

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

Department of Women's Studies

Academic Unit

Women's Studies

Book 3 Listing (e.g., Portuguese)

657 Gender and National Identity in Russian Cinema

Number Title

Gender Identity Film

U/G

5

18-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: Russian 657 (They will be teaching the course - we will have seats)

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 

Service Learning Course\*: Yes  No  \*To learn more about this option, please visit

<http://artsandsciences.osu.edu/curofo/>

Other General Course Information: Taught in English. No prior knowledge of Russian language required.

(e.g. "Taught in English." "Credit does not count toward BSBA 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. It

Can be used as an Open Elective in Women's Studies Major or Minor.

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:

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.

No Adjustments

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes  No  List:

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: \_\_\_\_\_

6. Expected section size: 18 Proposed number of sections per year: 1

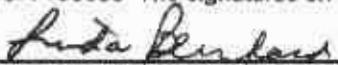
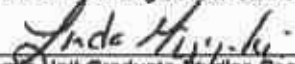
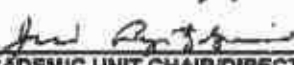
7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes  No

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (List units and attach letters and/or forms):  
Not Applicable

Film Studies and Russian

9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to [ascurofrc@osu.edu](mailto:ascurofrc@osu.edu).

**Approval Process** The signatures on the lines in ALL CAPS ( e.g. ACADEMIC UNIT) are required.

1.	 Academic Unit Undergraduate Studies Committee Chair	Linda Bernhard Printed Name	09/20/07 Date
2.	 Academic Unit Graduate Studies Committee Chair	Linda Mizejewski Printed Name	09/20/07 Date
3.	 ACADEMIC UNIT CHAIR/DIRECTOR	Jill Bystydzienski Printed Name	09/20/07 Date
4.	After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 4132 Smith Lab, 174 West 18 <sup>th</sup> Ave. or fax it to 688-5878. Attach the syllabus and any supporting documentation in an e-mail to <a href="mailto:ascurofrc@osu.edu">ascurofrc@osu.edu</a> . The ASC Curriculum Office will forward the request to the appropriate committee.		
5.	COLLEGE CURRICULUM COMMITTEE	Printed Name	Date
6.	ARTS AND SCIENCES EXECUTIVE DEAN	Printed Name	Date
7.	Graduate School (if appropriate)	Printed Name	Date
8.	University Honors Center (if appropriate)	Printed Name	Date
9.	Office of International Education (if appropriate)	Printed Name	Date
10.	ACADEMIC AFFAIRS	Printed Name	Date

**Russian 657**  
**(Cross-listed Women's Studies 657)**  
**Gender and National Identity in Russian Cinema**

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

**Yana Hashamova**  
**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)

Peter Kenez, "The Birth of the Soviet Film Industry." *Cinema and Soviet Society from the Revolution to the Death of Stalin* (20 pages);

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

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

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

Montage (see Glossary of Film Terms)

Vsevolod Pudovkin, "On Editing." *Film Theory and Criticism* (10 pages)

Sergei Eisenstein, "Beyond the Shot." *Film Theory and Criticism* (15 pages)

**Week Three: The Woman Question**

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

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

Movement (see Glossary of Film Terms)

Judith Mayne, "Bed and Sofa and the Edge of Domesticity." *Kino and the Woman Question* (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)

Josephine Woll, "Great Expectations." *Real Images: Soviet Cinema and the Thaw* (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." *The Russian Review* 65, 2006. (20 pages)David Gillespie, "Women and Russian Film." *Russian Cinema* (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." *The Zero Hour* (49 pages)**Week Eight: The Revision of History**Tengiz Abuladze's *Repentance/Pokaianie/Monanieba* (1987)

Camera/Lens Effects (see Glossary of Film Terms)

David Remnick, "The Return of History." *Lenin's Tomb: The Last Days of the Soviet Empire* (32 pages)**Paper - draft****Week Nine: New-Old Gender Dynamics**Oleg Fesenko, *Dasha Vasilieva, Amateur Private Investigator/Liubitel'nitsa chastnogo syska* (2004) TV miniseriesOlga Mesropova, "The Comedy of Female Sleuths." *The Russian Review* 65, 2006 (32 pages)**Week Ten: The Return of the Father**Andrei Zviaginsev, *The Return / Vozvrashchenie* (2003)John Schoeberlein, "Doubtful Dead Fathers and Musical Corpses: What to Do with the Dead Stalin, Lenin, and Tsar Nicholas?" (21 pages) in *Death of the Father: An Anthropology of the End in Political Authority*. John Borneman (ed.).

Concluding remarks

**Paper****Final Exam**

**Recommended Text**

(In addition to the required readings indicated in the syllabus)

Goscilo, Helena and Andrea Lanoux (eds.). *Gender and National Identity in Russian Culture*. DeKalb: Northern Illinois University Press, 2006.