



ARIZONA STATE UNIVERSITY

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

College/School: College of Letters and Sciences, Department: School of International Letters and Cultures, Prefix: RUS, Number: 494, Title: Post-Soviet Cinema: Art, Dissent, and Social Justice, Units: 3, Is this a cross-listed course? Yes, If yes, please identify course(s): SLC 494, FMS 494

Is this a shared course? (Choose one) If so, list all academic units offering this course

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested.

Is this a permanent numbered course with topics? No

If yes, all topics under this permanent numbered course must be taught in a manner that meets the criteria for the approved designation(s). Chair/Director Initials (Required)

Course description: Covers topics of immediate or special interest to a faculty member and students

Requested designation: Global Awareness-G Mandatory Review: Yes

Note- a separate proposal is required for each designation.

Eligibility:

Permanent numbered courses must have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2016 Effective Date: October 1, 2015

For Spring 2017 Effective Date: March 10, 2016

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (SQ/SG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:

- Signed course proposal cover form
Criteria checklist for General Studies designation(s) being requested
Course catalog description
Sample syllabus for the course
Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name: Ana Hedberg Olenina, E-mail: ana.olenina@asu.edu, Phone: (857) 753-6884

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Nina Berman Date: 2/20/17

Chair/Director (Signature): [Handwritten Signature]



ARIZONA STATE UNIVERSITY

GENERAL STUDIES COURSE PROPOSAL COVER FORM

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College/School: College of Letters and Sciences; Department: English / Film & Media Studies; Prefix: RUS; Number: 494; Title: Post-Soviet Cinema: Art, Dissent, and Social Justice; Units: 3; Is this a cross-listed course? Yes; If yes, please identify course(s): SLC 494, FMS 494

Is this a shared course? (Choose one) If so, list all academic units offering this course

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested.

Is this a permanent numbered course with topics? No

If yes, all topics under this permanent numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Course description: Covers topics of immediate or special interest to a faculty member and students

Requested designation: Global Awareness-G; Mandatory Review: Yes

Note- a separate proposal is required for each designation.

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• Literacy and Critical Inquiry core courses (L)
• Mathematics core courses (MA)
• Computer/statistics/quantitative applications core courses (CS)
• Humanities, Arts and Design core courses (HU)
• Social-Behavioral Sciences core courses (SB)
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Contact information:

Name: Ana Hedberg Olenina; E-mail: ana.olenina@asu.edu; Phone: (857) 753-6884

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Aaron Baker (Film and Media Studies); Date: 2/20/17

Chair/Director (Signature): [Handwritten Signature]

Arizona State University Criteria Checklist for

GLOBAL AWARENESS [G]

Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: **(1)** in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, **(2)** the study of contemporary non-English language courses that have a significant cultural component, **(3)** comparative cultural studies with an emphasis on non-U.S. areas, and **(4)** in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Reviewed 4/2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[G] CRITERIA			
GLOBAL AWARENESS [G]			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	syllabus
		2. The course must match at least one of the following descriptions: (check all which may apply):	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.	syllabus
<input type="checkbox"/>	<input type="checkbox"/>	b. The course is a language course for a contemporary non-English language, and has a significant cultural component.	
<input type="checkbox"/>	<input type="checkbox"/>	c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.	
<input type="checkbox"/>	<input type="checkbox"/>	d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."	

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Course Prefix	Number	Title	Designation
RUS	494	Post Soviet Cinema: Art, Dissent, and Social Justice	Global Awareness (G)

Explain in detail which student activities correspond to the **specific** designation criteria.

Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
SAMPLE: 2d: study the cultural significance of a non-U.S. centered global issue	SAMPLE: The course examines the cultural significance of financial markets Japan, Korea, and the UK.	SAMPLE: Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 & 5 do the same for Korea and modules 6 & 7 do the same for the UK.
1: Subject matter addresses the contemporary world outside the United States	The course examines the aesthetics and politics of films from the former Soviet Union dealing with social issues.	Each weekly unit is focused on a specific political or social issue articulated in a recent film produced in the former USSR since the collapse of the communist regime. Units 1 through 12 consider maverick documentary and fiction films, which experiment with novel forms of visual expression as they seek to give justice to complex social and political problems with global resonance, including the return of Cold War rhetoric, the ongoing armed conflict in Ukraine, international human trafficking, migrant workers, the exploitation of natural oil to the detriment of local communities, state corruption, the crumbling of social support institutions, inefficacy of judicial systems, and lack of tolerance towards minorities.
2b: In-depth area study; culture-specific elements of the region	In addition to teaching the students to analyze various films' styles and themes, the course provides an in-depth context for understanding the political, social, and cultural factors that influenced each film's production and reception. The films discussed in the course reflect the most recent history of Russia and several other post-Soviet states.	Readings in Units 1-12 combine film scholarship with contextual readings helping situate the films in their historical moment. Readings in Unit 13 address the politics of film reception in domestic and Western markets.

