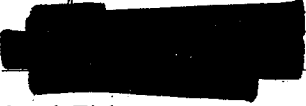


Undergraduate Council
 New Course Course Change
Core Category: VPA-Critical Effective Fall 2009

or

Graduate/Professional Studies Council
 New Course Course Change
Effective Fall 2009

RECEIVED OCT 06 2008

1. Department: MCL College: CLASS
2. Faculty Contact Person: Glass Telephone: 3-3049 Email: hfglass@uh.edu
3. Course Information on New/Revised course:
 - Instructional Area / Course Number / Long Course Title:
RUSS / 3307 / Soviet and Post-Soviet Cinema: Collapse of the Soviet Realm and Revival of National Identity
 - Instructional Area / Course Number / Short Course Title (30 characters max.)
RUSS / 3307 / Soviet and Post-Soviet Cinema
 - SCH: 3.00 Level: JR CIP Code: 16.0402.0001 Lect Hrs: 3 Lab Hrs: 0
4. Justification for adding/changing course: **To provide for important discipline area**
5. Was the proposed/revised course previously offered as a special topics course? Yes No
If Yes, please complete:
 - Instructional Area / Course Number / Long Course Title:
 / /
 - Course ID: Effective Date (currently active row):
6. Authorized Degree Program(s): RUSS
 - Does this course affect major/minor requirements in the College/Department? Yes No
 - Does this course affect major/minor requirements in other Colleges/Departments? Yes No
 - Can the course be repeated for credit? Yes No (if yes, include in course description)
7. Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)
8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title
 / /
 - Course ID: Effective Date (currently active row):
9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)
Cr: 3. (3-0). Prerequisites: none Description (30 words max.): (Taught in English) Analysis of Soviet and post-Soviet films within their historical, cultural, and aesthetic context with emphasis on the collapse of the Soviet realm and revival of national identity.
10. Dean's Signature:  Date: 9/30/08
Print/Type Name: Sarah Fishman

U N I V E R S I T Y of H O U S T O N

CORE CURRICULUM COURSE REQUEST

Originating Department/College: Modern and Classical Languages / CLASS

Person making request: Hildegard F. Glass Telephone: 3-3049

E-mail: hfglass@uh.edu

Dean's signature: _____ Date: _____

I. General Information:

Course number and title: RUSS 3307 Soviet and Post-Soviet Cinema: Collapse of the Soviet Realm and Revival of National Identity

Catalog description must be included on completed CBM 003 form and attached to this document.

Category of Core for which course is being proposed (mark only one):

- Communication
- Mathematics
- Mathematics/Reasoning (IDO)
- American History
- Government
- Humanities
- Visual/Performing Arts Critical
- Visual/Performing Arts Experiential
- Natural Sciences
- Social/Behavioral Sciences
- Writing in the Disciplines (IDO)

II. Objectives and Evaluation (respond on one or more separate sheets):

Call ext. 3-0919 for a copy of "Guidelines for Requesting and Evaluating Core Courses" or visit the website at www.uh.edu/academics/corecurriculum

- A. How does the proposed course meet the appropriate Exemplary Educational Objectives (see **Guidelines**). Attach a syllabus and supporting materials for the objectives the syllabus does not make clear. *(see syllabus for EEO's)*
- B. Specify the processes and procedures for evaluating course effectiveness in regard to its goals.
- C. Delineate how these evaluation results will be used to improve the course.

SVP. Effective 5/2/08. Replaces all previous forms, which may no longer be used.

CLASS U.S.C.
9/26/08

University of Houston**MCL / CLASS****RUSS 3307: Soviet and Post-Soviet Cinema: Collapse of the Soviet Realm and Revival of National Identity****Course Description:**

This course will explore representations of Russian life from the Soviet era to the present through internationally known Russian films. (All films are shown with English subtitles.) We will discuss how the Soviet and post-Soviet cinema reflects the political, social, and historical contexts of various periods (Socialist Realism, "the Thaw," Stagnation, etc). While the first part of the course focuses on Soviet ideology and its use of film, the second part of the course examines the collapse of the Soviet system and the emergence controversial issues such as the rise of nationalism, opposition to "westernization" and democratization, extensive violence and crime, etc.

