

**RECEIVED**

OCT 2 2014

OFFICE OF THE  
SENATE COUNCIL**Course Information**

Date Submitted: 11/19/2013

Current Prefix and Number: RUS - Russian, RUS 375 SEM IN RUSSIAN FILM

Other Course:

Proposed Prefix and Number: RUS 275

What type of change is being proposed?

Major Change

Should this course be a UK Core Course? Yes

Inquiry - Humanities

Global Dynamics

**1. General Information**

a. Submitted by the College of: College of Arts &amp; Sciences

b. Department/Division: Modern &amp; Classical Languages

c. Is there a change in 'ownership' of the course? No

If YES, what college/department will offer the course instead: Select...

e. Contact Person

Name: Jeanmarie Rouhier

Email: j.rouhier@uky.edu

Phone: 7-1756

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

f. Requested Effective Date

Semester Following Approval: Yes OR Effective Semester:

**2. Designation and Description of Proposed Course**

a. Current Distance Learning (DL) Status: N/A

b. Full Title: SEMINAR IN RUSSIAN FILM

Proposed Title: Russian Film

c. Current Transcript Title: SEM IN RUSSIAN FILM

Proposed Transcript Title: Russian Film

d. Current Cross-listing: none

Proposed – ADD Cross-listing :

Proposed – REMOVE Cross-listing:

e. Current Meeting Patterns

Proposed Meeting Patterns

LECTURE: 3

f. Current Grading System: ABC Letter Grade Scale

Proposed Grading System: *Letter (A, B, C, etc.)*

g. Current number of credit hours: 3

Proposed number of credit hours: 3

h. Currently, is this course repeatable for additional credit? No

Proposed to be repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester? No

2i. Current Course Description for Bulletin: This seminar will focus on the major films and film makers of the Soviet Union and Russia. As such it will trace the major artistic, political, cultural, and social influences and movements that shaped and produced Russian and Soviet film. Students will view not only masterpieces of Russian feature films, but also the best documentary films and animation that cinematographers and animators have produced over the last 90 years. In addition, students will explore how the history and products of Russian and Soviet film are woven into the larger context of world cinema history and practice. At the seminar's conclusion students will understand not only the influence of Russian/Soviet cinema on the world stage, but also the components of the films themselves that contribute to their notoriety and lasting appeal.

Proposed Course Description for Bulletin: This course will introduce students to the major films and film makers of the Soviet Union and Russia. It will trace the major artistic, political, cultural, and social influences and movements that shaped Russian and Soviet film. Students will view not only Russian feature films, but also documentary films and animation. Students will explore how the history and products of Russian and Soviet film are woven into the larger context of world cinema and into (Soviet) Russian history and society. Students will consider how the components of the films themselves contribute to their notoriety and lasting appeal. Taught in English.

2j. Current Prerequisites, if any:

Proposed Prerequisites, if any: none

2k. Current Supplementary Teaching Component:

Proposed Supplementary Teaching Component: No Change

3. Currently, is this course taught off campus? No

Proposed to be taught off campus? No

If YES, enter the off campus address:

4. Are significant changes in content/student learning outcomes of the course being proposed? No

If YES, explain and offer brief rationale:

5a. Are there other depts. and/or pgms that could be affected by the proposed change? Yes

If YES, identify the depts. and/or pgms: International Studies FLIE/Russian

5b. Will modifying this course result in a new requirement of ANY program? Yes

If YES, list the program(s) here: Modern and Classical Languages, Literatures and Cultures major, Russian Studies concentration

6. Check box if changed to 400G or 500: No

## Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|RHANSON|Roxanna D Hanson|RUS 375 CHANGE College Review|20140121

SIGNATURE|JMCD02|Juliana McDonald|RUS 275 UKCEC Expert Review|20140327

SIGNATURE|JALLISO|Jonathan M Allison|RUS 275 UKCEC Expert Review|20140408

SIGNATURE|JMETT2|Joanie Ett-Mims|RUS 375 RUS 375MINOR\_TEXT\_FOR\_TITLERUS 375MINOR\_TEXT\_FOR\_TITLE&|20140919

SIGNATURE|JMETT2|Joanie Ett-Mims|RUS 375 CHANGE Undergrad Council Review|20141002

Courses	Request Tracking
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### Course Change Form

https://myuk.uky.edu/sap/bc/soap/rfc?services=

[Open in full window to print or save](#)

**Attachments:**

No file selected.

ID	Attachment
Delete 2071	Global Dynamics Form RUS 275.doc
Delete 2074	III film.doc
Delete 3085	RUS 275 Revised 02-17-14.pdf

First 1 Last :

Select saved project to retrieve...

