

## 1 and 2 semester

### "THREE ESSENTIAL PERSPECTIVES TO UNDERSTAND 20<sup>TH</sup>-21<sup>ST</sup> CENTURY RUSSIA"

The course is entirely taught in English, and it is divided into three parts:

- (1) "Memory, oblivion, and nostalgia. Interpreting and re-interpreting the past in contemporary Russian literature. " (prof. Barbara Ronchetti - **Fall semester**)
- (2) "The Public and Private Spheres in the USSR: A History Through Buildings" ( (prof. Emilio Mari – **Spring Semester**)
- (3) "Historical and cultural identity through movies" (prof. Mario Caramitti – **Spring Semester**)

### **Risultati di apprendimento attesi**

Raggiungimento delle competenze descritte nel programma.

Implementazione della partecipazione durante le lezioni e alle discussioni, partecipazione agli approfondimenti individuali e/o di gruppo proposti dalla docente.

Achievement of the competencies described in the programme

Implementation of participation during lessons and discussions, participation in individual and/or group insights proposed by the teacher.

### **Prerequisiti**

Nessun pre-requisito richiesto

No preliminary knowledge required

### **Valutazione**

Partecipazione alle lezioni e alle discussioni, approfondimenti individuali e/o di gruppo

Prova finale distinta per le tre parti

Esame finale (verbalizzazione, negli appelli della docente prof. Barbara Ronchetti)

Participation in lessons and discussions, individual and / or group insights

Separate final exam for each of the three parts

Final exam (verbalization, signing up at the prof. Barbara Ronchetti exams)

### **Esempi domande**

Commento dei "testi" (letterari e culturali) al centro della riflessione critica delle tre parti del modulo

Discussion of the "texts" (literary and cultural texts) at the center of critical reflections in the three parts

### **Svolgimento**

Il modulo avrà carattere seminariale, sono previste discussioni ed esercitazioni individuali e/o di gruppo, che saranno un elemento essenziale per la valutazione.

The course is thought as a collaborative seminar, individual and / or group discussions and exercises are foreseen and will be essential in the evaluation process.

### **Frequenza**

Frequenza altamente raccomandata

Recommended attendance

### **Testi**

- (1) "Memory, oblivion, and nostalgia. Interpreting and re-interpreting the past in contemporary Russian Literature. " (prof. Barbara Ronchetti)

#### **BIBLIOGRAPHY**

(a)

**Critical literature to be used to discuss and comment on the novel chosen from the list (b)**

- Marianne Hirsch, *The Generation of Postmemory*, "Poetics Today", 29:1 (Spring 2008), pp. 103-128 (available online in open access).
- Svetlana Boym, *The Future of Nostalgia*, New York, Basic Books, 2001, pp. XIII-XIX; 3-71; 345-355 (available online in pdf)
- Irina Paperno, *Stories of the Soviet Experience: Memoirs, Diaries, Dreams*, Ithaca and London, Cornell University Press, 2009, pp. 1-56.
- "Goodbye Lenin!" (Movie directed by Wolfgang Becker, Germany, 2003).

(b)

**One of the following books:**

(Chronological order based on the first publication in Russian)

- Victor Pelevin, *Omon Ra* (or. 1992), Engl. tr. by Andrew Bromfield, New Directions, 1998 (or any other edition)
  - Tat'jana Tolstaja, *The Slynx* (or. 2000), trad. ingl. di J. Gambrell, T. Tolstaya, New York Review Books, New York 2003 (or any other edition)
  - Victor Erofejev, *Good Stalin* (or. 2004), Engl. tr. by Huw Davies, Glagoslav Publications B.V., 2014 (or any other edition)
  - Vladimir Sorokin, *Day of the Oprichnik* (2006), Engl. tr. by Jamey Gambrell, Penguin, 2018 (or any other edition)
  - Anna Starobinets, *The Living* (or. 2011), Engl. tr. by James Rann, Hesperus Press Ltd, 2012 (or any other edition)
- (2) "The Public and Private Spheres in the USSR: A History Through Buildings" ( (prof. Emilio Mari)

