

**The Ohio State University**  
**Colleges of the Arts and Sciences New Course Request**

**Department of Slavic and East European Languages and Literatures**

Academic Unit

Russian

Book 3 Listing (e.g., Portuguese)

Russian 657 Gender and National Identity in Russian Cinema

Number

Title

Gender Identity Film

U/G

5

1B-Character Title Abbreviation

Level

Credit Hours

Summer

Autumn

Winter

Spring X

Year 2008

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information**

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*): Soviet efforts to create the New Man and New Woman in the ostensibly classless and gender-equal society failed to wipe out traditional gender notions; they resurfaced after 1991.

Quarter offered: Spring

Distribution of class time/contact hours: 2 2-hr cl

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no):

Prerequisite(s): Russian 360, Eng 362, FS 270, WS 317, Graduate standing, or Instructor's Permission

Exclusion or limiting clause: None

Repeatable to a maximum of 0 credit hours.

Cross-listed with: Women's Studies (WS 657)

Grade Option (Please check): Letter  S/U  Progress  What course is last in the series? \_\_\_\_\_

Honors Statement: Yes  No  GEC: Yes  No  Admission Condition  
 Off-Campus: Yes  No  EM: Yes  No  Course: Yes  No   
 Embedded Honors Statement: Yes  No

Other General Course Information: Taught in English. No prior knowledge of Russian language required.  
 (e.g. "Taught in English." "Credit does not count toward BSEA degree.")

**B. General Information**

Subject Code 050110 Subsidy Level (V, G, T, B, M, D, or P) B & M

If you have questions, please email Jed Dickhaut at [dickhaut.1@osu.edu](mailto:dickhaut.1@osu.edu).

## 1. Provide the rationale for proposing this course:

This course will satisfy an elective course requirement for Russian major, Slavic major, and Film Studies major, as well as requirements for the graduate level work in Slavic Languages and Literatures and specialization in Film Studies

## 2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs.

This course is (check one):  Required on major(s)/minor(s)  A choice on major(s)/minors(s)  
 An elective within major(s)/minor(s)  A general elective.

**Russian 657**  
**Gender and National Identity in Russian Cinema**

**Department of Slavic and East European Languages and Literatures**

**Yana Hashamova**  
[hashamova.1@osu.edu](mailto:hashamova.1@osu.edu)  
**Hagerty Hall 414**

In this course we will discuss how Russians' perception of their national identity became profoundly complicated and changed twice during the twentieth century after the October Revolution of 1917 and after the collapse of the Soviet Union in 1991. We will study how the systematic efforts to create the New Man and New Woman in the ostensibly classless and gender-equal society failed to wipe out traditional gender notions and how they resurface after 1991. We will watch award-winning films by directors such as Vertov, Tarkovsky, and Zviagintsev, and we will discuss how to decipher the cinematic medium and how to read these films.

*"For us, the cinema is the most important of all the arts." V.I. Lenin*

**Objectives:**

- ✓ Mastering the terms and concepts of filmmaking and film criticism
- ✓ Introduction to gender and national identity notions and their reflection in Soviet film/culture
- ✓ Applying these terms and notions to internationally acclaimed Soviet and post-Soviet films both verbally (in classroom discussions) and in writing (assigned writing exercises)
- ✓ Understanding the socio-historical context that produced these gender and national manifestations, reflected Soviet and post-Soviet films
- ✓ Understanding the unique qualities of the Soviet and post-Soviet film industry
- ✓ Developing students' skills in critical approaches to film as well as gender and national identifications

**Course policies**

In addition to viewing films, the students will be assigned readings that will guide and stimulate class discussions. There will be three reviews (350 words each), one research paper (8-10 pages), and a final exam. Detailed instructions on the writing assignments and final examination will be given in class.

**Grading scale**

93-100: A	88-89: B+	78-79: C+	68-69: D+
90-92: A-	83-87: B	73-77: C	65-67: D

80–82: B–

70–72: C–

65 and below: E

**Grading policies**

Attendance and participation	20%
Reviews (small papers)	30% (10% each)
Paper	25% (draft – 10%)
Final exam	25%

**Required Text:**

There is a course packet that will be sold out of the Foreign Languages Publications (198 Hagerty Hall).