NOTE: Start form entry by choosing the Current Prefix and Number  
(\*denotes required fields)

<b>Current Prefix and Number:</b>	RUS - Russian RUS 375 SEM IN RUSSIAN FILM	<b>Proposed Prefix &amp; Number.</b> (example: PHY 401G) <input type="checkbox"/> Check if same as current	RUS 275
* What type of change is being proposed?		<input checked="" type="checkbox"/> Major Change <input type="checkbox"/> Major - Add Distance Learning <input type="checkbox"/> Minor - change in number within the same hundred series, exception 600-799 is the same "hundred series" <input type="checkbox"/> Minor - editorial change in course title or description which does not imply change in content or emphasis <input type="checkbox"/> Minor - a change in prerequisite(s) which does not imply a change in course content or emphasis, or which is made necessary by the elimination or significant alteration of the prerequisite(s) <input type="checkbox"/> Minor - a cross listing of a course as described above	
Should this course be a UK Core Course? * Yes <input type="radio"/> No <input type="radio"/>			
If YES, check the areas that apply:			
<input type="checkbox"/> Inquiry - Arts & Creativity <input type="checkbox"/> Composition & Communications - II <input checked="" type="checkbox"/> Inquiry - Humanities <input type="checkbox"/> Quantitative Foundations <input type="checkbox"/> Inquiry - Nat/Math/Phys Sci <input type="checkbox"/> Statistical Inferential Reasoning <input type="checkbox"/> Inquiry - Social Sciences <input type="checkbox"/> U.S. Citizenship, Community, Diversity <input type="checkbox"/> Composition & Communications - I <input checked="" type="checkbox"/> Global Dynamics			
<b>1. General Information</b>			
a. Submitted by the College of:		College of Arts & Sciences	
Submission Date:		11/19/2013	
b. Department/Division:		Modern & Classical Languages	
c.* Is there a change in "ownership" of the course?			
<input type="radio"/> Yes * <input checked="" type="radio"/> No      If YES, what college/department will offer the course instead? Select...			
e.* Contact Person Name:		Jeanmarie Rouhier      Email: j.rouhier@uky.edu      Phone: 7-1756	
* Responsible Faculty ID (if different from Contact)		Email:      Phone:	
f.* Requested Effective Date:		<input checked="" type="checkbox"/> Semester Following Approval      OR      Specific Term: <sup>2</sup>	
<b>2. Designation and Description of Proposed Course.</b>			
a. Current Distance Learning(DL) Status:		<input checked="" type="radio"/> N/A <input type="radio"/> Already approved for DL* <input type="radio"/> Please Add <input type="radio"/> Please Drop	
*If already approved for DL, the Distance Learning Form must also be submitted unless the department affirms (by checking this box) that the proposed changes do not affect DL delivery.			
b. Full Title:		SEMINAR IN RUSSIAN FILM Proposed Title: *      Russian Film	
c. Current Transcript Title (if full title is more than 40 characters):		SEM INRUSSIANFILM	

c. Proposed Transcript Title (if full title is more than 40 characters):		Russian Film			
d. Current Cross-listing:	<input checked="" type="radio"/> N/A	OR	Currently <sup>3</sup> Cross-listed with (Prefix & Number):	none	
Proposed – ADD <sup>3</sup> Cross-listing (Prefix & Number):					
Proposed – REMOVE <sup>3,4</sup> Cross-listing (Prefix & Number):					
e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours <sup>5</sup> for each meeting pattern type.					
Current:	Lecture	Laboratory <sup>5</sup>	Recitation	Discussion	Indep. Study
	Clinical	Colloquium	Practicum	Research	Residency
	Seminar	Studio	Other Please explain:		
Proposed: *	Lecture 3	Laboratory <sup>5</sup>	Recitation	Discussion	Indep. Study
	Clinical	Colloquium	Practicum	Research	Residency
	Seminar	Studio	Other Please explain:		
f. Current Grading System:	ABC Letter Grade Scale				
Proposed Grading System:*	<input checked="" type="radio"/> Letter (A, B, C, etc.) <input type="radio"/> Pass/Fail <input type="radio"/> Medicine Numeric Grade (Non-medical students will receive a letter grade) <input type="radio"/> Graduate School Grade Scale				
g. Current number of credit hours:	3	Proposed number of credit hours:*	3		
h.* Currently, is this course repeatable for additional credit?					<input type="radio"/> Yes <input checked="" type="radio"/> No
* Proposed to be repeatable for additional credit?					<input type="radio"/> Yes <input checked="" type="radio"/> No
If YES:	Maximum number of credit hours:				
If YES:	Will this course allow multiple registrations during the same semester?				<input type="radio"/> Yes <input checked="" type="radio"/> No
i. Current Course Description for Bulletin:	<p>This seminar will focus on the major films and film makers of the Soviet Union and Russia. As such it will trace the major artistic, political, cultural, and social influences and movements that shaped and produced Russian and Soviet film. Students will view not only masterpieces of Russian feature films, but also the best documentary films and animation that cinematographers and animators have produced over the last 90 years. In addition, students will explore how the history and products of Russian and Soviet film are woven into the larger context of world cinema history and practice. At the seminar's conclusion students will understand not only the influence of Russian/Soviet cinema on the world stage, but also the components of the films themselves that contribute to their notoriety and lasting appeal.</p>				
* Proposed Course Description for Bulletin:	<p>This course will introduce students to the major films and film makers of the Soviet Union and Russia. It will trace the major artistic, political, cultural, and social influences and movements that shaped Russian and Soviet film. Students will view not only Russian feature films, but also documentary films and animation. Students will explore how the history and products of Russian and Soviet film are woven into the larger context of world cinema and into (Soviet) Russian history and society. Students will consider how the components of the films themselves contribute to their notoriety and lasting appeal. Taught in English.</p>				
j. Current Prerequisites, if any:					
* Proposed Prerequisites, if any:	none				
k. Current Supplementary Teaching Component, if any:					<input type="radio"/> Community-Based Experience <input type="radio"/> Service Learning <input checked="" type="radio"/> Both

