

## Spring 2012

**Title:** The History of Russian Cinema

**Course:** REE 385

**Instructor:** Keith Livers

**Time:** SCREENINGS: M: 5:00 – 7:00, TH: 2:00 – 5:00

**Place:**

CBA 4.338

**Office hours:** M: 2:00—4:00

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This seminar is a survey of Russian Cinema from the 1910s to approximately 1980. The goal is to give students an overview of the historical, political and cultural contexts that produced some of the most important films of the 20<sup>th</sup> century. The course will emphasize the main genres, styles and directors of each period, beginning with the silent film era and ending with the with several films from the 1970s and 1980s. Particular attention will be paid to the political and cultural ideologies that inform the films in question. Class meetings will consist of lecture and discussion and viewing of relevant clips.

**Format:** Lecture/Discussion

**READINGS MARKED WITH ASTERISK or DOUBLE ASTERISK ARE OPTIONAL (for student presentations).**

### **COURSE REQUIREMENTS:**

1. Regular attendance and participation.
2. Completion of required readings by date assigned (consult syllabus).
3. Course Work/ Course Credit: 1 presentations (15 minutes); 20 page research paper.

### **WEEK ONE:**

**Thu:** *INTRO to COURSE*

### **WEEK TWO (EARLY RUSSIAN FILM):**

**M:** Screening of *After Death* (Evgenii Bauer)

**Thu:**

Reading: “The Beginnings of Russian Cinema,” pp. 22-37, Birgit Beumers [in coursepack]. “Performing Femininity in an Age of Change: Evgenii Bauer, Ivan Turgenev and the Legend of Evlaviia Kadmina” (Rachel Morley), in *Turgenev: Art, Ideology, and Legacy* (Robert Reid, Joe Andrew) [chapter 14, E-book]. “After Death, the Movie (1915) – Ivan Turgenev, Evgenii Bauer and the Aesthetics of Morbidity” (Otto Boele), in *Turgenev: Art, Ideology, and Legacy* [chapter 13].

### **WEEK THREE (EARLY RUSSIAN FILM):**

**M: Screening of *The Dying Swan, Twilight of a Woman's Soul* (Evgenii Bauer)**

**Th:**

Reading: Chapter 3 in *How to Read a Film: Movies, Media and Beyond*, James Monaco [online resource]. \*Rachel Morley's "Gender Relations in the Films of Evgenii Bauer," *SEER*, vol. 81, no. 1, Jan. 2003 [JSTOR]. "Choreographing Space, Time, and *Dikovinki* in the Films of Evgenii Bauer," in *The Russian Review*, October 2007, 66 (4): 671-92 [available online through UT].

**WEEK FOUR (EARLY SOVIET CINEMA)**

**M: Screening of *October* (Sergei Eisenstein, 1927)**

**Th: Strike/October.**

**Reading:** Introduction and chapter 1 in *Early Soviet Cinema: Innovation, Ideology and Propaganda*, David Gillespie [in coursepack]. "Revolutionary Cinema, or Cinema for the Masses (1919-1929)," Birgit Beumers [in coursepack]. Chapter 3 of Mike O'Mahoney's *Sergei Eisenstein* [E-book]. \*"Eisenstein's October: On the Cinematic Allegorization of History," Hakan Lövgren, in *Eisenstein at 100: A Reconsideration* [on reserve].

**WEEK FIVE (EARLY SOVIET CINEMA)**

**M: Screening of *The Battleship Potemkin* (Sergei Eisenstein, 1926)**

Th: *The Battleship Potemkin*

**Reading:** "The Battleship Potemkin (1926): Film Form and Revolution," in *Film Analysis: A Norton Reader*, ed. Geiger, Jeffrey; Rutsky, R. L. [in coursepack]. "Montage of Film Attractions" (Sergei Eisenstein), in *The Eisenstein Reader* [in coursepack]. \* "Unorthodox Iconography: Russian Orthodox Icons in *Battleship Potemkin*," Eric Doise, *Film Criticism*, 2009 Spring; 33 (3): 50-66 [online resource].

**WEEK SIX (EARLY SOVIET CINEMA)**

**M: Screening of *Man With a Movie Camera* (Dziga Vertov, 1929)**

Th: *Man With a Movie Camera*

Reading: "Man With a Movie-Camera—Lines of Resistance: Dziga Vertov and the Twenties" (Yuri Tsivian), in *Masterpieces of Modernist Cinema* (2006) [in coursepack]. \*"The Men with the Movie Cameras: The Theory and Practice of Camera Operation within the Soviet Avant-Garde of the 1920s," *The Slavonic and East European Review*, vol. 85, no. 4 (October 2007): 684-723 [JSTOR].

**WEEK SEVEN (EARLY SOVIET CINEMA)**

**M: *Aelita, Queen of Mars* (Iakov Protazanov, 1924).**

Th: *Aelita, Queen of Mars*

Reading: “Down To Earth: *Aelita* Relocated,” chapter 5 in *Inside the Film Factory: New Approaches to Russian and Soviet Cinema*, eds. Richard Taylor & Ian Christie [E-book].