RUS 494 | SLC 494 | FMS 494

Post-Soviet Cinema: Art, Dissent, and Social Justice

Overview

This course introduces students to new voices in the contemporary cinema of **Russia and the former Soviet Republics**, highlighting daring stylistic experimentation and sharply articulated **issues of social justice, equality, freedom of conscience, and basic human rights**. We will consider maverick documentary and fiction films, which experiment with **novel forms of visual expression as they seek to give justice to complex social and political problems with global resonance, including the return of Cold War rhetoric, the ongoing armed conflict in Ukraine, international human trafficking, migrant workers, the exploitation of natural oil to the detriment of local communities, state corruption, the crumbling of social support institutions, inefficacy of judicial systems, and lack of tolerance towards minorities**.

By delving into **the cultural-political context of the most recent history of these region**, we will seek to gain a better understanding of the poignant **social critique presented** in these films, as well as the **possibilities of democratic protest** in these regions in general. Analyzing these films from a **stylistic** perspective, we will also consider the condition of film industries in post-Soviet republics, paying special attention to the **economic and political factors that shape film distribution and reception at home and in the West**. We will learn how independent filmmakers survive despite the increasing pressures of censorship, official “disapproval campaigns,” withdrawal of state funding, and the undercutting of foreign art-house sponsorship.

Mini Festival

In addition to the traditional format of weekly lectures, discussion sections, and film screenings, this course will also include a special opportunity for learning outside the classroom – a mini film festival open to the wider ASU community, which would be programmed, curated, and run entirely by the students.

Fall 2017

Meeting time and location: Tuesdays and Thursdays, 1:30-2-45pm @ LL TBA

Dr. Ana Hedberg Olenina
E-Mail: ana.olenina@asu.edu

Office: 355 Interdisciplinary B
Office Hrs.: Wednesdays, 1:30-2:30 pm & by appointment

Materials

-- PDFs on the course website (BlackboardLearn).

-- Films on the course website (BlackboardLearn).

Grade Breakdown

30% Class participation

40% Festival Team Project

30% Final essay

Grade Scale Minimums

A (94), A- (90), B+ (86), B (84), B- (80), C+ (76), C (70), D (60)

Assignments and Evaluation

Class Participation and Online Forum Contributions

“Classroom citizenship” involves coming to class prepared, contributing to the online discussion forum, engaging in discussion, showing respect to others, and otherwise contributing to the creation of a stimulating and supportive intellectual environment.

As part of the class participation credit, the students will post weekly response papers (200-250 words), based on the film and readings in that week’s unit. Study questions will be provided as prompts for the posts; however, you may also bring up your own topic or respond to your peers. While these weekly posts will not be graded, I will address all of them in class and structure our discussion section around the ideas you have articulated.

Festival Team Project

A unique feature of the course is the students’ involvement in the preparation of a mini film festival for the ASU community. The festival will include public screenings of 3-4 films from the syllabus (or other, related films from the former Soviet states), preceded by 10 min. student introductions. Student teams will assist the instructor in booking films from distributors, securing public screening rights, developing the festival’s concept, promoting the event across campus, and creating online advertising blurbs for all films to be screened. The workload for each team’s project will be distributed as small tasks throughout the semester. During the festival weeks, the teams will first do a mock-run of their talks in class and go through a peer-review workshop of the festival-related web materials they created.

Final Project

At the end of the course, each student will submit a final essay (8-9 pages, double spaced, Times New Roman 12 pt. script; MLA-formatted bibliography). The students are encouraged to write about the film they chose to present on at the mini festival. The paper will require citing at least three scholarly sources, one of which may come from the readings.

