

## "THE OTHER" IN SOVIET FILM (LTWL 180)

MWF 2-2:50 (Sequo 148)

Prof. Amelia Glaser

Office: Lit 345; Office Hours: Mon. 10-11, Wed. 3-5 or by appt. (amglaser@ucsd.edu)

*Syllabus subject to revision*

Dersu Uzala and Vladimir Arsenov, 1907

### Screenings

Mondays at 3:15 pm, place TBA. All films are available on Reserve at Geisel.

### Required Reading

- Peter Kenez. *Cinema and Soviet Society: From the Revolution to the Death of Stalin*. London, NY: Tauris, 2001
- Richard Taylor and Ian Christie, eds. *The Film Factory: Russian and Soviet Cinema in Documents 1896-1939*. London, NY: Routledge, 1988, 1994. (On syllabus referred to as *FF*, readings are assigned by document number. Always read the relevant section introductions to the documents assigned.)
- Vladimir Mayakovsky, *My Discovery of America*. London: Modern Voices, 2005
- Articles and book chapters available on electronic reserves (reserves.ucsd.edu), and on print reserves at Geisel. Some readings will also be given as hand-outs.

**Note:** Reading assignments are listed on the syllabus *before* the class for which they are to be read/viewed. (An assignment listed under Monday must be read by Wednesday.)

### Requirements and Grading

- Weekly film review (100-200 words) due Fridays, 10 a.m. to webct.ucsd.edu. Each review should reference at least one additional film or course reading: 30% (3% each)
- Midterm Exam: 15%
- Final paper (7-9 pages): 35%
- Participation (Including presentations): 20%

**Russian Majors:** Please see me during Week 1 of the term if you are planning to count this course toward a Russian Literature major. We will adjust select assignments accordingly.

## Class Schedule

### Week 1. Opening Credits

Monday, Jan 7. Introduction to the Class, Early Experiments in Cinema, The Moving Image comes to Russia, Clips from *The Lumiere Brothers' First Films* (FVLVDV 0239-1), Eisenstein's, *Che Viva Mexico*, Bodrov's "Prisoner of the Mountains" ( FVLV 3616-1 ), "Na sopkakh Manchzhurii" (1905) (youtube.com/watch?v=vyjYY\_dUIPg)

Assignment:

*A Fish Factory in Astrakhan* (Paté 1908); *Stenka Razin* (Drankov 1908); *Princess Tarakanova* (Hansen 1910); *Romance with a Double-Bass*, (Hansen 1911); 38 min. (All on FVLV 1018-1 )

Film analysis guide, parts 1-6 (<http://classes.yale.edu/film-analysis/>)

Wednesday, Jan 9. Early film production in Russia. Clips from Starevich, "The Dragonfly and the Ant," "Christmas Eve," "The Suffering and Resurrection of Belgium" (FVLV 1020-1)

Assignment:

Eric Schneider, "Entomology and Animation: A Portrait of An Early Master" (<http://www.awn.com/mag/issue5.02/5.02pages/schneiderstarewicz.php3>)

Krakauer, "Basic Concepts" (9-20) (handout)

V. F. Perkins, "Form and Discipline" (52-58) (handout)

**Alternative Posting.** Instead of this week's film review, you may make a 52-second film (on a digital camera or phone) and post it to Youtube. Post a link to WebCT.

Friday, Jan 11. Discussion: How we read a film.

**Friday: Recommended Lecture:** Marci Shore on Jews and the Polish Avant-Garde, De Certeau Room, 12 noon.

Assignment:

Kenez, Ch. 1, 2

Benjamin, "The Work of Art in the Age of Mechanical Reproduction" (e-reserves)

Optional Reading: Jay Leydo, "The Illusions" (e-reserves)

### Week 2. From the Avant Garde to Soviet Cinema

Monday, Jan 14. The body in film, Clips from *Petrushka* (FVLV 1736-1) Avant-Garde: Experimental Cinema of the 1920s and 30s (FVLVDV 2194-1) Ballet Mechanique,

Assignment:

*The Extraordinary Adventures of Mr. West*, Kuleshov, 1924, 78 min

Wednesday, Jan 16. Clips *Aelita, Queen of Mars* (Protazanov) (FVLVD 294-1)

Assignment:

Yurii Slezkine, "The USSR as a Communal Apartment, or How a Socialist State Promoted Ethnic Particularism"

(<http://www.jstor.org/view/00376779/di000559/00p0008g/0>)

Friday, Jan. 18. Guest Lecture: Andrei Kurkov. Making films in today's Ukraine. Evening screening: "A Friend of the Deceased"

\*Special posting opportunity: You may write a special "extra-credit posting" about this evening event, which can be substituted for another posting this term.

Assignment:

FF: 1-11, 17

Yampolsky, "Kuleshov's experiments and the new anthropology of the actor" and Christie, "Down to earth: *Aelita* Relocated" (e-reserves)

Week 3. Montage and 1920's politics

Monday, Jan. 21: No Class: Martin Luther King, Jr.'s Birthday, observed.

