary by rotation. A handout that itemizes and clarifies each of the major points must accompany the summaries. Students will receive separate grades for the continuity summary and the handout.

(ii) **viewing assignment summary:** immediately after the continuity summary, each meeting of the course will examine the film that was assigned for viewing within the context of the social, historical, and cinematic matrices elaborated in class. This examination will take the form of a student presentation and a classroom discussion monitored by the student (approximately 30 minutes). Students assigned to handle the viewing assignment summary that week are required to prepare classroom handouts on the film: socio-historical data, information on production and reception, bio-filmographies, etc. Students will receive separate grades for the viewing assignment presentation and the handout.

(iii) **research paper assignments:** students must submit an abstract (maximum two printed paragraphs) of their proposed research paper on 27 September to every member of the class. All students (as well as the instructor) must comment on and make suggestions concerning the abstract. Students must submit a revised version of the abstract together with a preliminary list of relevant works on 25 October; an annotated bio-filmography on 1 November; an outline of the research paper with a finalized list of relevant works on 22 November; and a final research paper on 13 December 1999.

**IV. Absence and Attendance:**
Students are expected to attend all classes. Absence due to personal illness, as well as illness or death in the family, must be documented. Absent students are required to obtain all in-class handouts and class notes for the session they missed from another student in the class; all missing assignments must be made up. All unexcused absences will receive an “F” for that session. Three such unexcused absences will result in an “F” for the course.

V. Quizzes:

There will be a number of unannounced quizzes during the semester on assigned readings, screenings, and material covered in the course. No quizzes will be re-scheduled and no make-up quizzes will be given.

VI. Research Paper:

All students must submit a final research paper (20-30 pages) on Monday, 13 December 1999. Topics for the research paper must be discussed with the instructor before beginning work on the project. Since the first “research paper assignment” is due on Monday, 27 September, students are encouraged to begin work immediately in choosing and researching a topic. All research papers must conform in layout, documentation, and works cited to the *MLA Handbook for Writers of Research Papers* (5th edition).

VII. Evaluation and Grades:

Grades will be calculated using the following percentages: final research paper (30%), preparation and participation (15%), continuity summary assignments (10% and 5%), viewing assignment summaries (20% and 5%), and research paper assignments (15%). Students are encouraged to meet with the instructor periodically to review their grades and progress in the course.

VIII. Schedule of Assignments:

week 1: Monday 30 August 1999:

Moving Images and Movable Capital (1896-1910)

Introduction, syllabus, and schedule of assignments


reading assignments for week 3: Monday 13 September:

Leyda 7-54; Stites 9-36; Taylor 19-39; (Tsivian 1-65).
week 2: Monday 6 September 1999: NO CLASSES

week 3: Monday 13 September 1999:
   The Rise of Studios: The Domestic Market and Foreign Investment (1910-1914)
   
   **screenings:**
   - Protazanov, Iakov: *The Departure of a Great Old Man*, 1912.
   - Bauer, Evgenii: *A Child of the Big City*, 1913.
   - (Bauer, Evgenii: *Twilight of a Woman's Soul*, 1913).

   viewing and reading assignments for week 4: Monday 20 September:
   - Leyda 55-91; (Tsivian 78-121).

week 4: Monday 20 September 1999:
   The Collapse of Empire and the Rise of a National Film Industry (1914-1917)
   
   **screenings:**
   - Protazanov, Iakov: *The Queen of Spades*, 1916.
   - Bauer, Evgenii: *For Luck*, 1917.

   writing and reading assignments for week 5: Monday 27 September:
   **One-page abstract of research paper.**
   - Leyda 92-110; Taylor 41-52; (Tsivian 125-161).

week 5: Monday 27 September 1999:
   The Search for a Russian Hollywood and the Exodus of the Film Industry (1917-1919)
   
