

1. General Information

1a. Submitted by the College of: ARTS & SCIENCES

Date Submitted: 12/2/2013

1b. Department/Division: Modern & Classical Languages

1c. Contact Person

Name: Jeanmarie Rouhier

Email: j.rouhier@uky.edu

Phone: 7-1756

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

1d. Requested Effective Date: Semester following approval

1e. Should this course be a UK Core Course? No

2. Designation and Description of Proposed Course

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: RUS 535

2c. Full Title: Russian Visual Studies (Subtitle required)

2d. Transcript Title:

2e. Cross-listing:

2f. Meeting Patterns

LECTURE: 3

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 3

2i. Is this course repeatable for additional credit? Yes

If Yes: Maximum number of credit hours: 6

If Yes: Will this course allow multiple registrations during the same semester? Yes

RECEIVED

MAR 7 2014

OFFICE OF THE
SENATE COUNCIL

2j. Course Description for Bulletin: This course is designed to introduce a variety of critical approaches used in the study of visual culture in Russian culture. The course may focus on various visual media such as film, image (in media, photography and propaganda), architecture and art. The course may focus on one particular aspect of visual culture or may compare visual genres or may compare visual media to other aspects of culture. Students taking the course for Russian credit will be required to read and do research in Russian. May be repeated for up to 6 credits with different subtitles.

2k. Prerequisites, if any:

2l. Supplementary Teaching Component:

3. Will this course taught off campus? No

If YES, enter the off campus address:

4. Frequency of Course Offering: Spring,

Will the course be offered every year?: No

If No, explain: This course is part of a rotating series of topics courses, one of which will be offered each year.

5. Are facilities and personnel necessary for the proposed new course available?: Yes

If No, explain:

6. What enrollment (per section per semester) may reasonably be expected?: 20

7. Anticipated Student Demand

Will this course serve students primarily within the degree program?: Yes

Will it be of interest to a significant number of students outside the degree pgm?: Yes

If Yes, explain: [var7InterestExplain]

8. Check the category most applicable to this course: Relatively New – Now Being Widely Established,

If No, explain:

9. Course Relationship to Program(s).

a. Is this course part of a proposed new program?: Yes

If YES, name the proposed new program: Modern and Classical Languages, Literatures and Cultures major

b. Will this course be a new requirement for ANY program?: Yes

If YES, list affected programs: Modern and Classical Languages, Literatures and Cultures major, Russian field of concentration

10. Information to be Placed on Syllabus.

a. Is the course 400G or 500?: Yes

b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from 10.a above) are attached: Yes

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 535 NEW College Review|20131009

SIGNATURE|JMETT2|Joanie Eit-Mims|RUS 535 NEW Undergrad Council Review|20140226

SIGNATURE|ZNNIKO0|Roshan N Nikou|RUS 535 NEW Graduate Council Review|20140307

Courses | **Request Tracking**

New Course Form

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

Generate R

Open in full window to print or save

Attachments:

Browse...

Upload File

	ID	Attachment
Delete	2684	RUS535 Revised_10_7_13(1).doc

First 1 Last

Select saved project to retrieve...

Get New

(*denotes required fields)

1. General Information

- a. * Submitted by the College of: Submission Date: 12/2/2013
- b. * Department/Division:
- c.
 - * Contact Person Name: Email: Phone:
 - * Responsible Faculty ID (if different from Contact) Email: Phone:
- d. * Requested Effective Date: Semester following approval OR Specific Term/Year
- e.
 - Should this course be a UK Core Course? Yes No
 - If YES, check the areas that apply:
 - Inquiry - Arts & Creativity Composition & Communications - II
 - Inquiry - Humanities Quantitative Foundations
 - Inquiry - Nat/Math/Phys Sci Statistical Inferential Reasoning
 - Inquiry - Social Sciences U.S. Citizenship, Community, Diversity
 - Composition & Communications - I Global Dynamics

2. Designation and Description of Proposed Course.

- a. * Will this course also be offered through Distance Learning? Yes No
- b. * Prefix and Number:
- c. * Full Title:
- d. Transcript Title (if full title is more than 40 characters):
- e. To be Cross-Listed with (Prefix and Number):
- f. * Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.

