

University of Pittsburgh
Department of Slavic Languages and Literatures

Russian 2638: Lumière to Lenin, Russian and Soviet Cinema 1896-1934
Fall Semester 2019
Wednesdays 2:30—5:25
CL 317

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Office Hours: Tuesdays 2:00—3:00, Wednesdays 12:00—1:00, Thursdays 3:00—4:00,
and by appointment

I. REQUIRED TEXTS:

- Leyda, Jay. *Kino: A History of the Russian and Soviet Film*. 3d ed. Princeton: Princeton UP, 1983.
- Stites, Richard. *Russian popular culture: Entertainment and society since 1900*. London and NY: Cambridge UP, 1992.
- Taylor, Richard and Ian Christie, eds. *The Film Factory: Russian and Soviet Cinema in Documents, 1896-1939*. Trans. Richard Taylor. London and NY: Routledge, 1994.
- Tsivian, Yuri. *Early Cinema in Russia and Its Cultural Reception*. Trans. Alan Bodger with a Forward by Tom Gunning. Ed. Richard Taylor. Chicago: U of Chicago P, 1998.

II. STRONGLY RECOMMENDED TEXTS:

- Beumers, Birgit. *A History of Russian Cinema*. London and NY: Berg Publishers, 2008.
- Cavendish, Philip. *The Men with the Movie Camera: The Poetics of Visual Style in Soviet Avant-Garde Cinema of the 1920s*. London: Berghahn Books, 2013.
- Kireeva, Marianna, dir. *An Anthology of Russian Cinema:*
DVD 7741 1908-1918: *The Winter Garden*
1918-1925: *Overcrowding*
DVD 7742 1925-1929: *Of Men and Monuments*
1929-1933: *Bleak House*
- Morley, Rachel. *Performing Femininity: Woman as Performer in Early Russian Cinema*. London: I.B. Tauris, 2017.

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:

<https://www.rusfilm.pitt.edu/bibliography/>

The list is more than a decade out-of-date and requires serious up-dating and maintenance. All suggestions for additions/changes to the list are welcome.

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 PittCat 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:

<https://rusfilmcollection.pitt.edu/>

IV. READING, VIEWING, and WRITING ASSIGNMENTS:

The Schedule of Assignments provides an itemization of reading, viewing, and writing assignments for the entire semester. All such 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, handouts, and quality of written work), students are encouraged not to attend any session for which they have not thoroughly prepared.

Reading assignments: students are required to purchase the course texts listed above. Articles listed in the reading assignments will be distributed electronically the week before the assigned reading is due.

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 as a group or in groups. Students are responsible for sharing all materials in a way that allows each student to view the assigned films.

Writing assignments: There will be two categories of written assignments for the course—the first for “level 1” graduate students (first semester), the second for graduate students beyond their first year of study. Students must submit all writing assignments electronically to all members of the course on the morning of the date due. Students are strongly encouraged to assist each other (all suggestions welcome). With the exception of the final research paper (see below), all writing assignments should be limited to one or two printed pages maximum. There are four types of writing assignments for the course:

“Level 1” graduate students:

(i) research paper assignments: students must submit an abstract (maximum two printed paragraphs) of their proposed research paper electronically before class on Wednesday 25 September to every member of the class. All students (as well as the instructor) must comment on and make suggestions concerning the abstract. Students must submit a revised version of the abstract together with a preliminary list of relevant works on Wednesday 23 October; an outline of the research paper with a finalized list of relevant works on Wednesday 20 November; and a final research paper on Wednesday 11 December.

While research paper assignments are aimed specifically at “level 1” graduate students, advanced graduate students can also avail themselves of the opportunity (punishment?).

“Level 1” and advanced graduate students:

(i) continuity summary assignments: each meeting of the course will begin with a brief (maximum 10 minute) summary of the major points covered during the preceding session. Students will provide the continuity summary by rotation. A handout that itemizes and clarifies each of the major points must accompany the summaries. Students will receive separate grades for the continuity summary and the handout.

(ii) reading assignment summary: immediately following the continuity summary a student will conduct a discussion of the reading assigned for that meeting of the course (approximately 30 minutes). Students assigned to handle the reading assignment summary that week are required to prepare

classroom handouts on the major points covered in the readings. Students will receive separate grades for the reading assignment presentation, discussion and the handout.

