

University of Pittsburgh
Department of Slavic Languages and Literatures

Russian 2639: Stalin at the Movies: Soviet Cinema 1934-1953
Fall Semester 2014
Wednesdays 1:15—5:10
CL 2321

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Office Hours: Tuesdays 10:00—11:00, Wednesdays 11:00—12:00; Thursdays 1:00—2:00,
and by appointment

I. REQUIRED and RELEVANT READINGS FOR THE SEMINAR:

The transition to online and electronic publications makes it problematic to order course texts for purchase at the university bookstore. In addition, the frequently lower cost of texts purchased through amazon.com is an incentive for students to bypass the bookstore entirely. I suggest that students enrolled in the seminar divide the list below amongst themselves, check the books out of Hillman, and store them in your locked office so that everyone has access to them for the duration of the semester. If you find any text especially helpful in furthering your ongoing interests and research, buy it. The instructor has pdf-files of many of the texts listed in the Schedule of Assignments and is willing to provide them.

Beumers, Birgit. *A History of Russian Cinema*. NY: Berg, 2009.

Budiak, L.M., ed. *Istoriia otechestvennogo kino*. Moskva: Progress-Traditsiia. 2005.

Clark, Katerina and Evgeny Dobrenko, eds. *Soviet Culture and Power: A History in Documents, 1917-1953*. Trans. Marian Schwartz. New Haven: Yale UP, 2007.

Davies, Sarah. "Stalin as patron of cinema: Creating Soviet mass culture, 1932-1936." In *Stalin: A New History*. Ed. Sarah Davies and James Harris. Cambridge: Cambridge UP, 2005. 202-225.

Dobrenko, Evgeny. *Stalinist cinema and the production of history: Museum of the revolution*. Edinburgh: Edinburgh UP, 2008.

Eizenschitz, Bernard, ed. *Lignes d'ombre: Une autre histoire du cinéma soviétique (1926-1968)*. Milan: Mazzotta, 2000.

Groys, Boris. *The Total Art of Stalinism: Avant-garde, Aesthetic Dictatorship, and Beyond*. Trans. Charles Rougle. Princeton: Princeton, UP, 1992.

Haynes, John. *New Soviet man: Gender and masculinity in Stalinist Soviet cinema*. Manchester: Manchester UP, 2003.

Kaganovsky, Lilya. *How the Soviet Man was UnMade: Cultural Fantasy and Male Subjectivity under Stalin*. Pittsburgh: U of Pittsburgh P, 2008.

Laurent, Natacha. *L'Œil du Kremlin: Cinéma et censure en URSS sous Staline*. Toulouse: Editions Privat, 2000.

Liehm, Mira and Antonin J. *The Most Important Art: Soviet and East European Film After 1945*. Berkeley: U of CA P, 1977.

Margolit, Evgenii. "Rossiiskoe kinoiskusstvo, 1929-1953." Manuscript.

—. *Zhivye i mertvoe: Zametki k istorii sovetskogo kino, 1920-1960-kh godov*. Sankt-Peterburg: Seans, 2012.

- Miller, Jamie. *Soviet cinema: Politics and persuasion under Stalin*. London: Tauris, 2010.
- Prokhorov, Aleksandr. *Unasledovannyi diskurs: Paradigmy stalinskoi kul'tury v literature i kinematografe "ottepeli."* Sankt-Peterburg: Akademicheskii proekt, 2007.
- Schmulevitch. *Réalisme socialiste et cinéma: Le cinéma stalinien (1928-1941)*. Paris: Editions L'Harmattan, 1996.
- Stites, Richard. *Russian popular culture: Entertainment and society since 1900*. Cambridge: Cambridge UP, 1992.
- Taylor, Richard. *Film propaganda: Soviet Russia and Nazi Germany*. 2d ed. London: Tauris, 1998.
- Taylor, Richard and Derek Spring, eds. *Stalinism and Soviet cinema*. London: Routledge, 1993.
- Tolstoi, Aleksei. "Aleksei Tolstoi's Remarks on the Film *Peter I*." In *Epic Revisionism: Russian History and Literature as Stalinist Propaganda*. Ed. Kevin M.F. Platt and David Brandenberger. Madison: U of Wisconsin P, 2006. 69-74.
- Troshin, Aleksandr S. Introduction and commentary. "'Kartina sil'naia, khoroshaia, no ne Chapaev...'" Zapisi besed B.Z. Shumiatskogo s I.V. Stalinyim poslekinoprosmotrov 1935-1937 gg." *Kinovedcheskie zapiski* 62 (2003): 118-188.
- Zorkaya, Neya. *Istoriia sovetskogo kino*. Sankt-Peterburg: Aleteiiam 2005. [a bowdlerized translation: *The Illustrated History of Soviet Cinema*. NY: Hippocrene Books, 1989.]