Student Learning Outcomes

Upon successful completion of this course, students will be able to:

- demonstrate knowledge of the newest trends in the independent cinema of Russia and its neighboring countries, as well as the broader cultural, political, and social factors that influence film production and circulation in this region
- analyze the artistic vision of complex social issues, pertaining to global geopolitical developments, which are negotiated in the recent cinema of Russia and other post-Soviet states
- master the critical vocabulary necessary to understand interdisciplinary scholarship in film studies, history, gender studies, political science, and critical theory
- find, evaluate, and synthesize information, necessary to create an accurate and engaging curatorial presentation of these recent foreign films for the general public outside class

Course Policies

Attendance of lectures and sections is obligatory. Please provide a written explanation if you miss more than one lecture, or section. Missing more than two classes without a serious excuse (such as a medical issue or a family emergency) will negatively affect your final grade.

Please be sure to watch the assigned films in preparation for the discussion section.

The reflection papers are due as web posts by 7 pm on the evening before the discussion section. As these posts will help structure our discussion, they are of no use to us after class and will not be accepted. Late final paper

submissions will be penalized. Extensions are granted only in exceptional circumstances.

Students are expected to refrain from surfing the internet, checking facebook, texting, and other distracting activities during class time, as this is disrespectful and disruptive of the learning environment. If it becomes apparent that you are persistently plugged into your media devices, you will be marked as “absent” for that day.

A Note on Film Content

Learning about foreign cultures by definition takes one out of their comfort zone. The films on our syllabus will introduce you to unfamiliar ideas, practices, and attitudes, some of which you may find inappropriate and even upsetting. Several of the contemporary films we will watch deal with violent subjects and contain scenes that might be disturbing. Please talk to me, if you are concerned about film content for any reason.

Plagiarism

Academic honesty is expected of all students in all examinations, papers, academic transactions, and records.

Passing another person’s work as your own or failing to acknowledge your sources properly is a serious breach of academic integrity. Plagiarism will result in a “zero” grade for the assignment, and may lead to further sanctions, including an XE (“academic dishonesty”) final grade and a report of your case to the Office of the University Provost.

Plagiarism, even if unintentional, is theft and cheating. Learn how to avoid it here:

-- ASU Academic Integrity: <https://provost.asu.edu/academicintegrity/students>

-- The Governors of Acadia University’s interactive video on plagiarism:

<http://library.acadiau.ca/sites/default/files/library/tutorials/plagiarism/>

-- The Purdue Online Writing Lab (OWL): <https://owl.english.purdue.edu/owl/resource/589/01>

Accommodating Students With Disabilities

Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. The DRC Tempe office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: (480) 965-1234 (V) or (480) 965-9000 (TTY). For additional information, visit: www.asu.edu/studentaffairs/ed/drc.

Religious Holidays and University Sanctioned Activities

ASU Board of Regents policy prohibits discrimination against any student, employee, or other individual because of such individual’s religious belief or practice, or any absence thereof. Students should notify faculty at the beginning of the semester about the need to be absent from class due to religious observances. The course head will arrange for alternative assignments to make up for the missed class time.

Likewise, students who need to miss classes due to their participation in university sanctioned activities are required to notify the course head as early as possible (preferably, at the beginning of the semester) to arrange for alternative assignments to make up for the missed class time.

ASU Policy Against Threatening Behavior

All incidents and allegations of violent or threatening conduct by an ASU student (whether on-or off campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the

campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

Title IX

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu>.

ASU Writing Center

Students who need additional help with writing research papers are encouraged to schedule a free 30-min one-on-one tutoring appointment at the ASU Writing Center (<https://tutoring.asu.edu/writing-centers>).

COURSE SCHEDULE	
Tu.	Introduction. Readings: This Syllabus.
Unit 1. In the Aftermath of the USSR's Collapse : Reevaluation of All Values	
Th.	Lecture: Social Upheavals of the 1990s in Dark Comedy and "Chernukha" Films
	Watch on Blackboard: <i>The Promised Heavens</i> (Dir. Eldar Ryazanov, Russia, 1991). A fictional film, dealing with the disenfranchisement of intelligentsia in the political and economic turmoil of the early 1990s.
Tu.	Reflection paper due Discussion Section Readings: <ul style="list-style-type: none"> - Vida Johnson and Elena Stishova. "Perestroika and Post-Soviet Cinema, 1985–2000s," in <i>The Russian Cinema Reader</i> - Masha Gessen. <i>Dead Again: Russian Intelligentsia After Communism</i>, 1-34. - Vlad Strukov. "The Promised Heavens" in <i>Studies in Russian and Soviet Cinema</i> 2:3 (2008)
Unit 2. Transition to Capitalism: a Postmodernist Perspective	
Th.	Lecture: Cinematic Postmodernism in Post-Soviet Russia