### **WEEK EIGHT (STALIN ERA CINEMA)**

M: Screening of *Circus* (Grigorii Alexandrov, 1936)

Th: *Circus/Volga-Volga*.

Reading: “The Purges, the Second World War and the Cold War, or How Stalin Entertained the People (1930-53),” Birgit Beumers [in coursepack]. “Red stars, positive heroes and personality cults,” in *Stalinism and Soviet Cinema*, eds. Richard Taylor and Derek Spring [in coursepack]. \**“Circus,”* chapter 2 in *Laughing Matters: The Musical Film Comedies of Grigorii Aleksandrov* (Rimgaila Salys) [on reserve]. \*Chapter three in *New Soviet Man: Gender and Masculinity in Stalinist Soviet Cinema* (2003), John Haynes [on reserve]. \*\*Chapters 4-5 in *The Soviet Novel: History as Ritual*, Katerina Clark [on reserve].

### **WEEK NINE (SPRING BREAK—NO CLASSES)**

### **WEEK TEN (STALIN ERA CINEMA)**

M: Screening of *Earth* (Aleksandr Dovzhenko, 1930)

Th: *Earth*

Reading: “Offscreen Dreams and Collective Synthesis in Dovzhenko's *Earth*,” *The Russian Review*, 2003: 62 (3), 411-428 [available online]. \*Chapter 5 in *Aleksandr Dovzhenko: A Life in Soviet Film*, George O. Liber [on reserve].

### **WEEK ELEVEN (STALIN ERA CINEMA)**

M: Screening of *Ivan the Terrible* (Sergei Eisenstein, 1944)

Th: *Ivan the Terrible*

Reading: *Ivan the Terrible: The Film Companion* (2009), chapters 2-3 [E-book], Joan Neuberger. \**“Eisenstein's Cosmopolitan Kremlin: Drag Queens, Circus Clowns, Slugs, and Foreigners in Ivan the Terrible,”* in *Insiders and Outsiders in Russian Cinema* (2008) [on reserve]. \*Chapter I in *Stalinist Cinema and the Production of History* (2008), Evgeny Dobrenko [on reserve]. \**Eisenstein, Socialist Realism, and the Charms of Mizanstsena,”* David Bordwell, in *Eisenstein at 100: A Reconsideration* [on reserve]. \**The Circle and the Line: Eisenstein, Florensky, and Russian Orthodoxy,”* Rosamund Bartlett, in *Eisenstein at 100: A Reconsideration* [on reserve].

### **WEEK TWELVE (POST-STALIN ERA)**

M: Screening of *The Cranes Are Flying* (Mikhail Kalatozov, 1957)

Th: *The Cranes Are Flying*

Reading: chapters 5 & 6 in *Real Images: Soviet Cinema and the Thaw* (2000), Josephine Woll [in coursepack].

### **WEEK THIRTEEN (POST-STALIN ERA)**

M: Screening of *Andrei Rublev* (Andrei Tarkovsky, 1967)

Th: *Andrei Rublev*

Reading: Chapter 5 in *Andrei Tarkovsky: A Visual Fugue*, Vida T. Johnson & Graham Petrie [in coursepack], Robert Bird. \**“Painting and Film: Andrei Rublev and Solaris,”* in *Tarkovsky, Andrei Arsen'evich, 1932-1986: Criticism and Interpretation*, ed. Nathan Dunne [on reserve].

### **WEEK FOURTEEN (POST-STALIN ERA)**

M: Screening of *Solaris* (Andrei Tarkovsky, 1972)

Th: *Solaris*

Reading: Chapter 6 in *Andrei Tarkovsky: A Visual Fugue* [in coursepack].  
\**“Visualization of Self and Space in Tarkovsky's Solaris,”* in *Tarkovsky, Andrei Arsen'evich, 1932-1986: Criticism and Interpretation*, ed. Nathan Dunne.

### **WEEK FIFTEEN (POST-STALIN ERA)**

M: Screening of *The Diamond Arm* (Leonid Gaidai, 1968).

Th: *The Diamond Arm*

Reading: “Cinema of Attractions versus Narrative Cinema: Leonid Gaidai's Comedies and El'dar Riazanov's Satires of the 1960s,” Aleksandr Prokhorov, *The Slavic Review*, Vol. 62, No. 3 (Autumn 2003): 455-472.

### **WEEK SIXTEEN (POST STALIN ERA)**

M: Screening of *Moscow Doesn't Believe in Tears* (Vladimir Menshov, 1980)

Th: *Moscow Doesn't Believe in Tears*

Reading: “Moskva slezam ne verit/Moscow Doesn't Believe in Tears: Vladimir Men'shov, USSR, 1979,” in *The Cinema of Russia and the Former Soviet Union* (2006), ed. Birgit Beumers [in coursepack].

