

**RUSS294-01/HCST294-03, Topics Fall 2004**  
M 7-10pm, WF 1:10-2:10 pm HUM228  
Office hours: MWF11-12 and by appointment

Hilde Hoogenboom  
x6528, 205 HUM  
hoogenboom@mac...

### **Classics of Russian Cinema**



#### **Course Description**

Once “the most important of all the arts” (Lenin, 1924), Russian cinema has transformed itself with every decade. After a brief overview of pre-revolutionary Russian film, we survey the 1920s avant-garde of Sergei **Eisenstein**, Dziga **Vertov**, and Alexander **Dovzhenko**; the 1960s new wave, especially Andrei **Tarkovsky**, and including **women directors** Kira **Muratova** and Larisa **Shepitko**; and the current post-Soviet scene, with Alexander **Sokurov**, in their historical and cultural contexts. **Montage**, pioneered by Eisenstein and others, died under Stalin, but formal experimentation resurfaced with the Krushchev thaw in the late 1950s in the work of **Kalatozov**. In particular, we will explore the tensions between the formal, **theoretical** aspects of filmmaking and serious **social, cultural, aesthetic, political, and historical issues** that traditionally have marked Russian art cinema. Equally important, this course emphasizes that Russian cinema did not exist in isolation from Western films and aesthetics such as French New Wave, and demonstrates their cross-fertilization. Finally, we will watch some of the latest films as the Russian film industry adapts to new market conditions. Readings from primary sources (Eisenstein and others), film history, criticism, and theory. **All films have English intertitles or subtitles. The course assumes no knowledge of Russian or film, though both are welcome.**

### Requirements

- One final (10-15 pages/2,500-3,750 words) paper on the director or group of films of your choice (30%). Please submit a two-page draft by midterm of the films you intend to analyze and your ideas for this paper (10%).
- By October 1<sup>st</sup>, you must pass with a grade of 70% or better a take-home test on the film terms in *Film Art* (429-34) (5%)
- On Wednesdays, please hand in 2 paragraphs typed analyzing some aspect of the film(s) we saw on Monday night. You may focus on one sequence and using all your new film terms, make an argument about why the sequence you chose is important to the film. You may compare a similar theme, aspect, or technique in different films. The purpose of this assignment is to integrate ideas about the meaning of the film(s) with their techniques. Sometimes I will suggest topics; I encourage you to design your own topics. Please write good paragraphs with good topic sentences. (25%)
- On Mondays, please hand in 1 paragraph typed in response to the readings. (10%)
- Final exam (20%).
- Your attendance in class is mandatory unless you are ill. Class participation includes sharing your ideas and listening carefully to your classmates.
- Films are on reserve on the 4<sup>th</sup> floor HUM. Hours are: M-R 8 am - 10 pm; F 8 am – 4:30 pm; Sun 7 – 10 pm.

### Required Texts

- Eisenstein, Sergei. *The Eisenstein Reader*. Ed. Richard Taylor. London:British Film Institute, 1998. PN1995.9.P7 E385 1998
- Leyda, Jay. *Kino: A History of the Russian and Soviet Film*. Princeton: Princeton UP, 1983. PN1993.5.R9 L47 1983
- Taylor, Richard and Ian Christie. *The Film Factory: Russian and Soviet Cinema in Documents 1896-1939*. New York: Routledge, 1994. PN1993.5.R9 F47 1988