**Attendance & Professionalism – 20%**

Your regular attendance and constructive participation will be a crucial component of this course; thus, attendance will be taken regularly. If you have more than two unexcused absences, you will receive a 3% deduction from your total course grade for each additional class you miss without excuse. No more than two absences can be excused with the proper documentation (i.e., doctor's note); 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) attentive during the screening and lecture/discussion (i.e., not sleeping, doing homework, reading the newspaper, playing games on one's phone, etc.), that you were (or were not) well-prepared for that day's lesson, and/or that you were willing and able to offer constructive observations/questions to that day's lecture/discussion. The following criteria are used in establishing participation grades:

**A (20%):** there is clear evidence of preparation, frequent voluntary participation, and significant contribution to class discussions. (Frequent participation means participation in 70% 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 (15%):** there is clear evidence of preparation and some participation (in 50% of class discussions during the quarter).

**C (10%):** there is evidence of preparation, but no voluntary participation. (In one-third of the discussions, I check students' preparation by 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**

There will be a 2% deduction from the overall grade for each late assignment.

**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. University policy requires instructors to report all instances of alleged academic misconduct to the Committee on Academic Misconduct for investigation. For additional information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/info\\_for\\_students/csc.asp](http://studentaffairs.osu.edu/info_for_students/csc.asp)).

**Disability Services**

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

**Course plan (subject to change with due notice)**

**Week One: The revolution and Russian post-revolutionary society**

Dziga Vertov, *Three Songs of Lenin/Tri pesni o Lenine* (1934) (selected scenes in class screening)

Vertov, *Three Songs of Lenin/Tri pesni o Lenine* (1934) (selected scenes in class screening)

Scene analysis- shots and angles (see Glossary of Film Terms)

"The Birth of the Soviet Film Industry" by Peter Kenez (20 pages);

**Week Two: Masculinity, Collectivity, and the "Big Family"**

Vasiliev Brothers, *Chapaev* (1934) (selected scenes in class screening)

*Men without Women: Masculinity and Revolution in Russian Fiction 1917-1929* (Introduction, 49 pages) by Eliot Borenstein

Montage (see Glossary of Film Terms)

Vsevolod Pudovkin, "On Editing" (10 pages)

Sergei Eisenstein, "Beyond the Shot" (15 pages)

**Week Three: The Woman Question**

Abram Room, *Bed and Sofa/Tretia meshchanskaya* (1927)

*Bed and Sofa: Film Companion* by Julian Graffy (75 pages).

Movement (see Glossary of Film Terms)

Judith Mayne, "*Bed and Sofa* and the Edge of Domesticity" (19 pages)

**Review 1 due**

**Week Four: Post WWII – The Death of the Father and Substitute Fathers**

Sergei Bondarchuk, *Fate of a Man/Sud'ba cheloveka* (1959)

"Introduction." by Helena Goscilo and Andrea Lanoux (27 pages) in *Gender and National Identity in Russian Culture*. Helena Goscilo and Andrea Lanoux (eds).

Mise-en-scène (see Glossary of Film Terms)

"Great Expectations" by Josephine Woll (17 pages)

**Review 2 due**

**Week Five: Post WWII**

Andrei Tarkovsky, *The Childhood of Ivan/Ivanovo detstvo* (1962) (in class screening)

*The Films of Andrei Tarkovsky: A Visual Fugue* (selected chapters) by Vida Johnson and Graham Petrie (45 pages)

Rhythm

Selected chapters from Tarkovsky's *Sculpting Time* (40 pages)

**Review 3 due**

**Week Six: The Thaw and the Restructuring of the Soviet Myth**Aleksandr Askoldov, *The Commissar/Komissar* (1967)

Elena Monastireva-Ansdell, "Redressing the Commissar" (20 pages)

David Gillespie, "Women and Russian Film" (27 pages)

