

# **CAMS 237: Russian and Soviet Film**

Carleton College, Fall 2018, T/TH 3:10-4:55, Weitz 132

Instructor: Ruth Lorenz, Visiting Assistant Professor of Russian, [slorenz@carleton.edu](mailto:slorenz@carleton.edu)

Office Hours: LDC 316, Mon 11-12:30, Wed. 10-11:30; also 30 minutes after each class or by appt.

## **COURSE DESCRIPTION AND OBJECTIVES**

The creative experimentation of Russian and Soviet cinema influenced filmmakers around the world while also offering a fascinating window into the dramatic upheavals of Russian history, society and culture. This course examines major cinematic achievements from this tradition, highlighting how the outstanding formal and thematic features of the films emerge from the cultural battles and social transformations of their particular time and place. We will focus on the late imperial, early Soviet, Stalinist and early Thaw periods, covering a range of cinematic styles including pre-revolutionary melodrama, “montage” cinema, socialist realism and musical comedy for the “masses.” Supplemental readings include contemporaneous theoretical statements as well as secondary scholarship focusing on contextualization and interpretation. Class sessions, assignments and assessments will target the acquisition of cultural knowledge, enhanced awareness of film form, and the development of independent analytic and interpretive skills.

## **REQUIRED MATERIALS**

Access to the course Moodle website.

*The Russian Cinema Reader Volume One: 1908 to the Stalin Era.* Ed. Rimgaila Salys. 2013. ISBN 978-1-61811-212-5. (abbreviated "RCR" in the schedule)

Additional readings will be posted on Moodle, including excerpts from:

Ian Christie and Richard Taylor, Editors, *The Film Factory: Russian and Soviet Cinema in Documents*, 1994

Peter Kenez, *Cinema and Soviet Society from the Revolution to the Death of Stalin*, 2001

## **SCREENINGS**

Films will be screened on Monday and Wednesday evenings starting at 7 p.m. in Weitz 132. You are expected to attend the official screenings, which offer by far the best viewing environment, unless you notify me about a conflict. In that case, you are responsible for viewing the film on your own. DVDs for most films are on closed reserve at the Libe. Two films are only available via streaming from Netflix. See the film list at the end of the syllabus.

## WRITING ASSIGNMENTS

- The papers you will write will consist of cinematic interpretation. You will present a cohesive argument about some debatable aspect of the film, whether thematic or stylistic, and back up your thesis with evidence. I will offer suggested topics and questions, which you may modify to fit your interests. I am happy to discuss your papers with you in office hours at all stages of the writing process. Aim to come to me with at least the beginning of an idea.
- Pages are counted according to the following format: Times New Roman, 12 point, double spaced, one-inch margins on all sides, no extra spaces between paragraphs.
- Papers must be submitted by the deadline according to the instructions in the assignment. Unexcused late papers will be accepted at the instructor's discretion, no more than one week late, with three points deducted for each day late. I will consider granting deadline extensions in special circumstances.

## GRADING

To pass the course, you must complete all tests and papers and you must attend and participate in class regularly. If you do so, your final grade will be calculated as follows:

5% - Intro Paper	18% - Midterm Exam
18% - Paper 1	25% - Final Exam
22% - Paper 2	12% - Attendance

*Missed Test Policy:* If you miss a test day *without having made prior arrangements*, you must make up the test within the next week. Your score for the late test will be reduced by 10 percentage points (one letter grade), or by 5 percentage points if you provide a documented excuse.

There will be no opportunities for extra credit in the course. Everyone will be assessed according to the criteria outlined above.

*Attendance:* Your attendance grade will be calculated as a simple percentage of class sessions attended. Multiple late arrivals will count as an absence. It's a good idea to notify me (via email, preferably in advance) about any unavoidable absences. In special circumstances, some absences can be excused.

## COMMUNICATION

Communication is helpful in college just as it is everywhere in life. I encourage you to be in touch with me about course-relevant topics such as missed classes, unavoidable situations that affect your ability to meet course requirements, aspects of the classroom experience that work well or not so well for you, general Russia-related questions, etc. I may be able to make an accommodation for some situations if you talk to me. You may send me an email at [slorenz@carleton.edu](mailto:slorenz@carleton.edu), visit my office hours (listed above), or email me to request an appointment outside of office hours. Use professional etiquette in your communications, including a salutation in emails.