Proposed Supplementary Teaching Component:		<input type="radio"/> Community-Based Experience <input type="radio"/> Service Learning <input type="radio"/> Both <input type="radio"/> No Change
3.	Currently, is this course taught off campus?	<input type="radio"/> Yes <input type="radio"/> No
*	Proposed to be taught off campus?	<input type="radio"/> Yes <input type="radio"/> No
If YES, enter the off campus address:		
4.*	Are significant changes in content/student learning outcomes of the course being proposed?	<input type="radio"/> Yes <input type="radio"/> No
If YES, explain and offer brief rationale:		
6.	Course Relationship to Program(s).	
a.*	Are there other depts and/or pgms that could be affected by the proposed change?	<input type="radio"/> Yes <input type="radio"/> No
If YES, identify the depts. and/or pgms:		
International Studies FLIE/Russian		
b.*	Will modifying this course result in a new requirement <sup>2</sup> for ANY program?	<input type="radio"/> Yes <input type="radio"/> No
If YES <sup>2</sup> , list the program(s) here:		
Modern and Classical Languages, Literatures and Cultures major, Russian Studies concentration		
6.	Information to be Placed on Syllabus.	
a.	<input type="checkbox"/> Check box if changed to 400G or 500.	If changed to 400G- or 500-level course you must send in a syllabus and you must include the differentiation between undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grading criteria in the course for graduate students. (See SR 3.1.4.)

<sup>1</sup> See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair. If Chair deems the change as "not minor," the form will be sent to appropriate academic Council for normal processing and contact person is informed.*

<sup>2</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

<sup>3</sup> Signature of the chair of the cross-listing department is required on the Signature Routing Log.

<sup>4</sup> Removing a cross-listing does not drop the other course – it merely unlinks the two courses.

<sup>5</sup> Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally represents at least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

<sup>6</sup> You must also submit the Distance Learning Form in order for the course to be considered for DL delivery.

<sup>7</sup> In order to change a program, a program change form must also be submitted.

[Submit as New Proposal](#)

[Save Current Changes](#)

**Course Review Form  
Global Dynamics**

**Reviewer Recommendation**

Accept  Revisions Needed

**Course:** RUS375

Using the course syllabus as a reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

Course activities which enable students to demonstrate a grasp of the origins and shaping influence of human diversity and issues of equality in the world.

Date/location on syllabus of assignment:

A weekly lecture, in-class discussion, home assignment. The course syllabus focuses on the above mentioned issues during weeks 1-2, 7-9 and 16. These issues are discussed in a very broad historical and cultural context.

Brief Description:

The issues of human diversity and equality are examined through the works of the most prominent Russian film directors (Sergei Eisenstein, Andrei Tarkovsky and others) and through the art of the Russian cartoon (represented in the works of the outstanding artist and a film producer, Yiri Norshten).

Course activities which enable students to demonstrate an understanding of the civic and other complexities and responsibilities of actively participating in a diverse, multiethnic, multilingual world community.

Date/location on syllabus of assignment:

A weekly lecture, in-class discussion, home assignment. The above mentioned issues are covered during weeks 2-4 in historic retrospective and in week 15 as contemporary issues concerning Russian society.

Brief Description:

A number of topics aim to help students to understand the civic and other complexities and responsibilities through the means of cinema art. In particular, issues of civil liberty and human rights in a totalitarian society and in Putin's Russia are discussed.

Course activities which enable students to demonstrate an awareness of how individual and collective decision making and civic responsibilities often generate ethical dilemmas, conflicts, and trade-offs that must be thoughtfully evaluated, weighed, and resolved.

Date/location on syllabus of assignment:

A weekly lecture, in-class discussion, home assignment. The above mentioned issues are covered during weeks 4-6 in historic retrospective and in week 12 as contemporary issues concerning Russian society.

