

Title of the course	Comparative History of Literature		
Title of the Academic Programme	Philology/Comparative Literature and Linguistics		
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
	104	238	342
Course Overview	<p>The course expands on and revises historical trends, theoretical concepts, and methodologies in literary history and comparative literature. It concludes the core curriculum in Russian and World Literature by (re)tracing a variety of literary interactions, from Shakespeare to late postmodernism. The course is taught in three modules.</p> <p>In the first module of the course we will examine the institution of national poet (or “bard”) as a central component of nationalist ideology and its imperial extensions in European history. Comparing the reception of William Shakespeare in the anglophone world and Alexander Pushkin in the russophone context, we will trace the emergence and development of the institution through the bard’s reception by intellectual elites, the phenomenon of jubilee celebrations, and the sacralization of the bard’s “homes and haunts.” Our goal will be to develop a nuanced understanding of how the figure of the national poet takes shape in different ways in different countries, as the culture of capitalist modernity moves from west to east across the European continent.</p> <p>In the second module we will follow the historical transition from the romantic praise of individual creativity and authorial self to the celebration of objectivity and science. The focus of the course shifts to the realisms of the nineteenth century, with the general aim of debunking the notion of a literature that simply represents “life as it is.” This can be best achieved through the comparative analysis of the varying theories, aesthetic modes and socio-political contexts that inform 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). Realism will be considered as both a multiplicity of aesthetic styles and as a socio-historical sense of self. We will also examine the intellectual exchange between literary realism and the visual arts: the <i>peredvizhniki</i> movement in Russia and impressionism in French painting.</p> <p>The third module will take us through the 20th- and early 21st-century developments of the notions discussed earlier in the course. We will</p>		

	reflect upon late realist/early modernist critique and postmodernist disintegration of the institution of romantic authorship and link them to the problems of pluralistic point of view and polyphonic narrative in the Russian and Anglo-American fiction. To observe how literature reaches out and speaks to other media, we will explore some of its relations with Western art music. The module will close with a discussion of the methodological shift from Eurocentric approaches in Comparative Literature to an open canon of globalized/transnational World Literature(s), negotiating a balanced and up-to-date view of today's state of the discipline.				
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, groupwork, reading and writing assignments, quizzes, online forum discussions.				
Indicative Course Content					
№	Topic / Course Chapter	Total	Directed Study		Self-directed Study
			Lectures	Tutorials	
1	The Institution of National Bard	91	14	14	63
2	Realism as a Socio-Historical Phenomenon	106	16	16	74
3	Crossing Borders—Twentieth-Century Harvests	145	22	22	101
Total study hours		342	52	52	238
Indicative Assessment Methods and Strategy	<p style="text-align: center;">Module 1</p> <ul style="list-style-type: none"> ● 25% Groupwork <p><i>Description of activities</i></p> <p>During the seminars, students will discuss the texts in small groups, producing coherent comparative arguments about Shakespeare and Pushkin as institutions. After each seminar, a designated secretary for the group will write up the argument (1000 words). Each group member must do at least one of the write-ups and no more than two. The grade for this work will be shared among the group, and students are recommended to read and revise the week's write-up before submitting. If a student misses the seminar, they are required to submit a separate essay on that</p>				

week's topic.

Example topics for written argument:

- "Pushkin and Shakespeare: Family Men?"
- "Poets' Dwellings"
- "Shakespeare/Pushkin in Death"

Module 2

- **15% Presentations**

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. Students are expected to follow their colleagues' presentations closely and ask sophisticated questions.

Example topics for presentation:

- *Père Goriot* as a Realist Narrative
- Introducing a Zola Novel

- **20% Term paper** – 5 pg.

Example topics:

- "Dostoevsky's *Poor Folk* as Psychological Prose"
- "*Physiology of Petersburg* in the Light of French Naturalism"

Module 3

- **10% Online contribution** – Students submit various assignments to the course participants' shared blogging platform/google drive/email.

Example LMS forum discussion assignment:

- PUSHKIN/JAMES/KHARMS?
This forum is for sharing your observations and judgments on whether/where Kharms' *The Old Woman* may be considered a legitimate parallel to James' *The Aspern Papers*, via or beyond 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.

- **30% Final paper (Exam)** – 7-8 pg. (Times New Roman, 12 pt., double-spaced). Students submit a research paper on a topic directly related to the content of the course.