(iii) viewing assignment summary: each meeting of the course will examine the film(s) assigned for viewing outside of class within the context of the social, historical, and cinematic matrices elaborated in the course. This examination will take the form of a student presentation and a classroom discussion monitored by the student (approximately 30-45 minutes). Students assigned to handle the viewing assignment summary that week are required to prepare classroom handouts on the film(s): socio-historical data, information on production and reception, bio-filmographies, etc. Students will receive separate grades for the viewing assignment presentation, discussion, and the handout.

All graduate students must submit a final research paper on Wednesday 11 December and are encouraged to consult with the instructor and other students about the topic and available sources.

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. Research Paper:

All students must submit a final research paper (20-30 pages) on Wednesday 11 December 2019. Topics for the research paper must be discussed with the instructor before beginning work on the project. Since the first writing assignment is due on Wednesday 25 September, students are encouraged to begin work immediately in choosing and researching a topic. 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:

"level 1" graduate students:

final research paper (25%), preparation and participation (20%), research paper assignments (10%), continuity summary assignments (10% and 5%), reading assignment summaries (10% and 5%), viewing assignment summaries (10% and 5%).

advanced graduate students:

final research paper (30%), preparation and participation (25%), continuity summary assignments (10% and 5%), reading assignment summaries (10% and 5%), viewing assignment summaries (10% and 5%).

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

VIII. DISABILITY RESOURCE SERVICES:

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, as early as possible in the term. Disability Resources and Services will verify your disability and determine reasonable accommodations for this course. For more information, visit <http://www.studentaffairs.pitt.edu/drs/>

IX. ACADEMIC INTEGRITY POLICY:

Cheating/plagiarism will not be tolerated. Students suspected of violating the University of Pittsburgh Policy on Academic Integrity, from the February 1974 Senate Committee on Tenure and Academic Freedom reported to the Senate Council, will be required to participate in the outlined procedural process as initiated by the instructor. A minimum sanction of a zero score for the quiz or exam will be imposed. View the complete policy at www.cfo.pitt.edu/policies/policy/02/02-03-02.html

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., Hotmail, AOL, Yahoo). Students that choose to forward their e-mail from their 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 Addresses**, and follow the instructions on the page. Be sure to log out of your account when you have finished. (For the full E-mail Communication Policy, go to www.bc.pitt.edu/policies/policy/09/09-10-01.html.)

XI. Schedule of Assignments:

week 1: Wednesday 28 August 2019:

Moving Images and Movable Capital (1896-1908)

Introduction, syllabus, and schedule of assignments

screenings: (Lumière Cinématographe): *Arrival of a Train at La Ciotat* (1896)
 (Lumière Cinématographe): Coronation footage of Tsar Nikolai II (1896)
 (Lumière Cinématographe): *Tverskaia Street* (1897)
 (Lumière Cinématographe): *Oil Wells of Baku: Close-Up* (1897)
 (Pathé Frères): *Moscow Clad in Snow* (1908)
 (Pathé Frères): *A Fish Factory in Astrakhan. Picturesque Russia* (1908)
 Vladimir Romashkov: *Sten'ka Razin* (1908)

reading assignments for week 2: Wednesday 4 September 2019:

Leyda 17-53; Stites 9-36; Taylor 19-31; Tsivian 1-48.

viewing assignments:

Vladimir Siversen: *Drama in a Gypsy Camp* (1908)
Vasilii Goncharov: *Rusalka* (1910)
Kai Hansen and André Maître: *Princess Tarakanova* (1910)

week 2: Wednesday 4 September 2019:

The Rise of Studios: The Domestic Market and Foreign Investment (1909-1914)

screenings: Vasilii Goncharov: *A 16th Century Russian Wedding* (1909)
Petr Chardynin: *The Queen of Spades* (1910)
Iakov Protazanov: *The Departure of a Great Old Man* (1912)
Wladislaw Starewicz: *The Ant and the Grasshopper* (1912)
Wladislaw Starewicz: *The Cameraman's Revenge* (1912)
Evgenii Bauer: *A Child of the Big City* (1913)

reading assignments for week 3: Wednesday 11 September 2019:

Leyda 55-110; Taylor 33-43; Tsivian 49-65.

viewing assignments:

Evgenii Bauer: *Twilight of a Woman's Soul* (1913)
Evgenii Bauer: *A Life for a Life* (1916)

week 3: Wednesday 11 September 2019:

