

Subject Field: Language and literature

1. General principles

1.1. Language and literature competence

The objective of studying the subjects of the language and literature field in upper secondary school is to develop students' language and literature competence, which means the ability to see language and literature as the foundation of national and personal identity and as an art form, and to understand and appreciate national and global cultural heritage. Language and literature competence also covers the skills to use language in different communication situation to achieve one's goals, taking into account the communication standards and language use conventions. Language and literature competence means the ability to comprehend and create, analyse and critically assess various texts.

Teaching language and literature is aimed at the upper secondary school graduate having developed the capability to:

- 1) express themselves clearly, purposefully and in accordance with the norms of the general literary standard both in oral and written communication;
- 2) deliberate based on the texts read, seen or heard in a relevant and well-grounded manner;
- 3) know the principles of text composition and compile texts of different types based on informative and literary texts as well as other sources by judging them critically;
- 4) judge media and other public texts critically and can identify influencing tools in texts;
- 5) understand the social, historical and cultural importance of literature;
- 6) value writers as creators and literature as a means of enriching their emotional and cognitive world as well as a means of enhancing their imagination and thinking;
- 7) know important Estonian, Russian and foreign authors and their works and can relate them to a time period and cultural context;
- 8) are familiar with important literary movements and genres and can identify the poetic techniques and main literary devices in texts; and
- 9) analyse and interpret literary works of different types.

1.2. Subjects of the Subject Field and number of courses

The compulsory subjects within the subject field are Estonian/Russian language and literature.

The subjects are divided into compulsory and optional courses. The compulsory courses by subject are the following:

- 1) the Estonian language 6 courses: 'Language and Society', 'Media and Influence', "Language and Style of Texts", 'Practical Estonian I', 'Practical Estonian II' and 'Practical Estonian III';

- 2) the Russian language 6 courses: 'Language – Society – Culture', 'Text in Language and Speech: Text Stylistics', 'Practical Russian I (Speech Culture)', 'Practical Russian II (Reception and Creation of Oral Text)', 'Practical Russian III (Reception and Creation of Written Text)' and 'Practical Russian IV (Correction Course in Orthography and Punctuation)';
- 3) the literature in the language of instruction is Estonian 5 courses: 'Analysis and Interpretation of Literary Works', 'Main Types and Genres of Literature', '20th Century Literature' and 'Newer Literature';
- 4) the literature in a school or class where Estonian is taught as a second language and literature instruction is partially in Russian, 5 courses: 'Literature in the 1st half of the 19th Century: Romanticism, Formation of Realism', 'Literature in the 2nd half of the 19th Century: Realism', 'Literature in the 1st half of the 20th Century', 'Literature in the 2nd half of the 20th Century' and 'Estonian Literature'.

The national curriculum includes descriptions of 8 optional courses: 'Speech and Debate', 'Myth and Literature', 'Literature and Society', 'Drama and Theatre' and 'Literature and Film'. The optional courses in schools or classes where Estonian is studied as a second language and literature instruction is partially in Russian are the following: 'Russian Language in Estonia', 'World Literature from Antiquity to the 18th Century', 'Contemporary Russian Literature' and 'World Literature in the 2nd Half of the 20th Century until the Beginning of the 21st Century'.

1.3. Description of the Subject Field and integration within the subject field

Language is a carrier of national culture and identity. Spoken and written language proficiency is the foundation and prerequisite of human thinking ability, mental development and socialisation. Good Estonian/Russian proficiency is the precondition of successful learning of all subjects. In addition to the development of language and literature competence and communication skills, the subjects of language and literature also contribute to the development of upper secondary school students' identity and self-awareness as well as cultural and social development.

Estonian language and literature Linguistic knowledge provides a theoretical basis for developing a practical command of the language. Therefore, each course in linguistic knowledge is followed by and integrated with a practical language course. These courses can also be taught in parallel. The themes covered within the course of linguistic knowledge, cross-curricular topics in the curriculum and the themes covered in the literature course are used in the practical language course as themes for speech development, reading, listening and writing. Practical language courses focus on developing students' spoken and written communication, reflection and self-expression skills; on creating different types of text combined with finding and using necessary information. Relevant issues in orthography and orthology are revised during every course.

