

**University of Pittsburgh**  
**Department of Slavic Languages and Literatures**

Russian 0871 / 2464: Post-Soviet Russian Cinema  
Spring Semester 2018  
Wednesdays 6:00—9:25  
CL 306

Vladimir Padunov  
427 CL  
624-5713  
e-mail: padunov@pitt.edu

Office Hours: Mondays 1:00—2:00, Tuesdays 11:00—12:00; Fridays 12:00—1:00,  
and by appointment

**I. REQUIRED TEXTS:**

Condee, Nancy. *The Imperial Trace: Recent Russian Cinema*. NY: Oxford UP, 2009.  
Articles and reviews will be sent to students as pdf files

**II. INVALUABLE RESEARCH RESOURCES:**

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.

All of the films screened (both in class and outside) have been reviewed in the English language quarterly online journal <http://www.kinokultura.com>. In addition, extensive program notes for most of the films can be found on the site of the Russian Film Symposium (<http://www.rusfilm.pitt.edu/films-shown-1999-2014/>).

**III. 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.

Reading assignments: students are required to read all texts assigned for a particular session. Pdf-files of articles and/or chapters will be circulated by the instructor.

Reading discussion assignments: each meeting of the seminar will begin with one of the students leading a discussion of the assigned reading for that session (30 minutes). Starting in week 3 (17 January 2018) a student will begin the discussion by making a brief presentation on the major points of the assigned reading (10 minutes) and then circulate a list of discussion

questions to the members of the class. The student will then be in charge of running the discussion.

Viewing assignments: students are required to view all assigned films prior to the next meeting of the class. While the majority of films to be screened have not received commercial release in North America, some are available online with subtitles and DVD copies are available for viewing in the Stark Media Collection in Hillman Library (first floor). Students are encouraged to view the films in pairs or collectively. Students are responsible for sharing all materials in a way that allows each student to view the assigned film.

Viewing discussion assignments: Beginning in week 3 (17 January 2018) a student will introduce the film viewed outside of class (about the director, the reception of the film, etc.). The introduction should last approximately 10 minutes. The student will then distribute a list of discussion questions about the film and lead the discussion in the class (20 minutes).

#### **IV. 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.

#### **V. 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.

#### **VI. RESEARCH PAPER:**

All students must submit a final research paper on Wednesday 11 April 2018. Undergraduate student essays should be 8 to 10 pages in length; graduate student essays 20 pages. Topics for the research paper must be discussed with the instructor before beginning work on the project. Students are encouraged to submit drafts of their essays for comments and suggestions prior to submitting the final essay. All research papers must conform in layout, documentation, and works cited to the *MLA Handbook for Writers of Research Papers*.

#### **VII. EVALUATION AND GRADES:**

Grades will be calculated using the following percentages:

- participation (20%)
- reading assignment introduction, handout, and discussion (20%)
- viewing assignment introduction, handout, and discussion (20%)
- final research paper (40%)

Students are encouraged to meet with the instructor periodically to review their grades and progress in the course.

### **VIII. 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, 140 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.

### **IX. 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.

### **X. 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](http://www.bc.pitt.edu/policies/09/09-10-1.html).

## XI. SCHEDULE OF ASSIGNMENTS

week 1: 10 January 2018

Syllabus, schedule of assignments, and introduction

screening: Vasilii Pichul: *Little Vera* (1988)

reading assignment for week 2: Seth Graham: “Chernukha and Russian Film.” *Studies in Slavic Culture* 1 (2000): 9-27

viewing assignment for week 2: Pavel Lungin: *Taxi Blues* (1990)

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week 2: 17 January 2018

screening: Sergei Livnev: *Hammer and Sickle* (1994)

reading assignment for week 3: Condee: Chapter one: “Introduction: Custodian of the Empire”

viewing assignment for week 3: Aleksei Fedorchenko: *First on the Moon* (2005)

