

**COURSE DATA****Data Subject**

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|----------------------|--------------------|
| Code | 35425 |
| Name | Slavic literatures |
| Cycle | Grade |
| ECTS Credits | 6.0 |
| Academic year | 2023 - 2024 |

Study (s)

| Degree | Center | Acad. year | Period |
|--|---|-------------------|---------------|
| 1000 - Degree in English Studies | Faculty of Philology, Translation and Communication | 2 | Second term |
| 1001 - Degree in Catalan Studies | Faculty of Philology, Translation and Communication | 2 | Second term |
| 1002 - Degree in Classical Philology | Faculty of Philology, Translation and Communication | 2 | Second term |
| 1003 - Degree in Hispanic Studies, Spanish Language and Literature | Faculty of Philology, Translation and Communication | 2 | Second term |
| 1013 - Degree in Classical Philology | Faculty of Philology, Translation and Communication | 2 | Second term |

Subject-matter

| Degree | Subject-matter | Character |
|--|-------------------------------------|------------------|
| 1000 - Degree in English Studies | 47 - Literature basic training (C1) | Optional |
| 1001 - Degree in Catalan Studies | 49 - Literature basic training (C1) | Optional |
| 1002 - Degree in Classical Philology | 51 - Literature basic training (C1) | Optional |
| 1003 - Degree in Hispanic Studies, Spanish Language and Literature | 57 - Literature basic training (C1) | Optional |
| 1013 - Degree in Classical Philology | 51 - Literatura de FB (C1) | Optional |

Coordination

| Name | Department |
|-------------|-------------------|
|-------------|-------------------|



PIROZHENKO ., OLGA

340 - Language Theory and Communication
Sciences

SUMMARY

This course is part of the module 'General philological training' and the subject 'Literature of second languages'. The purpose of this course is to extend the competence acquired by the students in previous stages (literary genres, stylistic procedures, thematic movements and periods, etc.), either in the literature of their mother tongue or of second languages, in a double direction: the knowledge of Russian literature and the development of interculturality. Our approach tries to promote a greater autonomy in the student's way of thinking and understanding the world and society that surrounds him/her; thus, together with the new particular knowledge of Russian literature, the student must develop the concepts of interculturality and intertextuality, in accordance with the plurilingual and intercultural competence.

This course aims to introduce the student to Russian literature from its origins to the beginning of the 21st century through an integrative approach to literature and history. For the development of the course, the student will have all the necessary materials and resources that will allow him/her to perceive and distinguish the historical, biographical, philosophical, literary and stylistic keys of Russian literature.

Likewise, cooperation will be encouraged through teamwork in order to stimulate the critical and self-critical capacity of the students.

PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

Other requirements

Previous knowledge of Russian literature is not necessary. Official restrictions [They do not exist in our BA degrees]. Prior knowledge of a generic nature: knowledge of literary genres, stylistic procedures, thematic movements and epochs, known from their native literature.

OUTCOMES

LEARNING OUTCOMES

- Acquire and retain basic knowledge of Russian and Slavic literatures, literary movements and the most representative figures of Russian literature from the medieval centuries to the beginning of the 21st century.
- Understand and properly use the terminology of key concepts to interpret literary works based on the knowledge of their specific conventional forms (genres, rhetorical procedures, etc.).



- To be able to interpret the values of the political, historical and literary contexts in which the main Russian authors developed and their literary works were created.
- To know how to develop techniques for the critical analysis of literary works.
- To have the ability to search for basic information on the selected topics, synthesize them and design further research.
- To have the ability to relate the acquired knowledge with professional teaching or cultural applications.
- To have the ability to argue and debate about the topics indicated in the contents.

DESCRIPTION OF CONTENTS

1. Unit 1. The pre-Christian Slavic World

1. General information about the Slavic people.
 - 1.1. Territorial location and ethnogenesis of the Slavic peoples.
 - 1.2. Slavic languages. Common Slavic.
2. Paganism.
3. Folk literature: tales, apocrypha, epic songs (bylini), lyrical and festive songs, proverbs and sayings.

