

<i>Naziv kolegija</i>	Dezintegracija realizma			<i>Kod kolegija</i>	RUP312
<i>Studijski program Ciklus</i>	Ruski jezik i književnost Preddiplomski sveučilišni studij			<i>Godina studija</i>	3.
<i>ECTS vrijednost boda:</i>	3	<i>Semestar</i>	5.	<i>Broj sati po semestru (p+v+s)</i>	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>	srijedom 18:00-20:00				
<i>E-mail adresa i broj telefona:</i>	avidic@unizd.hr, adrijana.vidic@gmail.com				
<i>Ciljevi kolegija:</i>	<p>Osnovni ciljevi kolegija <i>Dezintegracija realizma</i> su:</p> <ul style="list-style-type: none"> • predočiti studentima neformativna kretanja u ruskoj književnosti kraja 19. i početka 20. stoljeća. • pojasniti studentima društveni i povijesni kontekst tog razdoblja u Europi i u Rusiji • predstaviti studentima kratku povijest ruskog kazališta. • osposobiti studente za pisanje znanstvenoga rada (za uravnotežen odabir teme, planiranje rada kroz sinopsis te pismenu analizu kroz seminarsku obradu odabrane teme iz književnosti 19. stoljeća) • analizirati sa studentima odabrane tekstove kroz najrazličitije pristupe • ohrabriti studente na kritičku interpretaciju filmske adaptacije 				
<i>Ishodi učenja (opće i specifične kompetencije):</i>	<p>Nakon položenog ispita iz kolegija <i>Dezintegracija realizma</i> studenti/ice će znati/moći:</p> <ul style="list-style-type: none"> • definirati neformativna postrealističarska kretanja u ruskoj književnosti kraja 19. i početka 20. stoljeća. • opisati društveno-povijesni kontekst toga razdoblja u Zapadnoj Europi i u Rusiji • opisati povijest ruskog kazališta • planirati nacrt znanstvenoga rada • razraditi i argumentirati odabranu temu • razlikovati akademske pisane izvore od neakademske • primijeniti zadani sustav citiranja i navođenja literature • kritički analizirati odabrane tekstove kroz različite pristupe 				
<i>Sadržaj silabusa/izvedbenog plana:</i>	<p>M1 Drama Pored stjecanja znanja o kontekstu i autorima te povijesti ruskog kazališta i ruske drame, fokus ove cjeline je analiza odabranih dramskih tekstova</p>				

	<p>kroz različite pristupe. Zaseban vid pristupa nekim od naslova bit će filmske projekcije nakon kojih će slijediti rasprava o adaptaciji književnog predloška u filmski medij.</p> <p>M2 Proza</p> <p>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.</p>			
Načini izvođenja nastave	Predavanja	Vježbe	Seminari	Samostalni zadaci
	Konzultacije	Mentorski rad	Terenska nastava	Ostalo
	Napomene: -			
Studentske obveze	<p>Studenti/ice su dužni:</p> <ul style="list-style-type: none"> - redovito pohađati nastavu - pripremati se za nastavu (kontinuirano čitanje obvezne literature usklađeno s kalendarom nastave) - u propisanom roku predati sinopsis seminarskoga rada i seminarski rad izrađen prema uputama - polagati usmeni ispit 			
Praćenje i ocjenjivanje studenta/ice	Pohađanje nastave	Aktivnosti u nastavi	Seminarski rad	Praktični rad
	Usmeni ispit	Pismeni ispit	Kontinuirana provjera znanja	Esej
	Čitanje			
<i>Detaljan prikaz ocjenjivanja unutar Europskog sustava prijenosa bodova</i>				
OBVEZE STUDENTA/ICE	SATI (PROCJENA)	UDIO U ECTS-u	UDIO U OCJENI	
Pohađanje nastave	45	1,5	-	
Čitanje	30	1	50%	
Seminarski rad	15	0.5	50%	
	<p>Andreev, L. N. „<i>Rasskaz o semi povešennyh</i>“. <i>Sobranie sočinenij v šesti tomah. Tom tretij. Rasskazy; P'esy. 1908-1910. 48-112. Nekommerčeskaja elektronnaja biblioteka „ImWerden“</i>. Web. 30. 9. 2017. http://imwerden.de/pdf/andreev_leonid_ss_v_6_tt_tom_3_1994_text.pdf.</p> <p>Bunin, I. A. „<i>Gospodin iz San-Francisko</i>“. <i>Internet-biblioteka Alekseja Komarova</i>. Web. 30. 9. 2017. http://ilibrary.ru/text/1016/p.1/index.html.</p> <p>Čehov, A. P. „<i>Čajka. Komediya v četyreh dejstvijah</i>“. <i>Polnoe sobranie sočinenij i pisem v 30-ti tomah. Sočinenija. Tom 13. Moskva: Nauka, 1986. Internet-biblioteka Alekseja Komarova</i>. Web. 30. 9. 2017. http://ilibrary.ru/text/971/p.1/index.html.</p>			

Obavezna literatura:*

- . „Dama s sobačkom“. *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 četyreh 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/972/p.1/index.html>>.
- . „Nevesta“. *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/1184/p.1/index.html>>.
- . „Tri sestry: Drama v četyreh 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/973/p.1/index.html>>.
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- . „Krasnyj cvetok“. *Lib.ru/Klassika.* Web. 30. 9. 2017. <http://az.lib.ru/g/garshin_w_m/text_0040.shtml>.
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* Studenti/ice obavezno trebaju pročitati drame „Galeb“ („Čajka“), „Ujak Vanja“ („Djadja Vanja“), „Tri sestry“ („Tri sestry“) i „Višnjik“ („Višnevyy sad“) A. P. Čehova, te pripovijetke „Zaručnica“ („Nevesta“) i „Dama s psićem“ („Dama s sobačkom“) 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.

