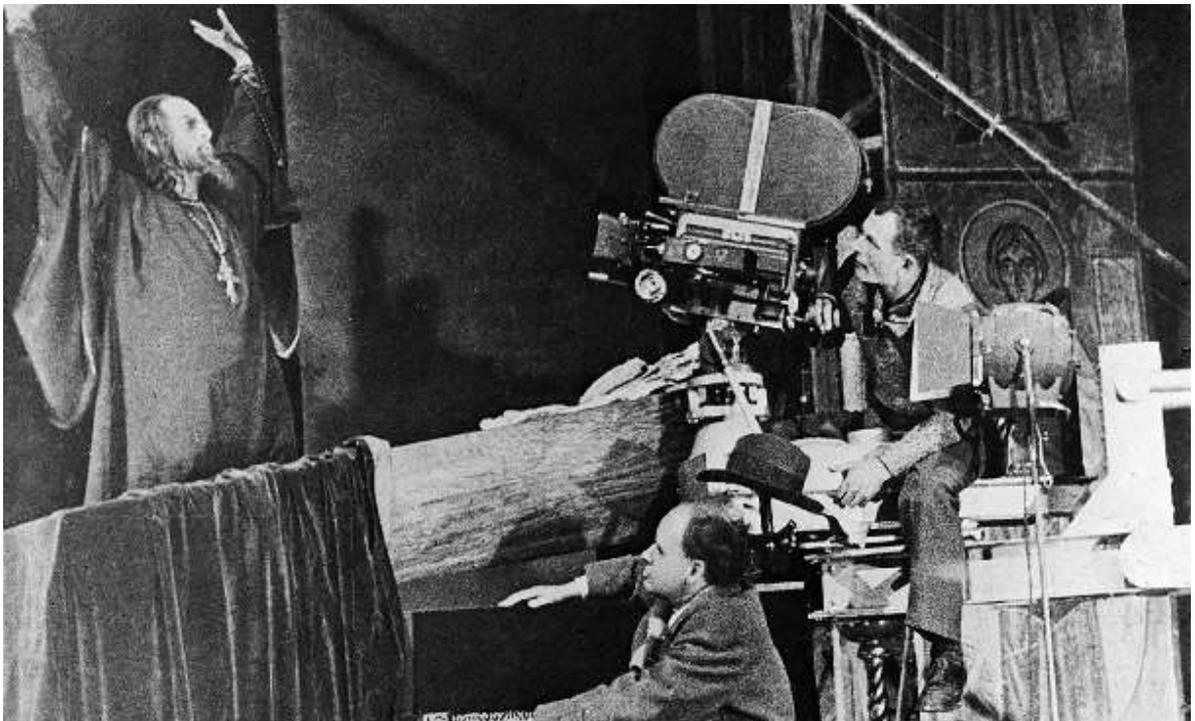


SL7
SOVIET AND RUSSIAN CINEMA



Course convenors: Emma Widdis (ekw1000); Samuel Goff (sg466)

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THE PAPER

This course investigates the history of Soviet and Russian cinema from its beginnings in the early 20th century through the present: from early silent comedies and melodramas to the emergence of the avant-garde in the 1920s; from Stalinist blockbusters of the 1930s through the Soviet 'New Wave' of the 1960s; from the tumultuous changes of the *glasnost*' era through the postmodern challenges of the present. The paper encourages students to explore the work of one or more directors in depth, but it also asks students to think comparatively about the evolution of filmmaking practices, genres and themes across historical periods and changes in political regime.

This course is open to students in both Part IB and Part II; it does not assume any prior study of film, but it students will be expected to read a wide range of critical, historical and theoretical texts (in both English and Russian) as essential context for the films under discussion.

Topics for 2020-21 are the following:

- 1. Revolutionary Film Culture: From Boulevard to Avant-Garde**
- 2. From Silence to Sound: Eisenstein, Vertov and the Factory of the Eccentric Actor**
- 3. The Other Soviet Classics: Popular Cinema in the Stalin Era**
- 4. Soviet Cinema After Stalin: Rewriting the Past, Confronting the Present**
- 5. Russian Cinema from Perestroika to the Present**

TEXTS

Films are the primary texts for this course, supplemented with excerpts (in Russian, but often with English translations) from filmmakers' writings and contemporary critics' responses to these works. Many but not all films will be available with English or Russian subtitles. You may watch films online (by following the links already posted on Moodle) or by checking disks out of the MML library. If there is significant student interest, we will arrange group screenings of the most significant films assigned for the course: watching on a big screen always gives you a better sense of a film's visual composition. In some instances, published scenarios or shooting scripts are available for the films we will study; these will reduce the linguistic challenge that working with film may present. Secondary reading will include critical, historical and theoretical texts.

For each topic there is a list of 'core' and 'additional' viewing. The 'core' films will form the basis of the lectures and are selected to give you a clear route into the topic. You are NOT expected to study every film listed, but you are expected to watch *at least 4* of the 'core' films for each topic in order to develop a broad range of reference for the paper as a whole. The 'additional' films will help broaden your appreciation of the questions and issues at hand.

Please remember, though, that the range of films that fit under the rubric of each topic is huge, and there is ample room for you to explore your own interests — discuss this with your supervisor.

Try to watch as many as you can over the summer: most are available on Youtube, sometimes even with subtitles. Browsing the recommended background and secondary reading will help you select which films you most want (and need) to watch.

ESSENTIAL BACKGROUND READING:

Bordwell, David and Thompson, Kristin. *Film Art: An Introduction* — skim to acquire a basic grasp of the techniques and terminology of film analysis; many very inexpensive used editions of this text are available for sale on line from places like Amazon; any edition is fine for our purposes, the updates simply use more recent film examples. Make sure that you purchase 'Film Art: An Introduction', not 'Film History: An Introduction'.

Beumers, Birgit. *A History of Russian Cinema* — skim to get a broad sense of the principal developments and debates in Russian and Soviet cinema

ADDITIONAL BACKGROUND READING (each of these is a key reference work for at least one of the five topics):

Beumers, Birgit, ed., *Companion to Russian Cinema* (Wiley Blackwell, 2016) — this is an expensive book, so should not be bought, but you may find it a useful point of reference over the course.

Tsivian, Yuri. *Early Cinema in Russia and Its Cultural Reception*

Gillespie, David. *Early Soviet Cinema: Innovation, Ideology and Propaganda*

Widdis, Emma. *Visions of a New Land: Soviet Film from the Revolution to the Second World War*

Woll, Josephine. *Real Images: Soviet Cinema and the Thaw*

Condee, Nancy. *The Imperial Trace: Recent Russian Cinema*

VIEWING AND READING LISTS PER TOPIC



1. REVOLUTIONARY FILM CULTURE: FROM BOULEVARD TO AVANT-GARDE

This topic focuses on the ways in which the first Russian filmmakers sought to reconcile popular tastes with political imperatives, both before and after the revolution. It will address questions of genre, silent film form, early film performance practices, the influence of Western models and innovations in film editing techniques (i.e. *montazh*). [Note that ALL of the films to be studied for this topic are silent and many of them are very short.]

Core viewing:

Bauer, *Grezy* (Fantasies, 1915); *Zhizn' za zhizn'* (A Life for a Life, 1916), *Posle smerti* (After Death, 1915).

