

## Term Information

Effective Term Spring 2019  
*Previous Value* Summer 2012

## Course Change Information

**What change is being proposed? (If more than one, what changes are being proposed?)**

Course will be repeatable up to 3 times for up to 9 credit hours.

**What is the rationale for the proposed change(s)?**

More students in Slavic and other departments are requesting courses on film. The content of this course will regularly change, and will be beneficial to students who can take the course multiple times.

**What are the programmatic implications of the proposed change(s)?**

**(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?**

None.

**Is approval of the request contingent upon the approval of other course or curricular program request?** No

**Is this a request to withdraw the course?** No

## General Information

Course Bulletin Listing/Subject Area	Slavic Languages & Literatures
Fiscal Unit/Academic Org	Slavic/East European Lang&Cul - D0593
College/Academic Group	Arts and Sciences
Level/Career	Graduate
Course Number/Catalog	6457
Course Title	Film Theory, Gender, and National Identity in Slavic Cinema
Transcript Abbreviation	Slav Film & Iden
Course Description	Introduction to film theory and exploration of changes in national and gender identities during the 20th century as reflected in Slavic cinema. Taught in English.
Semester Credit Hours/Units	Fixed: 3

## Offering Information

Length Of Course	14 Week, 12 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	Yes
<i>Previous Value</i>	<i>No</i>
Allow Multiple Enrollments in Term	No
Max Credit Hours/Units Allowed	9
Max Completions Allowed	3
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No

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Off Campus	Never
Campus of Offering	Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: Grad standing, or permission of instructor and approved petition to Graduate School.
<a href="#">Previous Value</a>	<a href="#">Prereq: Grad standing, or permission of instructor.</a>
Exclusions	Not open to students with credit for 657.
Electronically Enforced	Yes
<a href="#">Previous Value</a>	<b>No</b>

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code	16.0400
Subsidy Level	Doctoral Course
Intended Rank	Masters, Doctoral

## Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

## Course Details

Course goals or learning objectives/outcomes	<ul style="list-style-type: none"><li>• Acquiring knowledge of film language and film theory<ul style="list-style-type: none"><li>• Introducing gender studies and its interpretative apparatus</li><li>• Applying gender and film theory tools to the readings of 20th century Russian film and literature</li></ul></li><li>• Conducting critical analysis of gender (film and literature) criticism<ul style="list-style-type: none"><li>• Gaining tools and skills for teaching Russian 3460 and other culture courses</li></ul></li></ul>
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[Previous Value](#)

Content Topic List	<ul style="list-style-type: none"><li>• Gender identity in Russian cinema</li><li>• National identity in Russian cinema</li><li>• Film Studies</li><li>• Gender identity in Slavic and East European cinema</li><li>• National identity in Slavic and East European cinema</li></ul>
Sought Concurrence	No

## Attachments

- Russian 6457-Gendering the Nation.doc  
*(Syllabus. Owner: Peterson, Derek)*
- FS7001-S6457[3].docx  
*(Syllabus. Owner: Peterson, Derek)*

**Comments**

- Second syllabus attached and prereq language adjusted. *(by Peterson, Derek on 09/05/2018 02:07 PM)*
- - Since course is made repeatable, please provide a second sample syllabus.
  - The preq is incomplete. This is a graduate course, so grad standing is not an option. It is true that through petition, some undergrads can ask to take the course for undergraduate credit. However, instructor permission is not enough in that case. The graduate school also needs to approve a petition that is submitted to them. So if you are going to keep that prereq, you also need to add "and approved petition to Graduate School". Or you could decide to remove the prereq statement. *(by Vankeerbergen, Bernadette Chantal on 09/05/2018 12:42 PM)*

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Peterson, Derek	08/22/2018 11:56 AM	Submitted for Approval
Approved	Peterson, Derek	08/22/2018 11:56 AM	Unit Approval
Approved	Heysel, Garrett Robert	08/23/2018 08:03 PM	College Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	09/05/2018 12:42 PM	ASCCAO Approval
Submitted	Peterson, Derek	09/05/2018 02:07 PM	Submitted for Approval
Approved	Peterson, Derek	09/05/2018 02:07 PM	Unit Approval
Approved	Heysel, Garrett Robert	09/12/2018 01:05 PM	College Approval
Pending Approval	Nolen, Dawn Vankeerbergen, Bernadette Chantal Oldroyd, Shelby Quinn Hanlin, Deborah Kay Jenkins, Mary Ellen Bigler	09/12/2018 01:05 PM	ASCCAO Approval



**Russian 6457**  
**3 credit hours/lecture**  
**Spring 2019**  
**Gendering the Nation: Russian Twentieth Century Film and Literature**

**Professor Hashamova**

Office hours: Thursday 9:30-11:00 and by appt.

