**COMPARATIVE ASPECTS OF THE STUDY OF LITERATURE AND ART**

**Course descriptor**

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| Title of the course | **Comparative Aspects of the Study of Literature and Art** |
| Title of the Academic Programme  | Philology |
| Type of the course[[1]](#footnote-1) | Elective |
| Prerequisites | There are no formal prerequisites for the course. Students should have fluent English. |
| ECTS workload | 4 |
| Total indicative study hours | Directed Study | Self-directed study  | Total |
| 46 | 106 | 152 |
| Course Overview | The proposed course offers a snapshot of Russian cultural history in the age of modernism, from the dawns of Symbolism at the turn of the twentieth century to post-Stalinist reflections in the 1960s, made through the lens of most notable musical events of that epoch. The goal of the course is to consider a particular segment in the history of Russian music, from the late Tchaikovsky and Scriabin to Schnittke and last works by Shostakovich, in a context of artistic and cultural tends of that time. Knowledge of Russian is not required.  |
| Intended Learning Outcomes (ILO)[[2]](#footnote-2) | The students are supposed to * understand the dynamic of Russian modernism through several decades of its history (1890s-1930s)
* articulately describe the aesthetic, philosophical, and social context around central works of Russian modernist music
* conceptualize a comprehensive view of modernism in general as well as successive trends that signified its historical development.
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| Indicative Course Content |
| **№** | **Topic / Course Chapter** | **Total** | **Directed Study** | **Self-directed Study** |
| **Lectures** | **Tutorials** |
| 1 | Fin de siècle: Classical and Romantic Heritage | 52 | 8 | 8 | 36 |
| 2 | The Rise and Fall of Modernism: 1910s to 1930s | 52 | 8 | 8 | 36 |
| 3 | World War II to the Thaw and Beyond: P. S. | 48 | 6 | 8 | 34 |
| **Total study hours** | 152 | 22 | 242 | 106 |
| Teaching and Learning Methods | Lectures, seminars, individual speculative talks, discussions |
| Indicative Assessment Methods and Strategy | * **50% Written examination**

*Description*Students write a 2-hour exam paper (essay) answering an exam question.Example Exam Questions* Listen to a recording of Pasternak’s piano sonata mvt. composed in his youth. Speculate on the well-documented influence of Scriabin upon Pasternak: can you detect it in the music? How do you imagine it is manifest in Pasternak’s early poetry?
* Listen to two musical settings of Pushkin’s “Pesnya Meri” (Mary’s Song) from *Pir vo vremia chumy*, by Schittke and Sviridov. Compare them in terms of modernist aesthetics.
* **50%** **Coursework**

To fulfil Coursework requirements, students should complete the following tasks, assessed as follows:1. An **Individual Project** resulting in the production of a speculative talk (***50% of the Coursework mark***).

The project is to be conceived and fashioned within the first half of the course and incorporate and consolidate the student’s critical thinking on the topics of lectures and seminars. Starting from Week 6, each student gives a 10-15-minute talk on the chosen subject that resonates with previous content. The talk is assessed in accordance with standard presentation requirements (see Annex 2). In addition, relevance and the degree of the audience’s arrested attention are taken into account. Suggested examples of project topics: * “Modernism in Art vs. Pop Music: A Study Case”
* “Deformation of classical forms and genres in the 20th Century: [A Musical Composition] vs. [a literary work]
1. A **Written Test Paper** (***40% of the Coursework mark***)

The test is done in class and consists of several questions of various types (open question, multiple choice, gap-filling, etc.) that are NOT KNOWN to students in advance.Example question (multiple choice):*In Tchaikovsky’s “Pikovaya dama,” the key extra episode added to Pushkin’s literary narrative is*1. Liza’s “romans”
2. The shepherd song (pastoral)
3. Tomsky’s couplets (“Esli b milye devitsy”)
4. **Class Participation** (***10% of the Courseworl mark***)

At lectures and seminars, students are expected to respond actively to the professor’s guiding questions and asking questions of their own, as well as contribute to class discussions. Absence from all or most of the classes results in no participation marks (grade 0-4); silent attendance of most or all classes will only give one half (5-7) of the total participation grade, while being a tangible classroom presence is only considered excellent (8-10). |
| Readings / Indicative Learning Resources[[3]](#footnote-3) | Mandatory 1. Karlinsky, S. *Freedom from Violence and Lies: Essays on Russian Poetry and Music*. Academic Studies Press, 2013. *ProQuest*
2. Elphick, D. “Weinberg, Shostakovich and the Influence of ‘Anxiety.’” *The Musical Times*, vol. 155, no. 1929, 2014, pp. 49–62. *JSTOR*

Optional1. Jaffé, D. *Historical Dictionary of Russian Music*. Scarecrow Press, 2012. *ProQuest*
2. Kaganovsky, L., et al. *Sound, Speech, Music in Soviet and Post-Soviet Cinema*. University Press, 2014. *ProQuest*
3. Levitz, T. *Stravinsky and His World*. Princeton University Press, 2013. *ProQuest*
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| Course Instructor | Boris Gasparov |

1. ***Notes:***

 Type of the course - core (mandatory); optional or elective. [↑](#footnote-ref-1)
2. Intended Learning Outcomes (ILO) - for the academic programmes which are exposed to international accreditation or other forms of external evaluation, the list of ILO must be complemented with “Mapping of Programme and Course/module learning outcomes”. [↑](#footnote-ref-2)
3. Indicative Learning Resources - to be filled either in the Course descriptor or in the Course Syllabus. [↑](#footnote-ref-3)