

COURSE SYLLABUS



Russian Avant-Garde in the Western Eye: Visual Arts, Architecture, Film and Music

Course code: ART 286

Semester and year: Fall 2021

Day and time: Monday, 11:30-14:45

Instructor: Tatiana Styrkas, M.Litt

Instructor contact: tatiana.styrkas@aauni.edu

Consultation hours: Monday, 14:45-15:45

Credits US/ECTS	3/6	Level	Introductory
Length	15 weeks	Pre-requisite	None
Contact hours	42 hours	Course type	Bachelor Required/Elective

1. Course Description

The first decades of the 20th century witnessed revolutionary transformations in the cultural and political life of the Russian world. The Avant-Garde movements were determining forces in shaping our idea of culture. The Avant-Garde was synonymous with progress, social disruption and change. It sought controversy and has remained controversial to this day. The course focuses on the theory and practice of the Russian Avant-Garde with particular stress on aesthetic, historical, and political interconnections between the Russian Avant-Garde and the West. The movements covered: cubo-futurism, neo-primitivism, suprematism and constructivism. The artists studied: Natalja Goncharova, Lubov Popova, Kazimir Malevich, Wassily Kandinsky, Pavel Filonov, Marc Schagall, El Lissitzky, Vladimir Tatlin, the film makers Sergei Eisenstein and Dziga Vertov, and the composers Alexander Scriabin and Igor Stravinsky. The survey also includes questions of art and politics (art as a propaganda tool) and art and the popular culture.

2. Student Learning Outcomes

Upon completion of this course, students should be able to:

- demonstrate a knowledge of the historical, political, cultural and artistic context of Russia in the period of 1900s-1930s
- describe various artistic movements during the first 30 years of the 20th century in Russia
- know the legacy of the most outstanding artists studied in the course, their main achievements, themes of their work and their impact on society
- develop an awareness of the complex relationship between aesthetics and politics in arts in Russia

3. Reading Material

Required Materials

- Ioffe, Dennis G. and White, Frederick H. (eds.) *The Russian Avant-Garde and radical Modernism: An Introductory reader*. Brighton, MA: Academic Studies Press, 2012 (readings in the Syllabus from this publication are marked *Introductory Reader*)

- **All readings listed in the syllabus will be available on the course website on NEO**

Recommended Materials

- Thompson, John M. *Russia and the Soviet Union*. London: Westview Press, 2013
- Gurianova, Nina *The aesthetics of Anarchy: Art and ideology in the early Russian Avant-Garde*. Berkeley and Los Angeles, California: University of California Press, 2012
- Gray, Camila *The Russian Experiment in Art: 1863-1922*. London: Thames & Hudson, 2012
- Bowlt, John E. and Drutt, Matthew (eds.) *Amazons of the Avant-Garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udaltsova*. New York: The Solomon R. Guggenheim Foundation, 2000

Web sources

Russian Painting

<https://myweb.rollins.edu/aboguslawski/Ruspaint/ruspaint.html>

Music under Soviet Rule

<http://www.siue.edu/~aho/musov/musov.html>

Plakat.RU

<http://plakat.ru/product-category/posters/>

Amazons of the Avant-Garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udaltsova

<http://www.newyorkartworld.com/reviews/amazons.html>

4. Teaching methodology

The course is based on slide-based lectures, discussions in small groups, film viewing, listening to music extracts. The regular classes are supplemented by field trips in Prague and student's presentations.

5. Course Schedule

The exact dates of the Field trips are subject to change, but will be always announced in advanced.

The schedule given below might be slightly changed if more time is needed for certain topics or more supplementary material will be provided if we proceed faster.