Eisenstein, *Stachka* (Strike, 1925); *Bronenosets Potemkin* (Battleship Potemkin, 1925)

Protazanov, *Aelita* (1924)

Kuleshov, *Neobychnyye priklucheniia mistera vesta v strane bolshevikov* (The Extraordinary Adventures of Mister West in the Land of the Bolsheviks, 1924)

Pudovkin, *Mat'* (Mother, 1926)

Kozintsev and Trauberg, *Shinel'* (The Overcoat, 1926), *Novyi vavilon* (New Babylon, 1929)

Ermler, *Oblomok imperii* (Fragment of an Empire, 1929)

Core reading:

Eisenstein, 'The Montage of Attractions' (1923); 'The Montage of Film Attractions' (1924)

Kuleshov, 'Americaniitis'; 'The Principles of Montage'; other short texts

Kozintsev, Trauberg et al., 'The Eccentric Manifesto' (1922)

Additional films:

Barnet, *Dom na Trubnoi* (The House on Trubnaia Street, 1928)

Bauer, *Revoliutsioner* (The Revolutionary, 1917); *Umiraiushchii lebed'* (The Dying Swan, 1917)

Pudovkin, *Konets Sankt-Peterburga* (The End of St. Petersburg, 1927); *Potomok Chingiz Khana* (Storm Over Asia, 1928)

Room, *Tret'ia Meshchanskaia* (Bed and Sofa, 1927)

Slavinskii, *Baryshnia i kbuligan* (The Young Lady and the Hooligan, 1918)

Recommended background reading:

Christie, Ian and Taylor, Richard (eds), *The Film Factory: Russian and Soviet Cinema in Documents, 1896-1939*. London and NY: Routledge, 1994.

Tsivian, Yuri. *Early Cinema in Russia and Its Cultural Reception*. Chicago: U of Chicago P, 1998.

Youngblood, Denise J. *The Magic Mirror: Moviemaking in Russia, 1908-1918*

Youngblood, Denise. *Movies for the Masses: Popular Cinema and Soviet Society in the 1920s*

Key theoretical sources:

Doane, Mary Ann. "Melodrama, Temporality, Recognition: American and Russian Silent Cinema." *East-West: Film Journal* 4.2 (June 1990): 69-89.

Gaines, Jane. "Revolutionary Theory/Prerevolutionary Melodrama." *Discourse* 17.3 (Spring 1995): 101-118.

Grievesson, Lee, and Peter Kramer. *The Silent Cinema Reader*. 1 edition. Routledge, 2003.

Key background sources on the period:

Kapterev, Sergei. 'Mezhdru novym i starym svetom. Nekotorye problemy kul'turnogo konteksta sovetskogo nemogo kino.' —

<http://pub.unibielefeld.de/luur/download?func=downloadFile&recordOId=2305017&fileOId=2305058>

Kenez, Peter. *Cinema and Soviet Society, 1917-1953*. NY: Cambridge UP, 1992.

Listov, Viktor. "Early Soviet Cinema: the spontaneous and the planned, 1917-1924." *Historical Journal of Film, Radio and Television* 11.2 (1991): 121-127.

Taylor, Richard and Ian Christie, eds. *The Film Factory: Russian and Soviet Cinema in Documents, 1896-1939*. Cambridge, MA: Harvard UP, 1988 — particularly documents 8-11, 13, 22, 39-40.

Taylor, Richard. "Agitation, Propaganda and the Cinema: The Search for New Solutions, 1917-1921." *Art, Society, Revolution: Russia, 1917-1921*. Ed. Nils Ake Nilsson.

———. "The Birth of the Soviet Cinema." *Bolshevik Culture: Experiment and Order in the Russian Revolution*. Ed. Abbott Gleason, Peter Kenez, and Richard Stites. Bloomington: Indiana UP, 1985.

Tsivian, Yuri. *Early Cinema in Russia and its Cultural Reception*. Tr. Alan Bodger. Ed. Richard Taylor. London: Routledge, 1994.

———. "Early Russian Cinema: Some Observations." *Inside the Film Factory: New Approaches to Russian and Soviet Cinema*. Ed. Richard Taylor and Ian Christie. London: Routledge, 1991.

Yangirov, Rashit. "Soviet Cinema in the Twenties: national alternatives." Trans. Richard Taylor. *Historical Journal of Film, Radio and Television* 11.2 (1991): 129-139.

Youngblood, Denise J. *The Magic Mirror: Moviemaking in Russia, 1908-1918*. Univ of Wisconsin Press, 1999.

Youngblood, Denise Jeanne. *Soviet Cinema in the Silent Era, 1918-1935*. University of Texas Press, 1991.

On Bauer:

Boele, O. F., O. F. Boele, 1016510, and Faculteit der Geesteswetenschappen. "After Death, the Movie (1915) - Ivan Turgenev, Evgenii Bauer and the Aesthetics of Morbidity."

<https://openaccess.leidenuniv.nl/handle/1887/16319>

DeBlasio, Alyssa. "Choreographing Space, Time, and Dikovinki in the Films of Evgenii Bauer." *The Russian Review* 66, no. 4 (2007): 671–692.

Grievesson, Lee, and Peter Kramer. *The Silent Cinema Reader*. Routledge, 2003.

Morley, Rachel. "Gender Relations in the Films of Evgenii Bauer." *The Slavonic and East European Review* 81, no. 1 (January 1, 2003): 32–69.

On Kuleshov:

Kepley, Vance Jr. "The Kuleshov Workshop." *L'Effet Koulechov/The Kuleshov Effect. Iris* 4.1 (1986): 5-24.

———. "Mr. Kuleshov in the Land of the Modernists." *The Red Screen: Politics, Society, Art in Soviet Cinema*. Ed. Anna Lawton. London: Routledge, 1992.

Kuleshov, Lev. *Kuleshov on Film*. Tr. Ronald Levaco. Berkeley: U of CA P, 1974.

———. *Selected Works: Fifth Years in Films*. Trans. Dmitri Agrachov and Nina Belenkaya. Moskva: Raduga, 1987.

———. *Osnovy kino rezhissury*. Moskva: Goskinoizdat, 1941 [repub: Moskva: VGIK, 1995].

———. *Sobranie sochinenii v trekh tomakh*. [2 volumes published]. Moskva: Iskusstvo, 1987-8.

Petric, Vlada. "A Subtextual Reading of Kuleshov's Satire 'The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks' (1924)." *Inside Soviet Film Satire: Laughter with a Lash*. Ed. Andrew Horton. NY: Cambridge UP, 1993.

Sokolov, V. S. "K teoreticheskim istolkovaniiam 'effekta Kuleshova'." *Kinovedcheskie zapiski*. 6 (1990): 26-62.

Yampolsky, Mikhail. "Kuleshov's Experiments and the New Anthropology of the Actor." *Silent Film*. Ed. Richard Abel. New Brunswick: Rutgers UP, 1996.