<input type="checkbox"/> 3 Lecture	<input type="checkbox"/> Laboratory ¹	<input type="checkbox"/> Recitation	<input type="checkbox"/> Discussion
<input type="checkbox"/> Indep. Study	<input type="checkbox"/> Clinical	<input type="checkbox"/> Colloquium	<input type="checkbox"/> Practicum
<input type="checkbox"/> Research	<input type="checkbox"/> Residency	<input type="checkbox"/> Seminar	<input type="checkbox"/> Studio
<input type="checkbox"/> Other	If Other, Please explain: <input type="text"/>		
- g. * Identify a grading system: Letter (A, B, C, etc.) Pass/Fail Graduate School Grade Scale
- h. * Number of credits:
- i. * Is this course repeatable for additional credit? Yes No
 - If YES: Maximum number of credit hours:
 - If YES: Will this course allow multiple registrations during the same semester? Yes No

j. * Course Description for Bulletin:

This course is designed to introduce a variety of critical approaches used in the study of visual culture in Russian culture. The course may focus on various visual media such as film, image (in media, photography and propaganda), architecture and art. The course may focus on one particular aspect of visual culture or may compare visual genres or may compare visual media to other aspects of culture. Students taking the course for Russian credit will be required to read and do research in Russian. May be repeated for up to 6 credits with different subtitles.

k. Prerequisites, if any:

l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both

3. * Will this course be taught off campus? Yes No

If YES, enter the off campus address:

4. Frequency of Course Offering.

a. * Course will be offered (check all that apply): Fall Spring Summer Winter

b. * Will the course be offered every year? Yes No

If No, explain: This course is part of a rotating series of topics courses, one of which will be offered

5. * Are facilities and personnel necessary for the proposed new course available? Yes No

If No, explain:

6. * What enrollment (per section per semester) may reasonably be expected? 20

7. Anticipated Student Demand.

a. * Will this course serve students primarily within the degree program? Yes No

b. * Will it be of interest to a significant number of students outside the degree pgm? Yes No

If YES, explain:

Because the course will be taught in English, it may appeal to students of MCL in other fields of concentration, who will be required to take one course in MCL outside of their field of concentration as part of the new major.

8. * Check the category most applicable to this course:

Traditional – Offered in Corresponding Departments at Universities Elsewhere

Relatively New – Now Being Widely Established

Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

a. * Is this course part of a proposed new program? Yes No

If YES, name the proposed new program:

Modern and Classical Languages, Literatures and Cultures major

b. * Will this course be a new requirement for ANY program? Yes No

If YES, list affected programs:

Modern and Classical Languages, Literatures and Cultures major, Russian field of concentration

10. Information to be Placed on Syllabus.

a. * Is the course 400G or 500? Yes No

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in 10.b. You must include: (i) identify additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR

b. * The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable 10.a above) are attached.

- Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.
- The chair of the cross-listing department must sign off on the Signature Routing Log
- In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, require two hours per week for a semester for one credit hour. (from SR 5.2.1)
- You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.
- In order to change a program, a program change form must also be submitted.

Rev 8/09

Submit as New Proposal Save Current Changes

RUS 535: RUSSIAN VISUAL STUDIES: SOCIALIST REALISM IN RUSSIAN ART
(3 credits)
Fall 2013

TR - time and location TBA

Professor Tatiana Filosofova
1043 Patterson Office Tower
tfilosofova@yahoo.co.uk
Office Hours: TBA

TEXTS:

The texts that are to be studied and examined in this course are examples of visual art itself. They include a number of the most distinguished paintings, sculptures and architecture as well as posters, advertising, and design of casual goods, clothing and houses of the dominant period of socialist realism (1930-1980s). All images of paintings, sculpture, posters and buildings are available on the Internet from various sources and all links are provided for you on Blackboard.

