

COMPARATIVE HISTORY OF LITERATURE

Course Syllabus

Title of the course	Comparative History of Literature		
Title of the Academic Programme	Philology		
Type of the course	Core (mandatory)		
Prerequisites	There are no formal prerequisites for this course. Students should have fluent English		
ECTS workload	9		
Total indicative study hours	Directed Study	Self-directed study	Total
	102	240	342
Course Overview	<p>This course, which culminates the core curriculum in Russian and World Literature, consists of three distinct portions. The first module will establish key theoretical concepts and methodologies in literary history and comparative literature, with the aim of reassessing and going beyond traditional perspectives. We will build on this foundation in the second and third modules, while focusing on two particularly rich, transnational historical movements: the “realism” of the nineteenth century and the “surrealism” that began in Paris in the 1920s. Throughout the course considerable emphasis will be placed on the interaction between literature and other artistic media, including music, painting, and cinema.</p> <p>Part I will take us through the 20th- and early 21st-century developments of essential notions in literary history and comparative literature studies. Starting with a discussion of methodological differences between traditional approaches in comparative literature and the alternative ideology of globalized/transnational world literature(s), we will move in reversed chronology to the late realist/early modernist critique and postmodernist disintegration of the institution of romantic authorship. Linking them to the problems of pluralistic point of view and polyphonic narrative in the Russian and Anglo-American fiction, we will reflect upon the notions of intertextuality as opposed to source criticism. To observe how literature reaches out and speaks to other media, we will explore some of its relations with Western art music.</p> <p>In Part II our goal will be to accumulate more sophisticated theoretical and socio-political perspectives on the diverse body of texts that has come to be known as nineteenth-century realism (we will focus in particular on the French, Russian, and Anglo-American traditions). In the process we will debunk the notion of a literature that simply represents “life as it is.” Instead, realism will be considered as both a multiplicity of aesthetic styles and as a socio-historical sense of self. Moreover, we will examine the</p>		

	<p>artistic construction of social reality as an inherently (unavoidably) political act. Along the way, we will also explore the intellectual exchange between literary realism and the visual arts: the <i>peredvizhniki</i> movement in Russia and impressionism in French painting.</p> <p>In Part III the focus will shift to the audacious surrealist quest for a “higher reality,” predicated on unleashing the power of the unconscious. First, we will examine how the Paris surrealist (Breton, Dali, Buñuel and others) established the new artistic mode spanning literature, painting, and cinema—which was in fact inextricably linked to their defiant way of life and somewhat quixotic political agenda. We will also examine comparable and epigonic movements in Russia, Eastern Europe, and the United States, to assess surrealism’s enduring legacy in aesthetics and our understanding of the psyche.</p>				
Intended Learning Outcomes (ILO)	<p>Upon successful completion of this course, students will be able to:</p> <ul style="list-style-type: none"> ● analyze, relate, and compare literary texts across lingual and cultural borders; ● understand and explain articulately the central theoretical concepts that account for literary relationships among several national traditions of the last two centuries in comparative terms; ● question and think critically about the historical, cultural, formal, ideological, and medial distinctions accepted normatively in comparative literature studies and related disciplines within arts and humanities; ● demonstrate a potential for undertaking independent research in the area of comparative literature studies. 				
Teaching and Learning Methods	Lectures, seminars, presentations, reading and writing assignments, online forum discussions.				
Content and Structure of the Course					
№	Topic / Course Chapter	Total	Directed Study		Self-directed Study
			Lectures	Tutorials	
1	The Indiscipline of Comparison—Looking Back from the Twenty-First Century	98	14	16	68
2	The Political Unconscious of Nineteenth-Century Realism	122	18	18	86
3	Surrealism and Its Global Legacy	122	18	18	86
Total study hours		342	50	52	240
Indicative Assessment Methods and Strategy	<ul style="list-style-type: none"> ● 20% In-Class Participation Student are expected to attend all classes and participate in seminar discussions. During the tutorials, students demonstrate that they have read the texts assigned for homework by responding to the course instructor’s 				

warm-up introduction of the topic, answering questions, commenting, and asking further questions to engage the class in a meaningful conversation.

Sample questions for seminar discussions:

- Why does Moretti's concept of "distant reading" caused so much controversy among literary scholars?
- Whose Shostakovich do you find more convincing—Vollmann's or Barnes's?
- How do Tolstoy's diaries reveal the impossibility of representing "life as it is?"
- Do you think it is possible to combine surrealism and politics?
- Should Kharms be considered a surrealist?