Brief Description:

A number of course topics (weeks 4-6) focus on works by Russian directors that concern the period of the Russian Civil war, Stalinist time and totalitarianism, and multiple issues concerning the Soviet Union's involvement in WWII. In week 12 the impact of the Russian policies of the 1990s are discussed and the impact of the ongoing ethnic and military conflicts in Russia.



Course activities which enable students to demonstrate an awareness of major elements of at least one non-US culture or society, and its relationship to the 21<sup>st</sup> century context. This does not preclude a studied examination of the historical evolution of such issues, or an emphasis on one prominent time period.

Date/location on syllabus of assignment:

A weekly lecture or guest lecture, in-class discussions, home assignment. The above mentioned issues are covered during weeks 12-15.

Brief Description:

A number of course topics (covered in weeks 12-15) focus on contemporary works by Russian directors. The course aims to examine the outstanding film directors (Balabanov, Zviagintsev) and their contribution to the development of world cinema. A guest lecture by a cinema professional is appropriate at this stage of the course schedule if resources permit.

Course activities which enable students to demonstrate an understanding of how local features (economic, cultural, social, political and religious) of urban or rural communities, ethnicities, nations and regions are often linked to global trends, tendencies, and characteristics that mutually shape one another.

Date/location on syllabus of assignment:

Weekly written home assignment. The above mentioned issues are covered, in particular, in weeks 12-15 when discussing the works of contemporary Russian film productions such as Zviagintsev, Bodrov, Konchalovsky and others.

Brief Description:

In each class, students are given a number of questions (usually one or two) on the film that they are to watch as their homework. Students are required to address the core issues of each film in writing and support their arguments with plenty of examples from the film.

Evidence that this course's learning environment encourages students to actively learn about, and gain understanding of, at least two of the following:

- social, cultural, and institutional change;
- civic engagement;
- regional, national or cross-national comparisons;
- power and resistance.

Date/location on syllabus of such evidence:

In-class discussion that follows the instructor's lecture and the viewing of a film. The discussion forms an essential part of each class structure. The class is scheduled once a week as two and a half hours.

Brief description:

In the discussion, after the film, students will exchange their opinions about the film and answer questions provided by the instructor. Students will also comment on the film they viewed for homework.

An assignment, constituting a minimum of 15% of the course grade, which can be submitted as an artifact of the above set of six student learning outcomes.

Date/location on syllabus of such an assignment:

Two research papers mid-term (week 8) and end of term (week 16)

Brief description:

Each research paper (the mid-term and the final) constitutes 15% of the course grade. Each paper must contain evidence of the above set of six student learning outcomes to be accepted and awarded at least a pass grade. Sample topics include:

1. The WWII in post-Soviet War films. The WWII films by Rogozhkin. How the main characters in Rogozhkin's films are affected by the war?
2. How does the portrayal of the Great Patriotic War compare and contrast between the 1950s and 1960s films and modern films?
3. Soviet cinema during Khrushchov's "thaw": How "The Thaw" became a large turning point for the art of Soviet cinema.
4. Space and time in the film "Burnt by the Sun".
5. Discuss how Russian society and mentality have changed over the last four decades. Use as examples, various films from the period, including films by Menshov and Zviagintsev.
6. Human values in films by Zviagintsev.
7. Alexander Nevsky and Modern Epic Action Films.
8. Cinema as Poetry: Innovative approach and cinematic technique in Tarkovsky's movies.
9. Soviet Propaganda in Grigorii Aleksandrov's Films
10. Crime and Punishment in Contemporary Russian Society (films by Balabanov and selected TV serials)
11. Unknown Wars: Russia's Involvement in the Chechen and Afghan Wars.
12. Representation of the Russian Civil War in Cinema.
13. Compare the representation of the Russian mafia in Russian and Western films.

The non-US focus constitutes at least 50% of the course.

Brief Description:

The course focuses on the development of Russian and Soviet cinema from the beginning up to contemporary work by Russian directors.

Palpable evidence that students make effective use of library facilities or information sources, when applicable, in order to demonstrate information literacy in the exploration of the course's major thematic foci.

Date/location on syllabus of such an assignment:

Two research papers mid-term (week 8) and end of term (week 16)

Brief description:

Working on both research papers requires the gathering and use of sufficient data in both electronic and printed format. This includes the presentation of a bibliography at the end of each paper. The course meets the educational requirements for the development of students' information literacy.

Reviewer Comments:

**Course Review Form  
Intellectual Inquiry in the Humanities**

**Reviewer Recommendation**

Accept  Revisions Needed

**Course:** RUS 375

Using the course syllabus as a reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

Activities that enable students to demonstrate their ability to present and critically evaluate competing interpretations through written and oral analysis and argumentation.

Example(s) from syllabus:

Weekly lectures, in-class discussions, home-written assignments.

Brief Description:

In class the instructor presents different approaches to the topic/concept in question. Students are then given a task to evaluate the discussed approach, concepts and theories through in-class discussions and/or home-written assignments.