Email: hashamova.1@osu.edu

Examining gender and nation, the course will offer various theoretical approaches to twentieth century Russian film and literature. Unstable and culturally constructed, gender and nation can no longer be classified as monolithic. In theorizing these two identifications, the course will investigate how they provide a range of positions for the spectator to inhabit in film viewing.

Objectives:

- Acquiring knowledge of film language and film theory
- Introducing gender studies and its interpretative apparatus

- Applying gender and film theory tools to the readings of 20<sup>th</sup> century Russian film and literature
- Conducting critical analysis of gender (film and literature) criticism
- Gaining tools and skills for teaching Russian 3460 and other culture courses

Students are asked to write three responses/reflections (500 words each; two responses to films and one to scholarly article), and a research paper (15-20 pages). Topics for the paper and the presentation are cleared out with the professor. There will be evening screenings for all films studied.

Attendance and participation – 40%

Response/reflection - 15% (5% each)

Presentation - 15%

Research paper - 30% (5%-outline, 20%-final version, 5%-defense)

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100 -93 A

90-92 A-

88-89 B+

83-87 B

80-82 B-

78-79 C+

73-77 C

70-72 C-

68-69 D+

65-67 D

< 65 E

### **Attendance & Participation – 40%**

**A** – clear evidence of preparation, frequent voluntary participation, and significant contribution to class discussions – 40%. (Frequent participation means participation in 70% of class discussions during the semester. Students make significant contribution to discussions when their answers relate to the topic and their arguments are based on class material).

**B** – clear evidence of preparation and some participation – 35%. (Some participation constitutes participation in 50% of class discussions during the semester).

**C** – presence, evidence of preparation, and no voluntary participation – 30%. (One-third of the semester discussions I check students' preparation when posing questions to individual students. If these students show evidence of preparation, but otherwise do not volunteer to participate, this amounts to a "C" for participation).

Late assignments – minus 3% each

Absence – minus 3% (each).

## Oral Presentations

Offering a detailed film/gender analysis, presentations should focus on a film scene or a short episode. The cinematic analysis should be comprehensive and exhaustive targeting the main theme of the film as reflected in the chosen scene. Presentations should be no longer than 20 minutes. Visuals and outlines are encouraged.

## Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

## Disability Services

**The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know via email immediately so that we can privately discuss options. You are also welcome to register with Student Life Disability Services to establish reasonable accommodations. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292- 3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12th Avenue.**

## Course plan

### *Week One*

Introduction: Film and Gender – Problems of Theorizing

### *Week Two – Masculine Identifications*

Isaak Babel, *Konarmiiia (Red Cavalry)* (klassika.ru)

Eliot Borenstein, *Men without Women* – Introduction and Chapter Two (SBX)

### *Week Three – The Woman Questions*

Abram Room, *Bed and Sofa* – film

Julian Graffy, *Bed and Sofa*

Judith Mayne, *Kino and the Woman Question* – selected chapters (course pack)

## **Response/Reflection 1 due on Friday**

### *Week Four – Collectivity, Masculinity, and the “Big Family”*

Leo Braudy and Marshall Cohen (eds.) *Film Theory and Criticism* (selected readings course pack)

Andrei Platonov, *Chevengur* (klassika.ru)

Eliot Borenstein, *Men without Women* – Chapter Six

### *Week Five – Fathers, Sons, and the Fatherland*

Vertov, *Three Songs about Lenin*

Lilya Kaganovsky, *The Voice of Technology* (selected chapters)