The subject syllabus in literature focuses on texts and readers. An attention is paid to understanding the literary work as a whole, to analysing and interpreting texts, to figurative language and to the poetry. The first and third courses focus on analysing and interpreting literary works of different types. The knowledge acquired is used in the 'Newer Literature' course and in two more general courses, but also in optional courses. Estonian literature is integrated into every course. Integration with theatre and cinematography is made possible through relevant optional courses.

Language and literature courses are linked by working on the texts: text understanding and interpretation, differentiating between and analysing linguistic and stylistic means of expression and writing based on

common texts whenever possible. The object of analysis and interpretation and the source text for writing in literature courses is mainly literary text.

Russian language and literature. The subject syllabus of Russian language includes six courses. Requirements for the completion of courses are specified in the school curriculum. The central notion in language instruction is the text. Students acquire knowledge in the functions and composition of different text types and learn to understand, assess and create them both orally and in writing. Taking different courses develops students' communication as well as oral and written expression skills and their correct language use. They learn to use different sources of information, including the Internet, to find linguistic information and to compile texts.

The structure of the subject syllabus in literature is literary-historic: four courses cover world literature from the 19th century to the present day, and the fifth course is Estonian literature. Optional courses deal with the earlier period of world literature (until the 17th century) and contemporary Russian and foreign literature. In addition to the literary-historical principle, the subject syllabus in literature also follows the problem-theme principle. Literary works are analysed in the artistic and social context of their time; students learn to notice artistic peculiarities and problems posed in texts, and to link the works with the life and problems of modern society. In examining literary works, students learn to formulate and express their opinions both orally and in writing. Studying Estonian literature in Estonian helps develop students' command of Estonian and their integration into Estonian cultural space.

Language and literature studies are connected through language and working on texts. The subject syllabus in Russian language covers different text types and their linguistic features, including the language of fiction. The subject syllabus in literature deals first and foremost with the analysis of literary texts, discussing their content and problems and writing texts in different genres based on them.

1.4. Options for forming general competencies

The study of subjects in the field of language and literature contributes to the development of all general competences of students as described in the national curriculum. General competences are developed by reading and creating various text and by reflection, using different forms of cooperation (e.g., group discussions, presentations, group work, projects) and individual work (e.g., preparing a research paper). The attained general competences are reflected in text creation, presentations and reflections. The teacher plays a crucial role in shaping the four interconnected components of competences – knowledge, skills, values and behaviour – by creating a suitable learning environment and foundation for productive cooperation between the teacher and students.

Cultural and value competence. Both language and literature education emphasise intellectual values: knowledge of the specific character, development and usages of native language, attitude towards literature as an artistic expression and towards writers as creators. The study of language and literature shapes students' moral values, social attitudes and beliefs, as well as their attitudes towards their native literature and that of other nations as well as towards a wider cultural heritage.

Social and citizenship competence. The use of work in pairs and group work in language and literature lessons contributes to the development of cooperation skills, courage to express one's opinions, ability to recognise the ideas of peers and consider other people, and to seek shared positions. Different types of assignments contribute to formation of the skill of ethical spoken and written communication, considering the circumstances, in direct meetings and online environments.

Self-awareness competence. Reflection on texts supports the development of students' self-image; study situations provide opportunities to develop personal views on the matters discussed; creative assignments facilitate highlighting of students' originality and the nature of their talents, while also expanding their horizons.

Learning to learn competence. Language and literature lessons contribute to the development of listening and reading skills, comprehension of different types of text, differentiation between fact and opinion, finding information from different sources and using it with a critical attitude, preparing different types of texts, and developing and formulating personal opinions.

Communication competence. Language and literature lessons contribute to spoken and written communication skills, the ability to show consideration for the conversation partner and select a suitable behaviour, and the skill to present and justify one's opinions. Education and study texts lay a foundation for reflection, debating and modern written communication.

