

DEPARTMENT OF MODERN LANGUAGES AND CULTURAL STUDIES

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2008-2009 UKR 527 B1 (Winter Term) Ukrainian Material Culture and Folk Art

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Time: MWF 2:00-2:50
Place: Mondays, Arts 430, Wed, Arts 309B
Office Hours: Mon 3, Tues 11,
or by Appointment

Course Prerequisite: consent of department

Course-based Ethics Approval in place regarding all research projects that involve human testing, questionnaires, etc.?

Yes No, not needed, no such projects involved

Community Service Learning component

Required Optional None

Past or Representative Evaluative Course Material available

- Exam registry – Students' Union
http://www.su.ualberta.ca/services_and_businesses/services/infolink/exams
- See explanations below
- Document distributed in class
- Other
- NA

Course Description and Objectives:

The goals of this course are to familiarize the students with selected types of material culture in Ukrainian and Ukrainian-Canadian culture, engaging both with objects primarily thought of for their utilitarian value, as well as others valued primarily for their aesthetic qualities. Easter eggs, embroidery, agricultural practices and folk weaving are among the genres covered, as they have been particularly significant in western Canada. Students influence the choice of a number of additional genres, related to their own interests.

In addition to reviewing the subject matter itself, the specific conceptual issues in this course include: the ability to critically evaluate biases of written ethnographies (including one's own texts); the relationship between form and meaning and the complex relationships between Ukrainian "national symbols" and vernacular practices. "Art" or expressive culture can be valued for a great variety of aesthetic qualities. Four major aesthetic principles (mimetic, pragmatic, emotional, formalist), identified by Richard Anderson, are considered as they can be applied to Ukrainian folk art.

UKR 527 this year will involve Community Service Learning (CSL), a 20 hour assignment to connected with one of the local Ukrainian museums. See the CSL website at <http://www.uofaweb.ualberta.ca/arts/CSLHOME.cfm>. The proposed project will involve work with 5-10 selected objects, research their history (through the museum records, information from museum staff, interviewing donors and other people who interacted with the particular object prior to its accession to the museum, and through researching the

literature on similar objects in Ukraine and/or Canada). The student will supply the museum with this background information to add value to the museum collection. The student will gain an insight into the various “life stages” of the objects as they move from creation to initial use, as they may have lost their initial value, then as they may have gained value as a heritage item prior to finding their way into the museum. The assignment will take the form of creating as much written documentation for the selected objects as possible. Students will also be asked to select one or two particular objects and make more detailed written descriptions “papers” (one will be 3 pp, the other 10 pp) about history of the object and the varied attitudes towards this object by the different people who dealt with it over its “lifespan.” One of these “case studies” will be shared in class during a special presentation and discussion period.

We also plan on one or more guest lectures by specialists in the field.

UKR 527 involves an additional presentation in class on an assigned text. Specific dates will differ for each student, and be decided upon near the beginning of the semester.

Class activities include direct observation of relevant objects, video viewing and discussions. Lectures and core readings are in English, and Ukrainian insofar as practicable.

Texts:

Readings will be assigned to average approximately 60 pages per week. Readings will be in English (and Ukrainian to the extent that students are able). Assigned texts plus lecture handouts will be made available as photocopied handouts. A \$15 fee will cover photocopy costs. Readings for specific genres of material culture may be excerpted, translated, and/or substituted based on the genres selected for focus during the course, plus the abilities and interests of the students.

Agar, Michael. "Introduction." In *Speaking of Ethnography*, pp. 11-19. Beverly Hills: Sage, 1986. GN 345 A26 1986 O

Anderson, Richard L. "Western Aesthetics: A Quartet of Traditions" [Chapter 10]. In *Calliope's Sisters: A Comparative Study of Philosophies of Art*, pp. 201-220. Englewood Cliffs, New Jersey: Prentice Hall, 1990.

Dmytriw, Olya, compiler. *Ukrainian Arts*. New York: Ukrainian Youth's League of North America, 1955.

General Faculties Council. "GFC Policy Manual Section 66. Human Research – University of Alberta Standards for the protection of Human Research Participants."

Glassie, Henry. "Folk Art." In *Folklore and Folklife: Art Introduction*. Richard M. Dorson, editor, pp. 253-280. Chicago: University of Chicago Press, 1972.

Klymasz, Robert B. *Continuity and Change: The Ukrainian Folk Heritage in Canada*. Ottawa: Canadian Centre for Folk Culture Studies of the National Museum of Man, 1972. 11 pp.

Kubijovyc, Volodymyr, editor. "Ethnography [Chapter 5]." *Ukraine: A Concise Encyclopedia*. Vol 1, pp 268-429. Toronto: University of Toronto Press, 1963. (excerpts).

Makarchuk, S.A, editor. *Etnohrafiia Ukrainy* [Ethnography of Ukraine]. Lviv: Svit, 1994.

Wilberg, Barbara and Radomir Bilash. *Tkanyna: An Exhibit of Ukrainian Weaving*. Edmonton: Canadian Institute of Ukrainian Studies and the Friends of the Village Society, 1988.

Shapiro, Gary. "High Art, Folk Art, and Other Social Distinctions: Canons, Genealogy and the Construction of Aesthetics." In *The Folk Identity, Landscapes and Lore* Robert J. Smith and Jerry Stannard, editors, pp. 73-90. Lawrence: Department of Anthropology, University of Kansas, 1989.

