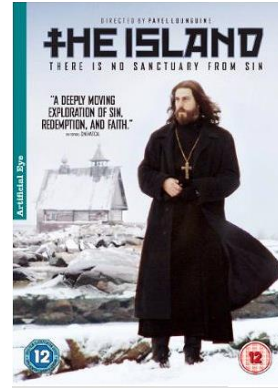


Eisenstein's *Nevsky* 1938



Shepit'ko's *Wings*, 1966



Lungin's *The Island*, 2006

Russian 400 / English 382 Russian Film / Film Theory (Spring, 2015)

Instructor: Dr. Valeria Nollan
Office: 109 Palmer Hall
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Office Hours: Thurs. 1:00-3:00, Fri. 2:00-3:00, and by appt.

Course Meetings:

Mon., Wed. 3:00-4:15 p.m. (Buckman 103); film screenings on Thursday evenings from 5:30-8:00 p.m. (Palmer 104). Note: Some films that we will view on Thursday evenings will not take up the entire time period; for running times, see the syllabus below (several films are longer; please note the running times and plan your schedules accordingly).

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. Beumers, A History of Russian Cinema
3. Eisenstein, Film Form
4. Eisenstein, Film Sense
6. Richie, The Films of Akira Kurosawa
7. Tarkovsky, Sculpting in Time (Trans. Kitty Hunter-Blair)
8. Scanned materials and streamed films 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

Wed -1/14/15 Glossary from Monaco, How to Read a Film (handout).

Introduction to Soviet Russian filmmaking of the 1920s and 1930s.

Film Screening: **Eisenstein, Pudovkin, Dovzhenko: The Birth of Soviet Cinema** (Films for the Humanities) (45 min.)

Thurs 1/15/15 No film screening this evening.

Mon 1/19/15 Beumers, History of Russian Cinema: 38-74

Riasanovsky, History of Russia: 515-541.

Wed- 1/21/15 Arnheim, Film as Art: 34-134;

Andrew, Major Film Theories: 3-13

(notes due on both Arnheim and Andrew)

film clips from Chaplin, **The Immigrant** (1919)

Formalism

Thurs 1/22/15 Film Screening: Eisenstein, **Battleship Potemkin** (1925) (73 min.)

Mon- 1/26/15 Wollen, Signs and Meaning in the Cinema: 19-70
Eisenstein, Film Form: 150-178
(notes due on both readings)

Wed- 1/28/15 Beumers, History of Russian Cinema: 75-111

Thurs 1/29/15 Film Screening: Eisenstein, **Alexander Nevsky** (1938) (107 min.)

Mon- 2/02/15 Eisenstein, Film Sense: 156-216
Eisenstein, Notes of a Film Director: 9-18, 32-52
(notes due on *Film Sense* reading only)

Wed- 2/04/15 Eisenstein, Film Sense: 3-65
Andrew: 27-75.
(notes due on both readings)
Comparison of Arnheim and Eisenstein.
(faculty meeting at 4:15)

Thurs. 2/05/15 Film screening: Eisenstein, **Ivan the Terrible, I** (1944) (96 min.)

Mon-2/09/15 Eisenstein, Ivan the Terrible: pp. 9-21;
Aumont, Montage Eisenstein: pp.107-144 (notes due on both readings).
Topics for Paper #1 handed out.

Marxism

Wed- 2/11/15 Trotsky, Literature and Revolution pp. 162-227 (notes due)
Quiz on Trotsky reading.
Film clips: **Ten Days That Shook the World** (1927) (beg)

Thurs. 2/12/15 Film Screening: Pudovkin, **Mother** (1926) (89 min.)

Mon- 2/16/15 Feminist Interpretations and Political Theory:
pp. 146-163 (notes due)
Introduction to Auteurism.

Auteurism

Wed- 2/18/15 Crofts, "Authorship and Hollywood," 310-325
Richie, The Films of Akira Kurosawa: pp. 10-13, 214-229
(notes due on both readings).