### Texts on Reserve

- Attwood, Lynne, ed. *Red Women on the Silver Screen: Soviet Women and Cinema from the Beginning to the End of the Communist Era*. London: Pandora, 1993. PN1995.9.W6 A88 1993g
- Benjamin, Walter. "The Work of Art in the Era of Mechanical Reproduction." *Illuminations: Essays and Reflections*. Ed. and Intro. by Hannah Arendt, trans. by Harry Zohn. New York: Schocken Books, 1969. 217-51. PN37 .B4413 1986 (also on e-reserve)
- Beumers, Birgit, ed. *Russia on Reels: The Russian Idea in Post-Soviet Cinema*. London:I.B.Tauris, 1999. PN1993.5.R9 R87 1999g
- Beumers, Birgit. *Burnt by the Sun*. London:I.B.Tauris, 2001 PN1997.U84 B48 2000
- Bordwell, David. *The Cinema of Eisenstein*. Cambridge:Harvard UP, 1993. PN1998.3.E34 B67 1993
- Bordwell, David and Kristin Thompson. *Film Art: An Introduction*. 6<sup>th</sup> ed. New York: McGraw-Hill, 2001. PN1995.B617 2001
- Condee, Nancy, ed. *Soviet Hieroglyphics: Visual Culture in Late Twentieth-Century Russia*. Bloomington: Indiana UP, London: BFI Publishing, 1995. NX556.A1.S66 1995
- Gillespie, David. *Early Soviet Cinema: Innovation, Ideology and Propaganda*. London: Wallflower, 2000. PN1993.5.R9 G55 2000
- Graffy, Julian. *Bed and Sofa*. London:I.B.Tauris, 2001. PN1997.T678 G73 2001

- Horton, Andrew and Michael Brashinsky. *The Zero Hour: Glasnost and Soviet Cinema in Transition*. Princeton: Princeton UP, 1992. PN1993.5.R9H63
- Kelly, Catriona and David Shepherd, ed. *Russian Cultural Studies*. New York: Oxford UP, 1998. DK276 .R87 1998
- Johnson, Vida and Graham Petrie. *The Films of Andrei Tarkovsky: A Visual Fugue*. Bloomington: Indiana UP, 1994. PN1998.3.T36 J64 1994
- Lawton, Anna, ed. *The Red Screen: Politics, Society, Art in Soviet Cinema*. London: Routledge, 1992. PN1993.5.R9 R4 1992
- Liehm, Mira and Antonin J. Liehm. *The Most Important Art: Soviet and Eastern European Film After 1945*. Berkeley: U of California P, 1977. PN1993.5.E8 L5 1977
- Mayne, Judith. *Kino and the Woman Question: Feminism and Soviet Silent Film*. Columbus: Ohio State UP, 1989. PN1993.5.R9 M37 1989
- McReynolds, Louise and Joan Neuberger, ed. *Imitations of Life: Two Centuries of Melodrama in Russia*. Durham: Duke UP, 2002. PG3089.M44 I53 2002
- Neuberger, Joan. *Ivan the Terrible*. London:I.B.Tauris, 2003. PN1997.N48 2002
- Nowell-Smith, Geoffrey. ed. *The Oxford History of World Cinema*. NY: Oxford UP, 1996. PN1993.5.A1 O96 1995
- Roberts, Graham. *The Man with the Movie Camera*. London:I.B.Tauris, 2000. PN1997.C452225 R63 2000
- Sargeant, Amy. *Vsevolod Pudovkin: Classic Films of the Soviet Avant-Garde*. London:I.B.Tauris, 2001. PN1998.3.P85 S37 2000
- Stam, Robert. *Film Theory: An Introduction*. Malden: Blackwell Publishers, 2000. PN1995 .S6739 2000
- Synessios, Natasha. *Mirror*. London: I.B.Tauris, 2001. PN1997.Z47 S96 2001
- Tarkovsky, Andrei. *Sculpting in Time*. Austin: U of Texas P, 1996. PN1995 .T33513 1987
- Taylor, Richard. *The Battleship Potemkin*. London: I.B.Tauris, 2000. PN1997.B7573 T39 2000
- Taylor, Richard and Ian Christie. *Inside the Film Factory: New Approaches to Russian and Soviet Cinema*. New York: Routledge, 1991. PN1993.5.R9 I57 1991
- Taylor, Richard, and Derek Spring, ed. *Stalinism and Soviet Cinema*. New York: Routledge, 1993. PN1993.5.R9 S73 1993
- Taylor, Richard, Nancy Wood, Julian Graffy, & Dina Iordanova, *BFI Companion to Eastern European and Russian Cinema*. London: BFI Publishing, 2000. PN1993.5.E82 B45 2000
- Thompson, Kristin. *Eisenstein's 'Ivan the Terrible': A Neoformalist Analysis*. Princeton: Princeton UP, 1981. PN1997.I773 T5 1981
- Tsivian, Yuri. *Early Cinema in Russia and its Cultural Reception*. Trans. by Alan Bodger, ed. by Richard Taylor. Chicago: U of Chicago P, 1994. PN1993.5 .R9 T7713 1994
- Tsivian, Yuri. *Ivan the Terrible*. London: BFI Publishing, 2002. PN1997.I77 T75 2002
- Tsivian, Yuri. *Silent Witnesses: Russian Films 1908-1919*. London:Pordenone, 1989. PN1993.5.R9 S55 1989
- Woll, Josephine. *The Cranes are Flying*. London:I.B.Tauris, 2002. PN1997 .W65 2002
- Woll, Josephine. *Real Images: Soviet Cinema and the Thaw*. London:I.B.Tauris, 2000. PN1993.5.R9 W65 2000
- Woll, Josephine and Denise J. Youngblood. *Repentance*. London:I.B.Tauris, 2001. PN1997.M649 W65 2001