The book that serves as the textbook for this course is *Socialist Realist Painting* by **Matthew Cullerne Bown** (Yale University Press, 1998). The book is the most comprehensive study of the socialist realist art currently available and is to be carefully examined in full along with the lecturer's notes. Selected chapters from other mandatory books are to be read as instructed. Soviet films and literature along with visual art played a crucial role in the implementation of Soviet ideology in everyday life and were the moving force of the propaganda machine. Therefore, selected films and chapters/extracts of some works of soviet writers are included in the course to improve our understanding of the context of the development of Soviet art.

All mandatory readings and films will be reserved for you in the Young Library in due course. They are also available for purchasers from all good retailers. Make sure you get the recommended edition of the books if you prefer to get your own copy. All recommended films with English subtitles are also available on line for free viewing. The list of the carefully selected additional reading is aimed at helping you when working on your essays and presentations and to provide you with deeper knowledge of some selected topics. **The lecture's notes, power point presentations, useful Internet links and any other recommended additional information will be displayed on the Blackboard in due course.**

TEXTS

Mandatory readings:

1. Matthew Cullerne Bown, *Socialist Realist Painting* (Yale University Press, 1998)
2. Anatoly Lunacharsky, *On Literature and Art* (Progress, 1973); selected chapters (see the weekly schedule for details).

Also available on line: <http://www.marxists.org/archive/lunachar/index.htm>

3. Leon Trotsky, *Art and Revolution: Writings on Literature, Politics and Culture* (Pathfinder Books Ltd; 1992); selected chapters (see the Weekly schedule for the details).
Also available on line: http://www.marxists.org/archive/trotsky/1924/lit_revo/
4. Vladimir Mayakovsky, *Selected Poems* (Northwestern World Classics, 2013).
5. Maxim Gorky, Karl Radek, Nikolai Bukharin and Andrey Zhdanov, *Soviet Writers' Congress, 1934: The Debate on Socialist Realism and Modernism* (Lawrence & Wishart Ltd, 1977); *Gorky's speech* at the Soviet Writers' Congress in 1934.
Also available on line: <http://www.marxists.org/archive/gorky-maxim/1934/soviet-literature.htm>

FILMS:

- The film *October* by Sergei Eisenstein (1928)
 The film "*The Circus*" (1936) by G. Aleksandrov
 The film "*Jolly fellows*" (1934) by G. Aleksandrov
 The film *Chapaev* by Vasilyev brothers (1934)
 The film *The Cranes Are Flying* by Mikhail Kalatozov (1957)

ON-LINE MATERIALS:

On-line material on Russian Art on the sites "*Russiapedia Art Prominent Russians*" and "*Olga's Gallery*"

1. On-line material on K. Petrov-Vodkin -
<http://russiapedia.rt.com/prominent-russians/art/kuzma-petrov-vodkin/>
2. On-line material on P. Filonov
<http://www.abcgallery.com/F/filonov/filonovbio.html>
3. On-line material on I. Glasunov
<http://russiapedia.rt.com/prominent-russians/art/ilya-glazunov/>

Additional reading:

1. Matthew Bown and Matteo Lanfranconi, *Socialist Realisms: Great Soviet Painting 1920-1970* (Skira, 2012)
2. Sergey Ivanov, *Unknown Socialist Realism. The Leningrad School* (NP-Print Edition; 2007)
3. Pavel Filonov, *Pavel Filonov: A Hero and His Fate: Collected Writings on Art and Revolution, 1914-1940* (Silvergirl Books (September 1984)
4. Vladimir Paperny, *Architecture in the Age of Stalin: Culture Two* (Cambridge University Press, 2002)
5. Matthew Bown, *Art under Stalin* (Phaidon Press, 1991)
6. Maria Lafont, *Soviet Posters: The Sergo Grigorian Collection* (Prestel, 2007)
7. David King, *Red Star Over Russia: A Visual History of the Soviet Union* (Tate Publishing, 2010)

