COURSE UNIT (MODULE) DESCRIPTION

Course unit (module) title	Code
Russian Literature (1st Half of the 20th Century) / Rusų literatūra (XX a. pirmoji pusė)	

Academic staff	Core academic unit(s)
Coordinating: assist. dr. Julija Snežko **Other:**	Philology Faculty

Study cycle	Type of the course unit
BA	Compulsory, optional

Mode of delivery	Semester or period when it is delivered	Language of instruction
Lectures, seminars	Spring semester	English

Requisites	
Prerequisites:	**Co-requisites (if relevant):**

Number of ECTS credits allocated	Student's workload (total)	Contact hours	Individual work
5	130	64	66

Purpose of the course unit		
To develop the student's literary studies competence; to introduce them to the essential features of Russian culture in the first half of the 20th century, the main literary movements of Russian literature of the first half of the 20th century, and the most significant works of prose, poetry, and drama, drawing on a modern understanding of literary history; to develop the ability to think analytically and critically, and to analyze and interpret 20th-century Russian literature as a subject of philology and the humanities in general.		
Learning outcomes of the course unit	**Teaching and learning methods**	**Assessment methods**
The student will know the main features of Russian literature of the first half of the 20th century, and be able to understand and describe the phenomena of this literature;	Problem-based; analysis of historical and cultural issues, analysis of texts using relevant concepts. Discussion of the readings, participation in the discussion	Assessment on a 10-point scale in accordance with the Vilnius University (VU) Procedure for the Assessment of Learning Outcomes. The assessment is cumulative: **30%** – grade for work in seminars; **70%** – mid-term test and final exam.
Will be able to analyze and critically evaluate tendencies and literary works in Russian literature of the first half of the 20th century;		
Will acquire knowledge of the functioning and reception of Russian literature of this period within the context of Western modernist literature;		

Will be able to analyze, interpret, and evaluate phenomena of Russian literature using appropriate terminology and methods.		

Content	Contact hours							Individual work: time and assignments	
	Lectures	Tutorials	Seminars	Workshops	Laboratory work	Internship	**Contact hours, total**	**Individual work**	**Tasks for individual work**
1. Introduction. Modernism, realism, avant-garde. Demarcation of concepts. Chronology and main features of Russian modernism.	4						**4**	**2**	Reading scholarly texts.
2. Transformation of realism**.** Metaphysics of love and death in the works of Ivan Bunin. Short stories and novellas: *Gentle Breathing*, *The Grammar of Love*, *The Gentleman from San Francisco*, *Mitya's Love*, and others.	2		2				**4**	**4**	Reading scholarly and literary texts (fiction) and discussing them
3. Russian expressionism. Friedrich Nietzsche's motifs and ideas in the works of Leonid Andreyev: analysis of the novellas *The Red Laugh* and *Judas Iscariot*.			2				**2**	**4**	Reading scholarly and literary texts (fiction) and discussing them
4.Russian decadence (F. Sologub, The Petty Demon) and symbolism. Poetics of symbolism. The works of Alexander Blok: ideas of dualism (two worlds), the Beautiful Lady, and Scythianism. Poetics of Andrei Bely's novel *Petersburg*: philosophical ideas, specifics of spatial depiction, and the specifics of modernist writing.	4		4				**8**	**4**	Reading scholarly and literary texts (fiction) and discussing them
5. Acmeism. The works of Anna Akhmatova: from intimate lyricism to a testimony of historical memory. The works of Nikolay Gumilev: masks of the hero, "exotic" Africa, and metaphysics. The poetry of Osip Mandelstam: motifs of stone, architecture, and antiquity.	2		4				**6**	**4**	Reading scholarly and literary texts (fiction) and discussing them
6. The poetry of Marina Tsvetaeva: poetics of the diary, aesthetics of maximalism (rhythmic and intonational fractures).			2				**2**	**4**	Reading scholarly and literary texts (fiction) and discussing them
7. Avant-garde movements. Futurism/Cubo-Futurism. The works of Vladimir Mayakovsky: aesthetics of rebellion, poetics of the megalopolis, and the tragedy of the poet.	2		2				**4**	**4**	Reading scholarly and literary texts (fiction) and discussing them
8. Imaginism. The works of Sergei Yesenin: between the avant-garde and tradition.			2				**2**	**2**	Reading scholarly and literary texts (fiction) and discussing them
9. The literary process of the 1920s: comprehending the Civil War.	2						**2**	**4**	Reading scholarly and literary texts

Ornamental prose vs. Tolstoyan psychologism. Isaac Babel's *Red Cavalry* and Alexander Fadeyev's *The Rout*.									(fiction) and discussing them
10. Features of 1920s satire. Yevgeny Zamyatin's dystopia *We* in the context of European dystopias. Mikhail Zoshchenko – satirist and explorer of existential issues. Short stories: "The Aristocrat," "The Bathhouse," "Guests," "Grimace of the NEP," "Victim of the Revolution"; the novel *Before Sunrise*. Ilf and Petrov's novel *The Twelve Chairs* as a reflection of social mirrors.	2		4				**6**	**4**	Reading scholarly and literary texts (fiction) and discussing them
11. The problem of the Russian intellectual (intelligent) and the new man in Yury Olesha's novel *Envy*.			2				**2**	**4**	Reading scholarly and literary texts (fiction) and discussing them
12. Experimental prose of the 1920s–1930s: from ornamentalism to minimalism. Boris Pilnyak's *The Tale of the Unextinguished Moon* and Leonid Dobychin's novella *The Town of N*.			2				**2**	**4**	Reading scholarly and literary texts (fiction) and discussing them
13. OBERIU: poetics of the absurd. The works of Daniil Kharms and Alexander Vvedensky	2						**2**	**4**	Reading scholarly and literary texts (fiction) and discussing them
14. The literary situation of the 1930s. Socialist realism and the Grand Style.	2						**2**	**2**	Reading scholarly and literary texts (fiction) and discussing them
15. Literature of the Russian diaspora (émigré literature). Gaito Gazdanov's novel *An Evening with Claire*: poetics of memory and stream of consciousness. Vladimir Nabokov's *Invitation to a Beheading*: dystopia, theatricality, and metaphysics.	2		2				**4**	**4**	Reading scholarly and literary texts (fiction) and discussing them
16. The conflict of utopia and dystopia in the works of Andrei Platonov: the novel *The Foundation Pit*.	2		2				**4**	**4**	Reading scholarly and literary texts (fiction) and discussing them
17. Mikhail Bulgakov's satirical novellas *Heart of a Dog* and *The Fatal Eggs*, and the play *The Days of the Turbins*. The novel *The Master and Margarita*: history of the novel's creation. Genre specifics, composition, symbolism and prototypes of the characters, and historical and metaphysical context.	2		2				**4**	**4**	Reading scholarly and literary texts (fiction) and discussing them
18.Preparation for the exam.			2				**2**	**4**	
Total	**30**		**34**				**64**	**66**	

Assessment strategy	Weight %	Deadline	Assessment criteria
Work during seminars	30%	During the whole semester	The student's work, active participation, preparation, ability to engage in discussion, and preparation of short presentations (reports) are assessed.
Mid-term assessment	35%	In the middle of semester	Written mid-term test (open-ended questions) covering the first part of the course. Knowledge of theory, the writers' works, and familiarity with the assigned readings are tested.

Open-ended examintaion test	35%	During session time	Written final exam/test (open-ended questions) covering the second part of the course. Knowledge of theory, the writers' works, and familiarity with the assigned readings are tested.
The use of AI			Generative artificial intelligence (GenAI) tools may be used when preparing written assignments and completing independent study tasks (e.g., generating material for analysis or discussion, analyzing and editing text, checking spelling and grammar, creating presentation visuals, and performing other routine tasks). They must be used in accordance with the Guidelines on Generative Artificial Intelligence of the Vilnius University Faculty of Philology (https://www.fsf.vu.lt/dokumentai/SSDI_praktikos_dokumentai/Socialin%C4%97_politika/Dirbtinio_intelekto_naudojimo_Vilniaus_universitete_gaire%CC%87s.pdf), for the purposes set out in the study subject (course) description, and in compliance with the principles of academic honesty, ethics, transparency, and responsibility provided for in Vilnius University legal acts. The student must declare the fact of using GenAI, indicating the scope and purpose of its use (or the parts of the work for which GenAI was used). The student must also be able to explain and justify the content generated or prepared with the help of GenAI and assume full responsibility for the final content of the submitted work.

Author (-s)	Publishing year	Title	Issue of a periodical or volume of a publication	Publishing house or web link
Required reading				
Dobrenko E. ed.	2011	The Cambridge Companion to XX century Russian Literature		Cambridge University Press
Kahn. A., Lipovetsy M., et al.	2018	A History of Russian Literature		Oxford University Press.
Pyman A.	1994	A History of Russia Symbolism		Cambridge University Press
Recommended reading				
Gerin A.	2018	Devastation and Laughter: Satire, Power, and Culture in the Early Soviet State (1920s–1930s)		University of Toronto Press
Clark K.	2000	The Soviet Novel: History as Ritual		University of Chicago Press / Indiana University Press
Roberts G.	1997	The Last Soviet Avant-Garde: OBERIU – Fact, Fiction, Metafiction		Cambridge University Press
Ostashevsky E. ed.	2006	OBERIU: An Anthology of Russian Absurdism		Northwestern University Press
Milne L.	1990	Mikhail Bulgakov: A Critical Biography		Cambridge University Press
Connolly J. ed.	1997	The Critical Companion to Nabokov's Invitation to a Beheading		University of Washington
Sicher E.	1986	Style and Structure in the Prose of Isaak Babel'		Slavica Publishers

Seifrid Th.	1992	Andrei Platonov: Uncertainties of Spirit		Cambridge University Press

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