- **5 % Test** – In module one, Students do 2 online tests, 10 questions each, via LMS.

Sample test questions:

- ____ is held responsible for the spread of the polyphony metaphor among literary critics and theorists.
- The historical coverage of Madeleine Thien's *Do Not Say We Have Nothing* embraces
 - a) the Civil War 1946-1949.
 - b) the Great Leap Forward 1958-1962.
 - c) the Hundred Flowers Campaign 1956.
 - d) all of the above.

- **15% Essay** – 5 pages maximum (Times New Roman, 12 pt., double-spaced)

At the end of the first module, students submit a short comparative essay.

Example topics:

- Janacek's *Kreutzer Sonata* Quartet as a Musical Reading of Tolstoy
- Why Marcel Proust Was Against Sainte-Beuve, and Henry James Was in Favor
- Hayden White and Comparative Literature
- A Feminist Reading of Vollmann's Shostakovich Cello Sonata

- **15 % Online contribution** – Throughout the course, students submit various assignments to the course participants' LMS forum (new topics, replies to topics and other students' posts, attaching extra materials for others to see).

Sample online forum assignment:

- PUSHKIN/JAMES?

This forum is for sharing your observations and judgments on whether/where James's *The Aspern Papers* may be considered a legitimate parallel to Pushkin's *The Queen of Spades*. Submit posts of NO MORE than 150 words by clicking Reply and typing/pasting your message in the opening window.

- VOLLMANN REVIEW

Please select and write a mini-review of one chapter (story/section) of Vollmann's *Europe Central* (200 WORDS MAX). Remember the essential ingredients of a book review:

- ✓ introducing the story to your reader;
- ✓ sharing your impressions and ideas;

	<p>✓ returning a verdict about the merits and/or vices of the piece.</p> <ul style="list-style-type: none"> ● 15% Seminar presentation – In the second and third module, each student will make one 10-15 min. presentation (in English), focusing closely on one text from the assignment for that week. The presentation should avoid background information and summarization of the text; instead students should present a sustained argument with a strong thesis. The presentation should conclude with a question (or two) addressed to the class for further discussion. <i>Example topics for presentation:</i> <ul style="list-style-type: none"> - <i>Père Goriot</i> as a realist narrative - Close analysis of one of Rimbaud’s prose poems - The cinematic adaptation of Nezval’s <i>Valerie’s Week of Wonder</i> ● 30% Final paper (Exam) – 7-8 pages (Times New Roman, 12 pt., double-spaced). At the end of the third module, students submit a research paper on a topic directly related to the content of the course. The important thing is the sophistication of your analytical approach. Therefore, you should refer to at least 1-2 of the theoretical/scholarly works from the syllabus (or other equally important theoretical/scholarly works). <i>Sample final paper topics:</i> <ul style="list-style-type: none"> - Belinsky’s realism versus Chernyshevsky’s - A feminist reading of George Eliot - Impressionistic elements in Zola’s “experimental novel” - The political aspirations of surrealism - David Lynch and the surrealist films of Buñuel 																	
Readings / Indicative Learning Resources	<p><u>Mandatory</u></p> <ol style="list-style-type: none"> 1) Behdad, A. and Thomas, D. <i>A Companion to Comparative Literature</i>. Wiley, 2011. <i>ProQuest</i> 2) Brodskaja, N. V. <i>Surrealism: Genesis of A Revolution</i>. Parkstone International, 2009. <i>ProQuest</i> 3) Brooks, Peter. <i>Realist Vision</i>. Yale University Press, 2005. <p><u>Optional</u></p> <ol style="list-style-type: none"> 1) Damrosch, D. <i>How to Read World Literature</i>. Wiley, 2008. <i>ProQuest</i> 2) Richardson, Michael. <i>Surrealism and Cinema</i>. Berg Publishers, 2006. <i>ProQuest</i> 3) Schehr, L. R. <i>Rendering French Realism</i>. Stanford University Press, 1997. <i>ProQuest</i> 																	
Indicative Self- Study Strategies	<table border="1"> <thead> <tr> <th data-bbox="531 1664 1107 1720">Type</th> <th data-bbox="1107 1664 1337 1720">+ / –</th> <th data-bbox="1337 1664 1500 1720">Hours</th> </tr> </thead> <tbody> <tr> <td data-bbox="531 1720 1107 1843">Reading for seminars / tutorials (lecture materials, mandatory and optional resources)</td> <td data-bbox="1107 1720 1337 1843">+</td> <td data-bbox="1337 1720 1500 1843">100</td> </tr> <tr> <td data-bbox="531 1843 1107 1899">Assignments for seminars / tutorials / labs</td> <td data-bbox="1107 1843 1337 1899">+</td> <td data-bbox="1337 1843 1500 1899">90</td> </tr> <tr> <td data-bbox="531 1899 1107 1989">E-learning / distance learning (MOOC / LMS)</td> <td data-bbox="1107 1899 1337 1989">+</td> <td data-bbox="1337 1899 1500 1989">10</td> </tr> <tr> <td data-bbox="531 1989 1107 2033">Fieldwork</td> <td data-bbox="1107 1989 1337 2033">-</td> <td data-bbox="1337 1989 1500 2033">0</td> </tr> </tbody> </table>	Type	+ / –	Hours	Reading for seminars / tutorials (lecture materials, mandatory and optional resources)	+	100	Assignments for seminars / tutorials / labs	+	90	E-learning / distance learning (MOOC / LMS)	+	10	Fieldwork	-	0		
Type	+ / –	Hours																
Reading for seminars / tutorials (lecture materials, mandatory and optional resources)	+	100																
Assignments for seminars / tutorials / labs	+	90																
E-learning / distance learning (MOOC / LMS)	+	10																
Fieldwork	-	0																