Nikolai Ekk, *Putevka v zhizn' (The Road to Life)* - film

Lilya Kaganovsky, “Forging Soviet Masculinity in Nikolai Ekk’s *The Road to Life*” in Helena Goscilo and Andrea Lanoux (eds.) *Gender and National Identity in Twentieth Century Russian Culture* (SBX)

Andrei Tarkovsky, *Ivanovo detstvo (Ivan’s Childhood)* – film

## **Presentations**

### *Week Six – Motherhood and the Motherland*

Sergei Bondarchuk, *Sud'ba cheloveka (Fate of a Man)* selected scenes  
Helena Goscilo, "Fraught Filiation: Andrei Tarkovskii's Transformations of Personal Trauma" (e-version)

Askoldov, *Commissar*

E. Monastireva-Ansdell, Redressing the Commissar: Thaw Cinema Revises Soviet Structuring Myths

Joe Andrew, "Birth equals rebirth? Space, narrative, and gender in *The Commissar*" (Studies in Russian and Soviet Cinema 1.1 – available through [intellectbooks.com](http://intellectbooks.com))

## **Presentations**

*Week Seven* – Motherhood and the Motherland

Denis Evstigneev, *Mama* – film

## **Presentations**

*Week Eight* – (Re)Masculinization

*Semnadtsat' mgnovenii vesny (Seventeen Moments of Spring)* – TV series (selected episodes)

Marlen Khutsiev, *Dva Fedora (Two Fedors)* – film

Elena Prokhorova, "The Post-Utopian Body Politic" in *Gender and National Identity in Twentieth Century Russian Culture*

S. Sekirinskii, "*Semnadtsat' mgnovenii vesny: isoriia i sovremennost' v teleseriale 70-kh*" (course pack)

## **Paper Outline due Wednesday**

*Week Nine* – The Woman and her Body: Empowerment or Commodification?

Rodol'f Fruntov, *Vse to, o chem vy tak dolgo mechtali (Everything We Dreamed about for So Long)* – film

Renata Litvinova, *Boginia (Goddess)* – film (selected scenes)

Eliot Borenstein, "Selling Russia – Prostitution, Masculinity, and Metaphors of Nationalism after Perestroika" in *Gender and National Identity in Twentieth Century Russian Culture*

Eliot Borenstein, *Overkill*

## **Presentations**

*Week Ten* – The Woman and her Body: Empowerment or Commodification?

Helena Goscilo, *Dehexing Sex* –selected chapters

Nina Tsyrukun, "Obraz zhenshchiny i akterskoe amplua v noveishem rossiiskom kino"



(course pack)

*Week Eleven* – The Death and the Resurrection of the Father

Andrei Zviagintsev, *Vozvrashchenie (The Return)* – film  
Goscilo and Hashamova (eds.), *Cinepaternity: Fathers and Sons in Russian and Soviet Film*

*Week Twelve* – The Death and the Resurrection of the Father

Aleksandr Sekatskii, “Otsepriimstvo” (course pack)  
Fedor Bondarchuk, *Stalingrad* - film

### **Response/Reflection 3 due on Friday**

*Week Thirteen* – Soviet Gender Equality Revisited

Valeriya Gay-Germanika, *Yes&Yes* – film  
Sperling, *Sex, Politics, and Putin*

*Week Fourteen* – Russia’s Future and the return to the Past

Lungin, *Tsar* - film

### **3-minute presentations of final paper**

**Final paper due May 7**

# Film Studies 7001/Slavic 6457

## Gender and Feminism in East European Cinema

Professor Hashamova

Spring 2017

**Office hours: W 11:00-12:00 and by appt.**

**400F Hagerty Hall**

**hashamova.1@**

Examining gender and the way its cinematic constructions are often intertwined with the creation of national discourses, the course will offer theoretical approaches to twentieth century Russian and East European film. Unstable and culturally constructed, gender and nation are long being studied as fluid. In theorizing these two identifications, the course will investigate how they provide a range of positions for the spectator to inhabit in film viewing. As a critical approach, feminist film theory makes salient the category of gender and gender hierarchy in a thorough reconsideration of films for, by, and about women, and a consequent transformation of the canons of film studies.

