

<i>Naziv kolegija</i>	Dezintegracija realizma			Šifra predmeta	RJP322
<i>Studijski program Ciklus</i>	Ruski jezik i književnost Preddiplomski sveučilišni studij			Godina studija	1.
<i>ECTS vrijednost boda:</i>	3	<i>Semestar</i>	5.	Broj sati po semestru (p+v+s)	30+15+0
<i>Status kolegija:</i>	obvezni	<i>Preduvjeti:</i>	-	<i>Usporedni uvjeti:</i>	-
<i>Pristup kolegiju:</i>	Studenti/ice ruskoga jezika i književnosti			<i>Vrijeme održavanja nastave:</i>	Prema rasporedu
<i>Nositeljica kolegija/nastavnica:</i>	dr. sc. Adrijana Vidić, doc.				
<i>Kontakt sati/konzultacije:</i>	četvrtkom 16:00-17:00 petkom 14:00-15:00				
<i>E-mail adresa i broj telefona:</i>	avidic@unizd.hr, adrijana.vidic@gmail.com				
<i>Ciljevi kolegija:</i>	<ul style="list-style-type: none"> • dati uvid u neformativna kretanja u ruskoj književnosti kraja 19. i početka 20. stoljeća. • predočiti i pojasniti društveni i povijesni kontekst tog razdoblja u Europi i u Rusiji te posebno povijest ruskog kazališta. • uvesti studente/ice u pisanja znanstvenog rada: osposobiti ih za uravnotežen odabir teme, planiranje rada kroz sinopsis te pismenu analizu kroz seminarsku obradu odabrane teme iz književnosti 19. stoljeća. • analizirati odabrane tekstove kroz najrazličitije pristupe pri čemu se velika pozornost posvećuje analizi kroz vođenu raspravu o adaptaciji 				
<i>Ishodi učenja (opće i specifične kompetencije):</i>	<p>Nakon apsolviranog sadržaja kolegija i pripreme za ispit studenti/ice će biti osposobljeni:</p> <ul style="list-style-type: none"> • dati uvid u neformativna postrealističarska kretanja u ruskoj književnosti kraja 19. i početka 20. stoljeća. • predočiti i pojasniti društveni i povijesni kontekst tog razdoblja u Europi i u Rusiji te posebno povijest ruskog kazališta • samostalno napisati znanstveni rad: odabrati temu, planirati rad kroz istraživački rad i sinopsis te pismeno analizirati odabrane teme iz književnosti 19. stoljeća • analizirati odabrane tekstove kroz različite pristupe • usporediti književni tekst i filmsku adaptaciju te sudjelovati u raspravi na tu temu 				
<i>Sadržaj silabusa/izvedbeno g plana (ukratko):</i>	<p>M1 Drama</p> <p>Pored stjecanja znanja o kontekstu i autorima te povijesti ruskog kazališta i ruske drame, fokus ove cjeline je analiza odabranih dramskih tekstova kroz različite pristupe. Zaseban vid pristupa nekim od naslova bit će filmske projekcije nakon kojih će slijediti rasprava o adaptaciji</p>				