Assignment:

Pudovkin, "Heir of Genghis Khan" (1928) (FVLV 2359-1)

Gilles Deleuze, "Montage" (e-reserves)

Wednesday, Jan 23. Introduction to Montage Technique, Clips: Vertov: Kino Pravda and Kino-Eye; Eisenstein: *Potemkin*, *Strike*, *The General Line*

Assignment:

FF: , 18, 21, 22, 24, 28, 30, 31, 32, 38

Friday, Jan 25. Form and politics in literature and film. Clips: Mayakovsky's *Black and White*

Assignment:

Kenez, Ch. 3, 4

(Begin reading Mayakovsky)

Recommended: Vance Kepley, Jr., "Dovzhenko and Montage: Issues of Style and Narration in the Silent Films," in *Journal of Ukrainian Studies*, 1994 Summer; 19 (1):

29-44. (e-reserves)

Week 4. Eisenstein and Mayakovsky in Mexico

Monday, Jan 28. Culture and montage. Clips: Vertov, "Enthusiasm" (FVLV 4464-1),

Dovzhenko: *Earth*. (FVLDV 0326-1 )

Assignment:

*Che Viva Mexico*, Eisenstein, 1935, 74 min

Wednesday, Jan. 30. Eisenstein's Documentary project.

Assignment:

FF: 51, 52, 58, 62, 63  
Mayakovsky, *My Discovery of America*

Friday, Feb. 1. Mayakovsky

Assignment:  
Langston Hughes, excerpts from Autobiography (handout)  
FF: 99, 105, 106, 108, 111, 119-123  
Recommended: J. Hoberman, "Beyond the Pale: Soviet Jews and Soviet Jewish Cinema" (e-reserves)

Week 5: Friendship of Nations, Yiddish Film, Sound Film

Monday, Feb. 4. Russian Jewish Literature, Sholem-Aleichem, Isaac Babel, Clips: *Yiddishe Glikn* (The Matchmaker) (1925), *Yidl Mitn Fidl*

Assignment:  
Film: Shpis, Milman, *The Return of Nathan Becker* (1932)

Wednesday, Feb 6. Friendship of nations; Sound film. "*The vow*" (1937), "M"

Assignment:  
Film: "The Circus" (Film reserves.)  
Denise J. Youngblood, "The *innostranshchina* in Soviet Cinema" (e-reserves)

Friday, Feb. 8 Sound Film, Continued. Clips: "The Circus"

Assignment:  
Kenez, Ch. 6, 7  
Prepare for midterm exam.

Week 6: Film and War, the "Thaw"

Monday, Feb 11 **Midterm**

Assignment:  
Askoldov, *Commissar* (1967) (FVLDV 4276-1)  
Recommended: Alexander Prokhorov, ed. *Springtime for Soviet Cinema* (e-reserve)

Wednesday, Feb 13 Clips: *The Fall of Berlin*, 1945 (FVLV 6071-1 ), *The Cranes are Flying*

Assignment:  
Brooks, Jeffrey. "Many Wars, One Victory" (159-194) (e-reserves)  
Vassily Grossman, "In the Town of Berdichev" (handout)

Friday, Feb 15 Discussion: film adaptation.

Assignment:  
FF: 154

Week 7. Kalatozov. The documentary

Monday, February 18 – No Class (Presidents' Day)

Assignment:

Kalatozov, *I Am Cuba* (1964) (FVLD 177-1)

Wednesday, Feb. 20. Clips: Sergei Paradzhanov, *The Color of Pomegranates* (1969) (FVLV 2384-1)

Assignment:

Reading: Stites, Richard. "The Brezhnev Culture Wars 1964-1984" (pg. 148-177) (e-reserves)

Friday, Feb. 22. Discussion: Russia documents the world.

Assignment:

Reading: Denise J. Youngblood, "The Stagnation, 1967-1971" and "Challenges to Stagnation, 1972-1979" (e-reserves)

*Begin planning your paper and schedule an appointment to meet with me about it. I will review and comment on outlines/drafts through Week 9.*

Week 8. Films of "Stagnation" (Artist vs. the system)

Monday, Feb. 25: Clips: Stanislav Tostotsky, *And the Dons are Quiet Here* (1972)

Assignment:

Tarkovsky, *Solaris* (1971, 167 min.) (FVLV 1205-2 v. 1-2)

Wed., Feb. 27. Clips: Tarkovsky's Andrei Rublev, Stalker,

Assignment

J. Hoberman, Review in *The Village Voice*

(<http://www.villagevoice.com/film/0248,hoberman,40122,20.html>)

David Gillespie, "Autobiography, memory and identity: the films of Andrei Tarkovskii" (e-reserve)

Friday, Feb. 29. Discussion: Tarkovsky's world.

Assignment:

Edward Said, "Introduction" to *Orientalism* (e-reserves)

Week 9. Late Soviet Comedy, Dersu Uzala

Monday, March 3. Clips "White Sun of the Desert" (1970), "Heart of a Dog"

Assignment:

Kurosawa, *Dersu Uzala* (1975)

Wed., March 5. Kurosawa in Russia.

Assignment:

Arsenev, *Dersu the Trapper* (excerpts, handout)

Friday, March 7. Discussion of Arsenev's *Dersu*

Assignment:

Film: *Close to Eden*

Week 10. Post Soviet Era: Russia and Chechnya

Monday, March 10. Clips: Pavel Lungin, *Taxi Blues* (1990 FVLV 3373-1), *Brat'*

Assignment:

*Brat' II* (Brother, II)

Svetlana Boym, "Nostalgia and Post-Communist Memory" (e-reserves)

Wed., March 12. Clips: Nikita Mikhalkov, Bodrov, *Prisoner of the Mountains* (FVLV 3616-1),  
*Barber of Siberia*, *Twelve Angry Men*, "12"

Assignment:

Steven Lee, "*Borat*, Multiculturalism, Mnogonatsional'nost" (handout)

Friday, March 14. Summing it up. Russia and the US enter the 21<sup>st</sup> Century. Clips: *Borat*,  
*Everything is Illuminated*