**BIBLIOGRAPHY**

**A SELECTION OF READINGS FROM THE FOLLOWING TEXTS:**

- Anna Bokov, *Soviet Workers' Clubs: Lessons from the Social Condensers*, "The Journal of Architecture", 2017, no. 3, pp. 403-436.
- Lewis Siegelbaum, *The Shaping of Soviet Workers' Leisure: Workers' Clubs and Palaces of Culture in the 1930s*, "International Labor and Working-Class History", 1999, vol. 56, pp. 78-92.
- Svetlana Boym, *Living in the Common Place: The Communal Apartment*, in Id., *Common Places. Mythologies of Everyday Life in Russia*, Harvard University Press, Cambridge (MA) 1994, pp. 121-139.
- Katerina Gerasimova, *Public Privacy in the Soviet Communal Apartment*, in *Socialist Spaces. Sites of Everyday Life in the Eastern Bloc*, ed. by D. Crowley and S. Reid, Berg, Oxford-New York 2002, pp. 207-230.
- Richard Stites, *Utopia in Space: City and Building*, in Id., *Revolutionary Dreams. Utopian Vision and Experimental Life in the Russian Revolution*, Oxford University Press, New York 1989, pp. 190-204.
- Claire Shaw. *A Fairground for "Building the New Man": Gorky Park as a Site of Soviet Acculturation*, "Urban History", 2011, vol. 38, no. 2, pp. 324-344.
- Alessandro De Magistris, *(Soc)realisms in Practice: Re-Reading the Soviet Experience in the 1930s*, "SAJ - Serbian Architectural Journal", 2014, vol. 6, pp. 166-181.
- Victor Buchli, *Khrushchev, Modernism, and the Fight against Petit-Bourgeois Consciousness in the Soviet Home*, "Journal of Design History", 1997 (X), no. 2, pp. 161-176.
- Susan E. Reid, *Communist Comfort: Socialist Modernism and the Making of Cosy Homes in the Khrushchev Era*, in *The Routledge Companion to Modernity, Space and Gender*, ed. by A. Staub, New York 2018, pp. 11-43.
- Susan E. Reid, *Khrushchev Modern: Agency and Modernization in the Soviet Home*, "Cahiers du Monde Russe", 2006 (XLVII), no. 1-2, pp. 227-268.

- (3) "Historical and cultural identity through movies" (prof. Mario Caramitti)

**BIBLIOGRAPHY**

**FILM ANALYSIS**

- Sergei Eisenstein, *October*
- Andrei Tarkovsky, *The Mirror*
- Eldar Ryazanov, *The Irony of Fate, or Enjoy Your Bath!*
- Kira Muratova, *The Asthenic Syndrome*
- Andrei Zvyagintsev, *Leviathan*

**A SELECTION OF READINGS FROM THE FOLLOWING TEXTS:**

- David Bordwell, *The Idea of Montage in Soviet Art and Film*, "Cinema Journal", Spring, 1972, Vol. 11, No. 2 (Spring, 1972), pp. 9-17
- Vlada Petric, *Tarkovsky's Dream Imagery*, "Film Quarterly", Winter, 1989-1990, Vol. 43, No. 2 (Winter, 1989-1990), pp. 28-34
- Susanne Wengle, *Christy Monet and Evgenia Olimpieva, Russia's Post-Soviet Ideological Terrain*, "Slavic Review", WINTER 2018, Vol. 77, No. 4, pp. 998-1024
- Birgit Beumers, *Soviet and Russian Blockbusters: A Question of Genre?*, "Slavic Review", Autumn, 2003, Vol. 62, No. 3, pp. 441-454
- Jane A. Taubman, *The Cinema of Kira Muratova*, "The Russian Review", Jul., 1993, Vol. 52, No. 3, pp. 367-381
- Donato Totaro, *Time and the Film Aesthetics of Andrei Tarkovsky*, "Revue Canadienne d'Études cinématographiques / Canadian Journal of Film Studies", Spring/printemps 1992, Vol. 2, No. 1, pp. 21-30