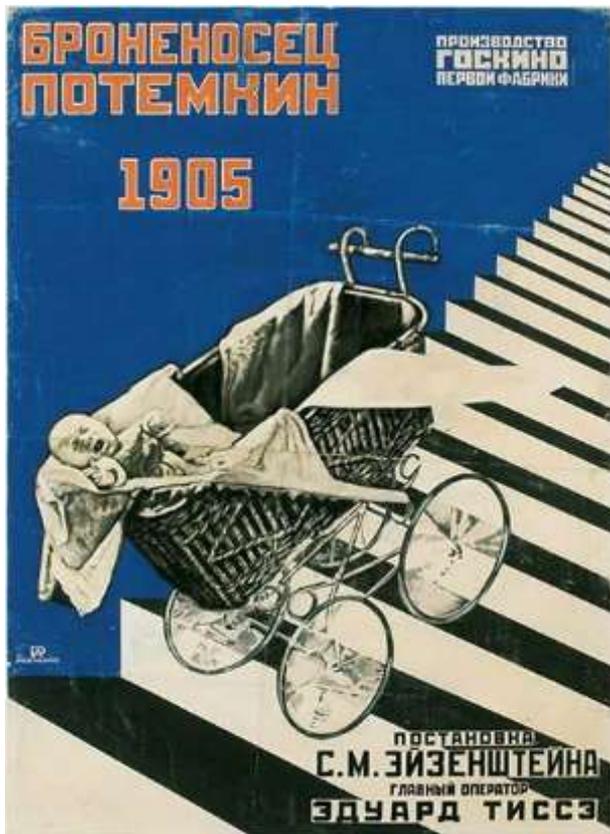
On Protazanov:

Christie, Ian. "Down to Earth: Aelita Relocated." *Inside the Film Factory: New Approaches to Russian and Soviet Cinema*. Ed. Richard Taylor and Ian Christie. London: Routledge, 1991.

Christie, Ian and Julian Graffy, eds. *Yakov Protazanov and the Continuity of Russian Cinema*. London: BFI/NFT, 1993.

Youngblood, Denise. "Iakov Protazanov, the 'Russian Griffith'." *Movies for the Masses: Popular Cinema and Soviet Society in the 1920s*. By Denise Youngblood. NY: Cambridge UP, 1992.

Zorkaia, Neia. "Iakov Protazanov i sovetskoe kinoiskusstvo 20-kh godov." *Voprosy kinoiskusstva* 6 (1962): 165-91.



2. FROM SILENCE TO SOUND: EISENSTEIN, VERTOV, AND FEKS

This module explores the work of Sergei Eisenstein and two avant-garde ‘collectives’: Dziga Vertov’s ‘Film Eye’ group, and the Factory of the Eccentric Actor (Grigorii Kozintsev, Leonid Trauberg and others), focusing on the ways in which they navigated the transition from silent to sound cinema, and also how each adapted to the changed political and artistic constraints of the 1930s. Films will be studied in the context of each director’s theoretical writings and contemporary critical debates.

Core viewing:

Eisenstein, *Bronenosets Potemkin* (1925); *Ivan Groznyi*, Parts 1 and 2 (Ivan the Terrible, 1944-1946)

Vertov, *Chelovek s kinoapparatom* (Man with a Movie Camera, 1929); *Entuziasm* (Enthusiasm,

1930); *Tri pesni o Lenin* (Three Songs about Lenin, 1934)

Kozintsev and Trauberg, *Odna* (Alone, 1931)

Core reading:

Short texts by Eisenstein, Vertov and Kozintsev (posted on Moodle)

Additional films:

Eisenstein, *Oktiabr'* (October, 1927); *General'naiia liniia* (The General Line, 1929); *Aleksandr Nevskii* (1938)

Vertov, *Shestaia chast' mira* (Sixth Part of the World, 1926); *Odinnadtsatyi* (The Eleventh Year, 1928)

Kozintsev and Trauberg, *Iunost' Maksima* (The Youth of Maksim, 1935)

Recommended background reading:

Bordwell, David. *The Cinema of Eisenstein*

Gillespie, David. *Early Soviet Cinema: Innovation, Ideology and Propaganda*

Hicks, Jeremy. *Dziga Vertov: Defining Documentary Film.*

Nesbet, Anne. *Savage Junctures: Sergei Eisenstein and the Shape of Thinking*

Taylor, Richard (ed.), *The Poetics of Cinema*

Kaganovsky, Lilya, *The Voice of Technology: Soviet Cinema's Transition to Sound, 1928-1935*. Indiana, 2018 —contains chapters on FEKS, *Odna*, Vertov.

Neia Zorkaia, “*Odna’ na perekrestakh,*” *Kinovedcheskie zapiski* 74: 143-158.



3. THE OTHER SOVIET CLASSICS: POPULAR CINEMA IN THE STALIN ERA

This topic looks at the classics of Socialist Realist filmmaking, focusing on popular genres: the musical, the romantic comedy, the melodrama and the war film. Lectures will explore the ways in which these films both conform to and deviate from the norms of classical Hollywood narrative cinema. Lectures will also address the construction of a distinctively Soviet subject position; gendered narratives; cinematic Lenins and Stalins; laughter and terror.

Core viewing:

Aleksandrov, *Tsirk* (Circus, 1936); *Svetlyi put'* (The Radiant Path, 1940); *Volga-Volga* (1938)

Barnet, *Okraina* (Outskirts, 1933); *U samogo sinego moria* (By the Bluest of Seas, 1936)

Chiaureli, *Padenie Berlina* (Fall of Berlin, 1949)

Donskoi, *Kak zakalialas' stal'* (How the Steel was Tempered, 1942)

Iudin, *Devushka s kharakterom* (A Girl with Character, 1939)

Pyr'ev, *Partiinyi bilet* (Party Card, 1936); *Traktoristy* (Tractor Drivers, 1939); *Kubanskiye kazaki* (Cossacks of the Kuban, 1950)

Raizman, *Letchiki* (Pilots, 1935)

Room, *Strogi iunosha* (A Severe Youth, 1936)

Stolper, *Povest' o nastoiashchem cheloveke* (Tale about a Real Man, 1948)

Timoshenko, *Nebesnyi tikhokhod* (Celestial Slowpoke, 1945)

Vasil'ev Brothers, *Chapaev* (1934)

Core reading:

Scenarios and scripts on Moodle (*Chkalov, Chlen pravitel'stva, Lenin v 1918e g.*).
Contemporary articles, reviews, transcripts from film studio and party discussions, e.g.:
Brodnianskii, 'Obraz novogo cheloveka' (on *Chlen pravitel'stva*)
Liakhnitskaia, 'Zhanr fil'ma Chapeva' (on *Chapaev*)
Lunacharskii, 'Sotsialisticheskii realizm [Konspekt doklada]'
Shumiatskii, 'Cinema for the Millions' (on entertainment and mass appeal in SR film)
Aleksandrov, 'Printsipy sovetskoi kinokomedii' (on Soviet comedy)
Savchenko, 'Pravo zapet'" (on musicals, from the director of arguably the first Soviet example)

Additional films:

Aleksandrov, *Veselye rebiata* (Jolly Fellows, 1934); *Vesna* (Spring, 1947)
Barnet, *Podvig razvedchika* (The Secret Agent's Triumph, 1948)
Donskoi, *Raduga* (The Rainbow, 1944); *Nepokorennnye* (The Undefeated, 1945)
Ermler, *Ona zashchishchaet rodinu* (She Defends the Motherland, 1943)
Kalatozov, *Valerii Chkalov* (1939)
Kheifitz and Zarkhi, *Chlen pravitel'stva* (A Member of the Government, 1939)
Medvedkin, *Novaia Moskva* (New Moscow, 1938)
Pyr'ev, *Skazanie o zemle sibirskoi* (Tale of the Siberian Lands, 1948); *Svinarka i pastukh* (The Swinemaid and the Shepherd, 1941)
Raizman, *Mashen'ka* (1942)
Romm, *Lenin v oktiabre* (Lenin in October, 1937); *Lenin v 1918 g.* (Lenin in 1918, 1939)
Savchenko, *Garmon'* (The Accordion, 1934)

