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

Instructor:  Dr. Valeria Nollan  
Office: 109 Palmer Hall  
Email: nollan@rhodes.edu  
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.

Texts:
1. Arnheim, Film as Art  
2. Andrew, The Major Film Theories  
3. Beumers, A History of Russian Cinema  
4. Eisenstein, Film Form  
5. 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.)

Aumont, *Montage Eisenstein*: pp.107-144 (notes due on both readings).
**Topics for Paper #1 handed out.**

**Marxism**

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**

(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)

  pp. 3-26, 63-78 (notes due).
  Quiz on film facts.

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

**Psychoanalysis**

  Lapsley and Westlake, *Film Theory: An Introduction*:
  pp. 67-84 (notes due).

  pp. 85-104 (notes due)
  **PAPER #1 DUE**
  (faculty meeting at 4:15 p.m.)


**Spring Recess: Mar. 6-16, 2015**

Mon- 3/16/15  Reading on Shepitko (TBA).
  Discussion of *Wings*.

  (notes due)
  Quiz on Mulvey reading.

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

  Student-led class discussion.

**Cultural Studies**

Bakhtin: "Art and Answerability" (handout)

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.
(poses due on both readings)

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

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.)

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**