The Collapse of Empire and the Rise of Melodrama (1914-1917)

screenings: Iakov Protazanov: *The Queen of Spades* (1916)
Evgenii Bauer: *For Luck* (1917)

reading assignments for week 4: Wednesday 18 September 2019:

Leyda 111-154; Taylor 45-49; Tsivian 78-121.

viewing assignments:

Iakov Protazanov: *Father Sergius* (1917)
Galina Dolmatovskaia: *Ivan Mosjoukine, or the Carnival Child* (1999)

week 4: Wednesday 18 September 2019:

The Search for a Russian Hollywood and the Exodus of the Film Industry (1917-1919)

screenings: Evgenii Bauer: *The Revolutionary* (1917)
Georgii Azagarov (?) and Aleksandr Volkov (?): *Behind the Screen* (1917)
The Funeral of Vera Kholodnaia (1919)

reading assignments for week 5: Wednesday 25 September 2019:

Leyda 155-169; Taylor 50-79; Tsivian 125-161.

viewing assignment:

Lev Kuleshov: *By the Law* (1926)

writing assignment:

One-page abstract of research paper.

week 5: Wednesday 25 September 2019:

War Communism, the New Economic Policy, and the Search for a Film Language (1919-1924)

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

reading assignments for week 6: Wednesday 2 October 2019:

Leyda 170-191; Stites 37-63; Taylor 81-120; Tsivian 162-213.

viewing assignment:

Iakov Protazanov: *Aelita* (1924)

week 6: Wednesday 2 October 2019:

Lenin's Death and the Return of the Bourgeois Social Comedy (1924)

screenings: Iurii Zheliabuzhskii: *The Cigarette Girl from MOSSELPRM*, 1924.

reading assignments for week 7: Wednesday 9 October 2019:

Leyda 193-221; Taylor 121-156.

Vincent Bohlinger. "Engrossing? Exciting! Incomprehensible? Boring!" Audience survey responses to Eisenstein's *October*." *Studies in Russian and Soviet Cinema* 5.1 (2011): 5-27.

Phil Cavendish. "From 'Lost' to 'Found': The 'Rediscovery' of Sergei Eisenstein's *Glumov's Diary* and its avant-garde context." *KinoKultura* 41 (2013).

Richard Taylor. *The Battleship Potemkin. The Film Companion* (1-13, 65-99)

viewing assignments:

Sergei Eisenstein: *Glumov's Diary* (1923):

www.youtube.com/watch?v=dS34f30SJ8s

Sergei Eisenstein: *Battleship Potemkin* (1925)

Sergei Eisenstein: *Strike* (1925): recommended

Sergei Eisenstein: *October* (1927)

week 7: Wednesday 9 October 2019:

Soviet Expressive Realism: The Implementation of a Soviet Montage Theory (1925-1926)

screenings: Sergei Eisenstein: *The Old and the New* (1929)

reading assignments for week 8: Wednesday 16 October 2019:

Pudovkin handout; Leyda 222-244; Taylor 157-190.

viewing assignments:

Vsevolod Pudovkin and Nikolai Shpikovskii: *Chess Fever* (1925)

Vsevolod Pudovkin: *The End of St. Petersburg* (1927)

Vsevolod Pudovkin: *Storm Over Asia* [*The Heir of Gengis Khan*] (1929)

writing assignment:

Revised abstract of research paper and list of works.

week 8: Wednesday 16 October 2019:

Soviet Expressive Realism: Plasticity of Shape and Meaning (1926-1927)

screenings: Vsevolod Pudovkin: *Mother* (1926)

reading assignments for week 9: Wednesday 23 October 2019:

Stites 64-97.

Christensen, Peter. "An ambivalent NEP satire of bourgeois aspirations: *The Kiss of Mary Pickford*." *Inside Soviet film satire: laughter with a lash*. Ed. Andrew Horton. Cambridge, UK: Cambridge UP, 1993. 48-57.