Date	Class Agenda
Session 1 September 6	<p>Topic: <i>Introduction of the course. Russian History and Russian art</i></p> <p>Description: <i>Brief overview of Russian History and Russian Art up to the end of the 19th century</i></p>

	<p>MUSIC: Nikolaj Rimsky-Korasakov, Alexandr Borodin FILM: <i>Alexander Nevsky</i> by Sergei Eisenstein</p> <p>Reading: NEO "The Russian Avant-Garde: A View from the West" by Stephanie Barron, in <i>The Avant-Garde in Russia, 1910-1930: New Perspectives</i>. Cambridge, Mass.: MIT Press, 1980 "A world ready for Change: The avant-garde in Russia", Chapter 9 in <i>History of the Modern Art</i> by Arnason and Mansfield, Pearson, 2012</p>
<p>Session 2 September 13</p>	<p>Topic: <i>Imperial Russia at the beginning of the 20th century. East and West. Breaking with the Tradition</i></p> <p>Description: <i>Russian Futurism and the related currents: Neoprimitivism and Cubo-Futurism</i></p> <p>MUSIC: Igor Stravinsky FILM: <i>Battle Ship Potemkin</i> (1925) by Sergei Eisenstein</p> <p>Class reports: 2 students</p> <p>Reading: NEO An Introduction to the Russian Avant-Garde and radical Modernism" by Dennis Ioffe and Fredeick H. White, see <i>Introductory Reader</i></p> <p>"Why we paint ourselves: A futurist manifesto" (1913) by Mikhail Larionov, see <i>Introductory Reader</i></p> <p>"Rayonists and Futurists. A Manifesto" (1913) by Michail Larionov and Natalya Goncharova, see <i>Introductory Reader</i></p> <p>"The Revolutionary Art of Natalia Goncharova and Mikhail Larionov" by Jane A. Sharp, see <i>Introductory Reader</i></p> <p>"The artist richest in colours", in <i>Natalia Goncharova: The Russian years</i> by Elena Basner. St.Petersburg: State Russian museum, 2002</p>
<p>Session 3 September 20</p>	<p>Topic: <i>Russian Revolutions and The Civil War: facts, myths and its representations in cinema.</i></p> <p>FILM: <i>October</i> (1927) by Sergei Eisenstein MUSIC: Dmitri Shostakovich</p> <p>Class report: 1 student</p>

	<p>Reading: NEO "Russia at the end of the nineteenth century and European revolutionary ideas" and "The revolutions of 1917", in <i>Russia and the Soviet Union</i> by John M. Thompson. London: Westview Press, 2013</p> <p>Chapters 3 and 4 in <i>The aesthetics of Anarchy: Art and ideology in the early Russian Avant-Garde</i> by Nina Gurianova. Berkeley and Los Angeles, California: University of California Press, 2012</p> <p>Field Trip: The Reds and the Whites: Russian cemetery and the Church of the Émigré community</p>
<p>Session 4 September 27</p>	<p>Topic: <i>The bridge from Russia to Europe: Wassily Kandinsky and Marc Chagall</i></p> <p>Description: <i>Wassily Kandinsky: The birth of the Abstract Art</i> FILM: <i>Kandinsky is Drawing</i> (1926)</p> <p>Reading: NEO "Content and Form" and "Concerning the Spiritual in Art" by Wassily Kandinsky see <i>Introductory Reader</i></p> <p>Description: <i>Marc Chagall: Flying lovers and his representation of the Jewishness</i></p> <p>Class reports: 2 students</p> <p>Reading: NEO</p> <p>FILM: <i>Passion for Chagall</i> (2006) by A.Melnikov</p>
<p>Session 5 October 4</p>	<p>Topic: <i>Kazemir Malevic and Supermatism</i></p> <p>Description: <i>The Black Square and UNOVIS group</i></p> <p>MUSIC: Aleksander Skriabin</p> <p>Class reports: 2 students</p> <p>Reading: NEO</p>

	<p>"From Cubism and Futurism to Suprematism: The New Painterly Realism" by Kazimir Malevich, 1915, see <i>Introductory Reader</i></p> <p>"Kazimir Malevich, his creative path" by Evgenij Kovtun, see <i>Introductory Reader</i></p> <p>"Suprematism in World Reconstruction" (1920) by El Lissitzky, see <i>Introductory Reader</i></p>
<p>Session 6 October 11</p>	<p>Topic: Pavel Filonov</p> <p>Description: Analytical Realism</p> <p>Reading: NEO</p> <p>Assignment: Film screening <i>Pavel Filonov (1998)</i></p> <p>Field Trip: Collection of the Revolutionary Posters, Slavonic Library</p>
<p>Session 7 October 18</p>	<p>MIDTERM EXAM</p>
<p>October 25-29</p>	<p>MIDTERM BREAK</p>
<p>Session 8 November 1</p>	<p>Topic: Avant-Garde Cinematography: Sergei Eisenstein and Dziga Vertov</p> <p>Description: Pioneering cinema: revolutionary aesthetics</p> <p>Student Presentations: 2 students</p> <p>Reading: NEO</p> <p>"Eisenstein: A Short Biography" by Frederick H. White see <i>Introductory Reader</i></p> <p>"Allegory and Accommodation: Vertov's Three Songs of Lenin (1934) as a Stalinist Film" by John MacKay, see <i>Introductory Reader</i></p> <p>Assignment: Film screening <i>The man with the Movie Camera (1928)</i>, Dziga Vertov</p>
<p>Session 9 November 8</p>	<p>Topic: Art into Life: Constructivism and Industrial Design</p>