Recommended background reading for this topic:

Dobrenko, Evgeny, *Stalinist Cinema and the Production of History: Museum of the Revolution* (Edinburgh U.P., 2008)
Haynes, John, *New Soviet Man: Gender and Masculinity in Stalinist Soviet Cinema* (Manchester U.P., 2003)
Kaganovsky, Lilya, *How the Soviet Man was Unmade: Cultural Fantasy and Male Subjectivity Under Stalin* (University of Pittsburgh Press, 2008)
Kenez, Peter, *Cinema and Soviet Society, 1917-1953* (C.U.P., 1992)
Miller, Jamie. *Soviet Cinema: Politics and Persuasion under Stalin* (I.B. Tauris, 2010)
Taylor, Richard and Derek Spring (eds.), *Stalinism and Soviet Cinema* (Routledge, 1993)
Widdis, Emma, *Visions of a New Land: Soviet Film from the Revolution to the Second World War* (Yale U.P., 2003)

Theoretical sources:

Altman, 'A Semantic/Syntactic Approach to Film Genre', *Cinema Journal*, 23:3 (1984), 6-18

Bordwell, Staiger and Thompson, *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*, pp. 1-19

Dyer, Richard, 'Entertainment and Utopia', in *Hollywood Musicals: The Film Reader*, ed. Steven Cohan (Routledge, 2002)

Background sources:

Graffy, Julian 'Writing about the Cinema of the Stalin Years: The State of the Art', *Kritika*, 10:4 (2009), 809-823

Miller, Jamie, 'Soviet Cinema, 1929-41: The Development of Industry and Infrastructure', *Europe-Asia Studies*, 58:1 (2006), 103-124

Moss, Ann Eakin, 'Stalin's harem: the spectator's dilemma in late 1930s Soviet film', *Studies in Russian and Soviet Cinema*, 3:2 (2009), 157-172

Moss, Ann Eakin, 'The Permeable Screen: Soviet cinema and the fantasy of no limits', *Screen*, 59:4 (2018), 420-443

Oushakine, Sergei, 'Laughter under Socialism: Exposing the Ocular in Soviet Jocular', *Slavic Review*, 70:2 (2011), 247-255

Taylor, Richard, 'Boris Shumyatsky and the Soviet cinema of the 1930s: ideology as mass entertainment', *Historical Journal of Film, Radio and Television*, 6:1 (1986), 43-64

Youngblood, Denise, 'The Fate of Soviet Popular Cinema during the Stalin Revolution', *Russian Review*, 50:2 (1991), 148-162

On musicals:

Holmgren, Beth, "'The Blue Angel' and Blackface: Redeeming Entertainment in Aleksandrov's 'Circus'", *Russian Review*, 66:1 (2007), 5-22

Katsnelson, Anna Wexler, 'The Tramp in a Skirt: Laboring the Radiant Path', *Slavic Review*, 70:2 (2011), 256-278

Kupfer, Peter, 'Volga-Volga: "The Story of a Song", Vernacular Modernism, and the Realisation of Soviet Music', *The Journal of Musicology*, 30:4 (2013), 530-576

Taylor, Richard, 'Singing on the Steppes for Stalin: Ivan Py'rev and the Kolkhoz Musical in Soviet Cinema', *Slavic Review*, 58:1 (1999), 143-159



4. SOVIET CINEMA AFTER STALIN: REWRITING THE PAST, CONFRONTING THE PRESENT

This topic examines the ways in which Soviet filmmakers rebelled against the constraints of the Stalin era in both the form and content of their work. It explores revisionist approaches to familiar plots and the emergence of new themes and visual styles. Filmmakers on whose work students may wish to concentrate include: Mikhail Kalatozov, Marlen Khutsiev, Larisa Shepit'ko, Grigorii Chukhrai, Kira Muratova, El'dar Riazanov, or Andrei Tarkovskii. Alternatively, students may choose to concentrate on themes or formal elements that appear in the work of several filmmakers. These may include, but are not limited to: revisionist approaches to historical subjects; experiments with narrative form; gender trouble; soundscapes; iconoclastic visions of city and/or rural life; generational conflicts; film adaptations of literary texts, etc.

Core viewing:

Askol'dov, *Komissar* (The Commissar, 1967)

Chukhrai, *Ballada o soldate* (Ballad of a Soldier, 1959); *Chistoe nebo* (Clear Skies, 1961)

Daneliia, *Ia shagaiu po Moskve* (Walking the Streets of Moscow, 1963)

Kalatozov, *Letiat zburavli* (The Cranes are Flying, 1957)

Khutsiev, *Mne 20 let* (I am 20, 1962-5), *Iul'skii dozhd'* (July Rain, 1966)

Konchalovskii, *Pervyi uchitel'* (First Teacher, 1965); *Istoriia Asi Kliachinoi, kotoraiia liubila, da ne vysbla zamuzh* (Asia's Happiness, 1967)

Muratova, *Korotkie vstrechi* (Brief Encounters, 1967); *Dolgie provody* (Long Farewells, 1971)

Riazanov, *Karnaval'naia noch'* (Carnival Night, 1956), *Devushka bez adresa* (The Girl without an Address, 1957)

Romm, *Deviat' dnei odnogo goda* (Nine Days of a Year, 1961)

Shepit'ko, *Kryl'ia* (Wings, 1966); *Voskhozhdenie* (The Ascent, 1977)

Tarkovskii, *Ivanovo detstvo* (Ivan's Childhood, 1962); *Zerkalo* (Mirror, 1974); *Stalker* (1979)

Core reading:

Scenarios and scripts on Moodle (inc. *Ballada o soldate, Andrei Rublev, Kryl'ia, Letiat zburavli*)

Contemporary articles, reviews, e.g.:

Nekrasov, 'Slovo «velikie» i «prostye», *Iskusstvo kino* (1959)

Pomerantsev, 'Ob iskrennosti v literature', *Novyi mir* (1953)

Shmarova, 'O tekh, kto ne liubit govorit' o ljubvi', *Sovetskoe isskustvo* (1953)

Tarkovskii, 'Zapechatlennoe vremia', *Voprosy kino isskustva* (1967)

Additional films:

Alov and Naumov, *Pavel Korcbagin* (1956); *Mir vkhodiashchemu* (Peace to He Who Enters, 1961)

Daneliia, *Afonya* (1975); *Mimino* (1977); *Osennii marafon* (Autumn Marathon, 1979)

Gaidai, *Brilliantovaia ruka* (The Diamond Arm, 1968)

Kalatozov, *Neotpravlennoe pis'mo* (Letter Never Sent, 1959)

Khutsiev, *Vesna na zarechnoi ulitse* (Spring on Zarechnaia Street, 1957)

Motyĭ, *Beloe solntse pustyni* (White Sun of the Desert, 1970)

Mikhalkov, *Svoi sredi chuzhikh, chuzhoi sredi svoikh* (At Home Among Strangers, 1974)

Abdrashitov, *Slovo dlia zashchity* (Speech for the Defense, 1977)

Bondarchuk, *Sud'ba cheloveka* (The Fate of a Man, 1959)

Chebotarev and Kazanskii, *Chelovek-amfibiia* (The Amphibian Man, 1961)

Chukhrai, *Sorok pervyi* (The Forty-first, 1956)