[http://quod.lib.umich.edu.pitt.idm.oclc.org/cgi/t/text/pageviewer-idx?c=acls;cc=acls;rgn=full%20text;idno=heb07561.0001.001;didno=heb07561.001.001;view=image;seq=00000062;node=heb07561.0001.001%3A6.4](http://quod.lib.umich.edu/pitt.idm.oclc.org/cgi/t/text/pageviewer-idx?c=acls;cc=acls;rgn=full%20text;idno=heb07561.0001.001;didno=heb07561.001.001;view=image;seq=00000062;node=heb07561.0001.001%3A6.4)

Eisenschitz, Bernard. "A Fickle Man, or Portrait of Boris Barnet as a Soviet Director." *Inside the Film Factory: New Approaches to Russian and Soviet Cinema*. Ed. Richard Taylor and Ian Christie. New York: Routledge, 1991. 149-62

<http://site.ebrary.com.pitt.idm.oclc.org/lib/pitt/docDetail.action?docID=10100617>

Youngblood, Denise. "We Don't Know What to Laugh at: Comedy and Satire in Soviet Cinema (from *The Miracle Worker* to *St. Jorgen's Feast Day*)." *Inside Soviet film satire: laughter with a lash*. Ed. Andrew Horton. Cambridge, UK: Cambridge UP, 1993. 36-47.

<http://quod.lib.umich.edu.pitt.idm.oclc.org/cgi/t/text/pageviewer-idx?c=acls;cc=acls;rgn=full%20text;idno=heb07561.0001.001;didno=heb07561.001.001;view=image;seq=00000050;node=heb07561.0001.001%3A6.3>

viewing assignments:

Boris Barnet: *Girl with a Hat-Box* (1927)

Sergei Komarov: *Mary Pickford's Kiss* (1927)

week 9: Wednesday 23 October 2019:

Bourgeois Comedy and Social Satire: The Retreat from the Present (1927)

screenings: Abram Room: *Bed and Sofa* (1927)

reading assignments for week 10: Wednesday 30 October 2019:

Taylor 191-246.

viewing assignment:

Dziga Vertov: *Kino-Eye* (1924)

week 10: Wednesday 30 October 2019:

Let History Speak: The Documentary and Compilation Film (1927-1929)

screenings: Esfir Shub: *The Fall of the Romanov Dynasty* (1927)

reading assignments for week 11: Wednesday 6 November 2019:

Leyda 245-276; Taylor 247-282.

viewing assignment:

Grigorii Kozintsev and Leonid Trauberg: *SVD* (1927)

Grigorii Kozintsev and Leonid Trauberg: *Alone* (1931)

writing assignment:

Two-page outline of research paper and revised list of works

week 11: Wednesday 6 November 2019:

Soviet Expressive Realism: The Return to the *Balagan* (1929)

screenings: Grigorii Kozintsev and Leonid Trauberg: *New Babylon* (1929)

reading assignments for week 12: Wednesday 13 November 2019:

Vertov handout.

viewing assignments:

Dziga Vertov: *Enthusiasm* (1930)

Mikhail Kalatozov: *Salt for Svanetia* (1930)

week 12: Wednesday 13 November 2019:

Soviet Expressive Realism: The Infallible Eye (1929-1930)

screenings: Dziga Vertov: *Man With a Movie Camera* (1929)

reading assignments for week 13: Wednesday 20 November 2019:

Leyda 277-300; Taylor 283-313.

Vance Kepley, Jr. "Federal Cinema: The Soviet Film Industry, 1924-32." *Film History* 8.3 (1996): 344-356. <http://www.jstor.org/stable/3815313>

Bohdan Y. Nebesio. "Competition from Ukraine: VUFKU and the Soviet Film Industry in the 1920s." *Historical Journal of Film, Radio and Television* 29.2 (2009): 159-180. <http://dx.doi.org/10.1080/01439680902890654>

viewing assignments:

Aleksandr Dovzhenko: *Zvenigora* (1928)

Aleksandr Dovzhenko: *Arsenal* (1929)

week 13: Wednesday 20 November 2019:

Soviet Expressive Realism: Pantheistic Mechanics (1930)

screenings: Aleksandr Dovzhenko: *Earth* (1930)

reading assignments for week 14: Wednesday 4 December 2019:

Leyda 301-340; Taylor 315-325.

viewing assignment:

THANSGIVING BREAK

week 14: Wednesday 4 December 2019:

Soviet Expressive Realism: Sound Montage and the Rise of the Talkies (1931-1933)

screenings: Boris Barnet: *Outskirts*

viewing assignment: Nikolai Ekk: *The Road to Life* (1931)

week 15: Wednesday 11 December 2019:

The Emergence of the Cult of Stalin: Soviet Socialist Realism (1934)

screenings: Sergei and Georgii Vasil'ev: *Chapaev* (1934)

writing assignment:

Research paper due.