2. Unit 2. The Literature of the Slavs of the High Middle Ages.

1. Historical context.
2. The Early Middle Ages. Early Middle Ages Slavic language and writing.
3. Slavic-ecclesiastical literature of the Western Slavs.
4. The literature of the Eastern Slavs.
 - 4.1. Specific features of Old Russian literature.
 - 4.2. Genres of the Old Russian literature. The Word about the Law and Grace, the Chronicle of Nestor, The Song of Igor's Hosts.

3. Unit 3. Russian Literature in the Lower Middle Ages

1. Linguistic evolution.
2. Styles and compilations.
3. Song of the disaster of the Russian land. Supplication (Molenie (slovo) Daniíla Zatóchnika) by Daniil Zatochnik.
4. The Kulikovo Cycle (Zadónschina)
5. The liberation of the Mongols and turbulent religious and political conflicts that generated extensive polemical prose literature (works by Nil Sorsky and Iosif Volotsky).
6. Secular literature: Journey beyond the Three Seas by Afanasi Nikitin



4. Unit 4. Moscow literature of the 16th-17th centuries

1. Separation of Moscow from Western Europe.
2. Political and literary activity of Ivan the Terrible and his opponents.
3. The first Russian printer Ivan Fyodorov and the first Russian printed book (the Apostle 1564).
4. Profane literature: The Domostroi, Póvest or Petré and Fevróni by Ermolai-Erast.
5. Religious struggles. The schism in the Russian Orthodox Church. Life of Archpriest Avakum (1672-1675).
6. The reform of Peter the Great and its impact on Russian literature. Western influence on cultural life; the origins of Russian theater and versification.
7. Genres of Russian literature of the XVI-XVII centuries.
8. The anonymous costumbrist narratives The Tale of Sorrow/Bad Luck (Póvest o gore i zloschasti) (second half of the 17th century), and the satirical Tale of the Shemyaka Court (Póvest o Shemiákinom sudé) (17th century).

5. Unit 5. The 18th century - 'Age of Enlightenment'

1. The historical context of the 18th century.
2. Literary periods.
3. Russian classicism.
- 3.1. Literary theory. Vasily Trediakovsky (1703-1769) and Mikhail Lomonosov (1711-1765).
- 3.2. Features of the Russian classicist theater. Fyodor Volkov (1729-1763) and Denis Fonvizin (1745-1792).
- 3.3. Poetry and fable. Mikhail Kheraskov (1733-1807), Gavril Derzhavin (1743-1816) and Ivan Krylov (1769-1844).
- 3.4. The novel of social denunciation. Aleksandr Radishchev (1749-1801).
4. Sentimentalism. Nikolai Karamzin (1766-1826). Vision of the world and its opposition to Classicism. Bednaya Liza.

6. Unit 6. The Literature of the 19th century 'Golden Age'.

1. Introduction to the historical context of the 19th century.
2. Literary process and periods.
3. Romanticism.
4. Aspects of Russian Realism. Naturalism and magical realism.
5. The Symbolism of the end of the century.
6. Most significant prose writers and poets of the nineteenth century:
 - 6.1. Aleksandr Pushkin and his contemporaries (I. Krylov; A. Griboedov; M. Lérmontov) (selected poems and fables, Eugene Onegin, Small tragedies, A hero of our time).
- Nikolai Gogol: from Christian traditionalism to mystical asceticism. Myrgorod cycle of stories. Magical realism. The cloak. The nose.
- Ivan Turgenev: the conflict between faith and reason. Short stories. Memoirs of a hunter (Mumu). Prose poems.
- 6.4. Fyodor Dostoevsky. The return to Orthodoxy and the concept of free will. Novels. The Double. Crime and Punishment. The Brothers Karamazov.



6.5. Lev Tolstoy: the search for God and spiritual crisis. Tales of Sevastópol. The Kreitzer sonata. Ana Karénina.

6.6. Ivan Goncharov. Oblomov.

6.7. Anton Chekhov. From critical realism to spiritualism. Humorous short story. Surgery. The death of a civil servant. Social tale. Vanka. Psychological story. Kashtanka. The lady with the little dog. Fin-de-siecle theater. The garden of cherry trees.

7. Unit 7. The Literature of the 20th century The October Revolution and its consequences.

1. Russian society and literature in the twentieth century.

1.1. Poetry as the core of the Silver Age. Acmeists, futurists, impressionists.

1.2. Theatrical schools of the first third of the century.

1.3. Soviet literature and its poputchiki. The literary career of Leonid Andreyev. Judas Iscariot. Mikhail Bulgakov. Master and Margarita.