	<p>Watch on Blackboard:</p> <p><i>Generation P</i> (Dir. Victor Ginzburg, Russia, 2011). An adaptation of a cult postmodernist novel of the 1990s, depicting the rise of commercial advertising culture and semi-criminal elites ruling Russia's media.</p>
Tu.	<p>Reflection paper due</p> <p>Discussion Section Readings:</p> <ul style="list-style-type: none"> - Khagi, Sofia. "From Homo Soveticus to Homo Zapiens," in <i>Russian Review</i> - Anisimova, Irina. "A Review of <i>Generation P</i>." www.rusfilm.pitt.edu/2013/GenerationP.html - Oates, Sarah. "The Neo-Soviet Model of the Media" in <i>Globalisation, Freedom, and the Media after Communism</i>
Unit 3. Nationalism and the Return of the Cold War Rhetoric	
Th.	Lecture: Irony, Provocation, and anti-Hollywood Rhetoric in Balabanov's Nationalist Worldview
	<p>Watch on Blackboard:</p> <p><i>Brother 2</i> (Dir. Aleksei Balabanov, Russia, 2000) In this crime thriller by a major Russian auteur filmmaker, a young criminal from Russia's lost generation confronts mafia in Chicago.</p>
Tu.	<p>Reflection paper due</p> <p>Discussion Section Readings:</p> <ul style="list-style-type: none"> - Yana Hashamova, "The Russian Hero: Fantasies of the Wounded National Pride" in <i>Pride and Panic: Russian Imagination of the West in Post-Soviet Film</i> - Birgit Beumers, "The Killer-Hero" in <i>Russia on Reels: The Russian Idea in Post-Soviet Cinema</i> - Nancy Condee, "Balabanov: The Metropole's Death Drive," in <i>The Imperial Trace: Recent Russian Cinema</i>
Unit 4. Russia-Ukraine Conflict: Maidan, the Epicenter of Civil Unrest	
Th.	Lecture: Documenting the Civil Unrest in Ukraine
	<p>Watch on Blackboard:</p> <p><i>Maidan</i> (Maidan, dir. Sergei Loznitsa, Ukraine, 2014). A documentary about the beginning of civil unrest in Ukraine in 2013 and 2014.</p>
Tu.	<p>Reflection paper due</p> <p>Discussion Section Readings:</p> <ul style="list-style-type: none"> - Grzegorz Brzozowski, "The Art of Being a Stone: A Conversation with Sergei Loznitsa" http://kulturaliberalna.pl - Anton Dolin, "Master in the Making: How Sergei Loznitsa Honed His Craft" in <i>Calvert Journal</i> - Joshua Yaffa, "Reforming Ukraine after Two Revolutions," in <i>The New Yorker</i>, Sept. 2016 - Olesia Khromeychuk, "Negotiating Spaces of Protest in Euromaidan: A Gender Perspective" in <i>Journal of Soviet and Post-Soviet Politics and Society</i>, 1 (2016)

Unit 5. Russia-Ukraine Conflict, Cont.'d: Historical Trauma and Specters of Stalinism

Th.	Lecture: Accounting for Stalinist Repressions in the Cinema of Ukraine and Other Post-Soviet States
	Watch on Blackboard: <i>The Living</i> (dir. Sergey Bukovsky, Ukraine, 2008). A documentary film about famine in Ukraine in the 1930's under Stalin. Through interviews with survivors, the film uncovers a devastating episode of Soviet history, which was suppressed in official narratives.
Tu.	Reflection paper due Discussion Section Readings: <ul style="list-style-type: none">- Stephen Hutchings and Natalia Ryliova, "Commemorating the Past/ Performing the Present" in <i>The Post-Soviet Russian Media</i>, ed. Birgit Beumers et al.- Lesa Melnyczuk, <i>Silent Memories, Traumatic Lives</i> (selection)- Andrea Graziosi, <i>After Holodomor: The Enduring Impact of the Great Famine</i> (selection)