In the Microform Room of Hillman Library:

- Soviet Cinema: Film Periodicals, 1918-1942. Part One: Journals*
Iskusstvo kino (1936-1941): 96 microfiches
Repertuarnyi biulleten (1936-1942): 36 microfiches
Sovetskoe kino (1933-1936): 49 microfiches
- Soviet Cinema: Film Periodicals, 1918-1942. Part Two: Newspapers*
Kinomekhanik-stakhanovets (1940)
Rot-fil'm (1933-1936)
Za bol'shevitskii fil'm (1932-1953)

In the Stark Media Collection of Hillman Library:

- DVD-7742 *An Anthology of Russian Cinema 3: Of Men and Monuments (1925-1929)*
4: *Bleak House (1929-1933)*
- DVD-8972 *An Anthology of Russian Cinema 5: The Border (1933-1939)*
6: *City of Dreams (1938-1943)*
7: *The Return (1942-1950)*

II. INVALUABLE RESEARCH RESOURCES:

- a. While the hardcopy of the seven-volume encyclopedia—Arkus, Liubov', ed. *Noveishaia istoriia otechestvennogo kino, 1986-2000. Kinoslovar'*. 3 vol. St. Petersburg: Seans, 2001; and *Kino i kontekst*. 4 vol. St. Petersburg: Seans, 2002-2005—covers only the period 1986-2000, the web site established by *Seans*

<http://www.russiancinema.ru>

provides an exhaustive database on individuals and topics through the entire history of Russo-Soviet cinema. While research can never be limited to this site, it provides an excellent point of departure.

b. A massive collection of documents is available in the collection *Kremlevskii kinoteatr, 1928-1953: Dokumenty*. Ed. L.V. Maksimenkov, *et al.* Moskva: ROSSPEN, 2005.

c. Valerii Fomin has been supervising a multi-volume project mapping all of the daily events pertinent to the history of Russo-Soviet cinema: *Letopis' rossiiskogo kino, 1930-1945* (Moskva: Matrik, 2007) and *Letopis' rossiiskogo kino, 1946-1965* (Moskva: Kanon+, 2010).

III. BIBLIOGRAPHY ON RUSSO-SOVIET CINEMA:

Bibliographic information (crudely divided by subject, time period, and specific cultural producer) on the history of Russo-Soviet cinema can be located on the web site:

http://www.pitt.edu/~slavic/video/cinema_biblio.html

The list requires up-dating, reformatting, and maintenance. All suggestions for additions/changes to the list are welcome. Please provide me with specific bibliographic information.

Many of the texts in the bibliography are available in the University of Pittsburgh's Hillman Library. All suggestions for adding materials to the collection are welcome. Please fill out a library order form and submit it to me for immediate processing. The library will try to expedite all orders.

In addition to checking PittCatPlus for catalog numbers for videos and DVDs, students should consult the list of all Russian/NIS and Central and Eastern European films available in Hillman Library at:

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

IV. READING, VIEWING, and DISCUSSION ASSIGNMENTS

The Schedule of Assignments provides an itemization of reading and viewing assignments for the entire semester. All reading and viewing assignments must be completed prior to the next scheduled meeting of the course. Since students will receive a number of grades for each meeting of the course (preparation, participation, oral presentation, and handouts), students are encouraged not to attend any session for which they have not thoroughly prepared.