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week 3: 24 January 2018

screening: Aleksandr Rogizhkin: *Particularities of the National Hunt* (1995)

reading assignment for week 4: Condee: Chapter five: “Aleksei Balabanov: The Metropole’s Death Drive”

viewing assignment for week 4: Aleksei Balabanov: *Brother* (1997)

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week 4: 31 January 2018

screening: Aleksei Balabanov: *Brother 2* (2000)

reading assignment for week 5: Chapter two: “Cine-Amnesia: How Russia Forgot to Go to the Movies”

viewing assignment for week 5: Valerii Todorovskii: *Land of the Deaf* (1998)

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week 5: 7 February 2018

screening: Avdot’ia Smirnova: *Kokoko* (2012)

reading assignment for week 6: Stephen M. Norris: “Fools and Cuckoos: The Outsider as Insider in Post-Soviet War Films.” In *Insiders and Outsiders in Russian Cinema*. Ed. Stephen M. Norris and Zara M. Torlone. Bloomington: Indiana UP, 2008. 142-162.

viewing assignment for week 6: Aleksandr Rogozhkin: *Cuckoo* (2002)

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week 6: 14 February 2018

screening: Dmitrii Meskhiev: *Our Own* (2004)

reading assignment for week 7: Condee: Chapter four: “Kira Muratova: The Zoological Imperium”

viewing assignment for week 7: Kira Muratova: *Tuner* (2004)

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week 7: 21 February 2018

screening: Kira Muratova: *Two in One* (2006)

reading assignment for week 8: Irina Shilova: “Renata Litvinova: Actress and Persona.”

*Kinokultura* 19 (January 2008): <http://www.kinokultura.com/2008/19-shilova.shtml>

viewing assignment for week 8: Anna Melikian: *Mermaid* (2007)

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week 8: 28 February 2018

screening: Renata Litvinova: *Rita's Last Fairy Tale* (2012)

reading assignment for week 10: Lyudmila Parts: "The Russian provinces as a cultural myth."  
*Studies in Russian and Soviet Cinema* 10.3 (2016):

<http://www.tandfonline.com/doi/full/10.1080/17503132.2016.1218624>

viewing assignment for week 10: Aleksei Balabanov: *Cargo 200* (2007)

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week 9: **SPRING BREAK**

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week 10: 14 March 2018

screening: Vasilii Sigarev: *Wolfy* (2009)

reading assignment for week 11: Sergei Oushakine: "Ivan Vyrypaev: *Oxygen (Kislород, 2009)*."  
*Kinokultura* 26 (October 2009): <http://www.kinokultura.com/2009/26r-kislород.shtml>

Volha Isakava: "Ivan Vyrypaev: *Delhi Dance (Tanets Delhi, 2012)*." *Kinokultura* 41  
(July 2013): <http://www.kinokultura.com/2013/41r-tanets-delhi.shtml>

viewing assignment for week 11: Ivan Vyrypaev: *Oxygen* (2009)

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week 11: 21 March 2018

screening: Ivan Vyrypaev: *Delhi Dance* (2012)

reading assignment for week 12: Condee: Chapter six: "Aleksandr Sokurov: Shuffling Off the Imperial Coil"

viewing assignment for week 12: Aleksandr Sokurov: *Alexandra* (2003)

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week 12: 28 March 2018

screening: Mikhail Segal: *Short Stories* (2012)

viewing assignment for week 13: Vladimir Kott: *Gromozeka* (2011)

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week 13: 4 April 2018

screening: Andrei Zviagintsev: *Leviathan* (2014)

viewing assignment for week 14: Nataliia Meshchaninova: *The Hope Factory* (2014)

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week 14: 11 April 2018

screening: Natasha Merkulova and Aleksei Chupov: *Intimate Parts* (2013)

**RESEARCH PAPERS DUE**

reading assignment for week 15: Condee: Chapter nine: "Postscript"

viewing assignment for week 15: Aleksandr Kott: *Test* (2014)

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week 15: 18 April 2018

screening: Vasilii Sigarev: *Land of Oz* (2015)