Unit 6. Corruption and Media Wars in Putin's Russia

Th.	Lecture: Official Disapproval Campaigns and The Fate of Art House Cinema in Today's Russia
	Watch on Blackboard: <i>Leviathan</i> (<i>Leviafan</i> , dir. Alexander Zvyagintsev, Russia, 2014). A fictional film about one man's fight against his town's corrupt municipality bonded with the clergy. The film won multiple awards abroad but was condemned domestically as "anti-Russian."
Tu.	Reflection paper due Discussion Section Readings: <ul style="list-style-type: none">- Nancy Condee. "Knowledge (Imperfective): Zvyagintsev and Contemporary Cinema", in <i>A Companion to Russian Cinema</i>, ed. Birgit Beumers- Larry Rohter, "Champion of the Lone Russian Everyman" in <i>The New York Times</i>- Dolgoplov, Greg. "Reeling in the Beast: The Anti-Russian, Russian Leviathan." <i>Metro : Media & Education Magazine</i> 185 (2015): 68-73.- Robert Nalbandov, "Quo Vadis?" in <i>Not by Bread Alone: Russian Foreign Policy Under Putin</i>

Unit 7. Patriarchy, Nationalism, and State-Church Relations

Th.	Lecture: Framing Russia's Protest Art: Punk Culture, DIY Aesthetics, and Montage Documentary
	Watch on Blackboard: <i>Pussy Riot: A Punk Prayer</i> (dir. Mike Lerner and Maksim Pozdorovkin, Russia-USA, 2013) A documentary film following the court trial of the Russian feminist/ anti-Putin punk rock protest group <i>Pussy Riot</i> .
Tu.	Reflection paper due

	<p>Discussion Section Readings:</p> <ul style="list-style-type: none"> - Masha Gessen, <i>The Words Break Cement: the Passion of Pussy Riot</i> - Melena Ryzik, "Pussy Riot Was Carefully Calibrated for Protest," in <i>The New York Times</i> - Nadia Plungian, "Feminist Art in Russia in 2014-2015: The Problem of the Turn to the Right" in <i>Journal of Soviet and Post-Soviet Politics and Society</i> 1 (2016)
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Unit 8. Global Oil and Local Communities

Th.	<p>Lecture: Political Travelogue as a Genre</p>
	<p>Watch on Blackboard: <i>Pipeline</i> (Truba, dir. Vitaly Mansky, Russia, 2013)</p> <p>Documentary film crew travels along the Urengoy-Pomary-Uzhgorod pipeline and films the daily lives of communities living in the vicinity of the gas pipeline, which transports natural gas from Siberia to Western Europe.</p>
	<p>Fall Break : No Classes</p>
Tu.	<p>Reflection paper due</p> <p>Discussion Section Readings:</p> <ul style="list-style-type: none"> - Mumin Shakirov, "Russian Documentary Film: Extinct, or Almost? An Interview with Vitaly Mansky" - Yan Shenkman, "Worlds Apart: Focus on Award-Winning Film <i>Pipeline</i>" Michael Ellman, <i>Russia's Oil and Natural Gas: A Bonanza or Curse</i> (selection)

Unit 9. Giving Voice to the Voiceless

Th.	<p>Lecture: <i>Russia's Margins</i> in Observational Documentary Genre</p>
	<p>Watch on Blackboard: <i>The Mother</i> (dir. Pavel Kostomarov and Antoine Cattin, Russia-Switzerland, 2007).</p> <p>A documentary portrait of a mother of nine children, who wanders from town to town in provincial Russia, fleeing poverty, unemployment, and abuse. Despite its bleak subject, the film projects an affectionate, humanistic outlook on the heroine and raises the issue of disintegrated institutions of social support.</p>
Tu.	<p>Reflection paper due</p> <p>Discussion Section Readings:</p> <ul style="list-style-type: none"> - Dolgoplov, Greg. Review of <i>The Mother</i> in <i>Kinokultura</i> - Nash, Kate. "Documentary-for-the-Other: Relationships, Ethics and (Observational) Documentary" in <i>Journal of Mass Media Ethics</i> 26.3 (2011)

Unit 10. Intolerance Towards Sexual Minorities

Th.	<p>Lecture: Representing the Invisible Communities</p>
	<p>Watch on Blackboard:</p>