Activities that enable students to demonstrate their ability to distinguish different artistic, literary, philosophical, religious, linguistic, and historical schools or periods according to the varying approaches and viewpoints characterized therein.

Example(s) from syllabus:

In-class debate.

Brief Description:

For the in-class debates students are divided into small groups. Each group is given a statement that might represent a controversial, unconventional, liberal or conservative opinion/approach. They are to express their agreement or disagreement with the given statement and to support their own opinion with examples from the course material.

Activities that enable students to demonstrate their ability to identify the values and presuppositions that underlie the world-views of different cultures and peoples, as well as one's own culture, over time through the analysis and interpretation of at least one of the following: works of art, literature, folklore, film, philosophy and religion, language systems or historical narratives (or the primary sources of historical research).

Example(s) from syllabus:

Preparation for mid-term and final written projects, research on the projects, presentations of the chosen topics - two projects

Brief Description:

Students are to choose a topic that reflects their special interests in the areas that are covered by the course Syllabus and in accordance with the course requirements. They are to present, in writing, the aim of their project, and explain how they intend to set out the problem and structure their argument. Once their proposal is approved they can start researching under written guidelines and consultation with the instructor.

Activities that enable students to demonstrate disciplinary literacy (vocabulary, concepts, methodology) in written work, oral presentations, and classroom discussions.

Example(s) from syllabus:

Two hour written examination, weekly home written assignments and in-class discussions.

Brief Description:

For in-class discussions and home assignments a number of questions are given as appropriate. Students are to answer the question/s and to support their arguments by given plenty of examples, from the selected film or films and other material, that were thoroughly analysed in class. The two-hour exam paper consist of three questions. Students must be ready to discuss questions on all topics and films that are included in the Syllabus.

An assignment that enables students to demonstrate their ability to conduct a sustained piece of analysis of some work of art, literature, folklore (or popular culture), film (or other digital media), philosophy, religion, language system, or historical event or existing historical narrative that makes use of logical argument, coherent theses, and evidence of that discipline, with use of library sources when applicable, demonstrating appropriate information literacy in a particular discipline of the humanities (i.e. identifying appropriate sources, accessing them and assessing their value). This assignment will be used for program-level assessment.

Example(s) from syllabus:

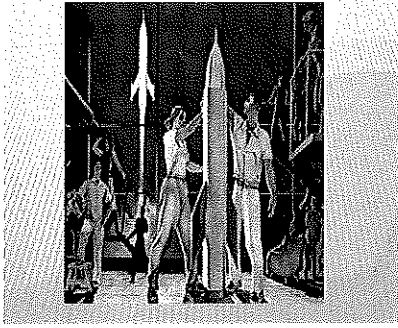
Two research projects are carried out each semester, a mid-term and a final project.

Brief Description:

Students are encouraged to write their projects on topics that are directly related to their major and on the area of their special interests. All topics for the research projects are discussed and approved in advance. To get approval for their chosen topics, students must justify their choice in writing, to provide a brief description of their papers and underline the core ideas and the goal of their research. All approved topics are linked to the course Syllabus, however students are encouraged to research the materials that are introduced in class, but were not thoroughly studied. These are aimed to broaden students' experience and knowledge of the subject. Some examples of the approved topics for students' projects include: "Alexander Nevsky and Modern Epic Action Films", "Cinema as Poetry: Innovative approach and cinematic technique in Tarkovsky's movies", "Unknown Wars: Russia's Involvement in the Chechen and Afghan Wars", "Human values in films by Zviagintsev" etc.

Information literacy component:

The course meets the educational requirements for the development of students' information literacy. Working on both research papers requires the gathering and use of sufficient data in both electronic and printed format. This includes the presentation of a bibliography at the end of each paper. All students' assignments and activities that are included in the course Syllabus and were underlined above are aimed to develop students' analytical and presentational skills, critical thinking skills, library skills, general literacy and competencies in gathering and analyzing available information. Through various course activities students learn how to gather and use data and reference materials in the most effective ways. This enables students to conduct their own research, produce a research project, prepare oral and written presentations and participate in group discussions and debates. This goal is achieved through the instructor's presentations and feedbacks for students' works and in class discussions. The Syllabus also contains the instructor's presentations followed by a number of in-class discussions on basic requirements for students' research projects. This includes discussions on the efficient use of reference materials, a project structure and an appropriate writing style. Through the instructor's presentation, students learn how to set out the problem, structure their argument and present their findings clearly. The instructor's feedback in writing for each student's work (if appropriate) aims to reinforce students' information literacy.