A. Course Objectives:

The objective of the course is to expand students' knowledge of film as an art form and to introduce students to important cultural, social, and political developments in Soviet / post-Soviet Russia. Specific goals include the following:

- To demonstrate awareness of the scope and variety of Soviet and post-Soviet Russian film
- To understand and respond to the political, social, and historical contexts within which these Soviet and post-Soviet films were produced
- To understand these films as expressions of individual and group values within a historical and social context
- To master film terminology and concepts of genre, filmmaking and film criticism
- To apply these terms and concepts in the cinematic analysis of Soviet and post-Soviet films
- To understand and analyze the prevailing aesthetics that guided Russian directors and their critics
- To learn about the development of the Soviet and post-Soviet film industry
- To address and resolve the following questions: What were the goals of Soviet and post-Soviet filmmakers? What issues did they raise in their films and what audience do they appeal? What is the dynamics of the reoccurring themes in Soviet and post-soviet films? What was the perception of national identity? How was it reshaped over time? How did the Soviet and post-Soviet film reflect the gender roles? What contributions have these films and/or these directors made to world cinema?

B. Processes and Procedures for Evaluating Course Effectiveness in Regard to its Goals:

Students will receive guidance in analyzing cinematic works in relation to its aesthetic and social contexts. They will participate in the comparative analysis of films and the evaluation of analyses by their peers and professionals, so they develop criteria for considering their own work. They will be asked to produce drafts of written assignments and help evaluate each other's work in the light of the overall field and its contexts this leading to their final papers. The final papers will indicate their level of preparedness for more advanced work in this field.

Evaluation of Students:

Attendance and participation	15%
Film review	10%
Clip analysis (1)	10%
Midterm Paper	20%
Quiz on film terminology and readings	15%
Final exam (cumulative)	30%

Student Evaluation of Course:

Students will be given a questionnaire about course midway in the semester and at semester's end. The questionnaire will raise questions about reading assignments, requirements, classroom procedures, etc. Students will also evaluate the course at the end of the semester using the standard evaluation form.

C. Delineate how these evaluation results will be used to improve the course:

On the basis of the midterm student evaluation of the course, the professor may consider possible adjustments in the syllabus before semester's end. No syllabus change can raise the requirements or level of difficulty for the course, or make it less likely for the student to succeed. The final standard evaluation will be used for rethinking the course for the next time it is given.

Required Texts:

There are two required texts for this course: *A short guide to writing about film* by Timothy Corrigan and a course packet with critical articles for each film.

Recommended Text:

Understanding Movies by Louis Giannetti (any edition).

Grading policies and course requirements:

Attendance and participation – 15% (5% attendance; 10% participation)

Your regular attendance and constructive participation will be a crucial component of this course; thus, attendance will be taken **regularly**. Naturally, two absences will be excused with the proper documentation (i.e., doctor's note), one can be excused without the proper documentation. You will be responsible for viewing any missed

film on your own. Your attendance grade only reflects that you were present in class on a given day; your participation grade will reflect that you were (or were not) well-prepared for that day's class, and/or that you were willing and able to offer constructive observations/questions to that day's lecture/discussion.

Film review (10%):

The students will receive guidelines how to write a review and samples of film reviews. In the course of the semester, they submit three 2 page double space reviews through "Turn-it-in."

Clip analysis (10%):

We will practice in class how to analyze scenes, using cinematic language. The students will see a 2-3 min. clip and they will be asked to provide a cinematic analysis, incorporating in their answer learned film terms and concepts. The clip analysis will be conducted in class (20 min.) and submitted (one page, hand-written)

Quiz - 15% (quiz on film terminology and readings)

The quiz will be taken in class and will take approximately 20 minutes. There will be multiple choice answers and short answers. In your short answers, specific examples from the films viewed in class must be included.

Midterm Paper - 20%

The students are supposed to submit a 5-6 page double space paper. The paper should be present their constructive analysis of any film which was screened and discussed during the first part of the course. The topic of the paper should be discussed with the instructor. The instructor will suggest possible topics; however a student may choose his/her own topic, only if it is discussed with the instructor. In their papers, the students are supposed to analyze the main issues addressed by the director in the film, socio-historical time frame, and support their arguments, providing scene analyses. Also, the students should incorporate in their answer the reading materials from the course pack (e.g. agree or disagree with the author of the article).

