RUSS 330
Russian Cinema

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Office Hours: Tue, Thu 1:30-2:30

Course Information
Fall 2018
Tue-Thu 12:30-1:20pm REC 308
Screening Wed 6:30-9:20pm SC 239

Course Description
This course is an introduction to the cinema of Russia from the Revolution of 1917 to the beginning of the 21st century. We will focus on the cinematic artistry of the films we discuss, while also working to place them in the context of profound political, historical, and cultural changes. Class is primarily discussion-based. No knowledge of Russian or background in Russian studies is required.

Required Texts
There is no single required textbook. Readings will be accessible online through Purdue library or made available via Blackboard.

Text available online through Purdue library:
The Russian Cinema Reader
David Gillespie Russian Cinema
Russian classical literature today: the challenges/trials Messianism and mass culture

Course Requirements
Participation
Since the course format is largely discussion, you should come to class having done the reading and the viewing, and ready to share your thoughts and engage with the ideas of your classmates. You need to be present, be prepared, and be an active participant.

Readings
Readings will be assigned for each week's module, to be completed by Tuesday.

Weekly quizzes
Every Tuesday class will begin with a short quiz testing your knowledge of the reading assigned for that week.

Discussion prompts
Each film will be accompanied by a list of questions to be reviewed before screening. These questions will be revisited and used to guide the discussion of the film on Thursday.

**Reaction papers**
Each film will be accompanied by a writing prompt. The prompt will be used in writing a reaction paper, no longer than 1-2 pages (at most), up to double-spaced, 12 font, graded pass-fail, to be turned in after each screening, on **Tuesday**, in class.

**Oral presentation**
Each student is to select a film outside of the screening list, to view on their own time and present in class. A sample list of possible choices is provided below, but you can also select your own. Your choice needs to be approved by the instructor prior to the presentation. Many of the appropriate options are available on Youtube and other free screening platforms. Amazon Prime also has a large collection of Russian films, dubbed or subtitled.

Vsevelod Pudovkin, *Storm over Asia* (1928) epic; silent (YouTube)
Alexander Dovzhenko, *Earth* (1930) drama/epic; silent (YouTube)
Vasiliyev brothers, *Chapaev* (1934) war (Amazon DVD)
Grigori Chukhrai, *Ballad of a Soldier* (1959) war (YouTube)
Alexander Askoldov, *The Commissar* (1967) drama (Amazon instant video)
Leonid Gaidai, *Kidnapping Caucasian Style* (1967) comedy (YouTube)
Vladimir Motyl, *White Sun of the Desert* western (YouTube)
Andrei Tarkovsky, *Andrei Rublev* (1966) historical epic/art (YouTube)
Andrei Tarkovsky, *Solaris* (1972) science fiction/art (YouTube)
Andrei Tarkovsky, *Stalker* (1979) science fiction (YouTube)
Nikita Mikhalkov, *A Slave of Love* (1976) historical melodrama (Amazon)
Georgii Danelia, *Autumn Marathon* (1979) drama / comedy (YouTube)
Pavel Lungin, *Taxi Blues* (1990) drama (YouTube / Amazon DVD)
Pavel Chukhrai, *The Thief* (1997) drama (YouTube)
Andrei Kravchuk *The Italian* (2005) drama (Amazon instant video)
Klim Shipenko, *Salyut 7* (2017) drama/action (Amazon)
Final project
There is no final exam in this course, instead each student will prepare a final project. A rubric will be provided. Examples include a creative essay or make a short film. The subject and approach need to be original, intelligent, and creative.

Learning Outcomes
Students will be able to identify prominent Soviet and Russian directors and actors, and describe their contribution to cinematography.

Students will be able to list a number of Soviet and Russian films, which are considered important milestones in the development of cinematography.

Students will be able to discuss the artistic merits of prominent Soviet and Russian films and their relevance in the historical, social, political, and cultural context of the corresponding time period.

How to succeed in this course
To succeed in this course, it is important to be present at all film screenings, to be prepared (complete the assigned readings on time), and to actively engage during classroom discussions. I also recommend to start thinking about the final project early on in the semester and to discuss your ideas with the instructor as soon as possible. It is also important to turn in reaction papers and be present and prepared for weekly quizzes, and deliver an engaging oral presentation - all the requirements in the course contribute equally to the final grade.