## **ETIQUETTE**

- Use of laptops and smartphones in class is allowed only for course-related purposes.
- Unless we are working in small groups, do not chat with your neighbors while the instructor or another student is talking.
- Do not walk out of the room during class unless you have an urgent need to do so.
- During class discussions, respect the right for contrasting opinions to be expressed. Carleton students have the right to a safe and productive classroom environment, free from distraction, discrimination, or harassment, and rooted in civility. Actions that disrupt this environment will result in expulsion from the classroom.

## **ACADEMIC INTEGRITY**

All assignments, quizzes, and exams must be done on your own. Note that academic dishonesty includes not only cheating, fabrication, and plagiarism, but also helping other students commit acts of academic dishonesty by allowing them to obtain copies of your work. You are allowed to use the Web for reference purposes, but you may not copy material from any website or any other source without proper citations. In short, all submitted work must be your own.

Cases of academic dishonesty will be dealt with strictly. Each such case will be referred to the Academic Standing Committee via the Associate Dean of Students or the Associate Dean of the College. A formal finding of responsibility can result in disciplinary sanctions ranging from a censure and a warning to permanent dismissal in the case of repeated and serious offenses. The academic penalty for a finding of responsibility can range from a grade of zero in the specific assignment to a failing grade for the course.

You should familiarize yourself with behavior that constitutes plagiarism by reviewing the policy regarding academic dishonesty in the Student Handbook

## **ACCESSIBILITY**

Carleton College is committed to providing equitable access to learning opportunities for all students. The Disability Services office (Henry House, 107 Union Street) is the campus office that collaborates with students who have disabilities to provide and/or arrange reasonable accommodations. If you have, or think you may have, a disability (e.g., mental health, attentional, learning, autism spectrum disorders, chronic health, traumatic brain injury and concussions, vision, hearing, mobility, or speech impairments), please contact [disability@carleton.edu](mailto:disability@carleton.edu) or call Jan Foley, Student Accessibility Specialist (x4464) or Chris Dallager, Director of Disability Services (x5250) to arrange a confidential discussion regarding equitable access and reasonable accommodations.

<p>Introduction: The Origins of Russian Cinema</p> <p><b>In-class screenings:</b>  <i>Stenka Razin</i> (Prod. A. Drankov, 1908)  <i>Drama in a Gypsy Camp</i> (Prod. A. Khanzhonkov, Dir. V. Siversen, 1908)  <i>Romance with Double Bass</i> (Prod: Pathé, Dir: K. Hansen, 1911)</p>	<p>9/13  <b>Wed. Screening:</b> <i>Drama on the Volga</i> [<i>The Merchant Bashkirov's Daughter</i>] (Dir. N. Larin, 1913)  <i>The Cameraman's Revenge</i> (Starewicz, 1912)</p> <p><b>Read:</b>  Salys, "Sten'ka Razin," <i>RCR</i> 43-47  Salys, "The Cameraman's Revenge," <i>RCR</i> 48-51  Salys, "The Merchant Bashkirov's Daughter," <i>RCR</i> 52-54  Reynolds and Neuberger, from <i>Imitations of Life</i>, 1-11 (Moodle)</p>
<p>9/18  <b>Mon. Screening:</b> <i>The Queen of Spades</i> (Dir. Y. Protazanov, 1916)</p> <p><b>Read:</b>  Tsivian, "New Notes on Russian Film Culture Between 1908 and 1919," <i>RCR</i> 32-42  Mayakovsky, "The Destruction of 'Theatre'" and "Relationship Between Contemporary Theatre...", <i>Film Factory</i> #4, #5 (Moodle)</p>	<p>9/20  <b>Wed. Screening:</b> <i>Child of the Big City</i> (Dir. E. Bauer, 1914)</p> <p><b>Read:</b>  Salys, "Child of the Big City," <i>RCR</i> 55-60  Bulgakova, "The Scheherezade of the Boulevard Novel," <i>RCR</i> 61-63  Youngblood, "Early Russian Cinema 1908-1919," <i>RCR</i> pp. 14-31</p>
<p>9/25  <b>Mon. Screening:</b> <i>The Dying Swan</i> (E. Bauer, 1916)</p> <p><b>Read:</b>  Lunacharsky, "Conversation with Lenin," <i>Film Factory</i> #13 (Moodle)  Mayakovsky, "Cinema and Cinema," <i>Film Factory</i> #24 (Moodle)</p> <p><b>Two-Page Writing Assignment</b></p>	<p>9/27  <b>Wed. Screening:</b> <i>The Adventures of Mr. West in the Land of the Bolsheviks</i> (L. Kuleshov, 1924)</p> <p><b>Read:</b>  Salys, "The Extraordinary Adventures of Mr. West..." <i>RCR</i> 87-94  Kepley, "Mr. Kuleshov in the Land of the Modernists," <i>RCR</i> 95-100  Kuleshov, "The Art of Cinema," <i>Film Factory</i> #9 (Moodle)  Kuleshov, "Art, Contemporary Life, and Cinema," <i>Film Factory</i> #20 (Moodle)  Trotsky, "Vodka, the Church and the Cinema," <i>Film Factory</i> #32 (Moodle)</p>