	Project work	-	0
	Other (please specify)	-	0
	Preparation for the exam (term paper)	+	40
Academic Support for the Course	Academic support for the course is provided via LMS, where students can find: course syllabus, guidelines and recommendations for the course, weekly homework assignments, tests, and forum topics for online contributions.		
Facilities, Equipment and Software	Classrooms must be equipped with computers, projectors, speaker systems, and screens for presentations. A web browser, MS Word, MS Powerpoint, and pdf-reading software must be installed. Computers must have access to the Internet.		
Course Instructors	Ivan Delazari, Vadim Shkolnikov		

Intended Learning Outcomes (ILO) Delivering

Programme ILO(s)	Course ILO(s)	Teaching and Learning Methods for delivering ILO(s)	Indicative Assessment Methods of Delivered ILO(s)
УК-3, ПК-20, ПК-27	analyzes, relates, and compares literary texts across lingual and cultural borders	Lectures, seminars, preparing for the presentation, reading assignments, writing online forum posts	In-class participation, seminar presentation, test, essay, exam
УК-2, ПК-2, ПК-9	understands and explains articulately the central theoretical concepts that account for literary relationships among several national traditions of the last two centuries in comparative terms	Lectures, seminars, preparing for the presentation, reading assignments, writing online forum posts	In-class participation, seminar presentation, test, online contribution, essay, exam
УК-1, ПК-21, ПК-24	questions and thinks critically about the historical, cultural, formal, ideological, and medial distinctions accepted normatively in comparative literature studies and related disciplines within arts and humanities	Lectures, seminars, preparing for the presentation, reading assignments, writing online forum posts	In-class participation, seminar presentation, online contribution, essay, exam
УК-5, УК-6, ПК-5, ПК-6	demonstrates a potential for undertaking independent research in the area of comparative literature studies	Lectures, seminars, preparing for the seminar presentation, reading assignments, writing online forum posts	Essay, seminar presentation, exam

Course Content

Part I The Indiscipline of Comparison—Looking Back from the Twenty-First Century

1. Nationalism, Globalism, World Literature: Stretching the Comparative I. Introduction: Literary History, Comparative Literature, the Western Canon

A Marxian linear model of literary history. T. S. Eliot's synchronic concept of literary tradition. The conservative notion of "the Western canon." The discipline of comparative literature.

2. Nationalism, Globalism, World Literature: Stretching the Comparative II. Comparative vs. World Literature

Goethe's concept of world literature: on reading a Chinese novel. 20th and 21st-century extensions of the concept.

3. Nationalism, Globalism, World Literature: Stretching the Comparative III. Reading a "Chinese" Novel Today

"L'Internationale" vs. national anthems. Paratextual back translation in Madeleine Thien's *Do Not Say We Have Nothing*.

4. Nationalism, Globalism, World Literature: Stretching the Comparative IV. Bach, Bakhtin, and the Novelistic Counterpoint

Bakhtin's notion of the polyphonic novel. History and music in Thien.

5. Music and Historiographic Metafiction I. Composers Running (from) Things

Metafiction, metahistory, and historiographic metafiction. 20th-century PRC and USSR: fictional composers' perspectives in Thien and William T. Vollmann.