Policies

General Course Policies
Consider including specific policies for (1) addressing students questions via emails, (2) students arriving late/leaving early, (3) use of cell phones/computers in class, (4) technology issues, and/or (5) class participation/preparedness.

Grading
Class participation: 20%
Reaction papers: 20%
Quizzes: 20%
Oral Presentation: 20%
Final Project: 20%

Final letter grade assignment
90-100% A
Below 60%  F

**Academic Dishonesty**

You should include your personal policy on academic dishonesty for your course. You may also want to include the University policy for academic dishonesty (below):

*Purdue prohibits "dishonesty in connection with any University activity. Cheating, plagiarism, or knowingly furnishing false information to the University are examples of dishonesty." [Part 5, Section III-B-2-a, Student Regulations] Furthermore, the University Senate has stipulated that "the commitment of acts of cheating, lying, and deceit in any of their diverse forms (such as the use of substitutes for taking examinations, the use of illegal cribs, plagiarism, and copying during examinations) is dishonest and must not be tolerated. Moreover, knowingly to aid and abet, directly or indirectly, other parties in committing dishonest acts is in itself dishonest." [University Senate Document 72-18, December 15, 1972]*

**Purdue’s student guide for academic integrity**
(https://www.purdue.edu/odos/academic-integrity/).

**Use of Copyrighted Materials**

You may include your personal policy on using copyrighted materials and how students may use materials from your course. You may also want to reference the University Regulations on these policies listed below.

*Students are expected, within the context of the Regulations Governing Student Conduct and other applicable University policies, to act responsibly and ethically by applying the appropriate exception under the Copyright Act to the use of copyrighted works in their activities and studies. The University does not assume legal responsibility for violations of copyright law by students who are not employees of the University.*

*A Copyrightable Work created by any person subject to this policy primarily to express and preserve scholarship as evidence of academic advancement or academic accomplishment. Such works may include, but are not limited to, scholarly publications, journal articles, research bulletins, monographs, books, plays, poems, musical compositions and other works of artistic imagination, and works of students created in the course of their education, such as exams, projects, theses or dissertations, papers and articles.*

**University Regulations on policies** (http://www.purdue.edu/policies/academic-research-affairs/ia3.html).

**Attendance**
Your presence in class is a must – in this course learning is cumulative and collaborative, and missing class harms your classmates’ learning as much as your own. Three unexcused absences (from lectures or screenings) will cause your grade to drop by a full letter (A to B, C to D, etc.). Each additional absence will cause your grade to drop another letter. Students are expected to come to class on time and to power down all cell phones, etc. for the duration of the class. This policy applies to the screenings as well.

Purdue policy for attendance:
Students are expected to be present for every meeting of the classes in which they are enrolled. Only the instructor can excuse a student from a course requirement or responsibility. When conflicts or absences can be anticipated, such as for many University sponsored activities and religious observations, the student should inform the instructor of the situation as far in advance as possible. For unanticipated or emergency absences when advance notification to an instructor is not possible, the student should contact the instructor as soon as possible by email, or by contacting the main office that offers the course. When the student is unable to make direct contact with the instructor and is unable to leave word with the instructor’s department because of circumstances beyond the student’s control, and in cases of bereavement, the student or the student’s representative should contact the Office of the Dean of Students.

The link to the complete policy and implications can be found at: http://www.purdue.edu/studentregulations/regulations_procedures/classes.html

Technology in the Classroom
All phones must be powered down and left untouched, unobserved, and unmissed during our class and screenings. I also ask that laptops not be used in class, though I ask you to bring this up with me if you have a need or a strong preference to take notes in this way.

Missed or Late Work
Late assignments will not be accepted, and as a rule I do not grant extensions the night before an assignment is due. However, some flexibility is possible. Look over the syllabus and check it against your schedule. If you have a conflict I am willing to work with you to set a new deadline, provided that you contact me well in advance.