Mathematics, natural sciences and technology competence. Informative texts are used to develop the skill to read information graphs or other types of visual information, to find numerical data, to analyse information that has been found, to associate it with verbal information and to interpret it. Calculation skills are developed through conversion of measurement units used in older texts. Students learn how to differentiate between scientific information from literary and popular information. Students learn to use technological tools for creating, correcting and presenting texts.

Entrepreneurial competence. The development of entrepreneurial initiative and responsibility is supported by discussion of age-appropriate problems identified in media and literary texts, as well as in students' daily life, by adopting a position with regard to them and trying to find solutions both in language and literature lessons and in creative assignments. The development of entrepreneurial competence is facilitated by students' participation in projects, which require initiative and activity on the part of students, application of language and literature knowledge, and addition to that knowledge using different sources.

1.5. Options for integrating subjects with other subject fields

1.5.1. Integration with other subject field competences and subject field

Estonian/Russian is both the language of instruction and the central subject in the school. Good command of the language is a precondition for making progress in any subject and for being successful in private and social life. Similarly, all other subjects develop the key competences of language use: understanding and using vocabulary, text understanding and text creation and skills in oral and written communication. Thus students develop their functional and critical literacy not merely by studying Estonian/Russian, but by studying all subjects. While consistent and deliberate development of language proficiency is carried out in language and literature lessons, there is a need for continuous cooperation with other subject teachers.

Foreign languages. Learning about authors and works of world literature can generate interest in learning foreign languages and reading and discussing the works written in the foreign language studied can generate interest in the life and culture of the respective country and in reading its literature in the original language, if students are properly guided.

Mathematics Understanding of study texts and text problems is facilitated by reading skills developed in Estonian/Russian literature lessons. The study of orthography of numerals supports development of correct mathematical literacy.

Natural Sciences Nature-related texts in the study literature of Estonian/Russian and in fiction help students get to know and value nature. Reading and reciting poetry describing nature and the aesthetic and emotional experiences associated with it, analysing nature descriptions as artistic devices in literary works and understanding their contextual meaning draws attention to the beauty of nature and values it as a source of aesthetic experience. The orthography of place names and names of natural phenomena/objects is practiced in the subjects of the language and literature field.

Social studies. Reading and analysing literary works supports the formation of worldviews, understanding historical events and developments and orienting in social life and human relations. The literary studies guide students to relate the problems covered in the literary works of different periods with present-day life and. Language lessons provide an opportunity to practice the orthography of the names of countries, associations, organisations, historical figures and historical events. Reflection skills and the skills of finding, interpreting and using information are developed by working with different texts and by engaging in discussions and debates.

Art subjects. The analysis of illustrations in literary works supports understanding the specifics of the fine arts and its means of expression. Illustrating the analysis of literary works with the music of a given period helps understand the emotional effect of music, specific features of musical trends and their connections with the artistic trends in a certain period. Language education contributes to the ability to identify visual and auditory components of advertising.

Physical education. Creative activities contribute to the development of a healthy approach to life; debates can be used to promote a healthy lifestyle, while dramatisations and role-plays provide opportunities for experiencing different situations. Biographies of athletes offer a view into generally accepted moral values, social attitudes and beliefs.

1.6. Options for implementing cross-curricular topics

Cross-curricular topics are considered when establishing the goals, outcomes and contents for the field, based on the specific nature of a particular subject and connections with various cross-curricular topics.

Lifelong learning and career planning. Different learning activities are used to guide students towards appreciating lifelong learning as a lifestyle and to interpret career planning as a continuous decision making process. Educational activities offer opportunities for direct contacts with the world of employment, e.g., through visits to undertakings, presentations of occupations, professions and further education opportunities related to the subject field. Educational activities enable students to deepen their knowledge of the links between education and employment. Education develops independent study skills and responsibility, as well as skills to find and analyse information on further education opportunities, based on one's development needs, and to prepare a career plan. Various learning activities, including independent projects, enable students to link their interests and abilities with subject-specific knowledge and skills and to understand that hobbies can help to balance personal life and career. Role plays and discussion of different texts, reflection and creative assignments contribute to the development of students' communication and cooperation skills, as well as the ability to form and express personal opinions and to solve problems.

