

University of Pittsburgh
Department of Slavic Languages and Literatures

Russian 2640: Post-Stalinist Russian Cinema
Spring Semester 1998 (98-2)
Mondays 1:00 - 4:59
CL 226

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Office Hours: Mondays 10:00 - 11:00, Wednesdays 1:00 - 3:00,
and by appointment

I. REQUIRED TEXTS:

1. Boym, Svetlana. *Common Places: Mythologies of Everyday Life in Russia*. Cambridge: Harvard UP, 1994.
2. Horton, Andrew and Michael Brashinsky. *The Zero Hour: Glasnost and Soviet Cinema in Transition*. Princeton: Princeton UP, 1992.
3. Lawton, Anna. *Kinoglasnost: Soviet cinema in our time*. Cambridge: Cambridge UP, 1992.
4. Stites, Richard. *Russian popular culture: Entertainment and society since 1900*. NY: Cambridge UP, 1992.
5. photocopies of chapters/articles by Liehm, Ratchford, and Tarkovskii.

II. RECOMMENDED TEXTS:

1. Leyda, Jay. *Kino: A History of the Russian and Soviet Film*. 3d ed. Princeton: Princeton UP, 1983.
2. Taylor, Richard and Ian Christie, eds. *The Film Factory: Russian and Soviet Cinema in Documents, 1896-1939*. Trans. Richard Taylor. London and NY: Routledge, 1994.

III. BOOKS ON LIBRARY RESERVE:

See Supplementary Bibliography.

IV. READING, SCREENING, and WRITING ASSIGNMENTS:

The Schedule of Assignments provides an itemization of reading, screening, 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.

Screening assignments: students are required to view all assigned films prior to the next meeting of the class. Students should arrange a convenient time and location for the assigned screening. The instructor will provide video-copies of the assigned films for the scheduled screenings. All videos must be returned to the instructor immediately after the screening to ensure that other students will be able to view the film in time. There are no outside screenings for the 9 February and 30 March meetings of the course. Four of the films scheduled for outside screenings do not have English subtitles (marked with a double asterisk in the Schedule of Assignments). Consequently, students who do not speak Russian should arrange to view these films with a Russian speaker to provide a voice-over translation.

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. 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) “viewing questions and rationalization”: students must compile a list of viewing questions for the assigned films. Viewing questions should both assist and guide students in making sense of the film. The rationalization for the viewing questions must state explicitly (and elaborate) the formal and content considerations that are central to the film and that are embedded in the viewing questions.

(ii) “trope assignments”: students must choose a specific trope (positive hero, Party-mindedness, class-mindedness, people-mindedness, idea-mindedness, monumentality, historical inevitability, socialist competition, bureaucracy, etc.) and identify—on the basis of specific sequences in specific films—the changes that the trope undergoes as it moves from one socio-political period to another.

(iii) “research paper assignments”: students must submit an abstract (maximum two printed paragraphs) of their proposed research paper on 9 February 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 9 March; an annotated bio-filmography (and expanded list of relevant works) on 23 March; and an outline of the research paper with a finalized list of relevant works on 30 March; and a final research paper on 20 April.

V. 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.

VI. 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.

VII. Research Paper:

All students must submit a final research paper (20-30 pages) on Monday 20 April. 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 9 February, 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* (4th edition).

VIII. Evaluation and Grades:

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

IX. Schedule of Assignments:

week 1: 5 January

Late Stalinism, 1946-53:
Varnishing the Monumental

screen: Mikhail Chiaureli: *The Fall of Berlin* (1949)

clips: Sergei Eisenstein: *Ivan the Terrible*, part 2 (1945)
Ivan Pyr'ev: *Cossacks of the Kuban* (1950)

assignments for week 2:

- a. reading: Liehm 47-75
Stites 98-122
- b. screening: Grigorii Aleksandrov: *Volga-Volga* (1938)
**El'dar Riazanov: *Carnival Night* (1956)
- c. writing: viewing questions for *Volga-Volga* and rationalization

week 2: 12 January

The Thaw, 1954-64:
The Re-emergence of Private Life

screen: Mikhail Kalatozov: *The Cranes Are Flying* (1957)

clips: Aleksandr Alov and Vladimir Naumov: *Pavel Korchagin* (1956)
Feliks Mironer and Marlen Khutsiev: *Spring on Zarechnaia Street* (1956)
Iulii Raizman: *The Communist* (1956)

assignments for week 3:

- a. reading: Liehm 199-219
Stites 123-147
- b. screening: **Lev Kulidzhanov and Iakov Segel: *The House I Live In* (1957)
- c. writing: Stalinist/Thaw trope

week 3: 26 January

The Thaw, 1954-64:
Recasting the Positive Hero

screen: Grigorii Chukhrai: *Ballad of a Soldier* (1959)

clips: Grigorii Chukhrai: *Forty First* (1956) or *Clear Sky* (1961)
Ivan Pyr'ev: *The Idiot* (1957)
Sergei Bondarchuk: *Destiny of a Man* (1959)

assignments for week 4:

- a. reading: Tarkovskii 15-35
- b. screening: Georgii Daneliia and Igor' Talankin: *Serezha [A Summer to Remember]* (1960)

c. writing: viewing questions for *Serezha* and rationalization

week 4: 2 February

The Thaw, 1954-64:

Redefining the Cult of the Artist and the Status of the Artistic Object

screen: Andrei Tarkovskii: *Ivan's Childhood* (1962)

clips: Grigorii Kozintsev: *Hamlet* (1964)

Marlen Khutsiev/Sergei Gerasimov: *Lenin's Guard/I'm Twenty* (1964)

Andrei Tarkovskii: *Andrei Rublev* (1966)

assignments for week 5:

a. reading: Stites 148-177

b. screening: NONE

c. writing: One page abstract of research paper

week 5: 9 February

The Onset of Stagnation, 1964-68:

Breaching Taboos I: Artistic Experimentation, Ethnic Identity, and Social Satire

screen: Sergei Paradzhanov: *Shadows of Forgotten Ancestors* (1964)

clips: Elem Klimov: *Welcome, Unauthorized Entry Prohibited* (1964)

El'dar Riazanov: *Beware of the Car* (1966)

Sergei Paradzhanov: *Sayat Nova [Red Pomegranate]* (1968)

assignments for week 6:

a. reading : Lawton 1-51, 111-137

b. screening: *Beginning of an Unknown Era* (1967):
Andrei Smirnov: *Angel*
Larisa Shepitko: *Homeland of Electricity*

c. writing: viewing questions for *Angel/Homeland of Electricity* and rationalization

week 6: 16 February

Stagnation, 1964-85:

Breaching Taboos II: The Power of the Shelf and Limited Distribution

screen: Aleksandr Askol'dov: *Commissar* (1967/1987)

clips: Andrei Konchalovskii: *The Story of Asia Kliachina Who Loved But Did Not Marry* (1967/1987)

Aleksei German: *Trial on the Road* (1971/1985)

Andrei Tarkovskii: *Mirror* (1975)

assignments for week 7:

a. reading: Horton 3-30, 99-124

b. screening: **Aleksandr Motyl: *White Sun of the Desert* (1969)

c. writing: Stagnation/Thaw trope

week 7: 23 February

Stagnation, 1964-85:
The Positive Hero and the Loss of Aura

screen: Kira Muratova: *Brief Encounters* (1968/1987)

clips: Gleb Panfilov: *No Ford Through the Fire* (1967)
Andrei Smirnov: *Belorussian Train Station* (1970)
Nikita Mikhalkov: *Alone Among Strangers* (1975)

assignments for week 8:

- a. reading: Boym 1-120
- b. screening: **Vasilii Shukshin: *Snowball Berry Red* (1973)
- c. writing: revised abstract of paper and list of works

week 8: 9 March

Stagnation, 1964-85:
Cinema and the Fostering of Socio-Political Myths

screen: Georgii Daneliia: *Autumn Marathon* (1980)

clips: Sergei Mikaelian: *The Bonus* (1974)
El'dar Riazanov: *Irony of Fate* (1975)
Nikolai Gubenko: *Orphans* (1977)

assignments for week 9:

- a. reading: Boym 121-214
- b. screening: Vladimir Menshov: *Moscow Does Not Believe in Tears* (1980)
- c. writing: viewing questions for *Moscow Does Not Believe in Tears* and rationalization

week 9: 16 March

Stagnation, 1964-85:
Cinema and Challenges to the Socio-Political Body

screen: Rolan Bykov: *Scarecrow* (1984)

clips: El'dar Riazanov: *Garage* (1979)
Vadim Abdrashitov: *Parade of Planets* (1984)
Tengiz Abuladze: *Repentance* (1984/1986)

assignments for week 10:

- a. reading: Horton 67-98
Lawton 52-107
Stites 178-209
- b. screening: Juris Podnieks: *Is It Easy to be Young?* (1986)

c. writing: Annotated filmography including works

week 10: 23 March

Perestroika, 1985-91:
Rediscovering Youth Culture: Sex, Drugs, and Rock 'n' Roll

screen: Vasilii Pichul: *Little Vera* (1988)

clips: Sergei Solov'ev: *Assa* (1988)
Rashid Nugmanov: *The Needle* (1988)
Petr Todorovskii: *Intergirl* (1989)

assignments for week 11:

- a. reading: Horton 33-66
Lawton 138-214
- b. screening: NONE
- c. writing: Outline of research paper and revised list of works

week 11: 30 March

Perestroika, 1985-91:
Reexaminations of National History

screen: Tofik Shakhverdiev: *Is Stalin With Us?* (1989)

clips: Marina Goldovskaia: *Solovki Power* (1988)
Aleksandr Proshkin: *Cold Summer of '53* (1988)
Vladimir Khotinenko: *A Mirror for a Hero* (1988)

assignments for week 12:

- a. reading: Boym 215-291
Horton 127-186
- b. screening: Evgenii Tsymbal: *Defense Counsel Sedov* (1990)
- c. writing: Stagnation/Perestroika trope

week 12: 6 April

Perestroika, 1985-91:
Mythic Repackaging of National History

screen: Iurii Mamin: *Sideburns* (1990)

clips: Vadim Abdrashitov: *Plumbum* (1986)
Karen Shakhnazarov: *City Zero* (1989)
Kira Muratova: *Asthenic Syndrome* (1989)

assignments for week 13:

- a. reading: Horton 187-216
Lawton 215-233

- b. screening: Pavel Lungine: *Taxi Blues* (1990)
- c. writing: viewing questions for *Taxi Blues* and rationalization

week 13: 13 April

Post-Perestroika, 1991-1997:
Kino-business and the Collapse of the Domestic Market

screen: Sergei Ovcharov: *Drummiad* (1993)

clips: Ivan Dykhovichnyi: *Prorva [Moscow Parade]* (1992)
Vladimir Khotinenko: *Makarov* (1993)
Aleksandr Rogozhkin: *Particularities of National Hunting* (1995)

assignments for week 14:

- a. reading: Ratchford 102-114
- b. screening: Nikita Mikhalkov: *Burnt By the Sun* (1994)
- c. writing: TERM PAPERS DUE ON MONDAY, 20 APRIL

week 14: 20 April

Post-Perestroika, 1991-1997:
Reinventing the Domestic Cinema Market

screen: Sergei Livnev: *Hammer and Sickle* (1994)

clips: Sergei Bodrov: *Prisoner of the Mountains* (1996)
Alekssei Balabanov: *The Brother* (1997)
Pavel Chukhrai: *The Thief* (1997)