Central to the seminar will be preparing all graduate students (whether enrolled in the course or not) to be able to teach courses on Russo-Soviet cinema at both the undergraduate and graduate levels. With this end in mind, three students who are advanced in the Slavic—Film Studies PhD program will conduct a full meeting of the seminar (these are indicated in the Schedule of Assignments).

Reading assignments: students are required to read all texts assigned for a particular session. Pdf-files of articles and/or chapters are available from the instructor and—if they are needed—the instructor has to be notified a week in advance.

Reading discussions assignments: each meeting of the seminar will begin with one of the enrolled graduate students leading a discussion of the assigned readings for that session (30 minutes). There is no single or correct way to conduct a reading discussion at the graduate level (or undergraduate level for that matter), so students are encouraged to try a variety of approaches.

Viewing assignments: students are required to view all assigned films prior to the next meeting of the class. Students should arrange a convenient time and location for the assigned viewings, and are encouraged to view the films collectively. Students are responsible for sharing all materials in a way that allows each student to view the assigned film. The instructor will provide video- or dvd-copies of the films assigned for out-of-class viewing, even though the majority of films are now available for streaming. All videos and dvds must be returned to the instructor no later than the following meeting of the class.

Viewing guide and discussion questions: it is important to stress that students enrolled in an undergraduate course on Russo-Soviet cinema most likely will have absolutely no knowledge of Russia (historical or cultural) or film studies (analytical or theoretical). Working in groups of two or three, students must submit a set of viewing guide and discussion questions to all members of the seminar for the film screened outside of class at least 24 hours before the next meeting. It is imperative to distinguish between viewing guide questions (structured so as to provide essential information and to assist in making a reading of the film explicit) and discussion questions (for post-screening conversations). After the discussion of the assigned reading for a particular session, all of the students will discuss both the filmed screened during the week and questions submitted. At the end, the group of two or three will provide a rationale for the choices made in posing the questions.

V. ABSENCE AND ATTENDANCE:

Students are expected to attend all classes. Absence due to personal illness, as well as illness or death in the family, must be documented. Absent students are required to obtain all in-class handouts and class notes for the session they missed from another student in the class; all missing assignments must be made up. All unexcused absences will receive a grade of “UA” for that session. Three such unexcused absences will result in an “F” for the course.

VI. QUIZZES:

At any point in the semester if the instructor suspects that students are not or any one student is not keeping up with the reading or viewing assignments, there will be an unannounced quiz. No quizzes will be re-scheduled and no make-up quizzes will be given.

VII. RESEARCH PAPER:

All students must submit a final research paper (20-30 pages) on Monday 8 December 2014. Topics for the research paper must be discussed with the instructor before beginning work on the project. All research papers must conform in layout, documentation, and works cited to the *MLA Handbook for Writers of Research Papers*.

VIII. EVALUATION AND GRADES:

Grades will be calculated using the following percentages: preparation and participation (10%), director reports and handouts (20% and 5%), viewing reports and handouts (20% and 5%), and final research paper (40%). Students are encouraged to meet with the instructor periodically to review their grades and progress in the course.

IX. DISABILITY:

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and the Office of Disability Resources and Services, 216 William Pitt Union, 412-648-7890 or 412-383-7355 (TTY) as early as possible in the term. DRS will verify your disability and determine reasonable accommodations for this course.

X. ACADEMIC INTEGRITY POLICY:

Cheating/plagiarism will not be tolerated. Students suspected of violating the University of Pittsburgh policy on Academic Integrity will be required to participate in the procedural process initiated by the instructor. A minimum sanction of a zero score for the quiz, exam, or paper will be imposed.