**Week Seven: Ethnic Cinemas**Sergei Paradzanov, *Color of Pomegranates /Tsvet Granata/Sayat Nova* (1968)

Andrew Horton and Mikhail Brashinsky, "The Islands of the Continent: A Revised Map of Ethnic Cinemas" (49 pages)

**Week Eight: The Revision of History**Tengiz Abuladze's *Repentance/Pokaitanie/Monamieba* (1987)

Camera/Lens Effects (see Glossary of Film Terms)

"The Return of History" by David Remnick (32 pages)

**Paper - draft****Week Nine: New-Old Gender Dynamics**Oleg Fesenko, *Dasha Vasilieva, Amateur Private Investigator/Liubitel'nitsa chastnogo syska* (2004) TV miniseries

Olga Mesropova, "The Comedy of Female Sleuths" (32 pages)

**Week Ten: The Return of the Father**Andrei Zviagintsev, *The Return / Vozvrashchenie* (2003)"Doubtful Dead Fathers and Musical Corpses: What to Do with the Dead Stalin, Lenin, and Tsar Nicholas?" by John Schoeberlein (21 pages) in *Death of the Father: An Anthropology of the End in Political Authority*. John Borneman (ed.).

Concluding remarks

**Paper****Final Exam**

**The Ohio State University  
Colleges of the Arts and Sciences Course Concurrence Form**

The purpose of this form is to provide a simple system of obtaining departmental reactions to course requests. A letter may be substituted for this form.

An academic unit initiating a request should complete Section A of this form and send a copy of the form, course request, and syllabus to each of the academic units that might have related interests in the course. Initiating units should be allowed two weeks for responses.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before this form and all other accompanying documentation may be forwarded to the Office of Academic Affairs.

**A. Information from the academic unit *initiating* the request**

DEPARTMENT OF SLAVIC & EAST EUROPEAN LANGUAGES & LITS

Initiating Academic Unit	Date
<u>SLAVIC</u>	

Book 3 Listing (e.g., Portuguese)

<u>RUSSIAN 657</u>	<u>GENDER &amp; NAT. IDENTITY IN RUSS FILM</u>	<u>U/G</u>	<u>5</u>
Course Number	Title	Level	Credit Hours

Type of Request (Circle): New Course    Course Change    Course Withdrawal    Other

WOMEN'S STUDIES

Academic unit asked to review the request

FEB 15, 07

Date response is needed (within two weeks of above date)

**B. Information from the academic unit *reviewing* the request should include a reaction to the proposal, including a statement of support or non-support (continued on the back of this form or a separate sheet, if necessary).**

The Women's Studies Department is enthusiastic about this course and believes that it will enhance our own course offerings.

**Signatures**

1.	<u>Terry Moore</u>	<u>Chair, Undergraduate Studies Women's Studies</u>	<u>2-16-07</u>
	Name	Position	Date
2.	<u>Jessie Bystrom</u>	<u>Chair, Department of Women's Studies</u>	<u>2/16/07</u>
	Name	Position	Date
3.	<u>W. G. ...</u>	<u>Chair, Grad Studies W.S.</u>	<u>2-16-07</u>
	Name	Position	Date



The Program of Film Studies

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Phone (614) 292-6044  
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John E. Davidson, Director  
(614) 292 - 6010  
E-Mail: davidson.92@osu.edu

Yana Hashamova  
DEESLL  
400 Hagerty Hall  
CAMPUS

2/23/07

Dear Yana,

Many thanks for the opportunity to review Russian 657 "Gender and National Identity in Russian Cinema" that you are proposing through the Department of Slavic and East European Languages and Literatures. I must say, it looks like a wonderful course, one that will offer a great deal to the students in Slavic and in Film Studies. It is well conceived, broad in its scope yet manageable in structure. It will certainly be a popular course for our students focusing on European cinema, and will afford another opportunity to those with an interest in women and cinema. I will ask the Interdisciplinary Film Studies Committee to add it to our list of electives at the first opportunity.

Thanks for taking the initiative to develop this excellent course, which the Film Studies Program fully supports.

Best wishes,

John E. Davidson  
Associate Professor, Germanic Languages and Literatures