Education enables students to learn the vocabulary, which is required for self-analysis, in order to analyse their interests and abilities in the subject field and on a general level, incl. the skill to prepare necessary documents for further studies and future job applications.

Environment and sustainable development and health and safety. The subjects of the subject field should contribute to students' growth into socially active, environmentally conscious and responsible human beings who value health and safety.

Civil initiative and entrepreneurship. By discussing texts of different types students learn to notice social problems and to try and find solutions for them.

Values and morality and cultural identity. The reading and analysis of fiction and cultural information texts, corresponding reflection and the creation of texts based on them helps to develop students' moral qualities, values and attitudes. Valuation of native language and literature teaches respect for oneself and one's ethnic nationality, while reading of texts of other nations helps to form an understanding of the difference of cultures as well as recognition of humanity's shared cultural heritage.

Information environment. The skills to use the tools of the information environment are developed through practical activities, including finding information from different sources (incl. the Internet), critical assessment and use of this information to increase knowledge about the study topic and to create new texts.

Technology and innovation. The opportunities of information society are used for completing study assignments; students are guided to look for alternative solutions.

1.7. Planning and Organizing Study Activities

Proficiency in **Estonian** means that students have acquired a good command of the language in the four areas of constituent skills: reading, writing, speaking and listening.

Reading skills are developed by reading texts from different spheres and analysing and critically judging their content. In teaching reading, it is observed that the level of difficulty of texts studied increases in line with the development of reading skills and that both linked (descriptive and narrative) and unlinked texts (tables, graphs, lists, etc.) are represented. An important part in the development of students' reading skills is broadening their vocabulary, and in order to achieve this, new words (less known words, foreign words and figurative expressions) are systematically acquired throughout the subject. An important component of reading competence is the ability to find necessary texts both in printed and online sources and to seek information in them. A broader aim in developing reading skills is the formation of critical information users and individuals who understand ethical values.

Writing skills are developed by creating texts for different purposes and with different compositions. Most text types that students create in subject teaching are familiar to them from basic school in terms of their composition and requirements. The aim of developing writing skills is to achieve mastery in the creation of such texts. The skill of writing texts based on source texts is very important; so are skills in linking information received from other texts with one's own texts as well as knowing how to refer, quote and review. The prerequisite and one of the components of writing competence is good and functional orthography. Thus, orthographic skills are constantly developed and practised by writing assignments.

The central task in developing **speaking skills** is to develop the ability to select a suitable tone and stylistic means based on communication situations and partners. It is also important to know how to start, expand and avert communication. Speaking skills are developed through different communication tasks, pair and group work discussions, making presentations in front of the class and answering questions while seated. Real-life communication situations are practised in role-plays. An important component of speaking skills is arguing and the ability to present and defend one's standpoints by using rational, emotional and ethical argumentations. Argument skills are developed through discussions, debates and panel discussions.

The aims of developing **listening skills** are to understand the communication objective of the partner and to identify persuasion and manipulation and the main idea of oral information and reference texts. The skill of asking meaningful and relevant questions of the speaker is important as well. Summarising discussions and lectures and analysing political speeches are one way of developing listening skills.

Based on the learning objectives and outcomes of literature, the study activities in lessons of literature are connected with reading, analysing and interpreting fiction and culture-related informative texts, including essays, but also with oral and written self-expression. Reader and text-centred approaches to literature prioritise reading and other activities related to it; literary history is less important.