XI. E-MAIL COMMUNICATION POLICY:

Each student is issued a University e-mail address (username@pitt.edu) upon admittance. This e-mail address may be used by the University for official communication with students. Students are expected to read e-mail sent to this account on a regular basis. Failure to read and react to University communications in a timely manner does not absolve the student from knowing and complying with the content of the communications. The University provides an e-mail forwarding service that allows students to read their e-mail via other service providers (e.g., Gmail, Hotmail, AOL, Yahoo). Students that choose to forward their e-mail from the pitt.edu address to another address do so at their own risk. If e-mail is lost as a result of forwarding, it does not absolve the student from responding to official communications sent to their University e-mail address. To forward e-mail sent to your University account, go to <http://accounts.pitt.edu>, log into your account, click on Edit Forwarding Address, and follow the instructions on the page. Be sure to log out of your account when you have finished. For full E-mail Communication Policy, go to www.bc.pitt.edu/policies/09/09-10-1.html.

XII. SCHEDULE OF ASSIGNMENTS:

week 1: Monday 25 August: 1932-1934

Syllabus, schedule of assignments, and introduction

director report: Igor' Savchenko

screening: Igor' Savchenko: *The Accordion* (1934)

reading assignments for week 2: Monday 8 September:

Groys 3-74; Margolit *Zhivye* 199-210; Stites 64-97

viewing assignments:

for students not in enrolled in Lumière to Lenin: Vasil'ev Brothers': *Chapaev* (1934)

for all students: Grigorii Aleksandrov: *The Jolly Fellows* (1934)

week 2: Monday 8 September: 1934-1935

reading discussion: Volodia

viewing/discussion questions: Grigorii Aleksandrov: *The Jolly Fellows* (1934): Trevor and Kelly

screening: Aleksandr Dovzhenko: *Aerograd* (1935)

reading assignments for week 3: Monday 15 September:

Groys 75-120; Davies 202-225; Margolit *Zhivye* 277-282; Troshin 123-126

viewing assignment: Fridrikh Ermler: *The Peasants* (1935)

week 3: Monday 15 September: 1935-1937

reading discussion:

viewing/discussion questions: Fridrikh Ermler: *The Peasants* (1935): Natalie and Ol'ga M.

screening: Grigorii Kozintsev and Leonid Trauberg: *The Youth of Maksim* (1935)

reading assignments for week 4: Monday 22 September:

Beumers 75-111; Turovskaya (Taylor and Spring) 34-53; Tolstoi 69-74

viewing assignment: Vladimir Petrov: *Peter the First*, part one (1937)

week 4: Monday 22 September: 1936-1938

reading discussion:

viewing/discussion questions: Vladimir Petrov: *Peter the First* (1937 and 1939):

screening: Efim Dzigan: *We Are From Kronstadt* (1936)

reading assignments for week 5: Monday 29 September:

Dobrenko 1-64; Kenez (Taylor and Spring) 54-68; Margolit *Rossiiskoe*

viewing assignment: Sergei Eisenstein: *Aleksandr Nevskii* (1938)

week 5: Wednesday 29 September: 1938

reading discussion:

viewing/discussion questions: Sergei Eisenstein: *Aleksandr Nevskii* (1938):

screening: Mark Donskoi: *My Childhood* (1938)

reading assignments for week 6: Monday 6 October:

Christie, Ian and Richard Taylor, eds. *Inside the Film Factory* 163-174;

Widdis, Emma. *Alexander Medvedkin* 92-110;

Izvolov, Nikolai: "Aleksandr Medvedkin i traditsii russkogo kino."

Kinovedcheskie zapiski 49 (2000): 21-29.

viewing assignment: Chris Marker: *The Last Bolshevik* (1992)

week 6: Friday 10 October: 1939-1940

OLGA KIM

reading discussion:

viewing/discussion questions: Chris Marker: *The Last Bolshevik* (1992):

reading assignments for week 7: Tuesday 14 October:

Margolit *Zhivye* 227-247;

McCannon, John: "Tabula Rasa in the North: The Soviet Arctic and Mythic

Landscapes in Stalinist Popular Culture." In *The Landscape of Stalinism:*

The Art and Ideology of Soviet Space. Eds. Evgeny Dobrenko and Eric

Naiman 241-260.