### Texts on E-Reserve

Benjamin, Walter. "The Work of Art in the Era of Mechanical Reproduction."  
*Illuminations: Essays and Reflections*. Ed. and intro. by Hannah Arendt, trans. by  
 Harry Zohn. New York: Schocken Books, 1969. 217-51. PN37.B4413 1986

### On-Line

•School of Slavonic and East European Studies (SSEES), University College, London  
 Internet Resources on Russian Cinema:

<http://www.ssees.ac.uk/russcin.htm>

•University of Pittsburgh, Department of Slavic Languages and Literatures:

<http://www.pitt.edu/~slavic/>

•Andrei Tarkovsky:

<http://www.acs.ucalgary.ca/~tstronds/nostalghia.com/>

•Alexander Sokurov:

[http://sokurov.spb.ru/island\\_en/flm.html](http://sokurov.spb.ru/island_en/flm.html)

• Internet Movie Database – excellent reference

[us.imdb.com/a2z](http://us.imdb.com/a2z)

\*Available electronically on JSTOR, through Library's database list.

Christensen, Julie. "Tengiz Abuladze's *Repentance* and the Georgian National Cause," *Russian Review* 50.1 (Spring 1991): 163-75\*

Neuberger, Joan.

Taubman, Jane A. "The Cinema of Kira Muratova," *The Russian Review* 52 (July 1993): 367-81.\*

Youngblood, Denise J. "The Fate of Soviet Popular Cinema during the Stalin Revolution," *The Russian Review* 50 (April 1991): 148-62.\*

### Course Schedule

1W9/8 Introduction: History and Themes; pre-Revolutionary Russian silent films  
 Screening:

*Beginnings* PN1995.75.B445 1992

*A Fish Factory in Astrakhan* (1908, 6 min)

*Sten'ka Razin* (1908, 6 min, Vladimir Romashkov)

*Princess Tarakanova* (1910, 18 min, Kai Hansen and André Maître)

*Romance with Double Bass* (1911, 10 min, Kai Hansen)

F 9/10 Evgenii Bauer (1865-1917) and Iakov Protazanov (1881-1945)

•**Taylor and Christie**, "Introduction," "1896-1921: Introduction,"

"Maxim Gorky: The Lumière Cinematograph (Extracts)," "Leonid

Andreyev: Second Letter on Theatre (Extract)," and "Vsevolod

Meyerhold: On Cinema," *The Film Factory*, 1-26, 37-9.