Objectives:

- Acquiring knowledge of film language and feminist film theory;
- Introducing gender studies and its interpretative apparatus;
- Applying gender and film theory tools to the readings of 20<sup>th</sup> century Russian and East European film;
- Conducting critical analysis of gender and film criticism;
- Gaining tools and skills for teaching undergraduate film courses.

Students are required to write one Wexner documentary film response (500 words each), and a research paper (15-20 pages). Topics for the paper are cleared out with the professor. Students will also be responsible for two oral presentations, one on a theoretical/critical work and one on a scene from the films in the course syllabus.

Attendance and participation –	30%
Response/reflection -	10%
Theory article -	10%
Film scene presentation -	10%
Research paper -	30% (15% for a 7-page outline, 15% for a final version)
Final Symposium -	10% (3-minute presentation of the final paper and defense)

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100 -93 A	78-79 C+	< 65 E
90-92 A-	73-77 C	
88-89 B+	70-72 C-	
83-87 B	68-69 D+	

80-82 B-

65-67 D

### **Attendance & Participation – 30%**

**A** – clear evidence of preparation, frequent voluntary participation, and significant contribution to class discussions – 30%. (Frequent participation means participation in 90% of class discussions during the quarter. Students make significant contribution to discussions when their answers relate to the topic and their arguments are based on class material).

**B** – clear evidence of preparation and some participation – 25%. (Some participation constitutes participation in 70% of class discussions during the quarter).

**C** – presence, evidence of preparation, and no voluntary participation – 20%. (One-third of the quarter discussions I check students' preparation when posing questions to individual students. If these students show evidence of preparation, but otherwise do not volunteer to participate, this amounts to a "C" for participation).

Late assignments – minus 3% each

Absence – minus 3% (beyond one excused absence).

### **Oral Presentations**

- 1) The first presentation should include a summary of a theoretical/critical article, outlining its main argument and explaining concepts used. Handouts/powerpoints are encouraged. (8-10 minutes)
- 2) Guided by theoretical and critical texts, present a detailed gender/national identity analysis focusing on a film scene or a short episode. The analysis should be comprehensive and exhaustive, targeting the main theme as reflected in the chosen scene. Presentations should be no longer than 10 minutes. PowerPoints are encouraged.

### **Wexner Films Response**

Two documentaries are available for this assignment: For more check:  
<https://u.osu.edu/globalmobility/events/film-screenings/>

*Fire at Sea*, dir. Gianfranco Rosi, Italy, 2016

Screening Date: Tuesday, January 24, 2017

Time: 7:00 pm

Location: Wexner Center for the Arts

Followed by discussion with guest Peter Gatrell.

*The Pirogue*, dir. Moussa Toure, Senegal/ France/Germany, 2012.

Screening Date: Wednesday, March 1, 2017

Time: 7:00 pm

Location: Wexner Center for the Arts.

Followed by discussion with guest Simona Zavratnik.

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### **Sexual misconduct/relationship violence**

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at [titleix@osu.edu](mailto:titleix@osu.edu)

### **Diversity**

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

## Course plan

<u>Week</u>	<u>Theory/criticism:</u>	<u>Film:</u>	<u>Assignments:</u>
<u>One</u> <u>1/11</u>	Lecture: Theorizing Gender and Film: European and American sources  The Russian Revolution and its Goal of Gender Equality	Dziga Vertov, <i>Three Songs of Lenin</i> [Kanopy streaming via OSU library]	
<u>Two</u> <u>1/18</u>	Jacques Lacan, "Mirror Stage." In <i>Écrits. A Selection</i> . Norton&Company, 1977: 1-8. 1)Laura Mulvey, "Visual Pleasure and Narrative Cinema." In Bill Nichols (ed). <i>Movies and Methods. An Anthology</i> . U of California P, 1985:303-315. 2)Judith Mayne, <i>Kino and the Woman Question</i> . Ohio State U P, 1989: Chapter Four.	Abram Room, <i>Tret'ia Meshchanskai a (Bed and Sofa, 1927)</i> [secured media library OR mosfilm.ru]	All assigned readings for the class session must be completed and the film watched.
<u>Three</u> <u>1/25</u>	1)Helena Goscilo and Andrea Lanoux, "Introduction." <i>National and Gender Identity in Russian Culture</i> . Eds. Helena Goscilo and Andrea Lanoux. Northern Illinois U P, 2006: 3-30. 2)Lilya Kaganovsky, "Introduction." <i>How the Soviet Man was Unmade: Cultural and Male Subjectivity under Stalin</i> . U of Pittsburgh P, 2008: 1-19. 3)Kaganovsky, "Forging Soviet Masculinity in Nikolai Ekk's The Road to Life" in <i>National and Gender Identity in Russian Culture</i> . (93-115).	Nikolai Ekk, <i>Putevka v zhizn'</i> (The Road to Life,1931) [https://www.youtube.com/watch?v=4Jm2VMacMMs]	

