

Course Title: *CONTEMPORARY RUSSIAN CINEMA*

Course No.: RUS330, REE325
45025

Unique No.:

Instructor: Keith Livers
(Kalivers@mail.utexas.edu)

Meeting Time & Place: TTH: 11:00 – 12:30, SZB 284

Office Hours: M: 2:00 – 4:00.

This course will use both contemporary Russian film as a means of exploring the confusion that resulted from the demise of the Soviet Union in 1991 and the search for a new sense of identity in Russia throughout the 1990s and 2000s. We will look at the work of Russia's best contemporary directors, such as Pavel Lungin, Aleksei Balabanov, Nikita Mikhalkov, Andrei Zviagintsev and Aleksandr Sokurov as an entry-point into the soul of contemporary Russia.

Requirements: Active in-class participation, two 5-6 page papers and one presentation (approx. 15 minute presentation) with a partner.

LIST OF REQUIRED FILMS

The Brother (1997), Aleksei Balabanov
Close to Eden (1993), Nikita Mikhalkov
Father and Son (2003), Aleksandr Sokurov
Four (2003), Ilya Krzhanovskii
Generation P (2011), Viktor Ginzburg
Luna Park (1991), Pavel Lungin
Mermaid (2007), Anna Melikyan
Nightwatch (2004), Timur Bekmabetov
Of Freaks and Men (1997), Aleksei Balabanov
Prisoner of the Mountains (1996), Sergei Bodrov
The Return (2003), Andrei Zviagintsev
Russian Ark (2002), Aleksandr Sokurov
Siberian Barber (1998), Nikita Mikhalkov
The Thief (1997), Pavel Chukhrai

Participation

20%

RUS330
Syllabus

Grading:	2 essays (5-6 pages)	60%
	1 presentation	20%

SCHEDULE

WEEK 1

TH Introduction to the course

WEEK 2

T *LUNA PARK*
READ: chapter 7 in *From Moscow to Madrid: European Cities, Postmodern Cinema*, eds. Mazierska, Ewa; Rascaroli, Laura [e-book, PCL]

TH *LUNA PARK*

WEEK 3

T *CLOSE TO EDEN*

TH *CLOSE TO EDEN*

WEEK 4

T *PRISONER OF THE MOUNTAINS*
READ: "Prisoners of the Caucasus: Literary Myths and Media Representations of the Chechen Conflict, by Harsha Ram [http://iseees.berkeley.edu/bps/publications/1999_01-ram.pdf]

TH *PRISONER OF THE MOUNTAINS*

WEEK 5

T ***THE THIEF***
READ: chapter 6 in *Cinepaternity: Fathers and Sons in Soviet and Post-Soviet Cinema*, eds. Helena Goscilo & Yana Hashamova [ebook, PCL]

TH ***THE THIEF***
[Burnt by the Sun]

WEEK 6

T ***OF FREAKS AND MEN***
READ: chapter 5 in *Pride and Panic: Russian Imagination of the West in Post-Soviet Cinema*, by Yana Hashamova [ebook, PCL]

TH ***OF FREAKS AND MEN***

WEEK 7

T ***THE BROTHER***
READ: chapter 2 in *Pride and Panic: Russian Imagination of the West in Post-Soviet Cinema*, by Yana Hashamova [ebook available thru PCL]

TH ***THE BROTHER***
[PAPER NO. 1 DUE, IN CLASS]

WEEK 8

T ***FOUR***

TH ***FOUR***

WEEK 9

T ***THE MERMAID***

TH ***THE MERMAID***

WEEK 10

T ***GENERATION P***

READ: Introduction to *Celebrity and Glamour in Contemporary Russia: Shocking Chic*, eds. Helena Goscilo & Vlad Strukov.

TH ***GENERATION P***

WEEK 11

T ***THE BARBER OF SIBERIA***

READ: chapter 5 in *Celebrity and Glamour in Contemporary Russia*, eds. Helena Goscilo & Vlad Strukov [ebook, PCL]

TH ***THE BARBER OF SIBERIA***

WEEK 12

T ***THE RETURN***

READ: chapter 7 in *Cinepaternity: Fathers and Sons in Soviet and Post-Soviet Film*, eds. Helena Goscilo & Vlad Strukov [ebook, PCL]

TH ***THE RETURN***

WEEK 13

T ***FATHER AND SON***

TH ***FATHER AND SON***

WEEK 14

RUS330
Syllabus

T ***RUSSIAN ARK***
READ: chapter 11 in *The Cinema of Aleksandr Sokurov*,
eds., Birgit Beumers & Nancy Condee [ebook, PCL]

TH ***RUSSIAN ARK***

WEEK 15

T ***NIGHTWATCH***

TH ***NIGHTWATCH***
[PAPER NO. 2 DUE]

WEEK 16

T ***BLACK LIGHTNING***

TH ***BLACK LIGHTNING***