**Seminar in Russian Film**  
**RUS 275**

**Wednesday 6:30 pm – 9 pm Whitehall Classroom, Rm. 211-CB**

**Instructor: Dr Tatiana Filosofova**

**Office: POT 1049**

**Phone: 257-7013**

**e-mail: [Tatiana.filosofova@uky.edu](mailto:Tatiana.filosofova@uky.edu)**

**Office hours: Monday 12 noon – 1 pm; Wednesday 9:45 am – 10:45 am**

**Bulletin Description:** This course will introduce students to the major films and film makers of the Soviet Union and Russia. It will trace the major artistic, political, cultural, and social influences and movements that shaped Russian and Soviet film. Students will view not only Russian feature films, but also documentary films and animation. Students will explore how the history and products of Russian and Soviet film are woven into the larger context of world cinema and into (Soviet) Russian history and society. Students will consider how the components of the films themselves contribute to their notoriety and lasting appeal. Taught in English.

**Course Description:** This course introduces students to the major films and filmmakers of the Soviet Union and Russia. We will trace the major artistic, political, cultural and social influences that have shaped Russian and Soviet film. Students will view feature films, documentary films and animation. We will explore how the history and products of Russian and Soviet film have been woven into the larger context of world cinema(s) and into (Soviet) Russian history and society. Students will consider how the components of the films we view contribute to their success and lasting appeal.

**Course Objectives:** The course meets the requirements for Global Dynamics and Intellectual Inquiry in Humanities. We will introduce students to the development of (Soviet) Russian cinema from its inception to contemporary the period. We will study and analyze core genres of the (Soviet) Russian film industry (musical, comedy, drama, thriller, western, adaptation, historical films, fiction, sci-fi, cartoon and documentary). We will examine how major (Soviet) Russian film directors, such as Sergei Eisenstein, Andrei Tarkovsky and others contributed to the development of world cinema. You will also study the historical and social background for each movie we watch and how they reflect the problems and main issues of Russian and Soviet society. The course will develop your ability to analyze cinema as a visual art form.

We will:

**Identify and describe** various aspects of film as a social, political and artistic movement in Russia/USSR.

**Analyze** the ideological and political goals of Soviet and Russian film.

**Evaluate** the concept of the messages of Russian/Soviet film in terms of its potential validity and power in non-western and western cultures.

**Contrast and compare** Russian/Soviet film to those of the western world during the same historical periods.

### **Student Learning Outcomes:**

Upon completion of RUS 275, students will be able to:

1. To **demonstrate** critical and analytical skills of visual (film) textual materials
2. To **describe** the main features, form and content of Soviet/Russian film of various periods.
3. To **analyze** Soviet and Russian film within and outside of their historical, social, political, and cultural contexts.
4. To **analyze** film content, film form, and cinematic language and how they influence a film's message.
5. To **perform** research on film using appropriate scholarly resources.

**Texts:** Note there are no mandatory textbooks for the course. However, all recommended texts were carefully selected to help you to prepare for your final exams, to understand the course materials, to write your essays and to prepare your homework.

### **RECOMMENDED TEXTS:**

1. Taylor, R. *Film Factory*, 1994: Routledge. ISBN:9780415052986
2. Tarkovsky, Andrei, *Sculpting in Time*, 1996: University of Texas Press. ISBN:9780292776241
3. Beumers, B., *Nikita Mikhalkov*, 2004: I. B. Tauris & Company, Limited. ISBN:9781860647857
4. Christie, I. *Film Factory. Café Scribe Format*, 2012: Taylor & Francis ISBN:9781135082444

**FILMS:** All films that are listed for viewing in class and at home are mandatory for watching and analyzing. You will find a list of these films in your weekly schedule. All your course work, essays and the final examination are based on these films. All course films will be reserved for your viewing

in the young Media Library on a weekly basis. You will need to give your course number and the name of the film when you go there. The catalogue number of each film will be added to your weekly schedule once the film arrives at the library. Alternatively, you could download the majority of selected films from the Internet or view the films on *you tube*.

**Each class will be structured as follows:**

- <sup>35</sup> The class starts with a brief introduction to the topic given by the instructor.
- <sup>35</sup> It will continue with a film selected for viewing in class (see your weekly schedule for the details).
- <sup>35</sup> In the discussion, after the film, students will exchange their opinions about the film and answer questions provided by the instructor. Students also will comment on the film they viewed for homework.
- <sup>35</sup> Finally the instructor will briefly introduce students to the following week's topic.
- <sup>35</sup> Students, on their own, will view additional films during the following week (see your weekly schedule for details).

**Please note that some minor adjustments to our syllabus and course structure may be made to accommodate the needs of our class and availability of some course materials.**

## **Course Requirements**

### **Participation, Quizzes and Homework**

Participation grades will be based on attendance, in-class quizzes, homework and active participation in discussion and class activities. To receive the full 100% you will need to attend class regularly, participate actively when appropriate. After two unexcused absences I reserve the right to lower your participation points by up to 10% per absence.