Grief Absence Policy for Students
Purdue University recognizes that a time of bereavement is very difficult for a student. The University therefore provides the following rights to students facing the loss of a family member through the Grief Absence Policy for Students (GAPS). GAPS Policy: Students will be excused for funeral leave and given the opportunity to earn equivalent credit and to demonstrate evidence of meeting the learning outcomes for misses assignments or assessments in the event of the death of a member of the student’s family.
See the University’s website for additional information:
http://www.purdue.edu/studentregulations/regulations_procedures/classes.html

Violent Behavior Policy
Purdue University is committed to providing a safe and secure campus environment for members of the university community. Purdue strives to create an educational environment for students and a work environment for employees that promote educational and career goals. Violent Behavior impedes such goals. Therefore, Violent Behavior is prohibited in or on any University Facility or while participating in any university activity.

See the University’s website for additional information:

Emergencies
In the event of a major campus emergency, course requirements, deadlines and grading percentages are subject to changes that may be necessitated by a revised semester calendar or other circumstances beyond the instructor’s control. Relevant changes to this course will be posted onto the course website or can be obtained by contacting the instructors via email or phone. You are expected to read your @purdue.edu email on a frequent basis.

See the University’s website for additional information:
https://www.purdue.edu/ehps/emergency_preparedness/

Accessibility and Accommodations
Purdue University strives to make learning experiences as accessible as possible. If you anticipate or experience physical or academic barriers based on disability, please, speak with your instructor privately in order to discuss your needs. You are encouraged to register with the Disability Resource Center and deliver a copy of your Accommodation Letter to your instructor. If you need to register with the Disability Resource Center, please, visit YONG 830 or call 765-494-1247 to schedule an appointment.

Nondiscrimination
Purdue University is committed to maintaining a community which recognizes and values the inherent worth and dignity of every person; fosters tolerance, sensitivity, understanding, and mutual respect among its members; and encourages each individual to strive to reach his or her own potential. In pursuit of its goal of academic excellence, the University seeks to develop and nurture diversity. The University believes that diversity among its many members strengthens the institution, stimulates creativity, promotes the exchange of ideas, and enriches campus life.
Purdue University views, evaluates, and treats all persons in any University related activity or circumstance in which they may be involved, solely as individuals on the basis of their own personal abilities, qualifications, and other relevant characteristics.

Purdue University prohibits discrimination against any member of the University community on the basis of race, religion, color, sex, age, national origin or ancestry, genetic information, marital status, parental status, sexual orientation, gender identity and expression, disability, or status as a veteran. The University will conduct its programs, services and activities consistent with applicable federal, state and local laws, regulations and orders and in conformance with the procedures and limitations as set forth in Purdue’s Equal Opportunity, Equal Access and Affirmative Action policy which provides specific contractual rights and remedies. Additionally, the University promotes the full realization of equal employment opportunity for women, minorities, persons with disabilities and veterans through its affirmative action program.

Any question of interpretation regarding this Nondiscrimination Policy Statement shall be referred to the Vice President for Ethics and Compliance for final determination.

Purdue's nondiscrimination statement: http://www.purdue.edu/purdue/ea_eou_statement.html

Class Schedule

WEEK 1
Tue.  8/21  Course Introduction
Wed. 8/22  No screening
Thu. 8/23  Soviet and Russian cinema: An introduction

WEEK 2
Tue.  8/28  Sergei Eisenstein. Cinema as propaganda. Montage.
  • Joan Neuberger & Rimgaila Salys, “Battleship Potemkin,” The Russian Cinema Reader, volume 1, pp. 107-115
  • David Bordwell, “Monumental Heroics: The Silent Films,” The Russian Cinema Reader, volume 1, pp. 116-143
Wed. 8/29  Screening: Battleship Potemkin
Thu.  8/30  Discussion of Battleship Potemkin

WEEK 3
  • Jeremy Hicks, “Man With a Movie Camera,” The Russian Cinema Reader, volume 1, pp. 172-191
Wed. 9/5  Screening: Man With a Movie Camera
Thu. 9/6  Discussion of *Man With a Movie Camera*  
Oral presentation 1

**WEEK 4**

Tue. 9/11  Stalin, Sound, and the Cultural Revolution. Stalinist Musical Comedy: Grigory Alexandrov  
- Rimgaila Salys, “Circus,” *The Russian Cinema Reader, volume 1, pp. 250-268*