Clips from:

*Evgenii Bauer* PN1995.75.E946 1992

*A Child of the Big City* (1913, 36 min, Evgenii Bauer)

*The 1002<sup>nd</sup> Ruse* (1915, 17 min, Evgenii Bauer)

*Daydreams* (1915, 37 min, Evgenii Bauer)

*High Society* PN1995.75.H544 1992

*A Life for a Life* (1916, 67 min, Evgenii Bauer)

*The End of An Era* PN1995.75.E536 1992

- The Revolutionary* (1917, 35 min, Evgenii Bauer)  
*For Luck (To Happiness)* (1917, 41 min, Evgenii Bauer)  
 •*Silent Witnesses* (1914, 65 min, Evgenii Bauer) in *Class Distinctions* PN1995.75.C637 1992  
 •*The Departure of a Great Old Man* (1912, 31 min, Iakov Protazanov)  
 •*The Queen of Spades* (1916, 64 min, Iakov Protazanov) in *Iakov Protazanov* PN1995.75.I256 1992  
 •*Father Sergius* (1917, 114 min, Iakov Protazanov) PG3366.O816 F384 1985
- 2M 9/13 After the Bolshevik Revolution in 1917: Lev Kuleshov (1899-1970)  
 •**Leyda**, “The Illusions 1896-1907,” “The Costume Business 1908-1911,” “Enter – Author and Stockholder 1912-1913,” “A Crumbling Empire 1914-1917,” *Kino*, 7-90.  
 Screening:  
 •*Aelita* (1924, 113 min, Iakov Protazanov) PG3476.T6 A355 1991  
 •*The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks* (1924, 88 min, Lev Kuleshov) PN1995.9.F67 E987 1991
- W 9/15 FEKS and Cine-Eye: and Dziga Vertov (1896-1954)  
 •**Taylor and Christie**, “Lev Kuleshov: The Art of Cinema (1918),” “Introduction: 1922,” “Lev Kuleshov: ‘Art’ Cinema,” “Lev Kuleshov: Cinema as the Fixing of Theatrical Action,” “Lev Kuleshov: Art, Contemporary Life and Cinema,” “Dziga Vertov: We. A Version of a Manifesto,” “Lev Kuleshov: Americanism,” “Lev Kuleshov: Chamber Cinema,” “Introduction: 1923,” “Dziga Vertov: The Cine-Pravda,” “Dziga Vertov: The Cine-Eyes. A Revolution,” and “Lev Kuleshov: *Mr. West*,” *The Film Factory*, 45-6, 53-4, 66-7, 69-74, 81-2, 84, 89-97, 108.  
 •**Leyda**, “An Interlude 1916,” “From February to October 1917,” “Moscow-Odessa-Paris 1917-1920,” “Peace-Bread-Land 1917-1920,” “Reconstruction 1921-1923,” *Kino*, 90-169.
- F 9/17 1925: Anniversaries of Decembrist Revolt (1825) and 1905  
 •**Taylor and Christie**, “Introduction: 1924,” “Introduction: 1925,” *The Film Factory*, 101-2, 121-3.  
 •**Eisenstein**, “Eisenstein: A Soviet Artist,” “The Montage of Attractions (1923),” “The Montage of Film Attractions (1924),” and “The Problem of the Materialist Approach to Form (1925),” *The Eisenstein Reader*, 1-59.  
 •**Leyda**, “The Youth of an Art 1924-1925,” *Kino*, 170-91.  
 Screening:  
 •*Kino Pravda* (1922, 15 min, Dziga Vertov)
- 3M 9/20 1927: The Tenth Anniversary of the Bolshevik Revolution  
 •**Taylor and Christie**, “Introduction: 1926,” “Adrian Piotrovsky: *The Battleship Potemkin*,” “Alexei Gvozdev: A New Triumph for Soviet Cinema (*The Battleship Potemkin* and the ‘Theatrical October’),” “Béla Balázs: The Future of Film,” and “Sergei Eisenstein: Béla Forgets the Scissors” *The Film Factory*, 137-49.

•**Eisenstein**, “Constanta (Whither *The Battleship Potemkin*)” and “Our October. Beyond the Played and the Non-Played,” *The Eisenstein Reader*, 60-3, 73-9.

•**Leyda**, “Theory into Practice 1925-1926,” *Kino*, 193-221.