	književnog predloška u filmski medij. M2 Proza Pored stjecanja znanja o kontekstu i autorima, fokus ove cjeline je analiza odabranih proznih tekstova kroz različite pristupe, osobito kroz pomno čitanje i dijalog s tradicionalnijim pristupima. Zaseban vid pristupa nekim od naslova bit će filmske projekcije nakon kojih će slijediti rasprava o adaptaciji književnog predloška u filmski medij.			
Načini izvođenja nastave (označiti masnim tiskom)	Predavanja	Vježbe	Seminari	Samostalni zadaci
	Konzultacije	Mentorski rad	Terenska nastava	Ostalo
	Napomene:			
Studentske obveze	Studenti/ice su dužni: <ul style="list-style-type: none"> - redovito pohađati nastavu - interaktivno sudjelovati u nastavi - redovito pratiti nastavne materijale samostalnim radom - u propisanom roku predati sinopsis seminarskoga rada i seminarski rad izrađen prema uputama 			
Praćenje i ocjenjivanje studenta/ice (označiti masnim tiskom)	Pohadanje nastave	Aktivnosti u nastavi	Seminarski rad	Praktični rad
	Usmeni ispit	Pismeni ispit	Kontinuirana provjera znanja	Esej
Detaljan prikaz ocjenjivanja unutar <i>Europskog sustava prijenosa bodova</i>				
OBVEZE STUDENTA/ICE	SATI (PROCJENA)	UDIO U ECTS-u	UDIO U OCJENI	
Prisutnost na nastavi	45	1.5	-	
Seminarski rad	15	0.5	50%	
Redovita priprema za kontinuiranu provjeru znanja i završni ispit (usmeni ispit)	30	1	50%	
Dodatna pojašnjenja:				
Redovita prisutnost na nastavi ne utječe na formiranje ocjene nego se u slučaju neopravdanih izostanaka (nazočnost manja od 70%) studentu/ici uskraćuje pravo na potpis i izlazak na ispit iz kolegija <i>Dezintegracija realizma</i> . Konačna se ocjena izračunava na temelju ocjene iz seminarskoga rada i usmenog dijela ispita. Usmenome dijelu ispita studenti/ice imaju pravo pristupa tek nakon pozitivno ocijenjenog seminarskoga rada. Nazočnost na nastavi manja od propisanog prosjeka, nepravovremena predaja seminara i/ili <u>svako krivotvorenje te neautorizirana upotreba tuđeg intelektualnog vlasništva</u> povlače sankcije u obliku uskraćivanje potpisa na kraju semestra i nemogućnosti izlaska na usmeni ispit u tekućoj akademskoj godini.				
Seminarski rad iz ruske književnosti 19. stoljeća odnosi se na kolegije <i>Ruski romantizam</i> ,				

Rani i razvijeni realizam, Visoki realizam i Dezintegracija realizma. Teme seminarskih radova nisu propisane nego ih studenti/ce odabiru prema vlastitim interesima u dogovoru s predmetnom nastavnicom. Tema treba biti povezana sa sadržajem nekog od navedenih kolegija, ali ne nužno strogo povezana uz već obrađene tekstove ili korištene pristupe. Studenti/ce u propisanom roku pišu i putem elektroničke pošte predaju sinopsis svog istraživanja koji provjerava i odobrava predmetna nastavnica, a zatim se u propisanom roku piše, putem elektroničke pošte predaje i ocjenjuje seminarski rad. Ocjena seminarskog rada zajedno s ocjenom usmenog dijela ispita iz kolegija *Dezintegracija realizma* ulazi u izračun konačne ocjene iz navedenog kolegija. Sinopsis mora sadržavati naslov rada, razradu sadržaja po poglavljima i okvirni popis literature. Dovođeni i lektorirani seminarski radovi moraju uredno slijediti neki od priznatih sustava označavanja referenci i navođenja literature (preporuča se MLA). Poželjan opseg rada je oko 10 kartica (1800 znakova s razmacima), a propozicije formalnog oblikovanja uobičajene (font Times New Roman veličine 12, prored 1.5, poravnato). Svako krivotvorenje i neoznačeno korištenje tuđeg intelektualnog vlasništva (citiranje bez navodnih znakova i reference, parafraziranje bez reference i slično) smatraju se plagiranjem i povlače za sobom gubitak prava na potpis i gubitak prava izlaska na ispit iz kolegija *Dezintegracija realizma* u tekućoj akademskoj godini. Rokovi za izvršenje obveza u akademskoj godini 2017./2018:

- predaja sinopsisa do 3. 12. 2017.
- predaja seminarskog rada do 21. 1. 2018.

Nepridržavanje navedenih rokova za predaju sinopsisa i za predaju seminarskog rada povlače sankcije u obliku uskraćivanje potpisa na kraju semestra i nemogućnosti izlaska na ispit iz kolegija *Dezintegracija realizma* u tekućoj akademskoj godini. Predmetna nastavnica će studente/ice po predaji seminarskog rada u najkraćem mogućem vremenskom roku obavijestiti o uspjehu i obrazložiti ocjenu putem elektroničke pošte.

U slučaju negativne ocjene iz seminarskog rada, studenti/ce su dužni u roku od 15 dana od zaprimljene negativne ocjene izraditi sinopsis za novi seminarski rad. U tom slučaju, studentima/icama neće biti uskraćen potpis iz kolegija (pod uvjetom da su ispunjeni rokovi za izvršenje obveza i da su uredno izvršili ostale obveze [pohađanje i praćenje nastave]), ali pravo na izlazak na ispit iz kolegija *Dezintegracija realizma* ostvaruju tek nakon pozitivno ocijenjenog seminarskog rada.

Andreev, L. N. „*Rasskaz o semi povešennyh*“. *Sobranie sočinenij v šesti tomah. Tom tretij. Rasskazy; P'esy.* 1908-1910. 48-112. *Nekommerčeskaja èlektronnaja biblioteka „ImWerden“.* Web. 30. 9. 2017.

<http://imwerden.de/pdf/andreev_leonid_ss_v_6_tt_tom_3_1994_text.pdf>.

Bunin, I. A. „*Gospodin iz San-Francisko*“. *Internet-biblioteka Alekseja Komarova.* Web. 30. 9. 2017.

<<http://ilibrary.ru/text/1016/p.1/index.html>>.

Čehov, A. P. „*Čajka*. Komedija v četireh dejstvijah.“ *Polnoe sobranie sočinenij i pisem v 30-ti tomah. Sočinenija. Tom 13.* Moskva: Nauka, 1986. *Internet-biblioteka Alekseja Komarova.* Web. 30. 9. 2017.

<<http://ilibrary.ru/text/971/p.1/index.html>>.

---. „*Dama s sobačkoj*“. *Polnoe sobranie sočinenij i pisem v 30-ti tomah. Sočinenija. Tom 10.* Moskva: Nauka, 1986. *Internet-biblioteka Alekseja Komarova.* Web. 30. 9. 2017.

<<http://ilibrary.ru/text/976/p.1/index.html>>.

---. „*Djadja Vanja: Sceny iz derevenskoj žizni v četireh dejstvijah*“.

<p>Obvezna literatura:</p>	<p><i>Polnoe sobranie sočinenij i pisem v 30-ti tomah. Sočinenija. Tom 13.</i> Moskva: Nauka, 1986. <i>Internet-biblioteka Alekseja Komarova.</i> Web. 30. 9. 2017. <http://ilibrary.ru/text/972/p.1/index.html>.</p> <p>---. „Nevesta“. <i>Polnoe sobranie sočinenij i pisem v 30-ti tomah. Sočinenija. Tom 10.</i> Moskva: Nauka, 1986. <i>Internet-biblioteka Alekseja Komarova.</i> Web. 30. 9. 2017. <http://ilibrary.ru/text/1184/p.1/index.html>.</p> <p>---. „Tri sestry: Drama v četvoryh dejstvijah“. <i>Polnoe sobranie sočinenij i pisem v 30-ti tomah. Sočinenija. Tom 13.</i> Moskva: Nauka, 1986. <i>Internet-biblioteka Alekseja Komarova.</i> Web. 30. 9. 2017. <http://ilibrary.ru/text/973/p.1/index.html>.</p> <p>---. „Višnevij sad. Komediya v četvoryh dejstvijah“. <i>Polnoe sobranie sočinenij i pisem v 30-ti tomah. Sočinenija. Tom 13.</i> Moskva: Nauka, 1986. <i>Internet-biblioteka Alekseja Komarova.</i> Web. 30. 9. 2017. <http://ilibrary.ru/text/472/p.1/index.html>.</p> <p>Garšin, V. M. „Četyre dnja“. <i>Sočinenija.</i> Moskva: Gosudarstvennoe izdatel'stvo hudožestvennoj literatury, 1960. <i>Lib.ru/Klassika.</i> Web. 30. 9. 2017. <http://az.lib.ru/g/garshin_w_m/text_0010.shtml>.</p> <p>---. „Krasnyj cvetok“. <i>Lib.ru/Klassika.</i> Web. 30. 9. 2017. <http://az.lib.ru/g/garshin_w_m/text_0040.shtml>.</p> <p>Gor'kij, M. „Dvadcat' šest' i odna“. <i>Rasskazy. Očerki. Vospominanija. P'si.</i> Moskva: Hudožestvennaja literatura, 1975. <i>Internet-biblioteka Alekseja Komarova.</i> Web. 30. 9. 2017. <http://ilibrary.ru/text/494/p.1/index.html>.</p> <p>Kuprin, A. I. „Olesja“. <i>Sobranie sočinenij v 6 t. Tom 2.</i> Moskva: Goslitizdat, 1957. <i>Internet-biblioteka Alekseja Komarova.</i> Web. 30. 9. 2017. <http://ilibrary.ru/text/1180/index.html>.</p> <p>Leskov, N. S. „Ledi Makbet Mcenskogo uezda“. <i>Sobranie sočinenij v 11-ti tomah. Tom 1.</i> Moskva: Goslitizdat, 1956. <i>Internet-biblioteka Alekseja Komarova.</i> Web. 30. 9. 2017. <http://ilibrary.ru/text/439/p.1/index.html>.</p> <p>* Studenti/ice obavezno trebaju pročitati drame „Galeb“ („Čajka“), „Ujak Vanja“ („Djadja Vanja“), „Tri sestry“ („Tri sestry“) i „Višnjik“ („Višnevij sad“) A. P. Čehova, te pripovijetke „Zaručnica“ („Nevesta“) i „Dama s psićem“ („Dama s sobačkoj“) A. P. Čehova, „Lady Macbeth Mcenskog okruga“ („Ledi Makbet Mcenskogo uezda“) N. S. Leskova, „Priču o sedmero obješenih“ („Rasskaz o semi povešennyh“) L. N. Andreeva, „Olesja“ („Olesja“) A. I. Kuprina, „Četiri dana“ („Četyre dnja“) i „Crveni cvijet“ („Krasnyj cvetok“) V. M. Garšina, „Dvadeset šestorica i jedna“ („Dvadcat' šest' i odna“) Maksima Gor'koga i „Gospodin iz San Francisca“ („Gospodin iz San-Francisko“) I. A. Bunina. Prethodno navedena izdanja služe isključivo kao primjer. Preporučuje se korištenje knjižničnoga fonda.</p>
	<p>Adler, Jacob H. „Two 'Hamlet' Plays: 'The Wild Duck' and 'The Sea Gull'“. <i>Journal of Modern Literature</i> 1.2 (1970-1971): 226-248. <i>JSTOR.</i> Web. 30. 9. 2017. <http://www.jstor.org/stable/3830871>.</p> <p>Aizlewood, Robin. „Leskov's 'Ledi Makbet Mtsenskogo uezda':</p>

Dopunska
literatura:

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- Russian Memory Palace“. *Slavic Review* 73.1 (2014): 36-61. *JSTOR*. Web. 30. 9. 2017. <<http://www.jstor.org/stable/10.5612/slavicreview.73.1.0036>>.
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<p>Dodatne informacije o kolegiju</p>	<p>E-kolegij <i>Dezintegracija realizma</i> s nastavnim materijalima dostupan je na sustavu za e-učenje Merlin.</p> <p>https://moodle.srce.hr/2017-2018/course/index.php?categoryid=5486</p>

PRILOG: Kalendar nastave

Broj nastavne cjeline	TEME I LITERATURA
I.-VI.	M1 DRAME
	1. UVODNO PREDAVANJE. Predstavljanje kolegija i literature. Upoznavanje s obvezama i načinima rada. Upute za pisanje seminarskog rada. Dezintegracija realizma. Društveno-povijesni kontekst. <i>Fin de siècle</i> . Autori i autorice razdoblja. A. P. Čehov. Čehov i kritika.
	2. A. P. ČEHOV „ČAJKA“. Rusko kazalište. Opće karakteristike dramskog stvaralaštva A. P. Čehova. MHAT, K. S. Stanislavski i V. I. Nemirovič-Dančenko. Analiza dramskoga teksta.
	3. A. P. ČEHOV „DJADJA VANJA“. Analiza dramskoga teksta. Staro vs. novo. Simbol, cikličnost.
	4. A. P. ČEHOV „DJADJA VANJA“. Projekcija igranoga filma. Rasprava o adaptaciji.
	5. A. P. ČEHOV „TRI SESTRY“. Analiza dramskoga teksta. Nostalgija.
	6. A. P. ČEHOV „TRI SESTRY“. Projekcija igranoga filma. Rasprava o adaptaciji.
	7. A. P. ČEHOV „VIŠNEVYJ SAD“. Analiza dramskoga teksta. Staro vs. novo. Tekst i kontekst. Infantilnost.
	<p>Preporučena literatura:</p> <ul style="list-style-type: none"> • Adler, Jacob H. „Two 'Hamlet' Plays: 'The Wild Duck' and 'The Sea Gull'“. <i>Journal of Modern Literature</i> 1.2 (1970-1971): 226-248. <i>JSTOR</i>. Web. 30. 9. 2017. <http://www.jstor.org/stable/3830871>. • Aliev, Baktygul. „Desacralizing the Idyll: Chekhov's Transformation of the Pastoral“. <i>The Russian Review</i> 69.3 (2010): 463-476. <i>JSTOR</i>. Web. 30. 9. 2017. <http://www.jstor.org/stable/25677249>. • Allen, David. <i>Performing Chekhov</i>. London – New York: Taylor & Francis e-Library, 2001. • Baehr, Stephen L. „The Machine in Chekhov's Garden: Progress and Pastoral in the 'Cherry Orchard'“. <i>The Slavic and East European Journal</i> 43.1 (1999): 99-121. <i>JSTOR</i>. Web. 30. 9. 2017. <http://www.jstor.org/stable/309908>. • Basin, E. Ja. (ur.). <i>Stanislavskij: psihotehnika akterskogo iskusstva (Antologija)</i>. Moskva: Gumanitarij, 2010. • Beckerman, Bernard. „Dramatic Analysis and Literary Interpretation: 'The Cherry Orchard' as Exemplum“. <i>New Literary History</i> 2.3 (1971): 391-406. <i>JSTOR</i>. Web. 30. 