Thurs 2/19/15 Film Screening: Kurosawa, **Dreams** (1990) (120 min.)

Reviews of **Dreams** (handouts).

Mon- 2/23/15 Discussion of **Dreams**.

Wollen, Signs and Meaning in the Cinema: pp. 74-80, 104-115

Anderson and Richie, The Japanese Film: pp. 21-62

(notes due on Wollen only)

Wed- 2/25/15 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).

Quiz on film facts.

Thurs 2/26/15 Film screening: Tarkovsky, **Ivan's Childhood** (1962) (84 min.)

Psychoanalysis

Mon- 3/2/15 Beumers, History of Russian Cinema: 112-145

Lapsley and Westlake, Film Theory: An Introduction:

pp. 67-84 (notes due).

Wed- 3/4/15 Lapsley and Westlake, Film Theory: An Introduction:

pp. 85-104 (notes due)

PAPER #1 DUE

(faculty meeting at 4:15 p.m.)

Thurs 3/5/15 Film screening: Shepit'ko, **Wings** (1966) (85 min.)

Spring Recess: Mar. 6-16, 2015

Mon- 3/16/15 Reading on Shepitko (TBA).

Mulvey, Visual and Other Pleasures: pp. 14-26.

Discussion of **Wings**.

Wed- 3/18/15 Modleski, The Women Who Knew Too Much: pp. 73-85, 1-15

(notes due)

Quiz on Mulvey reading.

Thurs 3/19/15 Film screening: Hitchcock, **Rear Window** (1954) (113 min.)

Mon-3/23/15 Review and discussion of auteurism and psychoanalysis.

Student-led class discussion.

Cultural Studies

Wed- 3/25/15 Introduction to Bakhtin (handouts).

Bakhtin: "Art and Answerability" (handout)
 Richie, The Films of Akira Kurosawa: pp. 97-108 (notes due).

Thurs 3/26/15 Film screening: Kurosawa, **Seven Samurai** (1954) (197 min.)

Mon-3/30/15 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.

Wed- 4/1/15 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
 (faculty meeting 4:15 p.m.)

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

[Easter /Pascha Recess: April 2 – 6, 2015](#)

Mon- 4/6/15 Comparative analysis of **Seven Samurai** and **The Magnificent Seven**
 (in light of cultural and ethnic considerations)
 Discussion of final research papers.

Realism

Wed- 4/8/15 Team-taught session by Profs. Garceau and Nollan:
 The American Western and Problematizing of Native Americans.
 Andrews, Major Film Theories: pp.103-133.
 (notes due on both readings)

Thurs 4/09/15 Film screening: Kurosawa, **Dersu Uzala** (1980) (120 min.)

Mon- 4/13/15 Richie, The Films of Akira Kurosawa: pp. 70-80
 Andrews, Major Film Theories: pp. 134-170 (notes due).

Wed. 4/15/15 Beumers, History of Russian Cinema: 241-259
 Earthly and Spiritual Realism (handout).

Thurs 4/16/15 Film Screening: Lungin's **The Island [Остров]** (2006) (112 min.)

Surrealism

Mon- 4/20/15 Williams, Figures of Desire: pp. 3-52, 210-218 (notes)
 Film viewed in its entirety (14 min.): **Un chien Andalou**

Wed-4/22/15 Tarkovsky, Sculpting in Time: pp. 104-163

Thurs 4/23/15 Film screening: Tarkovsky, **Stalker** (1979) (160 min.)
Johnson and Petrie, pp. 137-155 (notes) (Ac.Vol)

Mon-4/27/15 Tarkovsky, Sculpting in Time: pp. 164-200 (notes due)

Quiz on film facts.

Wed- 4/29/15 Workshopping of final research papers (in progress).

Thurs 4/30/15 No film screening this evening.

Mon- 5/4/15 Workshopping of final research papers (in progress).

Wed- 5/6/15 Workshopping of final research papers (in progress).
Last day of class.

Due date for final research paper: Friday, May 8, 2015