Screening:

•*Strike* (1925, 82 min, Sergei Eisenstein) in *Classics of Early Soviet Cinema: Series I*, DK 246.C537 1996 videodisc and PN1995.75.S875 1991

•*The Battleship Potemkin* (1925, 74 min, Sergei Eisenstein) PN 1995.75.B388 1988

Clips:

•*October* (1928, 102 min, Sergei Eisenstein) PN1995.9.H5 O386 1980

•*The End of St. Petersburg* (1927, 89 min, Vsevolod Pudovkin (1893-1953)) in *Classics of Early Soviet Cinema: Series I*, DK 246.C537 1996 videodisc

•*The Fall of the Romanov Dynasty* (1927, 90 min, Esther Shub (1894-1959) DK246.C537 1996

W 9/22

Daily Life

•**Taylor and Christie**, “Abram Room: Cinema and Theatre,” “Viktor Shklovsky: The Semantics of Cinema,” “Introduction: 1927,” “Viktor Shklovsky: The Film Factory (Extracts),” “Kirill Shutko: Preface to *Poetics of Cinema*,” “Viktor Shklovsky: Poetry and Prose in Cinema,” and “Introduction: 1928,” *The Film Factory*, 128-9, 131-3, 157-9, 166-9, 174-8, 191-4.

Screening:

•*Bed and Sofa* (1927, 73 min, Abram Room) PN1997.B433 1985

F 9/24

Finish screening *Bed and Sofa*

•**Leyda**, “Anniversary Year 1927,” *Kino*, 222-44.

4M9/27

Dziga Vertov (1896-1954) – Documentary Film and Sound

•**Taylor and Christie**, “Sergei Eisenstein, Vsevolod Pudovkin, and Grigori Alexandrov: Statement on Sound,” “Introduction: 1929,” “Sergei Eisenstein and Grigori Alexandrov: An Experiment Intelligible to the Millions,” “Vsevolod Pudovkin: On the Principle of Sound in Film,” “Vsevolod Pudovkin: Conversation on Sound Film,” “Introduction: 1930,” “Dziga Vertov: Speech to the First All-Union Conference on Sound Cinema,” “Viktor Shklovsky: Sound as a Semantic Sign,” “*Kino i zhizn* Editorial: Is There a Soviet Sound Cinema?,” and “Vsevolod Pudovkin: The Role of Sound Cinema (1933),” *The Film Factory*, 234-5, 247-9, 254-7, 264-7, 280-2, 283-5, 301-7, 310-11, 327-9.

•**Leyda**, “The Cost of Virtuosity 1928-1930,” *Kino*, 245-76.

Screening:

•*Kino glaz* (1920s, 74 min, Dziga Vertov) PN1995.9.D6 K556 1999

•*Man With a Movie Camera* (1929, 69 min, Dziga Vertov) in *Classics of Early Soviet Cinema: Series I*, DK 246.C537 1996 videodisc

Clips:

•*Enthusiasm* (1931, 110 min, Dziga Vertov)

