



Pudovkin's *Mother* 1926 Eisenstein's *Nevsky* 1938 Sokurov's *The Russian Ark* 2002

Russian 400 / English 382 Russian Film / Film Theory (Spring 2013)

Instructor: Dr. Valeria Nollan
Office: 109 Palmer
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Office Hours: Mon. 10-10:45 a.m., Wed. 1-3 p.m., and by appt.

Course Meetings:

Tues., Thurs. 3:30-4:45 p.m. (Barret 214); film screenings on Tuesday evenings from 6:00-9:00 p.m. (Barret 034). Note: Each film that we view on Tuesday evenings will not take up the entire time period; for running times, see the syllabus below.

Course Objectives:

1. To introduce students to seven theories that may be used in the analysis of films.
2. To encourage students to think in critical terms when they view a film.
3. To move beyond the boundaries of American cinema by exploring two rich filmic traditions –Russian and Japanese.
4. To develop an informed awareness of issues of gender in assessing films and film theories.

Texts:

1. Arnheim, Film as Art
2. Andrew, The Major Film Theories
3. Eisenstein, Film Form
4. Eisenstein, Film Sense
5. Leyda, Kino
6. Richie, The Films of Akira Kurosawa
7. Tarkovsky, Sculpting in Time (tr. Kitty Hunter-Blair)
8. Scanned materials available on Moodle.
9. Readings on reserve in Barret Library.

Basis for Grading:

Students will be graded on the basis of the following:

1. Informed participation in class discussions and other class activities.
2. Completion of all homework assignments (notes).
3. Occasional quizzes.
4. Two 5-7 pp. papers (topics to be announced).
5. Final research paper of approximately 12-15 pp. (topic to be chosen by students in consultation with instructor).
6. Regular class attendance: any more than four absences may result in a lowered grade. (Each class period of 1 hour, 15 minutes counts as one unexcused absence.) Attendance at film screenings is mandatory.

Relative weight of components of course:

class discussions, notes, and quizzes - 33%

two papers (5-7 pp.) - 33%

final research paper - 33%

Policy concerning electronic devices in the classroom

Electronic devices (such as cell phones, laptop computers, etc.) may not be used in the classroom. Cell phones must be turned off when entering the class and put out of sight. If a student has a learning disability that is documented at Rhodes and for which a recording device or laptop computer is recommended, he / she may use these aids during our class sessions.

Syllabus

Introduction

Thurs-1/10/13 Glossary from Monaco, *How to Read a Film* (handout).
 Film clips from Eisenstein, **Strike** (1924) (beginning) and
 Dovzhenko, **Earth** (1930).
 Introduction to Soviet Russian filmmaking of the 1920s and 1930s.

Tues-1/15/13 Arnheim, *Film as Art*: pp. 34-134;
 Andrew, *Major Film Theories*: 3-13
 (notes due on both Arnheim and Andrew)
 film clips from Chaplin, **The Immigrant** (1919),
 Eisenstein, **Battleship Potemkin** (1925)

Film screening: **Eisenstein, Pudovkin, Dovzhenko: The Birth of Soviet Cinema** (Films for the Humanities) (60 min.)

Formalism

- Thurs-1/17/13 Wollen, Signs and Meaning in the Cinema: pp. 19-70
 (notes due on Wollen only)
 Riasanovsky, History of Russia: pp. 515-541 (Moodle).
 Quiz on Wollen and Riasanovsky readings.
 Film clip from Eisenstein, **Strike** (1924) (ending)
- Tues-1/22/13 Eisenstein, Film Form: 150-178 (notes due on Eisenstein only).
 Leyda, Kino: pp.155-191, 341-355.
- Film screening: Eisenstein, **Battleship Potemkin** (1925) (73 min.)
- Thurs-1/24/13 Eisenstein, Film Sense: 3-65
 Eisenstein, Notes of a Film Director: pp. 9-18, 32-52
 (notes due on both readings)
 Film clip—**Nevsky**.
- Tues-1/29/13 Eisenstein, Film Sense: 156-216
 Andrew: pp. 27-75.
 Leyda, Kino: pp. 356-397
 Quiz on Leyda reading.
 (notes due on both readings)
 Comparison of Arnheim and Eisenstein.
- Film screening: Eisenstein, **Alexander Nevsky** (1938) (107 min.)
- Thurs-1/31/13 Eisenstein, Ivan the Terrible: pp. 9-21;
 Aumont, Montage Eisenstein: pp.107-144 (notes due on both readings).
 Film clip: **Ivan the Terrible, I**.
Topics for Paper #1 handed out.