	<p>Description: <i>Building the New World: Tatlin, Rodchenko, Popova, Stepanova</i></p> <p>Student Presentations: 2 students</p> <p>FILM: <i>Revolution: New Art for New World</i></p> <p>Reading: NEO</p> <p>"Constructivism and Productivism in the 1920s" by Christina Lodder in <i>Introductory Reader</i></p>
<p>Session 10 November 15</p>	<p>Topic: <i>Architecture and Music for the New Times</i></p> <p>Description: <i>Innovation in Music: Alexander Skriabin, Igor Stravinsky, Sergei Prokofiev, Dmitri Schostakovich</i></p> <p>Student Presentations: 2 students</p> <p>FILM: <i>Sergei Diaghilev's Ballets Russes: Le Sacte su Printemps</i> (2009)</p> <p>Reading: NEO</p>
<p>Session 11 November 22</p>	<p>Topic: <i>How the Russian Avant-Garde came to serve the Revolution and Russian Artists abroad</i></p> <p>Description: <i>Kuzma Petrov-Vodkin, Konstantin Yuon and others</i></p> <p>Student Presentations: 1 student</p> <p>Field Trip Russian Art at the Kondakoff Collection, Strahov Monastery</p>
<p>Session 12 November 29</p>	<p>Topic: <i>Graphic Art</i></p> <p>Description: <i>El Lissitzky, Soviet propaganda</i></p> <p>Student Presentations: 2 students</p> <p>Reading: NEO</p>

<p>Session 13 December 6</p>	<p>Topic: <i>The great Utopia: the end of the Avant-Garde and its heritage</i></p> <p>Description: <i>Arts under Stalin. The doctrine of the Socialist realism. Censorship and purges</i></p> <p>REVISION for FINAL EXAM</p> <p>Reading: NEO "The Birth of Socialist Realism from the Spirit of the Russian Avant-Garde" by Boris Groys see <i>Introductory Reader</i></p> <p>"The tradition of Experimentation in Russian Culture and the Avant-Garde" by Dennis Ioffe, see <i>Introductory Reader</i></p>
<p>Session 14 December 13</p>	<p>FINAL EXAM and FINAL PAPER DUE</p>

6. Course Requirements and Assessment (with estimated workloads)

Assignment	Workload (average)	Weight in Final Grade	Evaluated Course Specific Learning Outcomes	Evaluated Institutional Learning Outcomes*
Attendance and Class Participation	42	15%	Active participation in class discussions shows the subject knowledge, presentation skills	1,2,3
Class report	10	10	Subject knowledge, comprehension of assigned readings	1
Class Presentation	20	20	Presentation skills, subject knowledge, ability to explain the in-depth research to the fellow students	1,2,3
Mid-term Paper	14	10	Subject knowledge, identify various art movements, artists and the basis of style	1,2,3
Mid-term Exam	14	10	Ability to analyze works of art, ability to conduct in-depth research and demonstrate creative understanding of the subject	1,2,3
Final Paper	20	15	Ability to develop research of a chosen topic, analyze works of art within political, historical and cultural influences of the period	1,2,3

Final Exam	30	20	Discuss key themes and styles of the period, put into the context various examples of films, music and visual art	1,2,3
TOTAL	150	100%		

*1 = Critical Thinking; 2 = Effective Communication; 3 = Effective and Responsible Action

7. Detailed description of the assignments

Class attendance and participation (15%)

Students are expected to be on time and to respect the rules and the manners of the classroom while at school or on field trips. Students are expected to complete the readings and assignments and come prepared to participate in class activities. Students are expected to contribute to class discussions regularly and in a way informed by course assignments.