2. Maxim Gorky and his environment. Petrel's song. Dramas.

3. The avant-garde. Art and society in the revolution (Vladimir Maiakovsky).

4. Socialist realism: narrative, poetry, drama.

5. Freedom of expression in the periods of thaw and stagnation.

8. Unit 9. Perestroika and the end of the Soviet era (end of the 20th century and beginning of the 21st century)

1. Renewal in literature. Historical prose: Deti Arbata (Children of Arbat) (1987) by Anatolykh Rybakov; Dalshe, dalshe, dalshe... (More, more and more...) (1988) by Mikhail Shatrov; Nochevala tuchka zolotaja (The Golden Cloud Slept) (1988).

1.1. Postmodernity.

1.2. Postmodernist authors:

1.2.1. V. Pelevin, , Chapaev i pustota (Chapaev and the Void) (1996), Generation P (2001) Sviaschennaia kniga oborotnia (The Holy Book of the Lycanthrope) (2005), Omon Ra (2003).

1.2.2. D. Lípskerov Sorok let Chandzhou (Forty Years of Chandzhou) (1997), Prostranstvo Gotliba (Gotlib's Space) (1998) and Oseni ne bidet nicogda (There Will Never Be an Autumn) (2004).

1.2.3. V. Sorokin. Goluboe salo (Blue Butter) (1999) and Liod (The Ice) (2002), Den' oprichnika (The Day of the Oprichnik) (2006).

2. Other trends of the beginning of the XXI century. B.Akunin, A. Marinina: the detective novel; D. Dontsova (1952): the ironic detective novel. Metaphysical realism: Yu, Mamleev.

**WORKLOAD**

| ACTIVITY | Hours | % To be attended |
|--------------------------------------|---------------|------------------|
| Theory classes | 60,00 | 100 |
| Development of group work | 20,00 | 0 |
| Development of individual work | 20,00 | 0 |
| Study and independent work | 14,00 | 0 |
| Readings supplementary material | 6,00 | 0 |
| Preparation of evaluation activities | 15,00 | 0 |
| Preparing lectures | 15,00 | 0 |
| TOTAL | 150,00 | |

TEACHING METHODOLOGY

The methodology involves providing students with the basic information of the contents of the program in the theoretical classes, supported, whenever possible, by theoretical material previously made available to the students and audiovisual material to be used in the classroom. The students will complete this base in the non-face-to-face hours with the comparison of the general and specific bibliography, indicated, and will carry out comprehensive reading questionnaires related to the different programmed theoretical topics.

Among the formative activities it is proposed:

- presentation of theoretical contents in class;
- carrying out of works related to the topics of the program, in order to cover the non face-to-face credits;
- reading and commentary in class of a selection of literary texts to which the theoretical contents previously exposed will be applied;
- reading of Spanish versions of representative Slavic literary works;
- reading and, if necessary, reviewing articles, book chapters or monographs indicated during the development of the syllabus;
- attendance to academic activities of general or particular interest of the subject. These activities will be determined during the academic year itself and depending on it.

Theoretical classes:



The main teaching activity is focused on theoretical classes, where the teacher transmits, orally or audiovisual, a series of knowledge around the history of Slavic literatures in a coherent and accessible way. This does not mean that the student must limit himself to the study of the class notes, but must prepare the subject under the guidance of the teacher by going to the necessary sources and carrying out the activities proposed for the practical sessions. The theoretical classes on each of the topics of the program follow the punctual development specified in each of them, supported by the reading by the student, prior or simultaneous to the explanations in class, of the recommended works or various texts provided.

Practical classes:

The practical classes, in support of the theoretical classes, consist of the commentary of the basic bibliography, in the exposition and analysis of texts for the exemplification of the aspects considered. A series of central themes of the practical classes will be pointed out, whose debates or comments will be in charge of the students under the supervision of the teacher.

Other activities:

Non-presential activities and tutorials represent 60% of the workload (3.6 credits, 90 hours). This personal work includes the elaboration of individual or group work on literary currents, themes or works. This requires bibliographical consultation and critical reading of texts representative of these issues, the promotion of a reflective spirit, the active involvement of the student in the process of building their knowledge of normative grammar, among other

The Virtual Classroom will be used to provide support material for classes and presentations, as well as to keep students informed of notices, instructions and announcements of interest that are published.