Dopunska
literatura
(istaknuta bojom) i
neobavezna
korisna literatra:*

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PRILOG: Kalendar nastave

Broj nastavne cjeline	TEME I LITERATURA
I.-VII.	M1 DRAME
	I. 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.
	II. 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.
	III. A. P. ČEHOV „DJADJA VANJA“. Analiza dramskoga teksta. Staro vs. novo. Simbol, cikličnost.
	IV. A. P. ČEHOV „DJADJA VANJA“. Projekcija igranoga filma. Rasprava o adaptaciji.
	V. A. P. ČEHOV „TRI SESTRY“. Analiza dramskoga teksta. Nostalgija.
	VI. A. P. ČEHOV „TRI SESTRY“. Projekcija igranoga filma. Rasprava o adaptaciji.
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M2 PROZA

VIII. 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

VIII.- XV.	pomno čitanje. Kompozicija, karakterizacija, pripovjedač. Ekonomičnost forme, tekstualni signali i evolucija karaktera.
	IX. 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.
	X. N. S. LESKOV „LEDI MAK BET MCENSKOGO UEZDA“. Opće karakteristike stvaralaštva N. S. Leskova. Analiza pripovijetke. Skaz. Projekcija filma i rasprava o adaptaciji.
	XI. L. N. ANDREEV „RASSKAZ O SEMI POVEŠENNYH“. Opće karakteristike stvaralaštva L. N. Andreeva. Andreev i kritika. Analiza pripovijetke.
	XII. A. I. KUPRIN „OLESJA“. A. I. Kuprin i njegovo stvaralaštvo. Kuprin i kritika. Analiza pripovijetke. Projekcija igranoga filma i rasprava o ekranizaciji.
	XIII. V. M. GARŠIN „ČETYRE DNJA“, „KRASNYJ CVETOK“. Opće karakteristike stvaralaštva V. M. Garšina. Garšin i kritika. Analiza pripovijetki.
	XIV. 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.
	XV. I. A. BUNIN „GOSPODIN IZ SAN-FRANCISKO“. I. A. Bunin i opće karakteristike njegova stvaralaštva. Bunin i kritika. Analiza pripovijetke.
	Dopunska i neobavezna korisna literatura korištena u pripremi nastave:
	<ul style="list-style-type: none"> • Aizlewood, Robin. „Leskov's 'Ledi Makbet Mtsenskogo uezda': Composition and Symbolic Framework“. <i>The Slavonic and East European Review</i> 85.3 (2007): 401-440. <i>JSTOR</i>. Web. 30. 9. 2017. <http://www.jstor.org/stable/25479103>. • 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>. • Barratt, Andrew, Edith W. Clowes. „Gor'ky, Glasnost' and Perestroika: The Death of a Cultural Superhero?“. <i>Soviet Studies</i> 43.6 (1991): 1123-1142. <i>JSTOR</i>. Web. 30. 9. 017. <http://www.jstor.org/stable/152408>. • Benjamin, Walter. „The Story-Teller: Reflections on the Works of Nicolai Leskov“. Prev. Harry Zohn. <i>Chicago Review</i> 16.1 (1963): 80-101. <i>JSTOR</i>. Web. 30. 9. 2017. <http://www.jstor.org/stable/25293714>. • 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>. • Bill, Valentine T. „Nature in Chekhov's Fiction“. <i>The Russian Review</i> 33.2 (1974): 153-166. <i>JSTOR</i>. Web. 30. 9. 2017. <http://www.jstor.org/stable/128284>. • Borney, Geoffrey. <i>Interpreting Chekhov</i>. Canberra: ANU E Press, 2006. • Boym, Svetlana. <i>Common Places: Mythologies of Everyday Life in Russia</i>. Cambridge – London: Harvard UP, 1995. • Brintlinger, Angela. „Fiction as Mapmaking: Moscow as Ivan Bunin's Russian Memory Palace“. <i>Slavic Review</i> 73.1 (2014): 36-61. <i>JSTOR</i>. Web. 30. 9. 2017. <http://www.jstor.org/stable/10.5612/slavicreview.73.1.0036>.

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Upute za seminarski rad iz ruske književnosti 19. stoljeća

(akad. god. 2018./2019.)

Seminarski rad iz ruske književnosti 19. stoljeća odnosi se na kolegije *Ruski romantizam*, *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. Dovršeni i lektorirani seminarski radovi moraju uredno slijediti MLA sustav označavanja referenci i navođenja literature. 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 navođenja izvora, parafraziranje bez navođenja izvora 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 2018./2019. su:

- predaja sinopsisa do 2. 12. 2018.
- predaja seminarskog rada do 20. 1. 2019.

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.

U Zadru, 4. listopada 2018.

doc. dr. sc. Adrijana Vidić