   **screenings:**
   - Bauer, Evgenii: *The Revolutionary*, 1917.
   - Azagarov, Georgii (?) and Volkov, Aleksandr (?): *Behind the Screen*, 1917.
   - The *Funeral of Vera Kholodnaia*, 1919.
   - Dolmatovskaia, Galina: *Ivan Mosjoukine, or the Carnival Child*, 1999.

   viewing and reading assignments for week 6: Monday 4 October:
   - Protazanov, Iakov: *Father Sergius*, 1917.
   - Kuleshov handout; Leyda 111-120; Taylor 41-52; (Tsivian 162-213).

week 6: Monday 4 October 1999:
   War Communism, the New Economic Policy, and the Search for a Film Language (1919-1924)
   
   **screenings:**

   viewing and reading assignments for week 7: Monday 11 October:
week 7: Monday 11 October 1999:

Lenin's Death and the Return of the Bourgeois Social Comedy (1924)


viewing and reading assignments for week 8: Monday 18 October:

Protazanov, Iakov: *Aelita*, 1924.

Eisenstein handout; Leyda 193-221; Taylor 112-135.

week 8: Monday 18 October 1999:

Soviet Expressive Realism: The Implementation of a Soviet Montage Theory (1925-1926)


writing, viewing, and reading assignments for week 9: Monday 25 October:

Revised abstract of research paper and list of works.

Eisenstein, Sergei: *October*, 1928.

Pudovkin handout; Leyda 222-244.

week 9: Monday 25 October 1999:

Soviet Expressive Realism: Plasticity of Shape and Meaning (1926-1927)


writing, viewing, and reading assignments for week 10: Monday 1 November:

Annotated filmography for research paper.


Stites 37-63; Taylor 137-156.

week 10: Monday 1 November 1999:

Bourgeois Comedy and Social Satire: The Retreat from the Present (1927)


viewing and reading assignments for week 11: Monday 8 November:

Barnet, Boris: *Girl With a Hat-Box*, 1927.

Taylor 157-190.

week 11: Monday 8 November 1999:

Let History Speak: The Documentary and Compilation Film (1927-1929)

viewing and reading assignments for week 12: Monday 15 November:
Kozintsev, Grigorii and Leonid Trauberg: *SVD*, 1927.
Taylor 191-246.

**week 12: Monday 15 November 1999:**
Soviet Expressive Realism: The Return to the *Balagan* (1929)

**screenings:**  Kozintsev, Grigorii and Leonid Trauberg: *New Babylon*, 1929.

writing, viewing, and reading assignments for week 13: Monday 22 November:
Two-page outline of research paper and revised list of works.
Vertov, Dziga: *Kino-Eye*, 1924.
Vertov handout; Taylor 247-282.

**week 13: Monday 22 November 1999:**
Soviet Expressive Realism: The Infallible Eye (1929-1930)

**screenings:**  Vertov, Dziga: *Man With a Movie Camera*, 1929.

viewing and reading assignments for week 14: Monday 29 November:
Vertov, Dziga: *Enthusiasm*, 1930.
Kalatozov, Mikhail: *Salt for Svanetia*, 1930.
Leyda 277-300; Taylor 283-313.

**week 14: Monday 29 November 1999:**
Soviet Expressive Realism: Pantheistic Mechanics (1930)

**screenings:**  Dovzhenko, Aleksandr: *Arsenal*, 1929

viewing and reading assignments for week 15: Monday 6 December:
Dovzhenko, Aleksandr: *Earth*, 1930.
Leyda 301-340; Stites 64-97; Taylor 315-369.

**week 15: Monday 6 December 1999:**
Soviet Expressive Realism: Sound Montage and the Rise of the Talkie (1931-1933)

**screenings:**  Barnet, Boris: *Outskirts [Patriots]*, 1933.

writing and viewing assignment for week 16: Monday 13 December:
Research paper due.
Ekk, Nikolai: *The Road to Life*, 1931.

**week 16: Monday 13 December 1999:**
The Emergence of the Cult of Stalin: Soviet Socialist Realism (1934)

**screenings:**  Vasil'ev, Sergei and Georgii: *Chapaev*, 1934.