6. Music and Historiographic Metafiction II. A Composer's Bio

Shostakovich in English: music as biography. Fictionalization of Shostakovich in Vollmann's *Europe Central*.

7. Music and Historiographic Metafiction III. Two Fictionalizations.

Shostakovich in Vollmann and Julian Barnes's *The Noise of Time*.

8. Music and Historiographic Metafiction IV. Music and Pornography.

Analysis of Vollmann's intermedial transposition of Shostakovich's cello sonata.

9. Intertextual, Intersexual, Intermedial I. Sonata as Metonymy, Synecdoche, and Metaphor

Tolstoy's *The Kreutzer Sonata* and A. B. Marx's gendering of the sonata form.

10. Intertextual, Intersexual, Intermedial II. Metafiction and Matrimony

Musicalized paratext. Constructive intertextuality. William H. Gass's "Cartesian Sonata" and Tolstoy.

11. Intertextual, Intersexual, Intermedial III. Imitative Counterpoint

Imitative counterpoint and fugal layout in Gogol's "Nevsky Prospect" and Poe's "The Man of the Crowd."

12. *Pluralism, Dialogism, Realism—Beyond the Author I. 20th-century Critique of the Author*

The death of the author and the intertextuality theory.

13. *Pluralism, Dialogism, Realism—Beyond the Author II. Narrative point of view*

Focalization and narrative point of view. Pluralistic discourse and introspective narration as a modernist device for the sake of realism. Henry James and Virginia Woolf as critics.

14. *Pluralism, Dialogism, Realism—Beyond the Author III: The Anxiety of Influence*

A comparative analysis of James's *Daisy Miller* and Turgenev's *Asya*.

15. *Pluralism, Dialogism, Realism—Beyond the Author IV: Cross-Linguistic Traces*

A speculative reconstruction of Pushkin's traces in James's *The Aspern Papers*. Death and biographical appropriation in James and Vladimir Nabokov's *Pale Fire*.

Part II. *The Political Unconscious of Nineteenth-Century Realism in Literature and Art*

16. *Realism as a Socio-Historical Phenomenon*

Realism and "the ages of mankind." Theoretical perspectives from Belinsky, Lukacs's *Theory of the Novel*, Auerbach's *Mimesis*.

17. *Problems of Realist Representation*

Is "realism" even possible? Jakobson, "On Realism in Art"; Irina Paperno on Lev Tolstoy's diaries.

18. *Realism and Visuality—the Sketch*

Peter Brooks on realism and visuality. Literary sketches and their illustrations: Dickens, *Sketches by Boz*, Molly Brunson on the illustrators of the Natural School.

19. *The Physiology of Petersburg*

A close analysis of the first phase in the evolution of Russian realism; literature and "sociality."

20-21. *Dead Souls around the World.*

P. Casanova on the "world republic of letters." A comparative analysis of Gogol and Mark Twain. Skaz and the comical. Twain's *Huckleberry Finn* as a narrative about "dead souls."

22-23. *Balzac's Landscape of Desire*

Balzac "invents the nineteenth-century." The theme of "lost illusions." Jameson on Balzac: desire and wish-fulfillment. The poetics of *Pere Goriot*. "Sarracine" and the human comedy.

24. *The Self and the Liberation Movement*

Becoming a realist: Lydia Ginzburg on Belinsky and the Stankevich circle. Realism and activism—Herzen's "Dilettantism in Science." Paperno on Chernyshevsky as a model for life. Realism and the women's liberation movement in Russia.

25. *Repin and the Peredvizhniki: Realist Painting and the Text*

Peredvizhniki against the Academy. The rivalry between painting and literature. Narrative elements in Repin's paintings.

26-27. *The World of George Eliot: Visuality, Primitivism, Positivism*

Eliot and Ruskin's *Modern Painters*. Eliot and the tradition of Dutch realist painting. The poetics of *Silas Marner*.

28-29. *French Realism and Impressionism I: Flaubert.*

Baudelaire's "The Painter of Modern Life" and the spirit of impressionism. Intellectual exchange between writers and painters. The dialectic of realism and impressionism. Impressionist aesthetics in *Madame Bovary*.

30-31. *French Realism and Impressionism II: Zola.*

Zola's naturalism and "the experimental novel." Social determinism and "Zola's laboratory." A close analysis of the impressionist aesthetics of *Therese Raquin*. Literature and the republic: "J'accuse."