Marxism

- Tues-2/5/13 Discussion of **Ivan the Terrible, I**.
 Swingewood, Marx and Modern Social Theory: pp.112-137
Feminist Interpretations and Political Theory:
 pp. 146-163 (notes due on both readings)
- Film screening: Eisenstein, **Ivan the Terrible, I** (1944) (96 min.)
- Thurs-2/7/13 Trotsky, Literature and Revolution pp. 162-227 (notes due)
 Quiz on Trotsky reading.
 Film clips: **Ten Days That Shook the World** (1927) (beg.), **Mother**
 (1926) (beg. and ending)
 Introduction to Auteurism.

Auteurism

Tues 2/12/13 Crofts, "Authorship and Hollywood," 310-325
 Richie, The Films of Akira Kurosawa: pp. 10-13, 214-229
 (notes due on both readings).

Film screening: Kurosawa, **Dreams** (1990) (120 min.)
 Reviews of **Dreams** (handouts).

Thurs-2/14/13 Discussion of **Dreams**.

Wollen, Signs and Meaning in the Cinema: pp. 74-80, 104-115
 Anderson and Richie, The Japanese Film: pp. 21-62 (optional);
 (notes due on Wollen only)

Tues-2/19/13 Johnson and Petrie, The Films of Andrei Tarkovsky:
 pp. 3-26, 63-78 (notes due).
 Tarkovsky, Sculpting in Time: pp. 7-56, 57-103 (notes due).

Film screening: Tarkovsky, **Ivan's Childhood** (1962) (84 min.)
 Discussion of **Ivan's Childhood**.

Psychoanalysis

Thurs-2/21/13 Lapsley and Westlake, Film Theory: An Introduction:
 pp. 67-84 (notes due).
PAPER #1 DUE

Tues-2/26/13 Lapsley and Westlake, Film Theory: An Introduction:
 pp. 85-104 (notes due)

Film screening: Shepitko, **Wings** (1966) (85 min.)

Thurs-2/28/13 Reading on Shepitko (TBA).

Mulvey, Visual and Other Pleasures: pp. 14-26.
 Quiz on Mulvey reading.
 Discussion of **Wings**.

Tues.-3/5/13 Modleski, The Women Who Knew Too Much: pp. 73-85, 1-15
 (notes due)

Film screening: Hitchcock, **Rear Window** (1954) (113 min.)
 Discussion of **Rear Window**.

Thurs.-3/7/13 Review and discussion of auteurism and psychoanalysis.
 Student-led class discussion.

Spring Recess: Mar. 9-17, 2013

Culture Studies

Tues. 3/12/13 Introduction to Bakhtin (handouts).
 Bakhtin: "Art and Answerability" (handout)
 Richie, The Films of Akira Kurosawa: pp. 97-108 (notes due).

Film screening: Kurosawa, **Seven Samurai** (1954) (197 min.)

Thurs. 3/14/13 Anderson and Richie, The Japanese Film: pp. 159-228. 272-274.
 Quiz on Anderson and Richie reading.
 Discussion of **Seven Samurai**.
Topics for Paper #2 handed out.

Tues. 3/19/13 Introduction to the American Western (history, genre);
Film Genre Reader: pp. 143-158, 202-216
 Film clips from **Stagecoach**, **She Wore a Yellow Ribbon**,
My Little Chickadee

Film screening: Sturges, **The Magnificent Seven** (1960) (127 min.)

Thurs. 3/21/13 Comparative analysis of **Seven Samurai** and **The Magnificent Seven**
 (in light of cultural and ethnic considerations)

Realism

Tues. 3/26/13 Discussion of final research papers.
 Andrews, Major Film Theories: pp.103-133.
 Richie, The Films of Akira Kurosawa: pp. 70-80
 (notes due on both readings)

Film screening: Kurosawa, **Dersu Uzala** (1980) (120 min.)

Mar. 28-31, 2013: Easter Recess

Tues. 4/2/13 Andrews, Major Film Theories: pp. 134-170 (notes due).
 Transition to surrealism: Johnson and Petrie, pp. 137-155 (notes) (Moodle)

Surrealism

Thurs-4/4/13 Williams, Figures of Desire: pp. 3-52, 210-218 (notes)
 Film viewed in its entirety (14 min.): **Un chien Andalou**

Tues-4/9/13 Tarkovsky, Sculpting in Time: pp. 104-163

Film screening: Tarkovsky, **Stalker** (1979) (160 min.)

Thurs. 4/11/13 Tarkovsky, Sculpting in Time: pp. 164-200 (notes due)

Tues. 4/16/13 Workshopping of final research papers (in progress).

No film screening this evening.

Thurs. 4/18/13 Workshopping of final research papers (in progress).

Tues. 4/23/13 Workshopping of final research papers (in progress).

No film screening this evening.

Thurs. 4/25/13 Workshopping of final research papers (in progress).
Last day of class.

Due date for final research paper: Friday, Apr. 26 5:30 p.m.