Riazanov, *Beregis' avtomobilia* (Watch out for the Automobile, 1966)

Shpalikov, *Dolgaia schastlivaia zhizn'* (A Long Happy Life, 1966)

Tarkovskii, *Andrei Rublev* (1967/1971); *Solaris* (1972)

Recommended background reading:

Oukaderova, Lida, *The Cinema of the Soviet Thaw: Space, Materiality, Movement* (Indiana, 2017)

Margolit, Evgenii, *Zhivye i mertvye: zametki k istorii sovetskogo kino 1920-1960x godov* (Seans, 2012), pp. 442-450

Prokhorov, Alexander (ed.), *Springtime for Soviet Cinema: Re/Viewing the 1960s* (Pittsburgh, 2000)

Taubman, William, 'The Khrushchev period, 1953-1964', in *The Cambridge History of Russia*, ed. Ronald Grigor Suny (C.U.P., 2009), pp. 268-291

Troianovskii, Vitalii (ed.) *Kinematograf ottepeli. Kniga pervaiia* (1996); *Kinematograf ottepeli. Kniga vtoraiia* (2002)

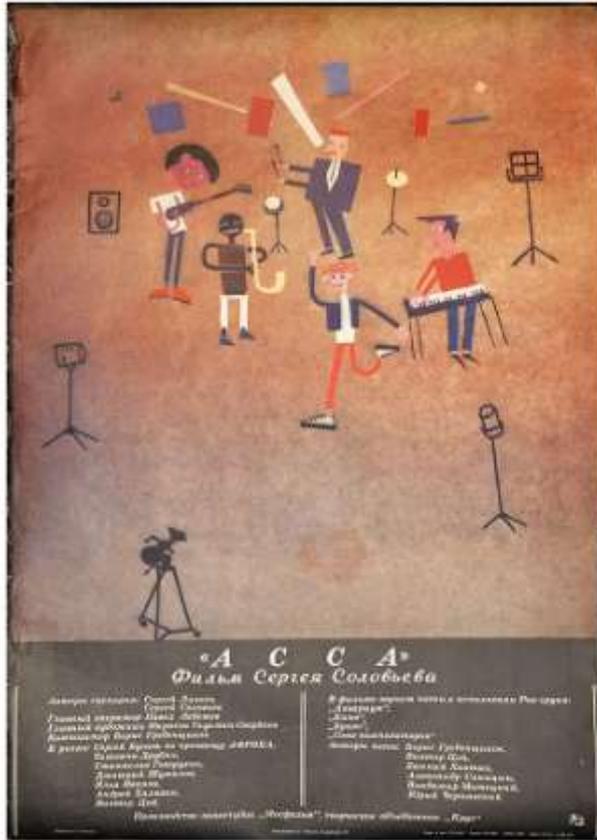
Woll, Josephine, *Real Images: Soviet Cinema and the Thaw* (I.B. Tauris, 1999)

Theoretical sources:

- Deleuze, Gille, *Cinema I: The Movement Image* and *Cinema II: The Time Image* (Continuum, 2005)
- Kaganovsky, Lilya, 'Postmemory, Counteremory: Soviet Cinema of the Sixties', in *The Socialist Sixties: Crossing Borders in the Second World*, ed. Anne E. Gorsuch and Dianne Koenker (Indiana U.P., 2013)
- Mulvey, Laura, 'Visual Pleasure and Narrative Cinema', *Screen*, 16:3 (1975), 6–18
- Lutz, Catherine and Jane Collins, 'The photograph as an intersection of gazes,' in *Visualizing Theory: Selected Essays from V.A.R., 1990-1994*, ed. Lucien Taylor (Routledge, 2014)

On individual films/ directors:

- Bird, Robert, *Andrei Rublev* (BFI, 2008)
- Bird, Robert, *Andrei Tarkovsky: Elements of Cinema* (Reaktion, 2008)
- DeBlasio, Alyssa, 'The New-Year film as a genre of post-war Russian cinema', *Studies in Russian and Soviet Cinema*, 2:1 (2008), 43-61
- Kaganovsky, Lilya, 'Ways of Seeing: On Kira Muratova's "Brief Encounters" and Larisa Shepit'ko's "Wings"', *Russian Review*, 71:3 (2012), 482-499
- Monastireva-Andell, Elena, 'Redressing the Commissar: Thaw Cinema Revises Soviet Structuring Myths', *Russian Review*, 65:2 (2006), 230-249
- Petrov, Petre, 'The Freeze of Historicity in Thaw Cinema', *KinoKultura* 8 (2005)
- Prokhorov, Alexander, 'Cinema of Attractions versus Narrative Cinema: Leonid Gaidai's Comedies and El'dar Riazanov's Satires of the 1960s'
- Skakov, Nariman, *The Cinema of Tarkovsky: Labyrinths of Space and Time* (I.B. Tauris, 2012)



5. RUSSIAN CINEMA FROM PERESTROIKA TO THE PRESENT

This topic examines the principal trends and figures in Russian filmmaking since the introduction of *perestroika* and *glasnost*. Principal figures here are Nikita Mikhalkov, Kira Muratova, Aleksei Balabanov, Aleksandr Sokurov, Aleksei German, Jr, Andrei Zviagintsev and the young filmmakers associated with the ‘Koktebel’ group: Aleksei Popogrebskii, Boris Khlebnikov, and Vasilii Sigarev. Issues to be addressed in lectures include: changes in the cultural institutions and market conditions that regulate film production and distribution; the rise, decline and resurrection of *chernukha*; the influence of ‘documentary style’ on feature film making; the quest for new settings, new stories and new acting styles.

Core viewing (note this is a hugely varied period that lends itself to all sorts of interests and perspectives – if you’re looking for something in particular, ask!):

Perestroika:

- Abuladze, *Pokaianie* (Repentance, 1985)
- German, *Moi drug Ivan Lapshin* (My Friend Ivan Lapshin, 1984)
- Muratova, *Astenicheskii sindrom* (The Aesthetic Syndrome, 1989)
- Nugmanov, *Igla* (The Needle, 1988)
- Pichul, *Malen’kaia Vera* (Little Vera, 1988)
- Sokurov, *Dni zhateniia* (Days of Eclipse, 1988)
- Solov’ev, *Assa* (1987)

90s:

- Balabanov, *Brat* (Brother, 1997); *Schastlivye dni* (Happy Days, 1991)
- German, *Khrustalev, mashinu!* (Khrustalev, My Car!, 1998)
- Khotinenko, *Musul’manin* (The Muslim, 1995)
- Livnev, *Serp i molot* (Hammer and Sickle, 1994)
- Mikhalkov, *Utomlennye solntsem* (Burnt by the Sun, 1994)
- Rogozhkin, *Blokpост* (Checkpoint, 1998)

2000s to the present:

- Balagov, *Tesnota* (Closeness, 2017); *Dylda* (Beanpole, 2019)
- Gai Germanika, *Vse umrut a iq ostanus’* (Everyone Dies But Me, 2008)
- German, *Trudno byt’ bogom* (Hard to be a God, 2015)
- Khlebnikov, *Svobodnoe plavanie* (Free Floating, 2006)