<p>10/2</p> <p><b>Mon. Screening:</b> <i>The Battleship Potemkin</i> (S. Eisenstein, 1925)</p> <p><b>Read:</b>  Neuberger / Salys, "Battleship Potemkin," <i>RCR</i> 107-115  Bordwell, "Monumental Heroics," <i>RCR</i> 116-141  Eisenstein, "The Montage of Attractions," <i>Film Factory</i> #30 (Moodle)</p>	<p>10/4</p> <p><b>Wed. Screening:</b> <i>Man with a Movie Camera</i> (D. Vertov, 1929)</p> <p><b>Read:</b>  Hicks, "Man with a Movie Camera," <i>RCR</i> 172-191  Vertov, "The Cine-Eyes. A Revolution," <i>Film Factory</i> #31 (Moodle)</p>
<p>10/9</p> <p><b>Mon. Screening:</b> <i>Earth</i> (A. Dovzhenko, 1930)</p> <p><b>Read:</b>  Salys, "Earth," <i>RCR</i> 192-196  Kepley, "Earth," <i>RCR</i> 197-206  Kenez, <i>Cinema and Soviet Society</i>, 101-110 (Moodle)  "Party Cinema Conference Resolution," <i>Film Factory</i> #83 (Moodle)</p>	<p>10/11</p> <p><b>No Wednesday Screening</b></p> <p><b>Read:</b>  Youngblood, "Soviet Silent Cinema 1918-1930," <i>RCR</i> 66-86  Eisenstein, "Béla Forgets the Scissors," <i>Film Factory</i> #55 (Moodle)  Vertov, "We. A Version of a Manifesto." <i>Film Factory</i> #21 (Moodle)  Vertov, "The Factory of Facts," <i>Film Factory</i> #57 (Moodle)  Shub, "This Work Cries Out," <i>Film Factory</i> #86 (Moodle)  Kenez, <i>Cinema and Soviet Society</i>, 127-132 (Moodle)</p> <p><b>Paper 1 (4-6 pgs.), due Friday, 6 p.m.</b></p>
<p>10/16</p> <p><b>No Monday Screening</b>  Quiz / readings / lecture / in-class viewing</p>	<p>10/18</p> <p><b>Wed. Screening:</b> <i>Bed and Sofa</i> (A. Room, 1927)</p> <p><b>Read:</b>  Salys / Graffy, "Bed and Sofa," <i>RCR</i> 144-154  Salys, "Life into Art," <i>RCR</i> 155-171</p>
<p>10/23</p> <p><b>Mon. Screening:</b> <i>Chapaev</i> (S. Vasiliev, G. Vasiliev, 1934)</p> <p><b>Read:</b>  Salys / Hutchings, "Chapaev," <i>RCR</i> 235-243  Bulgakova, "The Elements and Consciousness," <i>RCR</i> 245-248  Eisenstein, Pudovkin and Alexandrov, "Statement on Sound," <i>Film Factory</i> #92 (Moodle)  Kenez, <i>Cinema and Soviet Society</i>, 157-166 (Moodle)</p>	<p>10/25</p> <p><b>Wed. Screening:</b> <i>Circus</i> (G. Aleksandrov, 1936)</p> <p><b>Read:</b>  Salys, "Circus: The Spectacle of Ideology," <i>RCR</i> 250-268  Petrov-Bytov, "We Have No Soviet Cinema," <i>Film Factory</i> #103 (Moodle)</p>