Wed. 9/12  Screening: *Circus*

Thu. 9/13  Discussion of *Circus*  
Oral presentation 2

**WEEK 5**

Tue. 9/18  The Stalin Period, continued: Late Eisenstein and *Alexander Nevsky.*  

Wed. 9/19  Screening: *Alexander Nevsky*

Thu. 9/20  Discussion of *Alexander Nevsky*  
Oral presentation 3

**WEEK 6**

Tue. 9/25  Mikhail Kalatozov, The Thaw, and rethinking the Soviet war film  

Wed. 9/26  Screening: *The Cranes are Flying*

Thu. 9/27  Discussion of *The Cranes are Flying*  
Oral presentation 4

**WEEK 7**

Tue. 10/2  The End of the Thaw and the comedies of Leonid Gaidai  

Wed. 10/5  Screening: *The Diamond Arm*

Thu. 10/4  Discussion of *The Diamond Arm*  
Oral presentation 5

**WEEK 8**

Tue. 10/9  *Fall Break*  
[posted on the Blackboard]

Wed. 10/10  Screening: *Beware of the Car*

Thu. 10/11  Discussion of *Beware of the Car*  
Oral presentation 6  
Group discussion of final project ideas + individual consultations with instructor
WEEK 9
Tue. 10/16 Women in Russian and Soviet Film
    • David Gillespie, “Women and Russian Film,” Russian Cinema, pp. 82-102
Wed. 10/17 Screening: Office Romance
Thu. 10/18 Discussion of the Office Romance
    Oral presentation 7
    Group discussion of final project ideas + individual consultations with instructor

WEEK 10
Tue. 10/23 Cinema of Stagnation.
    • Lilya Kaganovsky, “The Cultural Logic of Late Socialism,” The Russian Cinema Reader, volume 2, pp. 179-189
Wed. 10/24 Screening: Moscow Does Not Believe in Tears
Thu. 10/25 Discussion of the Moscow Does Not Believe in Tears
    Oral presentation 8
    Group discussion of final project ideas + individual consultations with instructor

WEEK 11
Tue. 10/30 Gorbachev, glasnost, and perestroika
    • Richard Stites, “Perestroika and the People’s Taste 1985-,” Russian Popular Culture (posted on the Blackboard)
Wed. 10/31 Screening: Heart of a Dog
Thu. 11/1 Discussion of the Heart of a Dog
    Oral presentation 9
    Group discussion of final project ideas + individual consultations with instructor

WEEK 12
Tue. 11/6 The end of the USSR
    • Alexander Dallin, “Causes of the Collapse of the USSR” (posted on the Blackboard)
Wed. 11/7 Screening: Window to Paris
Thu. 11/8 Discussion of Window to Paris
    Oral presentation 10

WEEK 13
Tue. 11/13 National identity in post-Soviet times
    • Elena Pedigo Clark, “Peculiarities of the national character: Finns, Russians, and Russian literature in Aleksandr Rogozhkin’s “Finnish” films,” Russian classical literature today : the challenges/trials Messianism and mass culture, pp. 251-267
Wed. 11/14 Screening: Peculiarities of the National Hunt
Thu. 11/15 Discussion of the Peculiarities of the National Hunt
    Oral presentation 11

WEEK 14
Tue. 11/20 Russia in the Nineties
Wed.  11/21  Thanksgiving
Thu.  11/22  Thanksgiving

WEEK 15
Tue.  11/27  Russia in the Nineties, continued.
Wed.  11/28  Screening: *Brother*
Thu.  11/29  Discussion of *Brother*
            Oral presentation 12

WEEK 16
Tue.  12/4   Return to nationalism
Wed  12/5  Screening: *Russian Ark*
Tue.  12/6  Discussion of *Russian Ark*
            Oral presentation 13

Fri.  12/7   Final Project Due

Disclaimer

*This syllabus is a guide, not a contract, and I reserve the right to make reasonable changes to it based on your suggestions, my sense of your interests and abilities, and any circumstances not under my control (e.g. emergencies).*