32-33. *The Break with Imperialism: Tolstoy's Hadji Murat and World Literature*

P. Casanova's "world republic of letters" (again). Lenin on Tolstoy's "Asiatic" worldview. Lukacs on Tolstoy and the evolution of European realism. The clash of cultures and anti-imperialism in *Hadji Murat*.

Part III Surrealism and Its Global Legacy

34. *Introduction to Breton and the Paris Surrealists*

Breton's surrealist manifestoes. The project of "automatic writing." Psychoanalytic approaches to surrealism. The politics of surrealism.

35. *Precursors: Rimbaud, Lautreamont*

Surrealism and decadence. Rimbaud's prose poems. Lautreamont's *Les chants Maldoror*.

36-37. *Surrealism as a Way of Life*

The Paris surrealist in everyday life. Dadaism. The "actions" of Breton and company. Close analysis of Breton's *Nadja* as a multimedia work.

38-39. *Surrealism in Painting*

Dali in Paris. Dali and psychoanalysis. Max Ernst and others.

40-41. Surrealism in Film

Buñuel's collaboration with Dali. Close analysis of *Un chien Andaloux* and *The Golden Age*.

42-43. Kharms and OBERIU

How does Russian absurdism relate to French surrealism?

44-45. Artaud the Madman

Early surrealist works; psychedelia and the Tarahumaras; the Theater of Cruelty.

46-47. Czech Surrealism: Vítězslav Nezval

Surrealism and communism. Close analysis of *Valerie's Week of Wonder* and the film adaptation.

48-49. Surrealism and the American Beat Generation

The influence of surrealism on Allen Ginsburg. William S. Burroughs' *The Naked Lunch*.

50-51. Neo-surrealist Cinema

Focus on the films of David Lynch; Žižek's psychoanalytic interpretation of Lynch.

Assessment Methods and Criteria

Assessment Methods

Types of Assessment	Forms of Assessment	Modules			
		1	2	3	4
Formative Assessment	Test	*			
	Essay	*			
	Report/Presentation		*	*	
	Project				
	In-class Participation	*	*	*	
	Other (Online Forum Contribution)	*	*	*	

Interim Assessment (if required)	Assignment (e.g. written assignment)				
Summative Assessment	Exam			*	

Assessment Criteria

Test

Grades	Assessment Criteria
Excellent (8-10)	8-10 correct answers
Good (6-7)	6-7 correct answers
Satisfactory (4-5)	4-5 correct answers
Fail (0-3)	0-3 correct answers

In-class participation

Grades	Assessment Criteria
Excellent (8-10)	The student attends most classes, reads all the recommended texts and demonstrates excellent preparation for classes. At discussion sessions, the student is always active. Comments are relevant and cause classmates to respond.
Good (6-7)	The student attends most classes, reads most recommended texts and demonstrates good preparation for classes. At discussion sessions, the student speaks regularly and relevantly.
Satisfactory (4-5)	The student attends half of the classes, but is not really prepared for them. At discussion sessions, the student speaks rarely and routinely.
Fail (1-3)	The student skips most of the classes and fails to show evidence of being prepared for them. At discussion sessions, the student remains silent.
Fail (0)	The student fails to show up in class.

Online contribution

Grades	Assessment Criteria
«Excellent» (8-10)	The student submits most of the forum assignments on time and responds to other students' activities. The content of messages is relevant and insightful, and it provokes further discussions online and in class.
«Good» (6-7)	The student submits most of the assignments after a short delay and does not respond to other students' messages. The content of messages is relevant, but does not provide much room for discussion.
«Satisfactory» (4-5)	The student submits some of the weekly assignments, but does not respond to other students' messages. The content of messages is not always relevant, and it initiates no discussions.
«Fail» (0-3)	The student never, or hardly ever, contributes.

Oral presentations

Grades	Assessment Criteria
«Excellent» (8-10)	Presents a well-structured, original argument. Demonstrates a very strong understanding of texts/materials involved. Answers to follow-up questions reveal a good range and depth of knowledge beyond that covered in the presentation and show confidence in discussion.
«Good» (6-7)	Clearly organized analysis, showing evidence of a good overall knowledge of the topic. Chooses appropriate discussion questions.
«Satisfactory» (4-5)	Takes a very basic approach to the topic, using broadly appropriate material but lacking focus. Knowledge of the topic is limited and there may be evidence of basic misunderstanding.
«Fail» (0-2)	Fails to demonstrate any appropriate knowledge.