- W 9/29 Alexander Dovzhenko (1894-1956)  
 • *Arsenal* (1929, 70 min, Alexander Dovzhenko) in *Classics of Early Soviet Cinema: Series I*, DK 246.C539 1998 videodisc
- F 10/1 • *Earth* (1930, 69 min, Alexander Dovzhenko) in *Classics of Early Soviet Cinema: Series I*, DK 246.C537 1996 videodisc, and PN1995.75.E27 D68 1991  
 • Film terminology take-home quiz due
- 4M 10/4 Stalin's Purges (1937-38 ): Sergei Eisenstein (1898-1948)  
 • **Taylor and Christie**, "Vsevolod Pudovkin: S.M. Eisenstein (From *Potemkin to October*) (1928)," "Introduction: 1931-4," "Film-Makers' Letter to Stalin," "Introduction: 1935," "Boris Shumyatsky: A Cinema for the Millions (Extracts)," "Postscript: 1936-41," and "Boris Shumyatsky: The Film *Bezhin Meadow*," *The Film Factory*, 198-200, 315-17, 335-7, 345-7, 358-69, 371-2, 378-81.  
 • **Eisenstein**, "The Mistakes of *Bezhin Meadow* (1937)" and "Alexander Nevsky and the Rout of the Germans (1938), *The Eisenstein Reader*, 134-44.  
 • **Leyda**, "Industrial Revolution 1930-1933" and "Witnessed Years 1934-1937," *Kino*, 277-340.  
 Screening:  
 • *Que Viva Mexico* (1931-2, 85 min, Sergei Eisenstein) PN1997 Q928 1985  
 • *Bezhin Meadow* (1937, 31 min, Sergei Eisenstein) in *Classics of Early Soviet Cinema: Series II*, DK 246.C539 1998 videodisc  
 • *Alexander Nevsky* (1938, 111 min, Sergei Eisenstein) DK93.A435 2001
- W 10/6 Popular Cinema  
 • **Youngblood**, "The Fate of Soviet Popular Cinema during the Stalin Revolution"  
 Screening:  
 • *Volga, Volga* (1938, 90 min, Grigori Alexandrov (1903-83)) PN1995.9.M86 V654 1996
- F 10/8 finish screening *Volga, Volga*  
 • **Leyda**, "Full Capacity 1938-1939," "Semi-War 1939-1941," "Test 1941-1947," and "Looking Back from 1983," *Kino*, 341-404.
- 5M10/11 Sergei Eisenstein  
 • **Eisenstein**, "The Problems of the Soviet Historical Film, and "Stalin, Molotov and Zhdanov on *Ivan the Terrible Part II*," *The Eisenstein Reader*, 145-66.  
 • **Tsivian**, *Ivan the Terrible*  
 • **Neuberger**, *Ivan the Terrible*; "Eisenstein's Angel," *The Russian Review* 63 (July 2004): 374-406.  
 Screening:  
 • *Ivan the Terrible* (1944, 1946, 181 min, Sergei Eisenstein) PN1995.9 H5 I835 1984 and DK106.I835 2001 DVD

- W 10/13 Sergei Eisenstein, *Ivan the Terrible*  
 •**Eisenstein**, “From Lectures on Music and Colour in *Ivan the Terrible*,” *The Eisenstein Reader*, 167-86.  
 Clips: from subsequent films by Woody Allen, Ingmar Bergman, Brian DePalma, and others who quote from Eisenstein’s film, primarily from the Odessa Steps sequence.
- F 10/15 WWII: Fascism and Communism  
 •**Benjamin**, “The Work of Art in the Era of Mechanical Reproduction” (1936).
- 6M 10/18 WWII – Mikhail Kalatozov (1903-73)  
 •**Liehm**, “The Zhdanov Years: The Soviet Union, 1945-1955” and “Where Did the Cranes Fly? The Soviet Union, 1956-1963,” 47-75, 199-219.  
 •**Woll**, *The Cranes Are Flying*  
 •Prokhorov, “Soviet Family Melodrama of the 1940s and 1950s: From *Wait for Me* to *The Cranes Are Flying*,” **McReynolds and Neuberger**, 208-31.  
 Screening:  
 •*Chapayev* (1934, 101 min, S. and G. Vassiliev) PN1997.C537 1985  
 •*The Cranes Are Flying* (1957, 94 min, Mikhail Kalatozov) PG2074 .C736 1992
- W 10/20 Early Kalatozov  
 •**Woll**, *Real Images*, Ch. 6, “The Best Years of Our Lives,” 66-82  
 Screening:  
 •*Salt for Svanetia* (1930, 55 min, Mikhail Kalatozov) in *Classics of Early Soviet Cinema: Series II*, DK246.C539 1998 videodisc and DK855.2.T973 1997
- F 10/22 The Thaw and Kalatozov  
 •Johnson, “Russia After the Thaw,” **Nowell-Smith**, 640-51  
 Finish screening *Salt for Svanetia*
- 7M 10/25 Screening:  
 •*La Dolce Vita* (1960, 180 min, Federico Fellini) PN1997.D6353 1986  
 •*I am Cuba* (1964, 141 min, Mikhail Kalatozov) F1788.1234 1995
- W 10/27 Andrei Tarkovsky (1932-86)  
 •**Woll**, *Real Images: Soviet Cinema and the Thaw*, Chapter 11, Kameradschaft (138-50)  
**Tarkovsky**, “The Beginning,” *Sculpting*, 15-35.  
 Screening:  
 •*The Steamroller and the Violin* (1960, 43 min, Andrei Tarkovsky’s diploma film) PG2077.K386 2002
- F 10/29 Fall Break