<p>10/30</p> <p><b>Mon. Screening:</b> <i>Volga-Volga</i> (G. Aleksandrov, 1938)</p> <p><b>Read:</b> Kaganovsky, “Stalinist Cinema 1928-1953,” <i>RCR</i> 208-232 Kenez, <i>Cinema and Soviet Society</i>, 140-152 (Moodle)</p>	<p>11/1</p> <p><b>Wed. Screening:</b> <i>Ivan the Terrible</i>, part 1 (S. Eisenstein, 1945)</p> <p><b>Read:</b> Taylor, “Eisenstein: A Soviet Artist,” in <i>The Eisenstein Reader</i>, 1-28 (Moodle)</p> <p><b>Paper 2 (4-6 pgs.), due Friday, 6 p.m.</b></p>
<p>11/6</p> <p><b>Mon. Screening:</b> <i>Ivan the Terrible</i>, part 2 (S. Eisenstein, 1946)</p> <p><b>Read:</b> Neuberger, “Ivan the Terrible,” <i>RCR</i> 269-302 Kenez, <i>Cinema and Soviet Society</i>, 209-225</p>	<p>11/8</p> <p><b>Wed. Screening:</b> <i>The Fall of Berlin</i> (M. Chiaureli, 1950)</p>
<p>11/13</p> <p><b>Mon. Screening:</b> <i>The Cranes Are Flying</i> (M. Kalatozov, 1957)</p> <p><b>Read:</b> Salys, “The Cranes Are Flying,” <i>RCR</i> Vol. 2 32-36 Prokhorov, “Reconfiguring the War,” <i>RCR</i> Vol. 2 37-51</p>	
<p style="text-align: center;"><b>Final Exam: Saturday, Nov. 17, 12:00-2:30</b></p>	

## FILMS / SCREENINGS LIST

### SCREENED IN CLASS:

#### ***Sten'ka Razin (1908)***

DVD: *Early Russian Cinema, Vols. 1 and 2: Beginnings/Folklore and Legend*

Libe: PN1997.9.R8 E27 2007, Vol. 1-2 (both “volumes” on one DVD)

Streamable from Alexander Street Press Academic Video; need to jump to 6:30.

#### ***Drama in a Gypsy Camp (1908)***

DVD: *Early Russian Cinema, Vols. 1 and 2: Beginnings/Folklore and Legend*

Libe: PN1997.9.R8 E27 2007, Vol. 1-2 (both “volumes” on one DVD)

Streamable from Alexander Street Press Academic Video; need to jump to 40:00.

#### ***Romance with Double Bass (1911)***

DVD: *Early Russian Cinema, Vols. 1 and 2: Beginnings/Folklore and Legend*

Libe: PN1997.9.R8 E27 2007, Vol. 1-2 (both “volumes” on one DVD)

Streamable from Alexander Street Press Academic Video; need to jump to 31:25.