Mamuliia, *Drugoe nebo* (Another Sky, 2010)
Meshchaninova, *Kombinat "Nadezhda"* (The Hope Factory, 2014)
Muratova, *Nastroishchik* (The Piano Tuner, 2004)
Popogrebskii, *Kak ia provel etim letom* (How I Ended Last Summer, 2010)
Sigarev, *Volchok* (Wolfie, 2009)
Zviagintsev, *Vozvrashchenie* (The Return, 2003); *Elena* (2011); *Leviatan* (Leviathan, 2014)
Zima, ukhodi! (Winter, Go Away!, 2012) [various directors]

Core reading:

Contemporary reviews and interviews with filmmakers; examples can be found at the following sites (NB these are not academic sources and should be treated as such):

KinoKultura: www.kinokultura.com

Iskusstvo kino: <http://www.kinoart.ru/>

Seans: <http://www.seance.ru/>

Additional viewing:

Balabanov, *Gruz 200* (Cargo 200, 2007); *Ia tozhe kbochu* (Me Too, 2012)
Khlebnikov, *Sumasshedsbaia pomoshch'* (Insane Assistance, 2009)
Loban, *Shapito-shou* (Chapiteau-Show, 2011)
Muratova, *Vechnoe vozvrashchenie* (Eternal Homecoming, 2012)
Nugmanov, *Dikii vostok* (The Wild East, 1993)
Popogrebskii, *Prostye veshchi* (Simple Things, 2007)
Rogozhkin, *Chekist* (The Chekist, 1992); *Osobennosti natsional'noi okhoty* (Peculiarities of the National Hunt, 1995)
Sigarev, *Zhit'* (Live, 2012)
Sokurov, *Krug vtoroi* (The Second Circle, 1990); *Otets i syn* (Father and Son, 2003)
Todorovskii, *Stiliagi* (Hipsters, 2008)

Recommended background reading:

Condee, Nancy, *The Imperial Trace: Recent Russian Cinema* (Oxford U.P., 2009)
Condee, Nancy (ed.), *Soviet Hieroglyphics: Visual Culture in Late 20th-Century Russia* (Indiana U.P., 1995)
Goscilo, Helena (ed.), *Resent, Reassess and Reinvent: The Three R's of Post-Soviet Cinema*, Special Issue of *Slavic and East European Journal*, 51:2 (2007)
Hutchings, Stephen (ed.), *Russia and its Other(s) on Film: Screening Intercultural Dialogue* (Palgrave Macmillan, 2008)
Salys, Rimgaila, *The Russian Cinema Reader: Volume II, The Thaw to the Present* (Academic Studies Press, 2013)

Iskusstvo kino's ongoing online project, *Prolegomeny k istorii postsovetskogo kino*, available here: <https://kinoart.ru/texts/prolegomeny-k-istorii-postsovetskogo-kino-proekt-iskusstva-kino>

Theoretical sources:

- Boym, Svetlana, *The Future of Nostalgia* (Basic, 2002) – chapters 1, 2, and 6
- Epstein, Mikhail, Genis and Vladiv-Glover, *Russian Postmodernism: New Perspectives on Post-Soviet Culture* (Bergahn, 1999)
- Hutcheon, Linda, *The Politics of Postmodernism* (Routledge, 2002) – esp. chapter 4
- Hutcheon, Linda, *A Poetics of Postmodernism: History, Theory, Fiction* (Routledge, 1988)
- Jameson, Frederic, *Postmodernism, or the cultural logic of late capitalism* (Duke U.P., 1991) – see sections on pastiche and parody
- Jameson, Frederic, 'Postmodernism and Consumer Society', in *The Cultural Turn: Selected Writings on the Postmodern, 1983-1998* (Verso, 2009), pp. 1-32
- Lipovetsky, Mark, 'Post-sots: Transformations of Socialist Realism in the Popular Culture of the Recent Period', *The Slavic and East European Journal*, 48:3 (2004), 356-377

Background sources:

- Beumers, Birgit (ed.), *Russia On Reels: The Russian Idea in Post-Soviet Cinema* (I.B. Tauris, 1999)
- Beumers, Birgit (ed.), *24 Frames: The Cinema of Russia and the former Soviet Union* (Wallflower Press, 2007)
- Borenstein, Eliot, *Overkill: Sex and Violence in Contemporary Russian Popular Culture* (Cornell U.P., 2007)
- Faraday, George, *Revolt of the Filmmakers: The Struggle for Artistic Autonomy and the Fall of the Soviet Film Industry* (Pennsylvania State U.P., 2000)
- Hutchings, Stephen and Anat Vernitski (eds.), *Russian and Soviet Film Adaptations of Literature, 1900-2001: Screening the word* (Routledge/Curzon, 2005), esp. pp. 1-24
- Lawton, Anna, *Kinoglasnost: Soviet cinema in our time* (Cambridge U.P., 1992)
- Norris, Stephen M., *Blockbuster History in the New Russia: Movies, Memory, and Patriotism* (Indiana U.P., 2012)
- Norris, Stephen M. and Zara M. Torlone (eds), *Insiders and Outsiders in Russian Cinema* (Indiana U.P., 2008)
- Plakhov, Andrei, 'No Sex in the USSR', in *Queer Looks: Perspectives on Lesbian and Gay Film and Video*, ed. Martha Gever, Pratibha Parmar, and John Greyson (Routledge, 1993), pp. 177-185
- Widdis, Emma. 'An Unmappable System: The Collapse of Public Space in Late Soviet Film', *Film Criticism*, 21.2 (1996-97), 8-24
- Yampolsky, Mikhail, *Cinema Without Cinema: Russian critics on the cinema of Glasnost* (Cambridge U.P., 1994)

On individual films/ directors:

- Beumers, Birgit, 'A "Hero of Our Time": The Gastarbeiter in Recent Russian Cinema', *Zeitschrift für Slavische Philologie*, 70:1 (2014), 161-178 – on *Brat* and *Drugoe nebo*
- Cavendish, Phil, 'The Return of the Photograph: Time, Memory and the Genre of the Photo-Film in Andrei Zviagintsev's *Vozvrashchenie* (The Return, 2003)', *The Slavonic and East European Review*, 91:3 (2013), 465-510
- Condee, Nancy, 'Muratova's Well-Tempered Scam' – *KinoKultura* review of *Nastroishchik*
- Drakoczy, Julie, 'Enjoy the Silence, Framed' – *KinoKultura* review of *Drugoe nebo*
- Ezerova, Daria, 'Closeness' – *KinoKultura* review of *Tesnota*
- Graffy, Julian, 'Andrei Zvyagintsev's "Leviafan"' – *KinoKultura* review
- Graham, Alexander, 'Immersion in time: history, memory and the question of readability in the films of Aleksei German', *Studies in Russian and Soviet Cinema*, 6:2 (2012), 179-216
- Hashamova, Yana, 'Aleksei Balabanov's Russian Hero: Fantasies of Wounded National Pride', *The Slavic and East European Journal*, 51:2 (2007), 295-311
- Isakava, Volha, 'The body in the dark: body, sexuality and trauma in perestroika cinema', *Studies in Russian and Soviet Cinema*, 3:2 (2009), 201-214 – on *Malen'kaia Vera* and others
- Kaganovsky, Lilya, 'Men Wanted: Female Masculinity in Sergei Livnev's "Hammer and Sickle"', *The Slavic and East European Journal*, 51:2 (2007), 229-246
- Kaganovsky, Lilya, 'Russian Rock on Soviet Bones', in *Sound, Speech and Music in Soviet and Post-Soviet Cinema*, ed. Kaganovsky and Salazkina (Indiana U.P., 2013), pp. 252-272 – on Todorovskii's *Stiliagi*
- Larsen, Susan, 'Melodramatic Masculinity, National Identity, and the Stalinist Past in Postsoviet Cinema', *Studies in 20th Century Literature*, 24:1 (2000), 85-120 – on Todorovskii, Dykhovichnii and Livnev among others
- Larsen, Susan, 'National Identity, Cultural Authority and the Post-Soviet Blockbuster: Nikita Mikhalkov and Aleksei Balabanov', *Slavic Review*, 62:3 (2003), 491-511
- Pozefsky, Peter, 'Childhood and the representation of the history of Stalinism in Russian cinema of the transition period', *Studies in Russian and Soviet Cinema*, 4:1 (2010), 23-44 – on *Pokaianie* and *Moi drug Ivan Lapshin* among others
- Schmelz, Peter, 'The Full Illusion of Reality: "Repentance", Polystylism, and the Late Soviet Soundscape', in *Sound, Speech and Music in Soviet and Post-Soviet Cinema*, ed. Kaganovsky and Salazkina (Indiana U.P., 2013), pp. 230-299
- Strukov, Vlad, 'The Return of Gods: Andrei Zviagintsev's *Vozvrashchenie* (The Return)', *The Slavic and East European Journal*, 51:2 (2007), 331-356
- Todd, Laura, 'Mourning the lost days of perestroika in Balabanov's *Brother*', *Studies in Russian and Soviet Cinema*, 11:3 (2017), 212-227