Final Examination - 30%

The final will be in-class during the exam week. It will be cumulative.

Academic Misconduct

Academic misconduct includes plagiarism and dishonest practices in connection with examinations. Any source (e.g., book, article, or website) that you use in your reviews, paper, and oral presentation must be properly mentioned, even if you are paraphrasing rather than quoting directly.

Syllabus:

Week One

The 1920s: the beginning stage of the soviet reality

Abram Room, *Bed and Sofa* (1927) (in class screening)

Judith Mayne, "*Bed and Sofa* and the Edge of Domesticity"
Timothy Corrigan, pp. 1-14

Week Two

The Era of Socialist Realism: "building bright future"

Grigory Aleksandrov, *Circus* (1936) (in class screening)
Peter Kenez, "Soviet Cinema in the Age of Stalin"
Timothy Corrigan, pp. 48-56

Week Three:

World War II

Mikheil Chiaurelli, *The Fall of Berlin* (1949) (selected scenes) (in class screening)
Mikhail Kalatozov, *Cranes Are Flying* (1957) (in class screening)
Josephine Woll, "Cranes are flying" (selected chapters)

Week Four:

The Thaw: the time of 'relaxation'

Andrey Tarkovsky, *Ivanovo's childhood* (1962) (in class screening)
Josephine Woll, *Real Images: Soviet cinema and the Thaw* (selected chapters)
Andrey Tarkovsky, *Sculpting Time* (selected chapters)
Film review idue

Week Five:

The time of Stagnation

Vladimir Menshov, *Moscow Does Not Believe in Tears* (1979) (in class screening; part I)
Tiazhelnikova, Victoria. "Moskva Slezam Ne Verit: zhiznennye stretegii sovetskih zhenschin v 1950-1970-e gody" (the article will provided in translation)
Timothy Corrigan, pp. 57-71

Week Six:

The time of Stagnation

Vladimir Menshov, *Moscow Does Not Believe in Tears* (1979) (in class screening; part II)
Anna Lawton, "The Waning of the Brezhnev Era," *Kinoglasnost*
Timothy Corrigan, pp. 112-124

Week Seven:

The Era of Glasnost' and Perestroika

Tengiz Abuladze, *Repentance* (1987) (in class screening)
David Remnick, "The Return of History"
Midterm paper is due

Week Eight:

In transition towards the collapse of the Soviet Realm

Pyotor Todorovsky, *Intergirl* (1989)

Eliot Borenstein. "Selling Russia – Prostitution, Masculinity, and Metaphors of Nationalism after Perestroika"

Week Nine:

Collapse of the soviet system: laughing through tears

Leonid Gaidai, *There's Good Weather in Deribasovskaya, It's Raining Again in Brighton Beach* (1992) (in class screening)

Andrew Horton and Michael Brashinsky, *The Zero Hour: Glasnost' and Soviet Cinema in Transition* (selected chapters)

Clip analysis (in class)

Week Ten:

Globalization: Looking into the West

Aleksei Balabanov's *Brother / Brat* (1997) (in class screening)

Susan Larsen, "National Identity, Cultural Authority, and the Post-Soviet Blockbuster: Nikita Mikhalkov and Aleksei Balabanov"

Week Eleven:

Westernization versus Russianization

Nikita Mikhalkov, *The Barber of Siberia* (1999) (in class screening; part I)

Yana Hashamova, "Post-Soviet Russian film and the Trauma of Globalization"

Week Twelve:

Westernization versus Russianization

Nikita Mikhalkov, *The Barber of Siberia* (1999) (in class screening; part II)

Yana Hashamova. "Castrated Patriarchy, Violence, and Gender Hierarchies in Post-Soviet Film"

Quiz on film terminology and readings

Week Thirteen:

Nostalgia for the glorious past: revival of national identity

Aleksandr Sokurov, *Russian Ark* (2002)

David Gillespie and Natalia Zhuravkin, "National Identity and the Past in Recent Russian Cinema"

Week Fourteen:

Fatherless nation: nostalgia for a strong father figure

Andrei Zviagintsev, *The Return* (2003) (in class screening)

Elena Stishova, "Na glubine. Vozvrashchenie." [<http://www.kinoart.ru/magazine/01-2004/repertoire/homewardbound0104/>]

Final notes

Final Exam: TBA