

Title of the course	Comparative Aspects of the Study of Literature and Art: Russian Modernism Through the Lens of Music				
Title of the Academic Programme	Philology				
Type of the course	Elective				
Prerequisites	There are no formal prerequisites for this 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 trends of that time. Knowledge of Russian is not required.				
Intended Learning Outcomes (ILO)	<p>The students are supposed to</p> <ul style="list-style-type: none"> - 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. 				
Teaching and Learning Methods	Lectures, seminars, individual speculative talks, discussions.				
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	8	6	34
Total study hours		152	24	22	106
Indicative Assessment Methods and Strategy	<ul style="list-style-type: none"> ● 50% Written examination <p><i>Description</i> Students write a 2-hour exam paper (essay) answering an exam question.</p> <p>Example Exam Questions</p>				

- 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]”

2. 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

- a) Liza’s “romans”
- b) The shepherd song (pastoral)
- c) Tomsy’s couplets (“Esli b milye devitsy”)

3. **Class Participation** (*10% of the Coursework 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

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*

	<u>Optional</u> 1) Jaffé, D. <i>Historical Dictionary of Russian Music</i> . Scarecrow Press, 2012. <i>ProQuest</i> 2) Kaganovsky, L., et al. <i>Sound, Speech, Music in Soviet and Post-Soviet Cinema</i> . University Press, 2014. <i>ProQuest</i> 3) Levitz, T. <i>Stravinsky and His World</i> . Princeton University Press, 2013. <i>ProQuest</i>		
Indicative Self- Study Strategies	Type	+/ –	Hours
	Reading for seminars / tutorials (lecture materials, mandatory and optional resources)	+	36
	Assignments for seminars / tutorials / labs	+	30
	E-learning / distance learning (MOOC / LMS)	+	0
	Fieldwork	-	0
	Project work	-	10
	Other (please specify)	-	0
	Preparation for the exam (term paper)	+	30
Academic Support for the Course	Academic support for the course is provided via LMS, where students can find the course syllabus, and corporate email service.		
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	Boris Gasparov		

Annex 1

Course Content

№	Topics of Lectures & Seminars	Total	Directed Study		Self-directed Study
			Lectures	Tutorials	
Fin de siècle: Classical and Romantic Heritage					
1	Western Art Music and Literature: A Parallel Chronology	11	2	2	7
2	Pushkin, Tchaikovsky's Classical Roots, and Late Romanticism (<i>The Queen of Spades</i>)	13	2	2	9
3	Mussorgsky towards the 20 th Century: <i>Boris Godunov</i> and <i>Pictures at an Exhibition</i> (Adaptation and Ekphrasis)	13	2	2	9

4	Prokofiev's First Symphony ("Classical") and <i>The Scythian Suite</i> : "Absolute" vs. "Program"	13	2	2	9
The Rise and Fall of Modernism: 1910s to 1930s					
5	Adorno's Problem with Stravinsky: Russianness, Neoclassicism, and (Lack of) Innovation	13	2	2	9
6	Andrei Bely's <i>Symphonies</i> and <i>Petersburg</i> : Symbolism and Musical Forms	13	2	2	9
7	Shostakovich's First and Second Symphonies and Literary Movements of the 1920s	13	2	2	9
8	From Leskov to "Muddle instead of Music": <i>Lady Macbeth of Mtsensk District</i> and the Rage against "Formalism"	13	2	2	9
World War II to Thaw and Beyond: P. S.					
9	Prokofiev and Eisenstein: <i>Alexander Nevsky</i>	13	2	2	9
10	Late Shostakovich and Poetry: Two Vocal Symphonies	13	2	2	9
11	Weinberg and Schnittke: Film Music and Late Soviet Narratives	13	2	2	9
12	Modernist Spirit and Its Postmodern Afterlife	11	2	0	9
Total study hours		152	24	22	106

Annex 2

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

Assessment Criteria

In-class Participation and Project Speculative Talk

Grades	Assessment Criteria
«Excellent» (8-10)	Critical analysis that demonstrates original thinking and shows strong evidence of preparatory research and broad background knowledge. Makes a tangible presence at classes.
«Good» (6-7)	Shows strong evidence of preparatory research and broad background knowledge. Excellent oral expression. Contributions to classes is episodic.
«Satisfactory» (4-5)	Satisfactory overall, showing a fair knowledge of the topic, a reasonable standard of expression. Some hesitation in answering follow-up questions and/or gives incomplete or partly irrelevant answers. Attends classes, but does not contribute actively.
«Fail» (0-3)	Limited evidence of relevant knowledge and an attempt to address the topic. Unable to offer relevant information or opinion in answer to follow-up questions. Skips most classes.

Written Assignments (Essay, Test/Quiz, Written Exam, etc.)

Grades	Assessment Criteria
«Excellent» (8-10)	Has a clear argument, which addresses the topic and responds effectively to all aspects of the task. Fully satisfies all the requirements of the task; rare minor errors occur.
«Good» (6-7)	Responds to most aspects of the topic with a clear, explicit argument. Covers the requirements of the task; may produce occasional errors.
«Satisfactory» (4-5)	Generally addresses the task; the format may be inappropriate in places; display little evidence of (depending on the assignment): independent thought and critical judgement include a partial superficial coverage of the key issues, lack critical analysis, may make frequent errors.
«Fail» (0-3)	Fails to demonstrate any appropriate skills and knowledge.

Recommendations for students about organization of self-study

Self-study is organized in order to:

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

Self-study, which is not included into a course syllabus, but 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:

- 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 (upon 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 (learning materials in audio formats); individual consultations via a sign language interpreter; individual assignments and instructor's advice.
- 2) *for persons with hearing disorders:* printed texts; electronic documents; video materials with subtitles; individual consultations via a sign language interpreter; individual assignments and advice.
- 3) *for persons with muscle-skeleton disorders:* printed texts; electronic documents; audios; individual assignments and advice.