TEACHING

Teaching will comprise 16 lecture hours, of which 3 will be structured as discussion-based seminar sessions, plus 4 revision seminars in Easter term and 10 fortnightly supervisions over the year. Students are also urged to attend the general lectures on film analysis that are given as part of CS6 in Michaelmas term.

Lectures in 2020-21 will be delivered such that certain topics will run together (see Lecture Schedule below). This is both to reflect the ways in which these topics are not self-contained, to provoke comparison and contrast between periods, and to invite reflection on broader themes, techniques, and issues.

ASSESSMENT

Students in Parts IB and II will be assessed by examination at the end of Easter Term. The exam consists of a single list of essay questions. Students will answer three questions; one must compare the works of a single director. Questions are phrased so that they may be answered with reference to the works of many different directors studied in the course, and across different topics, although it will be possible to answer most questions with reference only to the films and issues addressed within a single topic. The course has been deliberately structured to enable students to pursue and develop their individual interests across genres, periods and theoretical questions. A sample exam paper is available on the Moodle site for this course.

Students in Part 1B may choose to submit a portfolio of essays in lieu of sitting the final examination, but should discuss their plans to do so with their supervisor at the start of the Michaelmas term. Students in Part II may choose to submit an Optional Dissertation in lieu of sitting a final examination; any students considering the Optional Dissertation should consult with the course convenor over the summer about preparatory research and possible supervisors.

LEARNING OUTCOMES

1. Historical knowledge and cultural awareness. This paper will familiarize students with the development of one of the world's most influential cinematic traditions in its historical context. Students will also acquire a deeper and more nuanced understanding of Russian, Soviet and post-Soviet cultural processes and social forces from the 1900s through the present. At the end of the course they should be able to perceive both significant continuities and differences across five key historical periods.
2. Theoretical and methodological skills. Lectures, secondary readings and supervision assignments will develop students' abilities to think analytically about visual material in historical and theoretical contexts.
3. Russian language skills. Working intensively with films will improve students' listening comprehension and expand their vocabulary in Russian. Students will also develop reading skills and expand their vocabulary through the study of filmmakers' manifestos and related critical writing in Russian.

LECTURE SCHEDULE

Michaelmas:

Week 1 – Topic 1: Revolutionary Film Culture (EKW)

Week 2 – Topic 1: Revolutionary Film Culture (EKW)

Week 3 – Topic 1/2: Revolutionary Film Culture/From Silence to Sound (EKW)

Week 4 – Topic 2: From Silence to Sound (EKW)

Week 5 – Topic 2: From Silence to Sound (EKW)

Week 6 – Seminar on topics 1 and 2

Week 7 – Topic 3: Other Soviet Classics (SG)

Week 8 – Topic 3: Other Soviet Classics (SG)

Lent:

Week 1 – Topic 3/4: Other Soviet Classics/Soviet Cinema After Stalin (SG)

Week 2 – Topic 4: Soviet Cinema After Stalin (SG)

Week 3 – Topic 4: Soviet Cinema After Stalin (SG)

Week 4 – Seminar on topics 3 and 4

Week 5 – Topic 5: Perestroika to Present (SG)

Week 6 – Topic 5: Perestroika to Present (SG)

Week 7 – Topic 5: Perestroika to Present (SG)

Week 8 – Seminar on topics 4 and 5

Easter: four weekly 1.5-hour revision seminars

SUPERVISIONS

General Guidelines for Essays:

Essays should be 1500-2000 words and include a filmography and bibliography of works cited and consulted. A successful essay will offer a precise, carefully structured and narrowly focused argument that is based on detailed analysis several films. Remember to avoid the pitfalls of plot summary in your essays: all descriptive statements should also be analytic ('when X (evidence) happens, it indicates Z (claim), because Y (your analysis)').

You need not (indeed, you should not) discuss every aspect of the film(s) you choose to discuss in your essays. Instead, select one or more key sequences and analyse them in the context of the film as a whole and/or the director's writings about film. You must provide visual evidence to support your points, so you will need to re-view the film you choose to analyse (at least in part) in order to make a sufficiently detailed argument. **Remember: film is a visual medium! Make sure you familiarise yourself with the technical vocabulary needed in order to provide visual analysis of filmic material — camera movements/techniques, types of edit/cut, etc.**

For all supervisions:

- a) Please let your supervision partner know which films you will be discussing in your essay as soon as you select them, so that they will have time to watch at least one (if not all) of them before the supervision.
- b) Email your supervision partner your essay when it is finished. Read and prepare comments on your partner's essay when it arrives.

ESSAY GUIDELINES, TITLES, AND PROMPTS PER TOPIC

Guidelines for essays on a single filmmaker:

Key issues to consider to think through:

- a) How does their work evolve over time; which images, issues, visual strategies persist; which are abandoned; how does the later work differ most distinctively from the earlier work?
- b) If relevant, how does the filmmaker negotiate the shift from silent to sound cinema? From black and white to colour? How do they imagine the shift will take place? How do they subsequently implement it in their work?
- c) How do they respond to political pressures, historical change and/or cultural fashions?
- d) How do they respond to the work of others — both explicitly and implicitly?
- e) How does their 'theory' match with their 'practice'?

TOPIC 1

The titles listed below are deliberately open and broadly formulated. You should formulate a much NARROWER argument about specific works that engages with the key concepts of each title. Feel free not only to polemicize with the title, but also to reformulate it in more specific terms that are relevant to the films and issues you choose to discuss.

1. 'Silent cinema both asserts and challenges the authority of vision as a source of accurate knowledge about the world.' Discuss with reference to at least two films from the silent era.
2. 'Even the most seemingly frivolous Russian films are imbued with political significance after 1917.' Discuss with reference to at least two films from the silent era.
3. 'Aesthetic choices and political convictions are linked in the work of many Russian filmmakers.' Discuss with reference to at least two films from the silent era.
4. Compare and contrast the ways in which silent cinema maps social conflicts in terms of sexual desire in at least two films, one made before 1917 and one made after. Remember that you must address this topic in terms of visual detail (i.e. do not rely on plot summary alone.)