The mobile phone should be put on air-mode during the class and laptops can be used only with the explicit permission of a lector.

Class Report (10%)

Students will choose one date per semester to present the assigned readings to the class.

Assessment breakdown

Assessed area	Percentage
Subject knowledge, comprehension of assigned readings	70%
Three questions to the class	30%

Mid-term Paper(10%)

Students are encouraged to choose a topic of their interest early in the semester and explore it in their papers and presentation.

The mid-term paper be is due on the day of the Mid-term Exam and should be 4-5 pages long including the illustrations. The mid-term paper can be based or connected to the topic of the class presentation.

Assessment breakdown

Assessed area	Percentage
Knowledge of the chosen topic	60%
Ability to apply relevant theoretical knowledge and terminology to the chosen topic	15%
Ability to think independently	15%
Structure and organization of the paper	10%

Mid-term Exam (10%)

The Mid-term exam will consist of a mix of identification (examples, terminology, characteristics), multiple-choice section and exam questions based on the topics covered.

Assessment breakdown

Assessed area	Percentage
Ability to identify works covered in class or homework, including visual arts, music and film	50%
Ability to describe stylistic characteristics of artistic movements and apply key terminology	30%
Ability to contextualize key examples in relation to their style and historical context	20%

Final Paper(15%)

The Final Paper is due on the last day of classes and should be about 6-8 typewritten pages including the illustrations. The Final paper could be based on the midterm paper, class presentation and also on the in-depth additional research of the topic.

Assessment breakdown

Assessed area	Percentage
Ability to apply relevant theoretical knowledge and terminology to the chosen topic	20%
Knowledge of the chosen topic	30%
Ability to think independently	40%
Structure and organization of the paper	10%

Final Exam (20%)

The Final exam will consist of a mix of identification (examples, terminology, characteristics), multiple-choice section and exam questions based on the topics covered during the whole semester.

Assessment breakdown

Assessed area	Percentage
Ability to describe stylistic characteristics of artistic movements and apply key terminology	50%
Ability to contextualize key examples in relation to their style and historical context	20%
Ability to identify works covered in class or homework, including visual arts, music and film	20%
Ability to think independently	10%

Class Presentation (20%)

The students can choose a topic for the presentation at the beginning of the semester. It could be as broad as describing a particular art movement or as specific as presenting a particular artist or even a single work of art, including a film or a musical piece.

Assessment breakdown

Assessed area	Percentage
The visual or audio delivery of the presentation	40
Knowledge of the subject	30
Structure and the organization of the presentation	15
Ability to think independently about the chosen topic	15

8. General Requirements and School Policies

General requirements

All coursework is governed by AAU's academic rules. Students are expected to be familiar with the academic rules available in the Codex and Student Handbook and to maintain the highest standards of honesty and academic integrity in their work.

Electronic communication and submission

The university and instructors shall only use students' university email address for communication, with additional communication via NEO LMS or Microsoft Teams. Students sending e-mail to an instructor shall clearly state the course code and the topic in the subject heading, for example, "COM101-1 Mid-term Exam. Question". All electronic submissions are through NEO LMS. No substantial pieces of writing (especially take-home exams and essays) can be submitted outside of NEO LMS.

Attendance

Attendance, i.e., presence in class in real-time, is expected and encouraged. However, the requirement that students miss not more than 35% of real-time classes is temporarily suspended due to the COVID-19 pandemic.

Absence excuse and make-up options

Should a student be absent from classes for relevant reasons (illness, serious family matters), and the student wishes to request that the absence be excused, the student should submit an Absence Excuse Request Form supplemented with documents providing reasons for the absence to the Dean of Students within one week of the absence. If possible, it is recommended the instructor be informed of the absence in advance. Should a student be absent during the add/drop period due to a change in registration this will be an excused absence if s/he submits an Absence Excuse Request Form along with the finalized add/drop form.

Students whose absence has been excused by the Dean of Students are entitled to make up assignments and exams provided their nature allows. Assignments missed due to unexcused absences which cannot be made up, may result in a decreased or failing grade as specified in the syllabus.

Students are responsible for contacting their instructor within one week of the date the absence was excused to arrange for make-up options.