Example research paper topics:

- "The 1988 Opera and the 2018 Film as Adaptation of James' 1888 *The Aspern Papers*"
- "Shostakovich in Life and in Fiction"
- "Is *Do Not Say We Have Nothing* World Literature?"

Readings / Indicative Learning Resources

Mandatory

- 1) Behdad, A. and Thomas, D. *A Companion to Comparative Literature*. Wiley, 2011. *ProQuest*
- 2) Halliwell, S. *The Aesthetics of Mimesis: Ancient Texts and Modern Problems*. Princeton University Press, 2002. *ProQuest*
- 3) Parvini, N. *Shakespeare and Contemporary Theory: New Historicism and Cultural Materialism*. Bloomsbury, 2012.

	<u>Optional</u> 1) Bethea, D. M. <i>Realizing Metaphors: Alexander Pushkin and the Life of the Poet</i> . University of Wisconsin Press, 1998. 2) Damrosch, D. <i>How to Read World Literature</i> . Wiley, 2008. <i>ProQuest</i> 3) Schehr, L. R. <i>Rendering French Realism</i> . Stanford University Press, 1997. <i>ProQuest</i>		
Indicative Self- Study Strategies	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)	+	38
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, and forum topics for online contributions in Module 3.		
Facilities, Equipment and Software	(If required) 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	Jonathan Platt, Vadim Shkolnikov, Ivan Delazari		

Annex 1

Course Content

№	Topics of Lectures & Seminars	Total	Directed Study		Self-directed Study
			Lectures	Tutorials	
Module 1: The Institution of National Bard					
1	Canonization: Text, Life, Death	13	2	2	9
2	Interpretive Communities (I): Romantics	13	2	2	9
3	Interpretive Communities (II): Realists	13	2	2	9
4	Interpretive Communities (III): Modernists	13	2	2	9
5	Interpretive Communities (IV):	13	2	2	9

	Postmodernists				
6	Interpretive Institutions (I): Jubilees	13	2	2	9
7	Interpretive Institutions (II): Shrines	13	2	2	9
Module 2: Constructed Realities—the Realisms of the Nineteenth Century					
8	Realism as a Socio-Historical Phenomenon	13	2	2	9
9	Realism and the Human Comedy	13	2	2	9
10	The Gogol School and the Beginnings of Russian Realism	13	2	2	9
11	Realism as a Construction of the Self	13	2	2	9
12	Realism and the Liberation Movement in Literature and Painting	13	2	2	9
13	Narrative Play in the Realist Novel	13	2	2	9
14	French Realism and Impressionism (I)	13	2	2	9
15	French Realism and Impressionism (II)	15	2	2	11
Module 3: Crossing Borders—Twentieth-Century Harvests					
16	Death of the Author, Decline of Biography (I)	13	2	2	9
17	Death of the Author, Decline of Biography (II)	13	2	2	9
18	Departing from the Classical	13	2	2	9
19	Pluralistic Points of View	13	2	2	9
20	Polyphony, Parallelism, Ethics (I)	13	2	2	9
21	Polyphony, Parallelism, Ethics (II)	13	2	2	9
22	Metafiction, Music, Matrimony	13	2	2	9
23	Music and Historiographic Metafiction (I)	13	2	2	9
24	Music and Historiographic Metafiction (II)	13	2	2	9
25	Nationalism, Globalism, and World Literature	13	2	2	9
26	Conclusions: Stretching the Comparative	15	2	2	11
Total study hours		342	52	52	238

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	*			
	Other (write appropriate control forms for the course) - Online contributions (e.g. LMS forum posts)			*	
Interim Assessment (if required)	Assignment (e.g. written assignment)				
Summative Assessment	Exam			*	

Assessment Criteria

In-class Participation and Presentation

Grades	Assessment Criteria
«Excellent» (8-10)	Critical analysis that demonstrates original thinking and shows strong evidence of preparatory research and broad background knowledge.
«Good» (6-7)	Shows strong evidence of preparatory research and broad background knowledge. Excellent oral expression.
«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.
«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.

Online Contributions

Grades	Assessment Criteria
«Excellent» (8-10)	The student submits most of the weekly 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 weekly assignments after a short delay and does not respond to other students' messages. The content of messages is relevant, but does not provoke 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.

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.

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.