Reference materials:

1. *Chambers Biographical Dictionary* (Cambridge University Press, 1996).
2. George Heard Hamilton, *The Art and Architecture of Russia* (Pelican History Art. Yale Univ. Pr, 1992).
3. John Milner, *A Dictionary of Russian and Soviet Artists 1420-1970* (Antique Collectors' Club, 1993).
4. Matthew Bown, *A Dictionary of Twentieth Century Russian and Soviet Painters, 1900-80s* (Izo, 1998)

COURSE DESCRIPTION: The course partially fulfills the requirements for a **major in Russian Studies**.

For six out of seven decades of the existence of the USSR, Socialist realism was dominant and the only “legitimate” artistic style. To be a successful and recognized artist, architect, writer, film director or composer in the USSR meant following the ruling party line as instructed by the Soviet authorities and to present in artistic and literary work “*a real life*” as it was “*in its historic and revolutionary development*”. All forms of the mainstream visual and performing art, literature and music were tightly controlled by the Soviet authorities. They were seen as very effective tools of propaganda and became the core elements in promoting communist ideology to the masses. However, in spite of its limitations and highly ideological context, the art of Socialist realism produce a large number of outstanding painters and sculptors, for example, Aleksandr Deineka, Vera Mukhina, Arkady Plastov, Gely Korzhev, Aleksandr Laktionov, Sergey Gerasimov and many others. They were to mirror the real life of the ordinary Soviet people of their time. However, in many respects, their paintings and sculptures depicted not a real, but rather a romanticized image of a utopian country named USSR. For this reason one of the most prominent artists; Aleksandr Deyneka who represented socialist realism in paintings, considered Soviet art as “*fairy tales for the proletariat*”. From the second half of the 1980s when Gorbachev’s policies of *perestroika* and *glasnost* were implemented, the artistic work of the socialist realism school became mocked, despised and labeled as “*the voice of a blood-thirsty regime*”. However, after the dissolution of the USSR in 1991, Socialist realism did not simply vanish alongside the country it represented. The public interest of the history of the country and, especially its art and literature is increasing within Russia itself and abroad. For example, in present day Russia, exhibitions of Soviet everyday life are open in many Russian cities and are very popular. The films from the Soviet era make it to the top of the lists of the most popular films. Soviet retro-style is in demand in advertisements and in the design of everyday life goods.

COURSE GOALS: The course is aimed at examining the most significant works by the prominent Soviet artists who represent the Socialist realism school in a very broad historical, political and social context. Therefore, we will examine the rich historical and political background of the development of Soviet art. We will also study and analyze the revolutionary aesthetics, communist ideology and their influence on the everyday life of Soviet society and the development of art that aimed to provide a true representation of that society. To broaden our understanding of the development of Soviet art we compare of implementation of the theory of Socialist realism in literature, music and cinema of that period. The course will require knowledge of some basic terminology and artistic concepts that are related to visual art.

Therefore, they will be introduced and explained as appropriate. A mini-dictionary of the basic terminology and artistic concepts prepared by your instructor will be displayed on the Blackboard.

The course materials will be presented in a chronological order from Russian Revolutionary art and cover the following periods:

- The first years after the Russian Revolution
- The development in Russian art between 1917-1932
- The heydays of Social realism (1932-1941)
- Soviet art during the Great Patriotic War (1941-1945)
- The development of Socialist realism in the post-war period (1945-1953)
- Soviet art during Khrushchev' s Thaw (1953-1964)
- The decline of Socialist realism (1964-1991)

Although the course is dedicated to one particular artistic school, the course includes highlights from the development of alternative art in the USSR that will help us to see Socialist Realism from different perspectives. We will also analyze our perception of Socialist Realist art today within Russia and abroad and its place in world art.