Late work: No late submissions will be accepted – please follow the deadlines.

Electronic devices

Electronic devices (e.g. phones, tablets, laptops) may be used only for class-related activities (taking notes, looking up related information, etc.). Any other use will result in the student being marked absent and/or being expelled from the class. No electronic devices may be used during tests or exams unless required by the exam format and the instructor.

Eating is not allowed during classes.

Cheating and disruptive behavior

If a student engages in disruptive conduct unsuitable for a classroom environment, the instructor may require the student to withdraw from the room for the duration of the class and shall report the behavior to the student's Dean.

Students engaging in behavior which is suggestive of cheating will, at a minimum, be warned. In the case of continued misconduct, the student will fail the exam or assignment and be expelled from the exam or class.

Plagiarism and Academic Tutoring Center

Plagiarism is "the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one's own original work." (Random House Unabridged Dictionary, 2nd Edition, Random House, New York, 1993)

Turnitin's White Paper 'The Plagiarism Spectrum' (available at <http://go.turnitin.com/paper/plagiarism-spectrum>) identifies 10 types of plagiarism ordered from most to least severe:

1. CLONE: An act of submitting another's work, word-for-word, as one's own.
2. CTRL-C: A written piece that contains significant portions of text from a single source without alterations.
3. FIND-REPLACE: The act of changing key words and phrases but retaining the essential content of the source in a paper.
4. REMIX: An act of paraphrasing from other sources and making the content fit together seamlessly.
5. RECYCLE: The act of borrowing generously from one's own previous work without citation; To self-plagiarize.
6. HYBRID: The act of combining perfectly cited sources with copied passages—without citation—in one paper.
7. MASHUP: A paper that represents a mix of copied material from several different sources without proper citation.
8. 404 ERROR: A written piece that includes citations to non-existent or inaccurate information about sources
9. AGGREGATOR: The "Aggregator" includes proper citation, but the paper contains almost no original work.
10. RE-TWEET: This paper includes proper citation, but relies too closely on the text's original wording and/or structure.

At minimum, plagiarism from types 1 through 8 will result in a failing grade for the assignment and shall be reported to the student's Dean. The Dean may initiate a disciplinary procedure pursuant to the Academic Codex. Allegations of bought papers and intentional or consistent plagiarism always entail disciplinary hearing and may result in expulsion from AAU.

If unsure about technical aspects of writing, and to improve their academic writing, students are encouraged to consult with the tutors of the AAU Academic Tutoring Center. For more information and/or to book a tutor, please contact the ATC at:

<http://atc.simplybook.me/sheduler/manage/event/1/>.

Course accessibility and inclusion

Students with disabilities should contact the Dean of Students to discuss reasonable accommodations. Academic accommodations are not retroactive.

Students who will be absent from course activities due to religious holidays may seek reasonable accommodations by contacting the Dean of Students in writing within the first

two weeks of the term. All requests must include specific dates for which the student requests accommodations. to consult their papers with the tutors of the AAU Academic Tutoring Center. For more information and/or to book a tutor, please contact the ATC at: <http://atc.simplybook.me/sheduler/manage/event/1/>.

9. Grading Scale

Letter Grade	Percentage*	Description
A	95 – 100	Excellent performance. The student has shown originality and displayed an exceptional grasp of the material and a deep analytical understanding of the subject.
A-	90 – 94	
B+	87 – 89	Good performance. The student has mastered the material, understands the subject well and has shown some originality of thought and/or considerable effort.
B	83 – 86	
B-	80 – 82	
C+	77 – 79	Fair performance. The student has acquired an acceptable understanding of the material and essential subject matter of the course, but has not succeeded in translating this understanding into consistently creative or original work.
C	73 – 76	
C-	70 – 72	
D+	65 – 69	Poor. The student has shown some understanding of the material and subject matter covered during the course. The student's work, however, has not shown enough effort or understanding to allow for a passing grade in School Required Courses. It does qualify as a passing mark for the General College Courses and Electives.
D	60 – 64	
F	0 – 59	Fail. The student has not succeeded in mastering the subject matter covered in the course.

* Decimals should be rounded to the nearest whole number.

Prepared by and when: Tatiana Styrkas, Summer 2021

Approved by and when: