

GREAT BOOKS 2.2
ЛИТЕРАТУРА: ВЕЛИКИЕ КНИГИ
School of Advanced Studies
Quarter 4, April 13 to June 11, 2020

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Available for consultation via pre-scheduled Zoom appointment

Course Coordinator:	Andrey Shcherbenok a.shcherbenok@utmn.ru
Contact Hours:	32
Type of Course:	Core course for a second-year students / online delivery
Meeting Times:	(A)synchronous lecture: Tuesday from 5:40 to 7:10 PM Seminar group 1: Wednesday from 5:40 to 7:10 PM; Seminar group 2: Thursday from 4:00 to 5:30 PM; Seminar group 3: Thursday from 5:40 to 7:10 PM.

Course Description

The aim of this core course is to familiarize students with various literary genres, develop their ability to understand and appreciate literary texts, and introduce them to some of the great works of world literary tradition. This is not a survey course which would attempt to cover dozens of classical literary works essential to world literary canon; instead, the aim of the course is to develop intellectual skills and predispositions which would prompt students to continue reading literature and derive inspiration, insights and enjoyment from it for the rest of their lives.

First half of the course will be delivered in Russian language, and all the rest will be delivered in English.

Course Structure

The course consists of four 2-week modules taught where each module is taught by a different professor online via Zoom. There will be synchronous mode for seminars and asynchronous mode for lectures with the exception for the first two weeks that will be all delivered in a synchronous manner. Each section is devoted to a different Great Book of literature chosen by the professor and consists of two online lectures, two seminars in smaller groups, and an oral examination.

Student Learning Goals

Students who successfully pass this course will be able to:

Learning goals	
Knowledge goal:	Demonstrate the knowledge of literature from varied theoretical perspectives;
Knowledge goal:	Learn the basics about the key authors' works examined during the course;
Knowledge goal:	Assess a literary work drawing on skills and understanding acquired from different areas of the SAS curriculum, combining a detailed focus on the text with a broad focus on the context of its creation and publication;
Knowledge goal:	Explore the dynamics of canonicity in literature: what makes a novel an enduring classic and can this ever be predicted?
Practical skill:	Situate literature within the historical and geographical context, with particular reference to certain styles and genres;
Practical skill:	Improve the level of intellectual development and creativity;
Practical skill:	Address different sources of literature, analyze and interpret the literature;
Practical skill:	Examine the literary effects of the text including form, narration, characterisation, symbolism, key themes from a range of critical perspectives and from a reader-response perspective.

Required Coursework and Evaluation Criteria

The final grade for this course will be calculated as follows:

Assignment or Task	Due date/s	Percent
Oral exam (EG section)	week .2	25 %
Oral exam (AM section)	week 4	25 %
Essay (OU section)	mid 6th week	12.5%
Oral exam	end of week 6	12.5%
Initial responses: a summary (CW section)	mid week .8	12.5%
Oral exam	week 8	12.5%

This course employs 7-median (the number of grades above 7 and the number of grades below 7 do not differ by more than 1). The 7-rule will be applied to the grades from each four sections individually.

All marks are provisional until the end of the course.

It will only be applied to the final course marks, pending overall student performance. If general performance is low, a lower overall median/average may apply – if performance is outstanding, a higher overall median may apply.

Section 1. Grigorieva

Oral exam (25 %)

Prior to the start of classes students are provided with a list of questions. On exam they will be asked to answer one question regarding the material covered during the course. It will allow sustaining knowledge gained and applying informed analysis. The quality of the answer will be evaluated.

Section 2. Mulhall

Oral exam (25 %)

Students will be asked to answer one question regarding the material covered during the course. It will allow sustaining knowledge gained and applying informed analysis. The quality of the answer will be evaluated. It will be a 15-minute oral exam, three people in a group in each exam.

Section 3. Ushakova

Essay (12.5%)

Essay topics:

1. Психологическая матрица Дж. Альфреда Пруфрока / A psychological matrix of *J. Alfred Prufrock*
2. «Бесплодная земля»: диагнозы и прогнозы / The Waste Land: diagnoses and forecasts

The work can be written in either Russian or English language. The essays shall be submitted through Canvas

Requirements

1. Free discourse on the issue with the elements of poetic text analysis
2. Poem text must be analysed and quoted in the original form.
3. You are strongly encouraged to refer to the research literature. Quotations in English should not be translated to Russian.
4. Wordcount: 400-600 words
5. Formatting: WORD10 or 16. Times New Roman – 14.

Evaluation:

- The essay must follow the essay topic
- Originality and ideas independence
- The skill of working with the literature
- References to the context (literary, historical, general culture, research contexts)

- Clarity and grammar

Oral Exam (12.5%)

Choose one question out of 20 in advance. Refer to the literature on the topic (see the list of literature for seminars). You will be required to answer for 5-10 minutes and refer to the research literature in your answer (you may use the sources you find on your own as well). The exam will be held in either Russian or English language.

It is important to: be fluent in your answer, answering independently, and be introduced to the literary and research materials, providing the answers to additional questions on selected problem that would be rich in quality.

Section 4. Wintersgill

Initial responses: a summary (12.5%)

A summary of your initial responses to the text, drawing on your reading diary and concluding with a paragraph on whether and how your interpretation of the text has shifted following collective discussion and critical reading. 750 words.

Oral exam (12.5%)

A 10 minute oral examination via Zoom, in which you will be asked to talk about your interpretation of one or two key passages from the novel (which will be circulated in advance).

Canvas and Other Course Resources

This course has a website on Canvas (<https://canvas.instructure.com/>). You should have received an invitation to join the course on Canvas two weeks before the start of classes. If you did not, double check your SAS email and then follow up with the instructor. All course readings, this syllabus, and any other course materials are available on Canvas.

All written assignments completed outside of class must be submitted via Canvas.

Course Literature

Here is a bibliography of literature that will assist you in studying and writing assignments. See the course schedule below for specific reading assignments.

EG section / Onegin (Pushkin)

Пушкин А. С. «Евгений Онегин», e-source.

<http://feb-web.ru/feb/pushkin/texts/push17/vol06/y062001-.htm?cmd=p>

Лотман Ю. М. Роман А. С. Пушкина "Евгений Онегин": Комментарий: Пособие для учителя // Лотман Ю. М. Пушкин: Биография писателя; Статьи и заметки, 1960—1990; "Евгений Онегин": Комментарий. — СПб.: Искусство-СПБ, 1995. — С. 472—762.

<http://feb-web.ru/feb/pushkin/critics/lot/lot-472-.htm?cmd=p>

Белинский В. Г. Сочинения Александра Пушкина. Статья 9., "Отечественные записки", 1845, т. XXXIX, N 3, отд. V "Критика", с. 1 - 20.

http://dugward.ru/library/pushkin/belinskiy_soch_pushk.html#evgeni

Ф.М.Достоевский. Полное собрание сочинений, т. 26. Ленинград, Наука, 1984, сс.129-149

http://az.lib.ru/d/dostoewskij_f_m/text_0340.shtml

AM section / Trial (Kafka)

Kafka, F. (2012) *The Trial: A New Translation Based on the Restored Text (The Schocken Kafka Library)*, [Kindle version]

<https://www.amazon.com/Trial-Translation-Restored-Schocken-Library-ebook/dp/B00985E0VI>

Rolf J. Goebel, "The Exploration of the Modern City in the Trial" in *The Cambridge Companion to Kafka*. Cambridge: Cambridge UP, 2002.

Jacques Derrida, "Before the Law" (extracts)

Walter Benjamin "Some Reflections on Kafka" (extracts)

Note: 2 last readings are PROVISIONAL readings.