LEARNING OUTCOMES: By the end of this course students will be able

1. To develop critical and analytical skills of visual materials (paintings, architecture, sculpture, advertising and product design).
2. To be able to use the basic terminology and concepts relevant to visual art.
3. To discuss the main features, form and content of Socialist Realist art.
4. To understand in depth the ideological concepts of Socialist Realism as “Realistic in form and socialist in content”, its roots, aims and implementation.
5. To interpret Socialist Realist art within and outside of its historical, social and political contexts.
6. To carry out research on various aspects of Socialist Realist art.

Each class will be structured as follows:

- The class starts with a brief introduction to the topic given by the instructor.
- It will continue with a lecture on the announced subject.
- Then the instructor will briefly introduce students to the following week's topic and home work (see your weekly schedule for details).
- **Finally, for most classes there will be a short hand-in response paper, weekly quizzes or an oral discussion (see the paragraph on Course Requirements for details).**
- **One week before your mid-term papers and final papers are due you will present the findings examined in your papers to the class. Each oral presentation will be followed by a brief group discussion. The length of each presentation and discussion will depend on the number of students in the class.**

Homework: You must have a UK e-mail account and access to the web and Blackboard. You must check Blackboard on a regular basis for announcements, your homework and any minor adjustments to our syllabus. 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).

Course Requirements

1. Continuous Assessment in Class:

For most classes there will be a **short hand-in response paper or a quiz**. You must be in attendance to do this paper/quiz and **you will not be allowed to make these up** if you are absent for any reason (including excused absence). 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. Each written piece will be graded and will receive points as follows:

3 points – an excellent well-thought answer

2 points – a good attempt with some faults

1 point – the response did not demonstrate a good understanding of the material

0 points – not submitted

Two average marks will be given for your written homework, one midterm mark and one final mark. Each mark forms 10% of the whole course mark.

2. Papers: You are to produce 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 your instructor in advance. Each paper could either be a detailed analysis of one film viewed during the course or a survey of works of a director whose works were studied during the course. The length of each paper must be a minimum of 2500 words; graduate students will write papers of 5000 words. All papers must be submitted in a hard copy and submitted to our Blackboard page.

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

12/16 (Week of Final Exam) –Final paper due, all topics must be approved not later than week 10.

One week before your mid-term papers and final papers are due you will present the findings examined in your papers. Each oral presentation will be followed by a brief group discussion. The length of each presentation and discussion will depend on the number of the students in a class. Any papers that are written on unapproved topics or/and a failure to make an oral presentation on your paper will result in downgrading.

You may work together on the assignments, but once you begin writing the answer, no consultation with others is permitted.

The requirements on content, style and format of your research papers are displayed on our course Blackboard page.

3. Graduate students are further required to lead one class discussion on a text of their choice. In preparation for this task, individuals will identify a text from a list provided by the instructor and consult

with the instructor on the planning of their session. Each session will consist of a brief introductory presentation of author and text as well as a subsequent guided discussion among participants.

Assessment:

Undergraduates:

Class participation	30%
Midterm research paper	30%
Final research paper	40%

Graduates

Class participation:	20%
Class discussion lead:	10%
Midterm research paper:	30%
Final research paper:	40%

Grades are based on the following scale:

Undergraduates:

- A 90-100%
- B 80-89%
- C 70-79%
- D 60-69%
- E Below 60%

Graduates:

- A 90-100%
- B 80-89%
- C 70-79%
- E Below 70%

A (90-100%):

Student has demonstrated mastery of the concepts/theory under consideration, familiarity with the readings/viewing and class discussion. The response is original, well-thought out, written and/or organized and supported with examples/data.