There are different study methods of **literature** in lessons, ranging from close reading of texts to the comparative historical method. Study activities should help students penetrate texts; analyse, synthesise, compare and assess them and use them in practice. In dealing with literature, it is important to avoid using the same method. For instance it is possible to:

- 1) analyse literary works against the overall culture of the period or find links with the history, fine arts and philosophy of the period;
- 2) observe literary works as the reflection and expansion of a writer's life;
- 3) explore the relationships and meanings of structural elements in texts: both by reading and by writing;
- 4) analyse the texts from the narrator's position: create time and place of action, draw up text spaces, explore the links between plot and story line, narration etc.;
- 5) interpret the keywords in statements, formulate one's opinion or questions, present arguments, find the essence and relate it to works read before, organise information and present it graphically;
- 6) compare and contrast information and point out common and specific features;
- 7) find links between texts: in narrative, composition, characters, episodes, motives, single words and phrases;
- 8) find archetextual links: in plots, character types, motives and expressions;
- 9) transform texts into another genre;
- 10) analyse different styles and sub-languages and their blending in literary texts;
- 11) compare the means of expression in fiction to techniques used in film and theatre; and
- 12) deal with the poetics of art and explore one's reading skills, preferences and reading history, different reader groups and reading models.

The objectives of literary studies are best achieved by watching movies and documentaries based on literary works or introducing literary history, listening to sound recordings, visiting theatre performances and museums and performing assignments related to the activities.

In addition to fiction, students also read metatexts in literature lessons that support literary studies. This enhances their skills in using varied information means and shapes their critical attitude towards online

sources. By reading essays and literary criticism and using it in analysing literary works, students learn to quote and review correctly and understand the meaning of copyright and plagiarism. Reading texts appropriate to the students' age facilitates working with full texts by offering different interpretation options based on the individual, period, culture etc. It is instructive to seek information on the problems, ideas, time and place of action etc., find the lead idea in the text and relate it to one's own life and reading experience, point out and rephrase important ideas, summarise the material read or present the information in another form, formulate pros and cons, ask questions based on the texts or answer them and analyse statements drawn up on texts. In the text-poetic approach, it is advisable to use the comparative model asserting common and specific features of texts.

The materials covered in literature lessons are better acquired if the knowledge is used orally or in writing. To this end it is advisable to write varied options for analysing, discussing and creative writing as well as use oral expression techniques (group work presentations, reports, speeches and debates). Role-plays and staging are important both in interpreting the works as well as in developing students' presentation skills and courage.

In planning the studies, it is advisable to follow the principle of active learning (including discovery, enquiry-based, problem-based and project-base learning) by enabling the students to work independently, in pairs and in groups in order to develop their cooperation skills and sense of duty.

In planning the learning activities, teachers have a professional right, in cooperation with students, to make choices regarding the presentation of contents with a view of ensuring achievement of required learning outcomes and development of general and field-specific competences, based on students' existing knowledge and skills.

1.8. Assessment

Assessment is based on the provisions of the general part of the national curriculum for upper secondary schools. The objective of verifying and assessing learning outcomes in language and literature is to receive an overview of the level of attainment of learning outcomes and individual development of students, and to use this information for more productive planning of studies. Assessment covers knowledge and respective application skills as well as attainment of general competences, incl. learning to learn skills, based on oral answers, written assignments and practical activities. Selection of assessment methods is made in consideration of students' age-specific differences, individual abilities and preparedness to handle specific activities. Learning outcomes are assessed with verbal assessments and numerical grades.

Students have to be informed about what and when is going to be assessed, which assessment tools and criteria will be used. Diverse forms of verifying and assessing learning outcomes should be used. Formative assessment to support students has an important role.

In **Estonian language**, assessment covers the following:

focusing primarily on comparing students' development with their previous accomplishments. Assessment criteria and any assessment procedures that deviate from the standard five-grade system are specified in the school curriculum.

- 1) correct spoken and written language use;
- 2) comprehension and critical analysis of different types of spoken and written texts;
- 3) text creation skills;

- 4) argumentation skills;
- 5) skill to use information sources.

In **Literature**, assessment covers the following:

- 1) reading, interpreting and analysing literary works;
- 2) argumentation skills;
- 3) skill to create and present different types of text;
- 4) knowledge of main development directions of Estonian and world literature;
- 5) understanding of and proficiency in specific characteristics of literary language use.

The results of assignments in 'Practical Estonian' lessons, which demonstrate attainment of learning outcomes in literature courses or other Estonian language courses, can be assessed and taken into account as partial contributions towards completion of the respective courses. Similarly, any activities in the framework of assignments in literature courses or other Estonian language courses can be assessed and taken into account as partial contributions towards completion of the 'Practical Estonian' course if they support attainment of the learning outcomes of the 'Practical Estonian' course.

1.9. Physical learning environment

The school shall organise:

- 1) the majority of studies take place in a classroom, where it is possible to arrange the furniture as appropriate to group work and round-table discussions;
- 2) If necessary, lessons are also carried out in the computer class, school library and outside of the school building.

The school shall enable:

- 1) study sets (textbooks, workbooks and teacher's books) for all courses;
- 2) use orthology dictionaries, foreign words lexicons, text collections, literary works and audiovisual equipment in the classroom;
- 3) learning environments as well as study materials and tools based on modern information and communication technology, including online dictionaries available for use during lessons.

2. Syllabuses

2.1. Estonian language

2.1.1. Learning and Educational Objectives

Estonian language studies at the upper secondary school level are designed for students to:

- 1) have acquired the Estonian literary standard and use it correctly both orally and in writing;
- 2) are linguistically aware, perceive the language as a part of their identity, analyse and critically judge the development tendencies in the language and its present status;
- 3) are familiar with typical communication situations, can select proper communication channels and communicate purposefully using oral and written language appropriate to the context;
- 4) know the specific features of text types and can read, analyse and compile different types of texts;

- 5) develop their creative and critical thinking;
- 6) select and use information sources purposefully and judge them critically;
- 7) understand the importance of correct spoken and written language, incl. in necessary documents for applying for further studies and employment, and of knowledge in the subject field for the world of employment in general; and
- 8) be familiar with the occupations and professions associated with the subject field and understand the value of their work in the labour market.

2.1.2. Description of the subject

The content of Estonian as a subject consists of two related but cognitively different areas: linguistic knowledge and practical command of the language. The courses in Estonian seek to arouse students' interest in linguistics and philology in general and to provide them with practical skills comparable to basic knowledge.

The Estonian language is both the language of instruction and the central subject in the school. Good command of Estonian creates the preconditions for making progress in all subjects, while all other subjects develop the key competences of language use: understanding and using vocabulary, text understanding and text creation and the competence of oral and written communication. Hence students develop their functional and critical literacy through studying Estonian and other subjects.

Also, a systematic overview is given of the media and influence. Such issues as constructing reality through the media or how different approaches to one and the same event are created and which language tools are used are dealt with. This relates to media ethics, which is also examined. Other issues include advertisements and their influencing techniques, electronic media and new ways of communication created by it, dangers and manipulation options related to them. Media instruction seeks to shape critical media consumers.

The issues of the language and style of texts are dealt with in greater detail. Stylistic and linguistic differences of various text types are covered; stylistic stratifications and connotations of vocabulary, components of writing and demands on the language of different types of texts are also examined. Systematic overviews of main stylistic errors are given.

The practical command of Estonian means proficiency in reading, writing, speaking and listening. A broader aim in developing reading skills is to shape critical information users. Writing skills are developed by creating texts for different purposes and with different compositions, teaching how to refer to, quote and summarise other texts i.e. write based on source texts. The prerequisite and one component of writing competence is good and functional orthography. Speaking skills comprise both public presentation skills and the ability to choose appropriate tone and style. The aim of developing listening skills is to understand the partner and the speaker, to identify factual information and opinions as well as influencing and manipulating in oral media channels, and to be prepared to ask further questions or present objections.