EVALUATION

The evaluation fulfills several functions, which are closely related to all stages of the teaching-learning process.

- 1.- To make the results of the process known.
- 2.- Motivation and encouragement of learning.
- 3.- Appropriate awarding of grades.
- 4.- Guidance to the student on his or her degree of progress.

Diagnosis and prognosis.



Promotion of students through the assignment of fair grades. 7.

7.- Feedback, reinforcing the necessary areas.

8.- Teacher self-assessment.

9.- Planning of subsequent stages of the process.

Assessment will consist of 2 differentiated parts:

| Type of assessment | % of the final grade |
|---|----------------------|
| a) Individual written exam | 30% |
| b) Class attendance, class participation and practical activities | 70% |

To pass the course as a whole it is necessary to reach at least 70%.

Evaluation criteria

Theory

The evaluation system will be based on the control of the competences that the student must acquire. The procedures are both quantitative and qualitative, and as for the evaluation criteria used in this subject for the final grade, we apply procedures of the continuous or formative evaluation (70%) and of the final or summative evaluation (30%).

The continuous evaluation includes the sporadic control of class attendance, active participation in the classroom (homework and activities, oral questions, collaborative attitude) and the compulsory reading of a work of Slavic literature, of which the student will present a review, which will reflect the personal vision and critical capacity on the issues considered most relevant of the work read; all this accounts for 30% of the final grade. On the other hand, the summative evaluation is justified because it allows to assess the knowledge acquired and consolidated during the development of the course. It is an individual written test related to the most relevant aspects of the content of the course and represents 30% of the final grade. The type and structure of the final exam will consist of short questions that will be extracted from a battery of questions formulated throughout the course.

The main difficulty for the teacher lies in how to evaluate students who have not been involved in their learning process (lack of attendance, little or no participation in the classroom, not doing the work, etc.). The only option that allows him to be equitable and fair with the class as a whole is to conduct a written exam on the contents of the program (60%) and require the corresponding course work (40% of the final grade).



Practice

In the first session of the course there will be a multiple-choice test to determine the students' level of knowledge of the theory of literature.

Throughout the course there will be tests of knowledge acquisition, the results of which will be informative for the student and for the teacher. Likewise, part of this evaluation is the realization of a written work, individual, and that can be exposed in class, on one of the literary works selected by the teacher and indicated in the bibliography. The teacher provides a script for the work and sets the date of delivery; also, students can choose a different work from those proposed by the teacher. The evaluation of the work represents up to 40% of the final grade.

The general grading system will follow the regulations of the Universitat de València approved by the Consell de Govern on May 30, 2017. ACGUV 108/2017.

Intellectual honesty is vital to an academic community and for the fair evaluation of the student's work. All work submitted in this course must be originally authored by every student. No student shall engage in unauthorized collaboration or make use of ChatGPT or other AI composition software.

REFERENCES

Basic

- AA.VV. España Y El Mundo Eslavo (2002): (Presa, F. G., Coordinador y editor), Madrid, GRAM.
- AA.VV. Historia de las literaturas eslavas. (1997): Coordinador: Fernando Presa González. Madrid, Cátedra.
- Drosdov, T. (1997a): La literatura rusa. Desde sus orígenes hasta el siglo XVII, en F. Presa (coord.), Historia de las literaturas eslavas. Madrid, Cátedra, pp. 981-1005.
- AA.VV. El crisol de las literaturas eslavas (2012): (Mironesko Belova, E. (coord.), Granada, Universidad de Granada.
- Kropotkin P. (Ed.2017): La literatura rusa. Madrid. La linterna sorda.
- Slonim M. (Ed.2014): La literatura rusa. México. Fondo de Cultura Económica.
- AA.VV. Las lenguas y culturas de los países de la ampliación de la Unión Europea (2004):. (Presa, F. G., Coordinador y editor) Madrid, GRAM, Madrid

Additional

- Presa, F. (coord.) (1997): Historia de las literaturas eslavas. Madrid, Catedra.
- Sokolova, L. y R. Guzmán (1995): Introducción al folklore de los pueblos eslavos. Granada, Universidad de Granada.