Smidchens, Guntis and Robert E. Walls "Ethics and the Student Fieldworker." In *The Emergence of Folklore in Everyday Life: A Fieldguide and Sourcebook*, edited by George H. Schoemaker , pp. 11-14. Bloomington, Indiana. Trickster Press, 1990..

Wolynetz, Lubow. "Ukrainian Folk Art – Its Place in the Education of Our Children." *Nashe zhyttia* (Sept 1990): 22-25.

Zapasko, Ia., editor. *Narysy z istorii ukrains'koho dekoratyvno-prykladnoho mystetstva* [Surveys of the history of Ukrainian applied arts]. L'viv: Vydavnytstvo I'vivs'koho universytetu, 1969. [translated excerpts].

Zuk, Radoslav. "Endurance, Disappearance and Adaptation: Ukrainian Material Culture in Canada." In *Visible Symbols: Cultural Expression Among Canada's Ukrainians.*, Manoly R. Lupul, editor, pp. 3-14. Edmonton: Canadian Institute of Ukrainian Studies, 1984.

Grade Distribution:

	Community Service Learning Documents (April 1)	30%
	paper (April 9) (must be on time) (submission of drafts April 1 or earlier is highly recommended)	40%
	Presentation 1 (March 4)	8%
	Presentation 2 (Related to museum objects, Mar 30)	12%
	Participation and minor assignments (ongoing)	10%
	No final exam	
	TOTAL	100%

Required Notes:

"Policy about course outlines can be found in Section 23.4(2) of the University calendar." (GFC 29 SEP 2003). "The University of Alberta is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are particularly urged to familiarize themselves with the provisions of the Code of Student Behaviour (online at www.ualberta.ca/secretariat/appeals.htm) and avoid any behaviour which could potentially result in suspicions of cheating, plagiarism, misrepresentation of facts and/or participation in an offence. Academic dishonesty is a serious offence and can result in suspension or expulsion from the University." (GFC 29 SEP 2003)



Plagiarism and Cheating:

All students should consult the “Truth-In-Education” handbook or Website (<http://www.uofaweb.ualberta.ca/TIE/>) regarding the definitions of **plagiarism** and its consequences when detected.

Students involved in translation courses should be aware that on-line “translation engines” produce very dubious and unreliable “translations.”

Students not writing in their native language should be aware that, while seeking the advice of native or expert speakers is often helpful, **excessive editorial and creative help** in assignments is considered a form of “cheating” that violates the code of student conduct with dire consequences. An instructor or coordinator who is convinced that a student has handed in work that he or she could not possibly reproduce without outside assistance is obliged, out of consideration of fairness to other students, to report the case to the Associate Dean of the Faculty. Before unpleasantness occurs consult <http://www.uofaweb.ualberta.ca/TIE/>; also discuss this matter with any tutor(s) and with your instructor.



Attendance, Absences, and Missed Grade Components:

Regular daily attendance is essential for optimal performance. In cases of potentially excusable absences due to illness or domestic affliction, notify your instructor by e-mail at least 24 hours in advance. Regarding absences that may be excusable and procedures for addressing course components missed as a result, consult sections 23.4.2 and 23.4.3 of the University Calendar.

Be aware that unexcused absences will result in partial or total loss of the grade for the “attendance and participation” component(s) of a course, as well as for any assignments that are not handed in or completed as a result.



Policy for Late Assignments:

Students who consult in advance with an instructor regarding contingencies preventing the timely completion of an assignment may, at the discretion of the instructor, be granted an extension. Otherwise, assignments may be handed in after the stated deadline, with a 10%-per-day penalty assessed for each subsequent day of lateness.

Final paper must be submitted April 9.

Grading:

Marks for assignments, tests, and exams are given in percentages, to which letter grades are also assigned, according to the table below (“**MLCS Graduate Grading Scale**”). The percentage mark resulting from the entire term work and examination then produces the final letter grade for the course.

“MLCS Graduate Grading Scale”

A+	97-100	Excellent
A	93-96	Excellent
A-	90-92	Excellent
B+	87-89	Good
B	79-86	Good
B-	74-78	Satisfactory
C+	68-73	Satisfactory
C	63-67	Failure
C-	58-62	Failure
D+	54-57	Failure
D	50-53	Failure
F	00-49	Failure

Tentative Schedule:

Jan 5	
Jan 7	
Jan 12	Introduction. Utilitarian and aesthetic material culture genres
Jan 14	Peasants and other social groupings. Community Service Learning Introduction
Jan 19	Weaving – biases of ethnographies
Jan 21	
Jan 26	Geographic distribution of technology
Jan 28	fieldwork methods, projects
Feb 2	settlement patterns
Feb 4	Dwellings
Feb 9	Agriculture
Feb 11	Clothing
Week of Feb 16	[reading week, no classes]
Feb 23	Clothing
Feb 25	Aesthetics, folk art
Mar 2	Foodlore
Mar 4	Presentation 1 [8%]
Mar 9	Community Service Learning Discussion
Mar 11	Anderson's aesthetic theories
Mar 16	Embroidery
Mar 18	Pysanky
Mar 23	woodworking
Mar 25	
Mar 30	Presentations [12%]
Apr 1	CSL documentation [30%] Preservation and change in form and meaning.
Apr 5	Ethnic identification.
Apr 8	last class
Thurs, Apr 9	Paper 2 due, 2:00 pm [40%]