2.1.3 Learning outcomes in upper secondary school

Graduates of upper secondary school:

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- 1) express themselves clearly, purposefully, appropriately and in accordance with the norms of the general literary standard both in oral and written communication;
- 2) select communication channels and means of expression appropriately based on functional, ethical and aesthetic considerations;
- 3) can find and use different sources of information to create their own texts and judge them critically;
- 4) are familiar with the principles and specifics of text composition and can create and analyse different types of oral and written texts;
- 5) analyse and judge media and other public texts critically and can identify influencing tools in texts; and
- 6) know how to use language information sources to improve their language use.

2.1.4. Learning Outcomes and Learning Content of the Courses

1st course 'Language and Society'

Learning outcomes

At the end of the course, students can:

- 1) understand the role, functions and meaning of the language in society;
- 2) understand the nature of sub-languages and language variations;
- 3) know the norms and etiquette of oral and written language; and
- 4) can analyse time-specific linguistic phenomena at a level appropriate to their age.

Learning content

Functions of language: exchange of information, relationship building, expression of identity, formation of worldview. Language as a sign system. Other sign systems. Graphic generalisations (figures, tables and schemes). Picture language. Combining sign systems in texts. Art and language.

Uniqueness of Estonian in comparison with other languages: sound system, gradation, inflectional forms, types of sentences and sequence of words, word formation.

The Estonian language and other languages. The Estonian language as Finno-Ugric languages. European and world languages (selectively). Language contacts. Influence of German, English and Finnish on Estonian. Language variation and transformation.

Development of the modern literary standard. Literary standard and colloquial language. Dialectism and native dialect. Norms of literary standard. Language etiquette. Areas of language use and jargons of social groups. Slang. Accent.

Estonia as a multicultural and multilingual country. Linguistic tolerance. Language policy in Estonia. Areas of use of Estonian and its development: language technology, terminology and professional jargon, fiction and culture of translation. Status and future of the Estonian language.

2nd course 'Media and Influence'

Learning outcomes

At the end of the course, students:

- 1) have an idea of a basic communication model and role of the media in information society;

- 2) are familiar with media channels and genres, their specific features and the specifics of the reception of media texts;
- 3) analyse verbal texts in visual and audiovisual context;
- 4) can formulate the message of a text, identify references and allusions to other texts, and interpret a text in the context of related texts;
- 5) differentiate between facts and opinions and reliable and doubtful information;
- 6) can identify arguments and basic verbal and visual influencing techniques in media texts; and
- 7) analyse advertisements critically and understand the hidden messages of advertising.

Learning content

Communication. Basic communication model, prerequisites of communication. Information society, characteristics of a democratic information society. Brief overview of the history of media. Media channels. Changes during the era of new media, social media.

Types of text. Text and context. Particular features of reception of media texts. Principal media genres (news, report, interview, opinion). Differences between high-quality journalism and entertainment. Specific features of reception of different types of media text; perception of verbal text in connection with sound and pictures. Plausibility of media texts.

Media as the creator of discourse. Verbal and visual influence. Demagoguery and manipulation techniques; linguistic manipulation. Media ethics and media criticism. Ethical and relevant formulation of personal standpoint. Author's position, information sources and their reliability. Critical and knowledgeable reading. Differentiating between fact and opinion. Media rhetoric and arguments. Constructing social characteristics and myths in media texts.

Advertising (commercial, political and social ads). Target groups and channels of advertising. Advertisements as a means of image promotion. Exceptional linguistic techniques and ways of attracting attention. Effectiveness of advertisements. Shaping critical consumers of advertisements.

3rd course 'Text Language and Style'

Learning outcomes

At the end of the course, students:

- 1) can analyse the content, purpose, usage context, composition, vocabulary and style of texts;
- 2) can compile different text types (discussions, reviews and other problem-oriented texts, and research papers);
- 3) can link source texts in compiling texts and can summarise, quote and paraphrase texts and use reference systems;
- 4) are familiar with influencing ways and language tools, present their arguments and agree with presented statements or contradict them both in oral and written texts; and
- 5) can edit their own text.

Learning content

Different applications of language (colloquial, literary, scientific and informative language). Language as a tool of communication and perception. Text types. Differences between oral and written communication and texts.