### SCREENINGS (7:00–9:00 P.M. M/W, WEITZ 132):

#### ***The Cameraman's Revenge (Starewicz, 1912)***

**Screening:** Wednesday, Sept. 13

DVD: *Wild and Weird: The Alloy Orchestra Plays 14 Fascinating and Innovative Films 1902-1965*

Libe: Carleton does not have the DVD

Streamable from Kanopy

#### ***Drama on the Volga (Merchant Bashkirov's Daughter) (Larin, 1913)***

**Screening:** Wednesday, Sept. 13

DVD: *Early Russian Cinema, Vol. 4: Provincial Variations*

Libe: PN1997.9.R8 E27 2007, Vol. 4

Streamable from Alexander Street Press Academic Video; need to start at 12:05

#### ***The Queen of Spades (Protazanov, 1916)***

**Screening:** Monday, Sept. 17

DVD: *Early Russian Cinema Vol. 8: Iakov Protazanov*

Libe: PN1997.9.R8 E27 2007, Vol. 8

Streamable from Alexander Street Press Academic Video; need to jump to 32:05

#### ***Child of the Big City (Bauer, 1914)***

**Screening:** Wednesday, Sept. 19

DVD: *Early Russian Cinema, Vol. 7: Evgeni Bauer*

Libe: PN1997.9.R8 E27 2007, Vol. 7

Streamable from Alexander Street Press Academic Video; start at beginning

***The Dying Swan (Bauer, 1917)***

**Screening:** Monday, Sept. 24

DVD: *Mad Love: The Films of Evgeni Bauer*. Image Entertainment / Milestone

Libe: PN1997.M245 2003

No streamable version

***The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks (Kuleshov, 1924)***

**Screening:** Wednesday, Sept. 26

DVD: On disc 1 of Flicker Alley's *Landmarks of Early Soviet Film*.

Libe: PN1997.9.R8 L363 2011 Disk 1

Streamable from Kanopy

***Battleship Potemkin (Eisenstein, 1926)***

**Screening:** Monday, Oct. 1

DVD: Available in a two-disc set from Kino

Libe: PN1997.9.R8 B388 2007

Streamable from Kanopy and Alexander Street Press Academic Video

***Man with a Movie-Camera (Vertov, 1929)***

**Screening:** Wednesday, Oct. 3

DVD: There's a Kino DVD with music from Michael Nyman and an Image DVD with music from the Alloy Orchestra.

Libe: The version with music by Alloy Orchestra is at PN1997.9.R8 M363 1998.

Both versions streamable from Kanopy or Alexander Street Press Academic Video. The Alloy Orchestra version is preferable but the Nyman version is fine too.

***Earth (Dovzhenko, 1930)***

**Screening:** Monday, Oct. 8

DVD: The new release by Mr. Bongo as part of the three-disk "Aleksandr Dovzhenko war trilogy" is of far superior quality to the older release by Kino.

Libe: Mr. Bongo version at PN1997.9.R8 .W378 2012 (three-disc set).

No good prints available via streaming.

***Bed and Sofa (Room, 1927)***

**Screening:** Wednesday, Oct. 17

DVD: *Bed and Sofa / Chess Fever* from Image Entertainment

Libe: PN1997.B43 2004

Streamable from Kanopy and Alexander Street Press Academic Video

***Chapaev (S. and G. Vasiliev, 1934)***

**Screening:** Monday, Oct. 22

Libe: DVD is at PN1997.9.R8 C43 2007

No streamable version



***Circus (Aleksandrov, 1936)***

**Screening:** Wednesday, Oct. 24

Libe: Only available in old VHS version.

Online: Colorized version streamable at <https://www.amazon.com/Circus-Lyubov-Orlova/dp/B00S4IBNQA/>

***Volga Volga (1938)***

**Screening:** Monday, Oct. 29

Libe: Only available in old VHS version.

Online: Colorized version streamable at <https://www.amazon.com/Volga-Volga-Igor-Ilyinsky/dp/B00OX386HY>

***Ivan the Terrible, Parts 1 and 2 (Eisenstein, 1944, 1946)***

**Screening:** Part 1 on Wednesday, Oct. 31; Part 2 on Monday, Nov. 5

DVD: Two-disc Criterion version from 2001

Libe: Criterion version at PN1997.9.R8 I83 2001

Streamable from Kanopy

***The Fall of Berlin (1950)***

**Screening:** Wednesday, Nov. 7

DVD: Restored version from International Historic Films, Inc., 2012

Libe: On order; call number pending.

No streamable version

***The Cranes are Flying (1957)***

**Screening:** Monday, Nov. 12

DVD: Criterion, 2002

Libe: PN1997.9.R8 C73 2002

No streamable version