	<i>Children 404</i> (dir. Askold Kurov, Pavel Loparev, Russia-Canada, 2014) A documentary on the discrimination of LGBT youth in Russia.
Tu.	<p>Reflection paper due</p> <p>Discussion Section Readings:</p> <ul style="list-style-type: none"> - Thom Senzee, "It Gets Worse: Russia's Kremlin Targets LGBT Youth Support" - Phillip Ayoub and David Paternotte, "Introduction," in <i>LGBT Activism and the Making of Europe: A Rainbow Europe?</i> - Francesca Stella, "Carving Out Queer Space: (In)visibility, Belonging and Resistance" in <i>Lesbian Lives in Soviet and Post-Soviet Russia</i>

Unit 11. The Center and Periphery: a Quest for National Identity in Kazakhstan

Th.	<p>Lecture: Central Asian Cinemas</p>
	<p>Watch on Blackboard:</p> <p><i>Tulpan</i> (dir. Sergei Dvortsevoi, Kazakhstan, 2009)</p> <p>A fictional story of man who returns from service in the Russian navy to a shepherd's life in the steppes of Betpak-Dal.</p>
Tu.	<p>Reflection paper due</p> <p>Discussion Section Readings:</p> <ul style="list-style-type: none"> - Elena Oumano, Interview with Sergei Dvortsevoi in <i>Cinema Today</i> - Gulnara Abikeeva. "Cinematic Nation-Building in Kazakhstan," in <i>Cinema in Central Asia: Rewriting Cultural Histories</i>, ed. Michael Rouland, Gulnara Abikeyeva, Birgit Beumers. - Rico Isaacs, "Cinema and Nation-Building in Kazakhstan," <i>Nation-Building and Identity in the Post-Soviet Space: New Tools and Approaches</i>, ed. Rico Isaacs and Abel Polese

Unit 12. Migrant Workers

Th.	<p>Lecture: Cinematic Responses to Russian Xenophobia</p>
	<p>Watch on Blackboard:</p> <p><i>Another Sky (Drugoe Nebo)</i>, dir. Dmitri Mamuliya, Russia-Tajikistan, 2010)</p> <p>A fiction film about the hardships and deprivations of migrant workers from Central Asia in Moscow</p>
Tu.	<p>Reflection paper due</p> <p>Discussion Section Readings:</p> <ul style="list-style-type: none"> - Alyssa DeBlasio, Review of <i>Another Sky</i> <http://www.rusfilm.pitt.edu/2011/anotherky.html> - Svetlana Alexievich, "As Told by Gafkhar Dzhuraieva, Director of Moscow's Tajikistan Fund," in <i>Secondhand Time: The Last of the Soviets</i> - Hillary Hemmings, "The Un-Welcome Wagon: Worsening Relations Between Russians and Migrant Workers"

Unit 13. International Funding and Post-Soviet Cinema's Reception in the West

Th.	Lecture: Can the Subaltern Speak? Post-Soviet Cinema and Its Reception in the West
	Watch on Blackboard: <i>Luna Papa</i> (Dir. Bakhtier Khudojnazarov, Tajikistan-Uzbekistan-Russia-Germany-Austria-Switzerland-Japan, 1999)
	Reflection paper due Discussion Section Readings: <ul style="list-style-type: none"> - Michael Rouland, "Introduction," in <i>Cinema in Central Asia: Rewriting Cultural Histories</i>, ed. Michael Rouland, Gulnara Abikeyeva, Birgit Beumers - Randall Halle, "Offering Tales they Want to Hear: Transnational European Film Funding as Neo-orientalism," in <i>Global Art Cinema: New Theories and Histories</i>, ed. Rosalind Galt, Karl Schoonover
Unit 13. Film Festival Workshops	
Tu.	Team Mock-Presentations and Critique I
Th.	Team Mock-Presentations and Critique II
Unit 14. Film Festival	
Tu.	Festival Presentations I
Th.	Festival Presentations II
Mon.	By 5pm. Final Essay Due. Hard copy in Prof. Olenina's mailbox + by email (ana.olenina@asu.edu)

A note on Readings for RUS 494 | SLC 494 | RUS 494
Post Soviet Cinema: Art, Dissent, and Social Justice

The course does not have a required textbook. All readings are listed on the syllabus (attached).