5. Compare and contrast the function of cross-cutting in any two films of the silent era.
6. 'Every formal parallel marks both a contrast and a similarity.' Discuss with reference to at least two films from the silent era.
7. 'Melodrama inscribes the body in distress with meaning.' Discuss with reference to at least two films from the silent era.
8. 'Early Soviet cinema rejected both the formal and the thematic foci of its pre-revolutionary predecessors.' Discuss with reference to the work of at least one pre-revolutionary and one post-revolutionary filmmaker. (To answer this question successfully, you will need to limit your discussion to detailed analysis of a single cluster of closely related formal and thematic features)
9. 'Every change in film history implies a change in its address to the spectator, and each period constructs its spectator in a new way.' Discuss with reference to the work of at least one pre-revolutionary and one post-revolutionary filmmaker.
10. 'Spectacle and narrative — that is, showing and telling, astonishing and informing — are often at odds in the cinema of the silent era.' Discuss with reference to at least two films.
11. 'The origins of avant-garde cinematic practices are discernible in the popular cinema of the pre-revolutionary period.' Discuss with reference to the work of at least one pre-revolutionary and one post-revolutionary filmmaker.
12. 'Objects speak more loudly than words in the cinema of the silent era.' Discuss with reference to at least two films.
13. 'Meaning is produced not within the shot, but in the juxtaposition of one shot with another.' Discuss with reference to at least two films from the silent era.

TOPIC 2

1. Select a key theoretical concept from the writings of Eisenstein or Vertov; analyze it and discuss its significance for two or more of their works. If you wish, you may choose to contrast them with one another OR with FEKS in relation to this concept.
2. 'The mark of the *auteur* is his or her reliance on *ostranenie*.' Discuss with reference to at least two films.
3. 'Films rewrite history not only in their spoken dialogue and intertitles, but also in their camerawork and editing choices.' Discuss with reference to at least two films.
4. 'Sound does not expand a film's expressive range; it limits it.' Discuss with reference to at least two films.
5. 'The formal innovations of avant-garde filmmakers in the 1920s were based in theories about the nature of human perception.' Discuss with reference to at least two films.
6. 'In the 1920s Soviet filmmakers based their practice on theories that they were compelled to modify or discard entirely in the 1930s.' Discuss with reference to at least two films.

7. How do Vertov's films 'expose' (or, in Formalist terms, 'bare the device' of) cinematic technologies? To what extent do his films support Vertov's contention that 'the Cine-Eye' is 'more perfect than the human eye for examining the chaos of visual phenomena' and that the 'Cine-Eye [...] perceives and fixes its impressions in a completely different way from that of the human eye'?
8. Compare and contrast the theory and practice of montage in at least two films. You may choose to work with films from the early and later work of a single filmmaker OR with works by different filmmakers working at roughly the same time.
9. Compare and contrast the ways in which any two or more films by Vertov, Eisenstein or FEKS narrate the past. Make sure your essay addresses the specifically cinematic means by which the films you choose approach the past. You may find Hayden White's essay on 'historiophoty' of interest here (or not).
10. 'Cinema is the art of organizing moving objects in space.' Discuss with reference to at least two films.
11. What changes and what remains the same in the work that filmmakers produce before and after 1932? Discuss with reference to at least two films. Bear in mind that you cannot discuss everything in your essay. Select a single aspect — technological, political, narrative — and focus on it.
12. How do filmmakers construct relationships between the 'old' and the 'new' in visual terms? Discuss with reference to at least two films. Do not write a 'list' or 'catalogue': make a narrowly focused argument.
13. 'All violence is allegorical'. Discuss with reference to at least two films.
14. 'Propaganda educates and transforms; agitation mobilizes. For this reason film-propaganda and film-agitation deploy very different visual and narrative strategies.' Discuss with reference to at least two films.
15. Compare and contrast the ways in which any two of these filmmakers made the transition from silence to sound.

TOPIC 3

1. 'Stalinist cinema was neither pure "entertainment" nor mere "propaganda".' Discuss with reference to Russian and/or Soviet cinema; make sure you provide a very clear definition of how you understand the key terms of this topic. You may choose to ground your discussion in historical and/or theoretical references.
2. 'The conventions of popular film genres—whether melodrama, musical, detective, cowboy—were readily adapted to the ideological aims of Soviet and/or post-Soviet filmmakers.' Discuss with reference to Russian and/or Soviet cinema.
3. 'All laughter is subversive.' Discuss with reference to Russian and/or Soviet cinema.
4. 'Melodrama inscribes the body in distress with meaning.' You will find Peter Brooks'

essay on melodrama in film (on Moodle) useful in thinking about this topic.

5. Analyze two Stalin-era musicals with reference to EITHER Richard Dyer's theory of utopia and entertainment OR Rick Altman's discussion of the musical as dual-focus narrative. [Key extracts from their writing on this topic are posted on Moodle].
6. Compare and contrast the ways in which Stalin-era *Bildungsfilms* present the formation of a "new" Soviet subjectivity. You may wish to approach this topic from the prism of social origin, gender difference or generation.
7. 'Cinema in the Stalin era emulated the West in order to critique its values.'
8. 'Плох тот коммунист, который лишен способности мечтать. Мечта коммуниста — не есть отлет от земного, а полет в будущее.' [LUNACHARSKII]

TOPIC 4

This is a topic that lends itself either to comparative analysis of multiple films along thematic lines (history, gender, subjectivity, generational conflict) or to the examination of work by a single filmmaker (Kbutsiev, Muratova, Tarkovskii are the most logical choices, but others are possible).

1. 'Films rewrite history not only in their plots (*fabula*) and dialogue, but also in their camerawork and editing choices.'
2. 'After 1953 Soviet filmmakers attempted to create a sense of *iskrennost'* through innovations in the visual form and narrative structure of their works.'
3. 'Gender roles were articulated in very different forms in Russian cinema after 1956.'
4. 'The voices and visions that appear on Soviet screens after 1956 differ from those of the Stalin era in their resistance to instant legibility and easy replication.' Discuss.
5. 'Soviet cinema during the Thaw reconfigures the possibilities for Soviet desire.' Discuss.
6. 'To reveal ideology as false is less powerful than to reveal it as meaningless.' Discuss with reference to post-Stalinist cinema.
7. 'Cinema of the Thaw era conceptualized the passage of time in ways that differed significantly from the temporalities of Stalinist cinema.'
8. 'The return of subjectivity is the defining feature of post-Stalinist culture.' Discuss with reference to cinema of the Thaw era.
9. 'Some histories are such that they cannot be named in words or represented on screen.'
10. 'Cinema of the post-Stalin period often borrows the iconography and/or rhetoric of Soviet mass culture in order to deconstruct it.'

11. 'The work of many late -Soviet and post-Soviet filmmakers attempts to preserve a vision of the Soviet past that is invisible in official art of the Soviet period.'
12. 'Late -Soviet and post-Soviet cinema is dominated by an attempt to reshape *both* the memories of the Soviet past *and* the forms in which that past may be commemorated.'
Discuss.
13. 'The look of Soviet cinema after 1953 is meaningful precisely because of the ways in which it differs from that of the Stalin era.'
14. 'Soviet cinema in the Thaw era aims for greater authenticity by foregrounding the artifice inherent in all cultural production.'