B (80-89%):

Student has demonstrated some mastery of the concepts/theory under consideration, some familiarity with the readings/viewing and class discussion. The response is less original, well-thought out, written and organized. It is supported with some examples/data, but not all points are adequately supported.

C 70-79%

Student has demonstrated minimal mastery of the concepts/theory under consideration, minimal familiarity with the readings and/or the class discussion. The response reiterates a common interpretation, is minimally well-thought out, written and/or organized and is supported with minimal examples.

E Below 60%

Student has demonstrated no mastery of the concepts/theory under consideration, no familiarity with the readings/viewing, the class discussion and other students' responses. The response is not original, well-thought out, written and/or organized or contains no support from examples/data.

0

Student does not submit the assignment or submits it late.

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 required. You are expected to come to class and be prepared to work. Be on-time. Persistent tardiness can affect the outcome of your final grade.

Excused Absences:

Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

Verification of Absences:

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request "appropriate verification" when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

Academic Integrity: Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of *Student Rights and Responsibilities* (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of

plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be. Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1).

Please note: Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

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) for coordination of campus disability services.

WEEKLY SCHEDULE

Dates/ Weeks	Lecture topics	Mandatory weekly reading/film viewing
08/29 Week 1	<ol style="list-style-type: none"> 1. Introduction to the course: course structure, goals and learning outcome, discussion of your homework, essays, presentations, assessment. 2. Introduction to Soviet and Russian visual art. Survey of the leading Russian and world collections of Russian and Soviet paintings and sculpture. 	
09/03 Week 2	<ol style="list-style-type: none"> 1. History highlights: The aftermath of the Russian Revolution (October 1917). 2. Marxist ideology, Lenin and the Bolsheviks. 	<p>Read for your class on 09/05 The introduction "<i>Russian paintings and Revolutionary Aesthetics</i>" from <i>Socialist realist painting</i> by M. Bown (pp. 1-41)</p>
09/05 Week 2	<ol style="list-style-type: none"> 1. Highlights of Russian art, music, literature, theater before the October Revolution of 1917. 2. Highlights of Russian avant-garde movement 	<p>Read for your class on 09/10 Selected chapters from works by A. Lunacharsky and L. Trotsky</p> <ol style="list-style-type: none"> 1. A. Lunacharsky <i>On Literature and Art (From the Compiler, Chernyshevsky's Ethics and Aesthetics: a Contemporary Evaluation)</i> 2. L. Trotsky <i>Art and Revolution (Chapter 6 Proletarian Culture and Proletarian Art; Chapter 8 Revolutionary and Socialist Art)</i>
09/10 Week 3	<ol style="list-style-type: none"> 1. Art and Revolution. Revolutionary; Revolutionary aesthetics; Influence of the revolutionary ideology on development of Russian literature, theater and art. 2. Anatoly Lunacharsky and Leon Trotsky and on Revolution, literature and art 	<p>Read for your class on 09/12 Selected poems by V. Mayakovsky</p> <p>View for your class on 09/12 The film <i>October</i> by S. Eisenstein</p>
09/12 Week 3	<p>The development in Russian art between 1917-1932</p> <ol style="list-style-type: none"> 1. Newly emerging "conflicting forces" in Russian 	<p>Read for your class on 09/17 Chapter I "<i>Conflicting Forces in the Soviet</i></p>

	<p>art, mass culture, cinema and street theater.</p> <p>2. Ideology and artistic legacy of the <i>Proletkult</i> (<i>Proletarian Culture</i>).</p> <p>3. <i>LEF (the Left Front)</i>, theory of the “social commission”. “<i>Windows of ROSTA</i>” V. Mayakovsky and the art of the Russian revolutionary posters.</p>	<i>Art World</i> ” from <i>Socialist realist painting</i> by M. Bown (pp. 41-100)
09/17 Week 4	<p>The landmarks of Russian pre-socialist realism art</p> <p><i>The Bolshevik</i> by Boris Kustodiev (1878-1927)</p> <p><i>New Planet</i> by Konstantin Yuon (1875-1958)</p> <p>From the <i>Wanderers</i> to Socialists art: portraits by Nikolai Kasatkin (1859-1930)</p>	<p>Read for your class on 09/19</p> <p>Chapter I “<i>Conflicting Forces in the Soviet Art World</i>” from <i>Socialist realist painting</i> by M. Bown (pp. 100-130)</p>
09/19 Week 4	<p>On the road to the Social realism: <i>Association of Artists of the Revolution</i> (AKhR) - 1928-1932</p>	<p>Read for your class on 09/24</p> <p>1. The on-line material on K. Petrov-Vodkin</p> <p>2. The on-line materials on P. Filonov</p>
09/24 Week 5	<p>The iconic figures of Russian art in the first part of the 20th century:</p> <p>1. Life and works of Kuzma Petrov-Vodkin (1878-1939);</p> <p>2. Pavel Filonov (1882- 1941) and his theory of Analytical art</p>	<p>Read for your class on 09/26</p> <p><i>Gorky's speech</i> at the Soviet Writers' Congress in 1934.</p>
09/26 Week 5	<p>1. Socialist Realism in its theory and practice - “<i>Realistic in form and socialist in content</i>”.</p> <p>2. <i>Gorky's speech</i> at the Soviet Writers' Congress in 1934.</p> <p>3. Establishment of the professional unions; Union of Soviet Writers, <i>Union of Artists</i> of the USSR</p>	<p>Read for your class on 10/01</p> <p>View the films <i>The Circus</i> and <i>Jolly fellows</i> by G. Aleksandrov</p>
10/01 Week 6	<p>Stalinist times and the “the utopian soviet land”</p> <p>All-Union Agricultural Exhibition (1939) – the landmark of pre-war Stalinist architecture</p> <p>Design of the Moscow Metro.</p>	Time allowed to work on oral presentation and the mid-term paper
10/03 Week 6	<p>1. Lenin's Plan of “Monumental Propaganda”, Soviet Schools of monumental sculpture.</p> <p>2. Conquering the world: The design of the Soviet pavilion at the World's Fair in Paris in 1937.</p> <p><i>Worker and Kolkhoz Woman</i> by V. Mukhina</p>	Time allowed to work on oral presentation and the mid-term paper
10/08 Week 7	<p>STUDENTS' ORAL PRESENTATIONS OF THEIR FINAL PAPERS.</p> <p>GROUP DISCUSSION OF PRESENTED PAPERS</p>	
10/10 Week 7	<p>STUDENTS' ORAL PRESENTATIONS OF THEIR FINAL PAPERS.</p> <p>GROUP DISCUSSION OF PRESENTED PAPERS</p>	
10/15 Week 8	<p>The heydays of Social realism (1932-1941)</p>	<p>Read for your class on 10/17</p> <p>Chapter II “<i>Realistic in form and socialist in content</i>” from <i>Socialist realist painting</i> by M. Bown (pp. 131-190)</p> <p>View for your class on 09/17</p> <p>The film <i>Chapaev</i> by Vasilyev brothers</p>
10/17 Week 8	<p>Landmark of Socialist realism and its iconic figures: Paintings by Aleksandr Deineka (1899-1969) as a monument to Soviet heroism; his paintings “<i>Defense of Petrograd</i>” and “<i>The battle of Sevastopol</i>”; his monumental works, graphics and other works</p>	<p>Read for your class on 10/22</p> <p>Chapter II “<i>Realistic in form and socialist in content</i>” from <i>Socialist realist painting</i> by M. Bown (pp. 190 -203)</p> <p>MIDTERM ESSAY IS DUE BY 1 PM</p>