### **Quizzes**

For most classes there will be a **short hand-in response paper or a quiz**. You may be instructed to answer one essay type question or to complete a multiple choice quiz. You will be given 15 minutes to complete your answer for a question/or a multiple choice quiz. This gives me the opportunity to assess all students in our class on a regular basis and will help you to progress steadily with your work. **Make-up quizzes will only be given for prearranged absences or a legitimate excuse, such as illness, family illness/bereavement and etc.**

### **Homework**

You must have a UK e-mail account and access to the web and the Blackboard. You must check the Blackboard for announcements, your homework and any minor adjustments to our syllabus on a regular basis. At home you must read and analyze the assigned reading material for each class. Occasionally you will be required to view and analyze the assigned films (see your weekly schedule for the details). **Make-up home work will be given to all students who wish to improve their grades.**

### **Essays**

You will be required to write two research papers, one midterm paper and one final paper on a topic that is chosen by you and reflects your interests, but each topic must be approved by me in advance. Each paper could either be detailed analyses of one film or a survey of films of a director whose works were studied during the course. The essay must provide some *detailed formal and thematic analyses* not just description. Essays will be submitted electronically through Safe Assign on Blackboard and checked for plagiarism and

correct documentation of sources, electronic or otherwise. **No make-up opportunities will be given for the research paper (unless the student has a documented excused absence).**

The papers must be submitted on time as follows:

10/17 (Week 8) – Midterm paper due, all topics must be approved not later than week 5.

12/13 (Week 16) – The final paper due, all topics must be approved not later than week 14.

### **Exams**

The exams will cover lectures and assigned readings on the syllabus. These exams will contain essay questions that provide you with an opportunity to synthesize and apply what you have learned in the course.

**No make-up exams will be given unless arrangements have been made before the test date and with a legitimate excuse.**

### **Assessment:**

Homework (average mid term mark)	10%
Homework (average final term mark)	10 %
Class Participation (average mid term mark)	5 %
Class Participation (average final term mark)	5 %
Midterm essay	15%
Final paper	15%
Two-hour Final Examination	40%

### **Grading Scale:**

A 90-100%

B 80-89%

C 70-79%

D 60-69%

E Below 60%

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

**Classroom Etiquette:** Students are expected to behave with respect towards other students and to the instructor. You must not talk over others, insult them or their ideas, raise your voice, sleep, write in your planner, do puzzles, read newspapers or other material unrelated to the class. This type of behavior will not only result in a reduced class participation grade, but if persistent, will result in your removal from the course.

Lateness will not be tolerated. If you are not in the classroom when class begins, you will lose class participation points for each instance. After two instances of lateness, you will receive a 0 in class participation for any further instances of lateness.

You may not use cell phones or computers (exceptions will be made for students with a disability who provide proper documentation). If I see or hear a cell phone or computer (or any other electronic device), students will receive a 0 for class participation for that day.



**Attendance:** Attendance is mandatory. More than two unexcused absences will lower your grade by one full grade. Excused absences include those for illness, family emergency or other emergencies and require print documentation from a doctor, funeral notice, police report and the like.

**Making up missed work**

Make-up work will only be allowed when the work is missed for one of the reasons listed in University Faculty Senate Rule 5.2.4.2 (September 2009) as “excused absences”:

“**A.** Significant illness of the student or serious illness of a member of the student's household (permanent or campus) or immediate family. The Instructor of Record shall have the right to request appropriate verification.”

“**B.** The death of a member of the student's household (permanent or campus) or immediate family. The Instructor of Record shall have the right to request appropriate verification. For the purpose of this rule, immediately family is defined as spouse or child or parent (guardian) or sibling (all of the previous include steps, halves and in-laws of the same relationship); and grandchild or grandparent”

“**C.** Trips for members of student organizations sponsored by an educational unit, trips for University classes, and trips for participation in intercollegiate athletic events, including club sports registered with the university as well as varsity sports. When feasible, the student must notify the Instructor of Record **prior to** the occurrence of such absences, but in no case shall such notification occur more than one week after the absence. Instructors of Record may request formal notification from appropriate university personnel to document the student's participation in such trips.”

“**D.** Major Religious Holidays. Students are responsible for notifying the Instructor of Record **in writing** of anticipated absences due to their observance of such holidays no later than the last day for adding a class.”

“**E.** Any other circumstances which the Instructor of Record finds reasonable cause for absence.

**Disability Policy:** If you have a documented disability that requires academic accommodation, please see me as soon as possible during scheduled office hours. In order to receive accommodation in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email: [jkarnes@email.uky.edu](mailto:jkarnes@email.uky.edu)) for coordination of campus disability services.

