



Russian and Slavonic Studies

Module descriptors for Inbound Students.

Name	Propaganda in Soviet Cinema and Beyond
Code	RUU33142
Semester	2
ECTS credits	5
Pre-requisite	B1/B2 Level of Russian
Module Coordinator	Contact Inbound Russian/Slavonic Study Abroad Coordinator.

Module Content

Focusing on Soviet and Russian film in its international context, this course explores different modes of propaganda (broadly conceived) found in documentary and narrative cinema. Students develop and refine their understanding of cinema as a medium that manipulates its viewers' ideology and emotional response.

- Avant-garde aesthetics and montage cinema: Battleship Potemkin (S. Eisenstein, 1925), Enthusiasm: Symphony of the Donbas (D. Vertov, 1930)
- Totalitarianism and cult of personality: Circus (G. Aleksandrov, 1936), Triumph of the Will (L. Riefenstahl, 1935), Alexander Nevsky (S. Eisenstein, 1938)
- The cinema of war: The Fall of Berlin (M. Chiaureli, 1950), War (A. Balabanov, 2002)
- Post-colonial state narratives: Salt for Svanetia (M. Kalatozov, 1930), Mother India (M. Khan, 1957), Soy Cuba (M. Kalatozov, 1964)
- Melodrama and the cinema of emotional agitation: Moscow Does Not Believe in Tears (V. Menshov, 1980), Intergirl (P. Todorovsky, 1989), East/West (R. Wargnier, 1999)

Learning Outcomes

On successful completion of this module, students should be able:

- to approach the cinematic works studied with enhanced critical and analytical awareness
- to relate knowledge of the films, their themes, and form to their broader cultural, social and political contexts within and beyond Russian and Soviet film culture
- to show an understanding of the cinematic works studied as an expression of propaganda and emotional manipulation of the viewer
- to demonstrate an understanding of basic concepts in film theory and to apply these to the cinematic works studied

Assessment

- Study Journal (50%)
- Research Essay (50%)
- Reassessment: Final written assignment (100%)