viewing assignment: Leonid Lukov: *A Great Life* (1940)

week 7: Tuesday 14 October: 1941

BEACH GRAY

reading discussion:

viewing/discussion questions: Leonid Lukov: *A Great Life* (1940):

screening: Mikhail Kalatozov: *Valerii Chkalov* (1941)

reading assignments for week 8: Monday 20 October:

Dobrenko 65-141; Stites 98-122;

viewing assignment: screening: Ivan Pyr'ev: *Tractor Drivers* (1939)

Konstantin Iudin: *Hearts of Four* (1941)

week 8: Monday 20 October: 1942-1943

reading discussion:

viewing/discussion questions: Ivan Pyr'ev: *Tractor Drivers* (1939):

viewing/discussion questions: Konstantin Iudin: *Hearts of Four* (1941):

screening: Leonid Lukov: *Two Soldiers* (1943)

reading assignments for week 9: Monday 27 October:

Kaganovsky 1-66; Dobrenko 142-190

viewing assignment: Fridrikh Ermler: *She Defends the Motherland* (1943)

week 9: Monday 27 October: 1943-1944

reading discussion:

viewing/discussion questions: Fridrikh Ermler: *She Defends the Motherland* (1943):

screening: Aleksandr Stolper and Boris Ivanov: *Wait for Me* (1943)

reading assignments for week 10: Monday 3 November:

Kozlov (Taylor and Spring) 109-130; Yuri Tsivian: *Ivan the Terrible* 7-81;

Joan Neuberger: "Sergei Eisenstein's *Ivan the Terrible* as History."

The Journal of Modern History 86:2 (2014): 295-334.

viewing assignment: Sergei Eisenstein: *Ivan the Terrible*, part one (1944)

week 10: Monday 3 November: 1945-1946

NATALIE RYABCHIKOVA

reading discussion:

viewing/discussion questions: Sergei Eisenstein: *Ivan the Terrible*, part one (1944):

screening: Sergei Eisenstein: *Ivan the Terrible*, part two (1946)

reading assignments for week 11: Monday 10 November:

Kaganovsky 67-174; Clark and Dobrenko 432-458

viewing assignment: Fridrikh Ermler: *The Great Turning Point* (1946)

week 11: Monday 10 November: 1946-1947

reading discussion:

viewing/discussion questions: Fridrikh Ermler: *The Great Turning Point* (1946):

screening: Mikhail Chiaureli: *The Vow* (1946)

reading assignments for week 12: Monday 17 November:

Budiak 205-239

viewing assignment: Boris Barnet: *The Scout's Exploit* (1947)

week 12: Monday 17 November: 1948

reading discussion:

viewing/discussion questions: Boris Barnet: *The Scout's Exploit* (1947):

screening: Aleksandr Stolper: *Story of a Real Man* (1948)

reading assignments for week 13: Monday 24 November:

Budiak 239-293

viewing assignment: Mikhail Romm: *Russian Question* (1948)

week 13: Monday 22 November: 1949-1950

reading discussion:

viewing/discussion questions: Mikhail Romm: *Russian Question* (1948):

screening: Mikhail Chiaureli: *Fall of Berlin* (1949)

reading assignments for week 14: Monday 1 December:

Budiak 293-338

viewing assignment: Vladimir Petrov: *Battle of Stalingrad* (1950)

week 14: Monday 1 December: 1950-1952

reading discussion:

viewing/discussion questions: Vladimir Petrov: *Battle of Stalingrad* (1950):

screening: Ivan Pyr'ev: *Cossacks of the Kuban* (1950)

reading assignment for week 15: Monday 8 December:

Budiak 339-358

viewing assignment: Igor' Savchenko: *Taras Shevchenko* (1951)

writing assignment: final papers are due Monday 8 December

week 15: Monday 8 December: 1953

reading discussion:

viewing/discussion questions: Igor' Savchenko: *Taras Shevchenko* (1951):

screening: Mikhail Romm: *Admiral Ushakov* (1953)