- 8M 11/1 WWII and Tarkovsky  
 •**Synessios**, *Mirror*  
 •**Tarkovsky**, “The Film Image,” *Sculpting*, 104-63.  
 •Ian Christie, “Canons and Careers: The Director in Soviet Cinema,”  
**Taylor and Spring**  
 Screening:  
 •*My Name is Ivan (Ivan’s Childhood)* (1962, 84 min, Andrei Tarkovsky)  
 PG3479.4.O433 M963 1991  
 •*Mirror* (1974, 106 min, Andrei Tarkovsky)
- W 11/3 WWII and Larisa Shepitko (1938-79)  
 •**Liehm**, “Far from Mosfilm: The Soviet Union after 1963,” 306-36.  
 •**Horton and Brashinsky**, “Soviet Women in Cinema and on Film,” 99-24  
 Screening:  
*Wings* (1966, 90 min, Larisa Shepitko) DK268.3.K795 1996
- F 11/5 Larisa Shepitko  
 •**Woll**, *Real Images: Soviet Cinema and the Thaw*, Ch. 17, “To Have and to Have Not,” (209-24)  
 •**Attwood**, “‘Some Interviews on Personal Questions...’: Soviet Women Talk About Their Experiences in the Film Industry,” **Attwood**, *The Red Screen*  
 Finish screening *Wings*
- 9M11/8 Censorship  
 •**Woll**, *Real Images*, Ch. 16, “Forbidden Games: Introduction” (201-8)  
 •Stishova, “The Mythologization of Soviet Woman: *The Commissar* and Other Cases,” **Attwood**  
 Screening:  
 •*Kommissar* (1967/1987, 110 min, Alexander Askoldov (1937-))  
 PN1995.9.H5 K665 1989
- W 11/10 Soviet Georgia – Sergei Paradjanov (1924-90)  
 •Radvanyi, “Cinema in the Soviet Republics,” **Nowell-Smith**, 651-6.  
 Screening:  
 •*Shadows of Forgotten Ancestors* (1964, 99 min, Sergei Paradjanov)  
 PN1997 .S534 1988
- F 11/12 •*The Color of Pomegranates* (1969, 78 min, Sergei Paradjanov)
- 10M 11/15 Kira Muratova (1934-)  
 •**Taubman**, “The Cinema of Kira Muratova”  
 •**Prokhorov**, “The Unknown New Wave: Soviet Cinema of the Sixties”  
 •Vizitei, “From Film School to Film Studio: Women and Cinematography in the Era of Perestroika,” **Attwood**, *The Red Screen*  
 •Roberts, “The Meaning of Death: Kira Muratova’s Cinema of the Absurd,” **Beumers**, *Russia on Reels*  
 Screening:

- Breathless (À bout de souffle)* (1960, 87 min, Jean-Luc Goddard)
  - Brief Encounters* (1967, 95 min, Kira Muratova)
- W 11/17      Recent films by Muratova
- F 11/19      Recent films by Muratova
- 11M 11/22    Stalin
- Anna Lawton, “The Ghost that Does Return,” **Taylor and Spring**
  - Christensen**, “Tengiz Abuladze’s *Repentance* and the Georgian National Cause”
  - Woll and Youngblood**, *Repentance*
- Screening:
- Repentance* (1984, 151 min., Tengiz Abuladze (1924-94)) PG2074.M663 1987
  - Burnt by the Sun* (1994, 134 min, Nikita Mikhailkov (1945-)) PG2096 .B976 1995
- W 11/24      Stalin continued
- Nikita Mikhailkov, “‘The Function of a National Cinema,’ (May 1998),”
  - Beumers**, *Russia on Reels*
  - Beumers**, *Burnt by the Sun*
- Screening:
- Clips:
- Anna: from 6 to 18* (1993, 99 min, Nikita Mikhailkov) DK287.A553 1998
- F 11/26      Thanksgiving Break
- 12M 11/29    Alexander Sokurov (1951-)
- Mikhail Iampolski, “Representation – Mimicry – Death: The Latest Films of Alexander Sokurov,” **Beumers**, *Russia on Reels*
- Screening:
- The Evening Sacrifice* (1990, 18 min, Alexander Sokurov) in *Glasnost Film Festival* v. 11, DK287.G537 1990
  - Mother and Son* (2000, 73 min, Alexander Sokurov) PG2074.M385 2000
  - Second Circle* (1990, 90 min, Alexander Sokurov) PG3478.R24 K784 1992
  - Russian Ark* (2002, 83 min, Alexander Sokurov) IN THEATRE
- W 12/1        Yuri Mamin (1946-)
- Horton and Brashinsky, 201-7
  - Natasha Zhuravkina, “Fathers for the Fatherland: The Cult of the Leader in Russian Cinema,” **Beumers**, *Russia on Reels*
- Clips:
- Window to Paris* (1994, 92 min, Yuri Mamin) PN1995.9.C55 W543 1995
- F 12/3        Clips:
- Sideburns* (1990, 110 min, Yuri Mamin)

- 13M 12/6 Pavel Lounguine (1949-)  
 •Horton and Brashinsky, 166-8  
 Screening:  
 •*Luna Park* (1992, 107 min, Pavel Lounguine) PN1995.9.G3 L863 1994  
 •*Taxi Blues* (1990, 110 min, Pavel Lounguine) PN1995.9.C6 T395 1992
- W 12/8 Sergei Bodrov (1948-)  
 •Attwood, "Gender Angst in Russian Society and Cinema in the Post-Stalin Era," **Kelly and Shepherd**, 352-67.  
 Clips:  
 •*Prisoner of the Mountains* (1996, 99 min, Sergei Bodrov) with Sergei Bodrov Jr. (1971-2002) PG3365.K385 2000  
 •*Ser* (1989, 79 min, Sergei Bodrov) PG2074.S477 1992
- F 12/10 Aleksei Balabanov (1959-)  
 Clips:  
 •*Chegist* (1992, 90 min, Alexander Rogoikin) PG3476.Z39 C545 1996  
 •*Brother* (1997, 96 min, Alexei Balabanov (1959-)) with Sergei Bodrov Jr. (PN1997.B6799 1997; PG3074.B768 1997  
 •*Brother 2* (2000, Alexei Balabanov) with Sergei Bodrov, RENT  
 LOCALLY
- 14M 12/13 Revisions and Reviews continued  
 •Ekaterina Khokhlova, "Forbidden Films of the 1930s," **Taylor and Spring**  
 •"Interview with Alexander Medvedkin," **Taylor and Christie**, *Inside the Film Factory*, 165-75.  
 Screening:  
 •*The Last Bolshevik* (1993, 116 min, Chris Marker (1921-)) PERSONAL COPY  
 •*Happiness* (1934, 66 min, Alexander Medvedkin) PG3074 .S893 1991  
 •*One Day in the Life of Andrei Arsenevich* (2001, 55 min, Chris Marker)
- W 12/15 Return to silent film – Sergei Ovcharov (1955-) and Aleksei Balabanov  
 •**Graham**, "Metaphorical Function of the Silent Film Body in Sergei Ovcharov's *Barabaniada*."  
 Screening:  
 •*Drum Roll* (1993, 93 min, Sergei Ovcharov)  
 •*Of Freaks and Men* (1998, 93 min, Aleksei Balabanov)

Final Exam: Friday, December 17, 1:30-3:30 pm