OU section / T.S. Eliott

«Любовная песнь Дж. Альфреда Пруфрока» Т.С. Эллиота / *The Love Song of J. Alfred Prufrock* by T. S. Eliot

«Бесплодная земля» Т.С. Эллиота, поэма-миф / *The Waste Land* by T. S. Eliot

CW section / Great Gatsby (Fitzgerald)

Fitzgerald, F. Scott (1925) *The Great Gatsby* New York: Scribner (2003)

<https://www.simonandschuster.co.uk/books/The-Great-Gatsby/F-Scott-Fitzgerald/9780743246392>

Sarah Churchwell (2012) 'The Year that Roared', *New Statesman*, 141, pp. 38–39 (PDF supplied)

Read **either**

Two essays in the Literary Encyclopedia: <https://www.litencyc.com/>

Daniel, A.M. (2006) 'F. Scott Fitzgerald'. Available at:

<https://www.litencyc.com/php/speople.php?rec=true&UID=4922>

Tredell, N. (2006) 'The Great Gatsby'. Available at:

<https://www.litencyc.com/php/sworks.php?rec=true&UID=668>.

Or

Berman, R. (2001) 'The Great Gatsby and the Twenties', in Prigozy, R. (ed.) *The Cambridge Companion to F. Scott Fitzgerald*. Cambridge: Cambridge University Press, pp. 79–94 (attached as a PDF)

Choose two out of three to read:

Goldsmith, M. (2003) 'White Skin, White Mask: Passing, Posing, and Performing in The Great Gatsby', *Modern Fiction Studies*, 49(3), pp. 443–468.

Herman, D. (2017) 'The Great Gatsby's Nick Carraway', *ANQ: A Quarterly Journal of Short Articles, Notes and Reviews*, 30(4), pp. 247–250.

Pekarofski, M. (2012) 'The Passing of Jay Gatsby: Class and Anti-Semitism in Fitzgerald's 1920s America', *The F. Scott Fitzgerald Review*. Penn State University Press, 10, pp. 52–72.

Course Policies and Expectations

The course will be delivered online via Zoom. First two weeks will be delivered in synchronous mode, all other weeks will include lectures delivered asynchronously while the seminars stay synchronised.

Pre-course Preparation for CW section

The novel is short (50,000 words) and can be read in a few days. I would like you to keep a reading diary as you read the novel. This is not a formal piece of writing, so feel free to write it in note form. Please begin the diary **before** you embark on reading the novel. Start writing a short paragraph about your expectations of the novel. If you have previously read it, note what you remember of your previous reading. If you have watched a film version, please record how that has shaped your expectations. Film versions recommended to see prior to seminar 1:

Clayton, J. (1974) *The Great Gatsby*. Paramount Studios (starring Robert Redford & Mia Farrow)

Luhmann, B. (2013) *The Great Gatsby*. Warner Bros (starring Leonardo di Caprio and Carey Mulligan)

Watch the video prior to seminar 2:

A short video by Sarah Churchwell:

<https://www.youtube.com/watch?v=jkP1UWIWWU8>

Then please write a brief diary entry at the end of every chapter, recording your emerging experience of the novel. This can be just two or three sentences. I am not looking for deep analysis here but your response to characters and their actions, notes on what you consider 'heightened moments' of the action, brief quotations from passages you like, examples of interesting imagery, illustrations of character or place that seem significant etc.

When you have finished reading, please write one paragraph on your overall impression: what you liked and didn't like, what you see as the strengths, weaknesses and tensions of the novel. Do you see this as a novel of a particular time and place (1920s New York) or could it be rewritten within a contemporary Russian setting, for example?

We will use these diaries to inform the seminar sessions. You will be asked to write a 750 word summary drawing on your initial perceptions for the assessment at the end of the course.

Examination Format

The examination consists of a 90-minute test that includes the identification of ten quotations from required course readings and a written essay. For full details on the format and grading, see the SAS policies section below. The exam will be based on approximately eight books that were covered during two modules, module three and four. It will be carried out after module four completion (the end of the academic year).

Course Schedule

Week	Date	Activity	Topics & Readings	Assignments
EG section				
0	14.04	Lecture	Пушкин А. С. «Евгений Онегин»	
	15.04; 16.04	Seminar	Пушкин А. С. «Евгений Онегин» Пушкин А. С. «Евгений Онегин», 1937 Лотман Ю. М., 1995 Белинский В. Г., 1845 Достоевский Ф.М. Речь о Пушкине, 1984	
1	21.04	Lecture	Пушкин А. С. «Евгений Онегин»	
	22.04, 23.04	Seminar	Пушкин А. С. «Евгений Онегин» Лотман Ю. М., 1995 Белинский В. Г., 1845 Достоевский Ф.М. Речь о Пушкине, 1984	
2	27.04-30.04	-	Scheduled exams	-
AM section				
3	5.05	Lecture	Movement in the City; Private and Public Kafka	
	6.05, 7.05	Seminar	Movement in the City; Private and Public Kafka Rolf J. Goebel, 2002	
4	12.05	Lecture	The Law, the Subject, and Messianism	
	13.05, 14.05	Seminar	The Law, the Subject, and Messianism Jacques Derrida, Walter Benjamin	
	15.05	Exam for section 2		

OU section				
5	19.05	Lecture	Поэтическая траектория Т.С. Элиота: от «Инвенций мартовского зайца» к «Четырем квартетам».	
	20.05, 21.05	Seminar	«Любовная песнь Дж. Альфреда Пруфрока» Т.С. Элиота в контексте европейской культуры 1910-х гг. текст поэмы	
6	26.05	Lecture	«Бесплодная земля» Т.С. Элиота как классический модернистский эпос.	Essay
	27.05,28.05	Seminar	«Бесплодная земля» Т.С. Элиота - поэма-миф. текст поэмы	
	29.05	Exam for section 3		
CW section				
7	2.06	Lecture	The Great Gatsby in Context: Jazz, Prohibition and Literary Modernism in 1920s America	
	3.06, 4.06	Seminar	The Great Gatsby in Context: Jazz, Prohibition and Literary Modernism in 1920s America Churchwell, 2012 also read either: Two essays in the Literary Encyclopedia: https://www.litencyc.com/ Daniel, A.M., 2006; Tredell, N., 2006 Or Berman, R., 2001	
8	9.06	Lecture	The Great Gatsby as Text: Narrative Innovations and Shifting Perceptions	Essay

	10.06, 11.06	Seminar	The Great Gatsby as Text: Narrative Innovations and Shifting Perceptions on personal choice please complete 2 out of 3: Goldsmith, M., 2003; Herman, D., 2017; Pekarofski, M., 2012	
	12.06*	Exam for section 4		

* will be rescheduled due to holidays in Russia

SAS Policies for Online Courses

Please note the addition and updating of policies to reflect the realities of online teaching in Q4.

Technical Requirements and Responsibilities for Online Education

Professors and students are responsible for ensuring they have access to a computer and a stable Internet connection during all scheduled class meetings. This is to ensure that students get the most out of the online education format. If you have problems with your Internet, smartphones may be used as a backup option (as a wifi hotspot or to participate in class).

Course materials and all assignments will be made available on Canvas; all synchronous class meetings will be conducted over Zoom. All communication about the course and assignments must happen over Canvas or official email. The use of any supplementary platforms (discussion boards etc.) is at the discretion of the instructor.

Professors are required to post all resources for online teaching via Canvas before the start of each week. This includes: Any nonsynchronous lesson material, the invitations for individual Zoom meetings, and any other materials required to complete the course.

All synchronous classes will be recorded and made available via Canvas on the same day for a minimum of one week. These recordings are only for teaching purposes and should not be shared.

Etiquette for Online Classes

Professors and students should join Zoom a few minutes before class in order to have time to solve any technical problems. When you join a class, your microphone will be muted. Individual professors will decide how to run class discussions and whether to enable such features as chat. As a general rule of thumb, you should mute your microphone when you are not speaking.

In seminars, students are required to make themselves visible. If you have concerns about what is visible, then either take the time to “curate” your environment or consider using the background option in Zoom. During lectures, you are welcome to turn off your video.

Students should feel free to contact the professor or Head of Education (d.kontowski@utmn.ru) to discuss any concerns that may arise concerning online delivery of the course (i.e., technical issues, course material availability, access to apps, communication challenges, and changes to syllabus or schedule). Don't wait until course evaluations to draw attention to your concerns!

Technical Emergencies Protocols

Students who have difficulty getting online to attend a synchronous class or complete an assignment, should contact the professor immediately according to the specific instructions provided in the syllabus (i.e., via telephone, SMS, or email). Follow the below instructions concerning making up classes missed due to technical problems.

If your professor is not online for the start of a class session, keep Zoom open and check your email. If the professor does not come on-line or send a message to clarify the situation within 10 minutes after the official starting time, class is cancelled. Both the professor and a designated student should alert the Head of Education about the situation. Missed classes will be rescheduled; update class times to be shared via Canvas and Moodle.

Attendance and Absences

Zoom has an attendance feature that will be used to record attendance. Attendance is required for all synchronous classes or required online activities (i.e., designated asynchronous tasks, timed assignments, group work meetings, etc.) and will be recorded on a grading sheet. Students can miss up to two classes without an excuse; every further absence will see the final mark lowered by 1 point for each class missed (i.e., a student who misses 6 class meetings without prior approval or a valid excuse cannot pass a course). Missing more than 15 minutes of scheduled online class is considered an absence, unless the student has received prior approval from the Head of Education.

If you plan to miss a class due to a legitimate conflict (i.e. attendance of a student conference), you must apply to the instructor for an approved absence at least seven days in advance and CC Head of Education. Without advanced approval, it will count as a missed class.

If you are sick, email all your instructors and Alyona Bunkova (a.bunkova@utmn.ru) as soon as possible to notify them that you will be missing class. They will follow up with you with any necessary arrangements related to your illness.

If you need to miss a class due to something that arises at short notice (i.e., bureaucracy that needs to be dealt with, an emergency at home), email the instructor as soon as possible to notify them about your absence. Should a student have repeated problems with attendance, the instructor will notify the Head of Education.

Making Up Classes Missed for Legitimate Reasons

Students who miss a synchronous class session to a legitimate conflict, an emergency that arises at short notice, or a technical problem will be required to watch the recording of the class and submit a written summary of the key points of the class, including any questions that you have about the content. This should be sent to the instructor via email within 48 hours of the ending of the class in order to receive credit. If a technical problem emergency situation persists beyond 48 hours, an extension may be granted. Students who are sick should watch the videos of missed classes in order to keep up on courses, but they are not required to submit written summaries.

Extensions for Assignments

All assignments must be submitted by their due dates. Extensions will be granted only when ill health, death of a loved one, or personal difficulties of a serious nature near the due date prevent completion of an assignment. As the due dates for assignments are stated in the syllabus, the pressure of other university work or extracurricular activities will not be accepted as a reason for an extension.

If you require an extension, you must write to your instructor at least three working days in advance. Clearly explain your situation and provide any necessary documentation (such as a medical certificate) to Alyona Bunkova. Your instructor should reply to you within one day; you will be notified by email about whether an extension has been granted.

Late Assignments

Late assignments will be penalized by a full grade deduction for each day of lateness. For example, an essay submitted three days late that received a mark of 7 would be reduced to 4. Late assignments will not be accepted once graded assignments are returned or after June 11. The acceptance of late assignments for minor assessments (worth 10 percent or less of the final mark, including minor tasks completed during class hours) is left up to the discretion of individual instructors.

Rescheduling of Classes or Substitution of Instructor

Should a course be unable to meet at its regular time, the instructor will liaise with Alyona Bunkova to approve the change and to find a different time that suits both the instructor and students. Should this occur, all involved will receive an email notification from Alyona Bunkova about the changed schedule and any schedule changes will appear in Moodle. If the instructor requires a substitute to replace them, students will be notified by email.

Grading

SAS uses a ten-point grading system. Grades from 0 to 3 are failing grades. Grades from 4 to 10 are passing grades. 10 and 9 are excellent grades given in exceptional circumstances.

In most courses, SAS faculty are obliged to follow the 7-rule. This may be calculated either as a "median" (the number of grades above 7 and the number of grades below 7 do not differ by more than 1) or an average (the average final grade for all students should fall between 6.50 and 7.49). The 7-rule may be applied to each assignment OR only to the final course marks. Exceptions to this rule are only granted by the Teaching Council.

Examinations

The examination will consist of a 90-minute written test that includes the identification of ten quotations from required course readings and a written essay. The use of any electronic devices is prohibited. The student must: 1) Attribute the given quotations; identify the sections of the texts (such as a chapter) where the quotations are taken from as well as their authors, titles, and year of publication. 2) Based on the given quotations, write an essay in English (1000–1500 words) analyzing semantic relationships between the texts where these quotations are taken from.

Assessment Criteria:

Satisfactory (C, or 3):	Good (B, or 4):	Excellent (A, or 5):
1) All quotations are attributed correctly;	1) all quotations are attributed correctly;	1) all quotations are attributed correctly;
2) The essay is written in English (no less than 1000 words) in accordance with the following requirements: a) in the essay, there is a sequential logic structure (introduction, body, and conclusion); b) the essay demonstrates satisfactory knowledge and understanding of all texts analyzed; c) the essay contains at least five exact quotations, different from the attributed quotations in assignment 1, illustrating the main ideas of the essay and formatted in accordance with the GOST 2008 (State Standard 2008).	2) the essay is written in English (no less than 1000 words) in accordance with the following requirements: a) in the essay, there is a sequential logic structure (introduction, body, and conclusion); b) the essay demonstrates good knowledge and understanding of all texts analyzed; c) the essay contains at least seven exact quotations, different from the attributed quotations in assignment 1, illustrating the main ideas of the essay and formatted in accordance with the GOST 2008 (State Standard 2008).	2) the essay is written in English (no less than 1000 words) in accordance with the following requirements: a) in the essay, there is a sequential logic structure (introduction, body, and conclusion); b) the essay demonstrates excellent knowledge and understanding of all texts analyzed; c) the essay contains at least nine exact quotations, different from the quotations in assignment 1, illustrating the main ideas of the essay and formatted in accordance with the GOST 2008 (State Standard 2008).

Course Evaluations

Toward the end of the quarter, students will be asked to complete an anonymous evaluation of the course. The results of the evaluations will be reviewed by the instructor, the Head of the Education Office, and the Teaching Council in order to improve education at SAS.

Academic Integrity

Students are expected to comply with the SAS Academic Integrity Document (see English version [HERE](#) or Russian version [HERE](#)). Cheating, plagiarism, and disrespectful behavior will not be tolerated and *must* be sanctioned by the instructor in accordance with the document. The use of any translation applications (Google Translate etc.) is highly discouraged. Students are required to cite any sources employed in written assignments using the citation style listed in the syllabus.

Online assignments will be “open book,” meaning that you can look at course reading materials and notes while answering the questions. However, the Academic Integrity still applies. That means: You must not communicate with anyone; your answers will be your own work; and you will not use Google Translate. You are discouraged from searching the Internet for answers, as you will run out of time, may risk violation of the Academic Integrity Policy, and will likely do worse than if you simply answer with the knowledge you already have.

Date Syllabus Last Updated: 16.04.20