9. 2017. <http://www.jstor.org/stable/468329>. • Bennett, Robert B. „The Golden Age in the Cycles of History: Analogous Visions of Shakespeare and Chekhov“. <i>Comparative Literature Studies</i> 28.2 (1991): 156-177. <i>JSTOR</i>. Web. 30. 9. 2017. <http://www.jstor.org/stable/40246779>. • Bidney, Martin „Bright Blur, Blinding Light, Blank Page: The Epistemically Skeptical Epiphanies of Chekhov“. <i>The Slavic and East European Journal</i> 54.2 (2010): 272-296. <i>JSTOR</i>. Web. 30. 9. 2017. <http://www.jstor.org/stable/41430445>. • Bloom, Harold (ur.). <i>Anton Chekhov (Bloom's Major Dramatists)</i>. Philadelphia: Chelsea House Publishers, 2000.

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VIII.- XV.	M2 PROZA
	<p>8. A. P. ČEHOV „NEVESTA“. Opće karakteristike stvaralaštva A. P. Čehova (otuđenost, pomanjkanje socijalno-analitičke dimenzije, ugođaj, stil rečenice, opisi prirode i interijera, melodioznost). Inovativnost. Analiza pripovijetke po općim karakteristikama Čehovljeva proznog stvaralaštva. Analiza pripovijetke kroz pomno čitanje. Kompozicija, karakterizacija, pripovjedač. Ekonomičnost forme, tekstualni signali i evolucija karaktera.</p>
	<p>9. A. P. ČEHOV „DAMA S SOBAČKOJ“. Analiza pripovijetke prema općim karakteristikama Čehovljeva proznog stvaralaštva. Analiza pripovijetke kroz pomno čitanje. Ekonomičnost forme, tekstualni signali, zrcalnost i evolucija karaktera. Projekcija igranoga filma i rasprava o ekranizaciji.</p>
	<p>10. N. S. LESKOV „LEDI MAKBET MCENSKOGO UEZDA“. Opće karakteristike stvaralaštva N. S. Leskova. Analiza pripovijetke. Skaz. Projekcija filma i rasprava o adaptaciji.</p>
	<p>11. L. N. ANDREEV „RASSKAZ O SEMI POVEŠENNYH“. Opće karakteristike stvaralaštva L. N. Andreeva. Andreev i kritika. Analiza pripovijetke.</p>
	<p>12. A. I. KUPRIN „OLESJA“. A. I. Kuprin i njegovo stvaralaštvo. Kuprin i kritika. Analiza pripovijetke. Projekcija igranoga filma i rasprava o ekranizaciji.</p>
<p>13. V. M. GARŠIN „ČETYRE DNJA“, „KRASNYJ CVETOK“. Opće</p>	

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	<p>14. MAKSIM GOR'KIJ „DVADCAT' ŠEST' I ODNA“. Maksim Gor'kij. Opće karakteristike stvaralaštva Maksima Gor'koga. Gor'kij i društveno-povijesni kontekst. Kritika i Gor'kij. Analiza pripovijetke. Projekcija igranoga filma i rasprava o ekranizaciji.</p>
	<p>15. I. A. BUNIN „GOSPODIN IZ SAN-FRANCISKO“. I. A. Bunin i opće karakteristike njegova stvaralaštva. Bunin i kritika. Analiza pripovijetke.</p>
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