<p><u>Four</u> <u>2/1</u></p>	<p>1)Joan Neuberger, “Eisenstein Cosmopolitan Kremlin: Drag Queens, Clowns, Slugs, and Foreigners in <i>Ivan the Terrible</i>.” S. Norris and Zara Torlone (eds). <i>Insiders and Outsiders in Russian Cinema</i>. Indiana U P, 2008. 2) Kevin Platt, “Allegory of Historiography: Sergei Eisenstein’s <i>Ivan the Terrible</i>.” <i>Terror and Greatness: Ivan and Peter as Russian Myths</i>. Cornell U P, 2011.</p>	<p>Sergei Eisenstein, <i>Ivan Groznyi</i> (<i>Ivan the Terrible</i>, 1944) [Criterion Collection via OSU library]</p>	
<p><u>Five</u> <u>2/8</u></p>	<p>1)Yana Hashamova, “The Gaze of Power, Impotence, and Subversion: Balabanov’s <i>Of Freaks And Men</i>.” <i>The Communication Review</i> 6. 4 (2003): 289-301. 2)Frederick White, “<i>Of Freaks and Men</i>: Aleksei Balabanov’s critique of degenerate post-Soviet society.” <i>Studies in Russian and Soviet Cinema</i> 2.3, 2008. 3) Anthony Anemone, “About Killers, Freaks, and Real Men: The Vigilante Hero in Aleksei Balabanov’s Film.” in <i>Insiders and Outsiders in Russian Cinema</i>. Indiana U P: 127-140.</p>	<p>Balabanov’s <i>Pro urodov i liudei</i> (<i>Of Freaks and Men</i>, 1998) [secured library]</p>	<p><b>Response</b></p>
<p><u>Six</u> <u>2/15</u></p>	<p>1)Richard Dyer, “Introduction.” <i>Heavenly Bodies</i>. Routledge, 2<sup>nd</sup> ed. 2003. 2)Hashamova, “Aleksei Balabanov’s Russian Hero: Fantasies of Wounded National Pride.” <i>Slavic and East European Journal</i> (summer 2007): 295-312.</p>	<p>Aleksei Balabanov, <i>Voyna</i> (<i>War</i>, 2000) [secured media]</p>	

<p><u>Seven</u> <u>2/22</u></p>	<p>1) Helena Goscilo and Y. Hashamova, "Introduction." <i>Cinepaternity: Fathers and Sons in Soviet and Post-Soviet Film</i>. Indiana U P, 2010: 169-171.</p> <p>2) Steve Neale, "Masculinity as Spectacle: Reflection on Men and Mainstream." In E. Ann Kaplan (ed.) <i>Feminism and Film</i>. Oxford U P, 2000.</p> <p>3) Yana Hashamova, "Resurrected Fathers and Resuscitated Sons: Homosocial Fantasies in <i>The Return</i> (2003) and <i>Koktebel</i> (2003)." <i>Cinepaternity: Fathers and Sons in Soviet and Post-Soviet Film</i>. 169-171.</p>	<p>Andrei Zviagintsev, <i>Vozvrashcheni e</i> (<i>The Return</i>, 2003) [secured library]</p>	
<p><u>Eight</u> <u>3/1</u></p>	<p>1) E. Ann Kaplan, "Is the Gaze Male?" in E. Ann Kaplan (ed.). <i>Feminism and Film</i>. Oxford U P, 2000: 119-139.</p> <p>2) Elena Monastireva-Ansdell, "Redressing the Commissar: Thaw Cinema Revises Soviet Structuring Myths." <i>The Russian Review</i> 65 (2006): 23-49.</p> <p>3) Joe Andrew, "Birth equals rebirth? Space, narrative, and gender in <i>The Commissar</i>" <i>Studies in Russian and Soviet Cinema</i> 1.1.</p>	<p>Aleksandr Askoldov, <i>Komissar</i> (<i>The Commissar</i>, 1967) [secured library]</p>	
<p><u>Nine</u> <u>3/8</u></p>	<p>1) Mulvey, "Afterthoughts..." in E. Ann Kaplan (ed.). <i>Psychoanalysis and Cinema</i>. Routledge, 1990: 24-36.</p> <p>2) Elizabeth Cowie, "Woman as Sign." In <i>Feminism and Film</i>.</p> <p>3) Tatiana Mikhailova and Mark Lipovetsky, "Flight without Wings." In <i>Embracing Arms: Cultural Representation of Slavic and Balkan Women in War</i>. CEUP, 2012.</p> <p>4) Lilya Kaganovsky, "Ways of Seeing..." <i>The Russian Review</i> 71 (2012): 482-499.</p>	<p>Larisa Shepitko, <i>Krylia</i> (<i>Wings</i>, 1966) [in class screening]</p>	