10/22 Week 9	Landmark of Socialist realism and its iconic figures: Soviet villages and life on the collective farms in paintings by Arkady Plastov (1893-1972)	Revise materials from Chapter II "Realistic in form and socialist in content" from <i>Socialist realist painting</i> by M. Bown (pp. 190-203)
10/24 Week 9	1. The art of Soviet caricatures, political cartoons and posters. 2. Works by Kykrynisky 3. The satirical magazine <i>Crocodile (Krokodil)</i>	Read for your class on 10/29 Chapter III "Art in the Teeth of War" from <i>Socialist realist painting</i> by M. Bown (pp. 204-218) View for your class on 10/29 The film <i>The Cranes Are Flying</i> by M. Kalatozov
10/29 Week 10	Landmarks of Socialist realism and its iconic figures: 1. Soviet art during the Great Patriotic War (1941-1945). 2. <i>A Letter from the Front</i> by A. Laktionov (1910-1972) and his other works.	Read for your class on 10/31 Chapter IV "The Academy Triumphant" by M. Bown (pp. 219-302)
10/31 Week 10	1. The development of Socialist realism in the post-war period (1945-1953). 2. The Academy of Art in the post-war period 3. Works by S. Grigoev, V. Serov, N. Tolkunov and others 4. Stalinist architecture after WWII: "The Seven sisters" – soviet skyscrapers (1947 - 1955)	Read for your class on 11/07 Start reading Chapter V "The Thaw" from <i>Socialist realist painting</i> by M. Bown (pp. 303-411)
11/05 Week 11	1. New policies of Khrushchev's Thaw – consumerism, social, cultural, economic reforms, 2. <i>American International exhibition</i> in Moscow in 1959 and the soviet response. 3. "Kitchen debate"; home design; "Khrushchoby"	Read for your class on 11/07 Finish reading Chapter V "The Thaw" from <i>Socialist realist painting</i> by M. Bown (pp. 303-411)
11/07 Week 11	1. Soviet art during Khrushchev's Thaw (1953-1964). 2. Gely Korzhev (1925-2012) – the most influential Soviet artists of the second half of the 20th century.	Read for your class on 11/14 Start reading Chapter VI "The Decline of Socialist Realism" from <i>Socialist realist painting</i> by M. Bown (pp. 303-411)
11/12 Week 12	<i>Social Art ("Sots Art")</i> Vs Socialist Realism – an alternative culture (works by V. Komar, A. Melamid and others).	Read for your class on 11/14 Finish reading Chapter V "The Decline of Socialist Realism" from <i>Socialist realist painting</i> by M. Bown (pp. 303-411)
11/14 Week 12	The decline of Socialist realism (1964-1991) Works by D. Zhilinsky (b. 1927), V. Popkov (1932-1974) and others.	Read for your class on 11/19 Read the on-line material of works by I. Glasunov
11/19 Week 13	The decline of Socialist realism (1964-1991) <i>The works by Ilia Glasunov</i> (b. 1930)	Revision of the highlights of the Material from <i>Socialist realist painting</i> by M. Bown and the on-line material
04/21 Week 13	Highlights of the development of alternative art in the USSR	Time allowed to work on oral presentation and the mid-term paper
04/26 Week 14	Highlights of the development of alternative art in the USSR	Time allowed to work on oral presentation and the mid-term paper
11/28 Week 14	THANKSGIVING ACADEMIC HOLIDAY WEEK 14, 11/27-11/30	
12/03 Week 15	STUDENTS' ORAL PRESENTATIONS OF THEIR FINAL PAPERS. GROUP DISCUSSION OF PRESENTED PAPERS	

12/05 Week 15	STUDENTS' ORAL PRESENTATIONS OF THEIR FINAL PAPERS. GROUP DISCUSSION OF PRESENTED PAPERS	
12/10 Week 16	Perception of Socialist realism art today within Russia and abroad and its place in world art.	Time allowed to work on the final paper
12/12 Week 16	Conclusion. Preparation for written examination	
FINAL ESSAY IS DUE AT THE TIME OF THE FINAL EXAM		