Written Assignments (incl. Essay, Exam)

Grades	Assessment Criteria
Excellent (8-10)	The argument is substantial and relevant. The paper addresses the topic indicated in its title adequately and contains a strong analytical component. The material is structured coherently, and the writer's ideas are clear. The paper size accords to the course requirements. The style agrees with academic writing conventions; minor language errors may rarely occur. References are duly formatted.
Good (6-7)	The argument is relevant. The paper addresses the topic indicated in its title adequately, but analysis is sporadic. There are some issues with structuring the argument, and the writer's ideas are not always very clear. The paper size goes slightly beyond what is required. The style does not always agree with academic writing conventions; some language errors occur. References are formatted with some inconsistencies.
Satisfactory (4-5)	The argument is marginally relevant. The paper addresses the topic in the title only at a surface level, and the analytical component is weak. Presentation of ideas is not properly structured, while the ideas are obscure. The size requirement is severely neglected. The style is often inappropriate; there are plenty of language errors. References are accidental and misleading.
Fail (1-3)	The paper fails to communicate information adequately. There is either no title or no clear indication of its relevance to the content of the paper. The material is presented chaotically, and the writer's ideas are confusing. The size of the paper is ridiculous. The style is embarrassing; language errors hinder comprehension. There are no references provided.
Fail (0)	The paper is plagiarized or not submitted. <u>Plagiarism in the final paper (exam) nullifies the course grade.</u>

Plagiarism Policies

Plagiarism is any amount of ideas and/or phrasings featured in the text submitted by the student with no reference to their source. If plagiarism occurs in the first-module essay, the paper is marked zero, and the final grade is calculated accordingly. If an online post contains plagiarism, the online contribution mark is reduced by one third. If the final paper (exam) is plagiarized, the student fails the entire course, so that all other results of the course assessment components are blocked. Double submission (handing in the same paper for two different courses) counts as plagiarism, unless its terms and conditions are discussed with and endorsed by the course instructor well in advance. To retake the exam, the student must write a different paper on a different subject, which needs to be approved by the course instructor in advance, during the reexamination period. If the new essay contains no plagiarism, it is marked according to the normal assessment scale, and the previous coursework assessment items are restored.

Recommendations for students about organization of self-study

Self-study is organized in order to:

- Systemize theoretical knowledge received at lectures;
- Extend theoretical knowledge;
- Learn how to use legal, regulatory, referential information and professional literature;
- Develop cognitive and soft skills: creativity and self-sufficiency;
- Enhance critical thinking and personal development skills;
- Develop research skills;
- Obtain skills of efficient independent professional activities.

Self-study, which is not included into a course syllabus, but is aimed at extending knowledge about the subject, is up to the student's own initiative. A teacher recommends relevant resources for self-study, defines relevant methods for self-study and demonstrates students' past experiences. Tasks for self-study and its content can vary depending on individual characteristics of a student. Self-study can be arranged individually or in groups both offline and online depending on the objectives, topics and difficulty degree. Assessment of self-study is made in the framework of teaching load for seminars or tests.

In order to show the outcomes of self-study it is recommended to:

- Make a plan for 3-5 presentation which will include topic, how the self-study was organized, main conclusions and suggestions and its rationale and importance.
- Supply the presentation with illustrations. It should be defined by an actual task of the teacher.

Recommendations for essay

An essay is a written self-study on a topic offered by the teacher or by the student him/herself approved by teacher. The topic for essay includes development of skills for critical thinking and written argumentation of ideas. An essay should include clear statement of a research problem; include an analysis of the problem by using concepts and analytical tools within the subject that generalize the point of view of the author.

Essay structure:

1. *Introduction and formulation of a research question.*
2. *Body of the essay* and theoretical foundation of selected problem and argumentation of a research question.
3. *Conclusion* and argumentative summary about the research question and possibilities for further use or development.

Special conditions for organization of learning process for students with special needs

The following types of comprehension of learning information (including e-learning and distance learning) can be offered to students with disabilities (by their written request) in accordance with their individual psychophysical characteristics:

1. *for persons with vision disorders:* a printed text in enlarged font; an electronic document; audios (transferring of learning materials into the audio); an individual advising with an assistance of a sign language interpreter; individual assignments and advising.
2. *for persons with hearing disorders:* a printed text; an electronic document; video materials with subtitles; an individual advising with an assistance of a sign language interpreter; individual assignments and advising.
3. *for persons with muscle-skeleton disorders:* a printed text; an electronic document; audios; individual assignments and advising.