<p><u>Ten</u> <u>3/22</u></p>	<p>1) Claire Johnston, "Women's Cinema as Counter-cinema." In Bill Nichols (ed). <i>Movies and Methods. An Anthology</i>. Vol.1: 208-217. 2) Catherina Purtugese, <i>Screening Memories</i>. Indiana U P. Lucy Fischer. "Introduction." <i>Cinematernity: Film, Motherhood, Genre</i>. Princeton UP, 1996: 3-35.</p>	<p>Márta Mészáros, <i>Orokbefogachas</i> (Adoption, 1975) [secured media library]</p>	
<p><u>Eleven</u> <u>3/29</u></p>	<p>1) Andrea Sabbadini, <i>Moving Images</i>. Rotledge, 2014: 68-75. 2) Temenuga Trifonova, "Stoned on Mars: Home and National Identity in Recent Bulgarian Cinema." <i>Cineaste</i> 32.3 2007: 32-36. 3) Svetlana Slapsak, "Representations of Gender as Constructed, Questioned and Subverted in Balkan Films." <i>Cineaste</i> 32.3 2007: 37-40. 4) Sophie Yotova, "Redefining Female Sexuality; Mila from Mars: A Contemporary View of Gender in Balkan Cinema." <a href="https://sophieyotova.wordpress.com/2013/05/31/redefining-female-sexuality-mila-from-mars-a-contemporary-view-of-gender-in-balkan-cinema">https://sophieyotova.wordpress.com/2013/05/31/redefining-female-sexuality-mila-from-mars-a-contemporary-view-of-gender-in-balkan-cinema</a></p>	<p>Zornitsa Sophia, <i>Mila ot mars</i> (Mila from Mars, 2004) [secured media library]</p>	
<p><u>Twelve</u> <u>4/5</u></p>	<p>Yana Hashamova, "War Rape: (Re)defining Motherhood, Fatherhood, and Nationhood." In <i>Embracing Arms: Cultural Representation of Slavic and Balkan Women in War</i>. Patricia White, "Jasmila Žbanić's Grbavica and Balkan Cinema's Incommensurable Gazes" in <i>Women's Cinema, World Cinema: Projecting Contemporary Feminisms</i>. Duke U P, 2015:181-187.</p>	<p>Jasmila Žbanić, <i>Grbavica: The Land of my Dreams</i> (Grbavica, 2006)[secured media library]</p>	<p><b>Outline due on Friday by 5 pm</b></p>



<u>Thirteen</u> <u>4/12</u>	Discussion of the film.	Kristina Grozeva and Petar Valchanov, <i>Urokat</i> (The Lesson, 2014) [amazon online]	<b>Each student should be ready to analyze the film using the tools and approaches acquired so far</b>  <b>Comments on outline</b>
<u>Fourteen</u> <u>4/19</u>	Symposium: 3-minute final paper presentations and defense		
			<b>Final paper due at time of final exam</b>