## WEEKLY SCHEDULE

Week/ date	Class theme	Films viewed in class	Films viewed at home (homework)
Week 1 01/09	<p>1. Introduction to the course (course structure, assessment, homework etc.)</p> <p>2. Introduction to film theory and cinematic language.</p> <p>3. The beginning of Russian cinema. The era of silent movies.</p> <p>4. Sergei Eisenstein. His “montage theory” and his contribution to world cinema.</p>	<p><i>Battleship Potemkin</i> (the film by Sergei Eisenstein, 74 min). AV-D2376, Young Media Library</p>	<p><i>Aleksander Nevsky</i> (the film by Sergei Eisenstein, 108 min.). DVD21, Fine Art Library</p>
Week 2 01/16	Films by Sergei Eisenstein and our perception of the era of silent movies.	<p><i>October</i> (the film by Sergei Eisenstein, 104 min.) AV-V2377, Young Media Library</p>	<p><i>Slave of Love</i> (the film by Nikita Mikhalkov, 94 min) The instructor’s copy Young Media Library</p>
Week 3 01/23	<p>Stalinism, Socialists realism, theory and art, Soviet society in 1930s. Russian “Hollywood”</p> <p>Films by Grigori Aleksandrov. Lubov Orlova – Russian star of socialist realism and utopia.</p>	<p><i>Circus</i> (the film by Aleksandrov, Orlova stars, 89 min) AV-V9472, Young Media Library</p>	<p><i>Jolly Fellows = The World is Laughing</i> (the film by Aleksandrov, Orlova stars, 96 min) AV-V9473, Young Media Library</p>
Week 4 01/30	Presentation of Stalin’s time and the Civil War (1918-1921) in Soviet and post-Soviet era.	<p><i>Burnt by the Sun</i> (the film by Nikita Mikhalkov, 135 min) AV-D5474, Young Media Library</p>	<p><i>White Sun of the Desert</i> (the film by Vladimir Motyl’, 80 min) AV-D9470, Young Media Library</p>
Week 5 02/06	WWII in Soviet and Russian cinema	<p><i>The Cranes Are Flying</i> (the film by Mikhail Kalatozov, 94 min) AV-D9468, Young Media Library</p>	<p><i>Ballad of a Soldier</i> (the film by Grigory Chukhrai, 89 min) AV-D9469, Young Media Library</p>
Week 6 02/13	WWII in Soviet and Russian cinema	<p><i>Cuckoo</i> (the film by Aleksander Rogozhkin, 99 min) AV-D9464, Young Media Library</p>	<p><i>Destiny of a Man</i> (the film by Segrei Bondarchuk, 103 min.) AV-D6628, Young Media Library</p>
Week 7 02/20	The outstanding Russian film directors: Andrei Tarkovsky, his theory of identity and time in the cinema; his contribution in the development of world cinema	<p><i>Andrei Rublev</i> (the film by Andrei Tarkovsky). Selected viewing (app. 90 min) AV-D9465, Young Media</p>	<p><i>Andrei Rublev</i> (the film by Andrei Tarkovsky, 185 min.) AV-D9465, Young Media Library</p>

		Library	
Week 8 02/27	The outstanding Russian film directors: Andrei Tarkovsky (the topic continued)	<i>Solaris</i> (the film by Andrei Tarkovsky, 169 min) AV-D5436, Young Media Library	MIDTERM ESSAY is due
Week 9 03/06	Adaptation of Russian classical literature in Soviet and Russian cinema	<i>A Few Days in the Life of I. I. Oblomov</i> , (the film by Nikita Mikhalkov, 143 min.) The instructor's copy	<i>Unfinished Piece for the Player Piano</i> (the film by Nikita Mikhalkov 103 min.) The instructor's copy, Young Media Library
<b>Week 10</b> <b>03/11-03/17 Academic Holiday</b>			
Week 11 03/20	Russian life and Soviet reality in Soviet and Russian cinema	<i>Moscow Dose not Believe in Tears</i> (the film by Vladimir Menshov, 150 min.) AV-D5464, Young Media Library	<i>Kidnapping Caucasian style, or Shurik's New Adventures</i> (the film by Leonid Gaidi, 82 min.), AV-D6627, Young Media Library
Week 12 03/27	Post-Soviet Russia. New Wars, new realities.	<i>Prisoner of the Mountains</i> (the film by S. Bodrov, 89 min.) AV-D5821, Young Media Library	A documentary about the Chechen War (on line material)
Week 13 04/03	New Russian cinema	<i>The Return</i> (the film by A. Zvyagintsev, 106 min.) AV-D9463, Young Media Library	4 (the film by I. Khrzhanovsky, 125 min.) AV-D9475, Young Media Library
Week 14 04/10	New Russian heroes – “a killer with a baby's face”. Mafia and Criminals	<i>Brother</i> (the film by Aleksei Balabanov, 96 min.) AV-D9461, Young Media Library	<i>Brother – 2</i> (the film by Aleksei Balabanov, 125 min.) AV-D9462, Young Media Library
Week 15 04/27	New Russian blockbuster	<i>Night Watch</i> (the film by Timur Bekmambetov, 135 min.) The instructor's copy	Preparation for your midterm essay
Week 16 04/24	The art of Russian cartoons	Cartoons by Yiri Norshten (98 min) AV-V9473	<b>FINAL ESSAY is due</b>
<b>04/29-05/03 Final Exam Week</b>			