Style and stylistics. Areas of language use and style. Matter-of-factness and individuality. Politeness and friendly tone. Authority, vulgarity and communication errors. Formal style, publicist style and scientific style. Stylistic colour and stylistic error. Common mistakes in areas of language use. Fictional style and poetics.

Vocabulary in Estonian, meaning and stylistic features. Opportunities for broadening vocabulary. Figurativeness of language and creative language use.

Comparative text analysis (aims, usage context, grammatical features, vocabulary and style). Choice of language in online communication.

Knowledgeable writing. Aim, addressee, title, problem and main idea of writing. Subject matter of texts and gathering and systematising materials. Theme, its earlier coverage and different aspects. Text composition and coherence. Purpose of passage (sub-theme, statement, explanation, proof, conclusion and generalisation). Discursive writing. Editing one's own texts.

Scientific text. Formulating research objective and hypothesis. Describing the material and its reliability. Structure of research papers. Aims of referring to and quoting sources. Referring to sentences and passages. Reference note. Comparing, analysing, generalising and concluding. Text preparation and layout. Reviewing writing. Plagiarism or creation theft.

4th course 'Practical Estonian I'

Learning outcomes

At the end of the course, students:

- 1) can present clear and convincing arguments and defend their standpoints orally and in writing in the form of discursive texts;
- 2) can compile common consumer texts;
- 3) can write a report and a summary based on the same source text, avoiding plagiarism;
- 4) are familiar with the main sources of seeking information online and use the information found in their texts;
- 5) can summarise the contents of heard and read texts in spoken and written formats; and
- 6) write texts that conform to the fundamentals and basic rules of Estonian orthography.

Learning content

Themes for speech development, reading, listening and writing:

- 1) themes associated with 1st course 'Language and Society';
- 2) themes associated with courses in literature;
- 3) cross-curricular topics in the curriculum.

Speaking. Oral presentation and communication in different situations. Arguing, persuading; emotionality and tone.

Writing. Consumer texts: CV, application, explanatory letter, complaint, letter and e-mail etc. Opinion texts. Principles of composing opinion texts. Compiling opinion texts based on a source text. Writing summaries. Revision of orthology and orthography based on needs.

Reading. Understanding linked and unlinked texts (lists, schedules, tables, etc.). Finding information from different sources.

Systematic development of vocabulary (e.g. rarely used words, semantic relations, word formation, addition to vocabulary, registering and practical use of vocabulary).

Listening. The communicative meaning and purpose of texts in different activities and one's dialogue partner. Understanding the social meaning of different language variations,

5th course 'Practical Estonian II'

Learning outcomes

At the end of the course, students:

- 1) can present clear and convincing arguments and defend their standpoints;
- 2) are able to follow spoken arguments and ask speakers questions;
- 3) can analyse media texts critically and are able to draw up summaries based on information from different sources and trains of thought;
- 4) can write opinion pieces and reviews, avoiding plagiarism; and
- 5) write texts that conform to the fundamentals and basic rules of Estonian orthography.

Learning content

Themes for speech development, reading, listening and writing:

- 1) themes associated with the 'Media and Influence' course;
- 2) themes associated with courses in literature;
- 3) cross-curricular topics in the curriculum.

Speaking. Oral communication based on the situation and communication partner. Communicating the same message by using different language tools, flexibility of linguistic expression and expressing oneself directly and indirectly. Use of rational, emotional and ethical arguments, persuading and influencing.

Writing. Writing consumer texts: instruction, memo of meeting and action plan. Writing summaries and reports based on several sources. Compiling media texts: opinion story, review and press release. Compiling web texts. Revision of orthology and orthography.

Reading. Understanding the meaning of texts with different modality (written, audiovisual and hypertext). Understanding the purpose and angle of texts and critical analyses of media texts. Using flexible online search strategies based on the content and linguistic features of texts. Systematic development of vocabulary (learning, registering and practical use of common foreign words, vocabulary used in fiction and terminology linked to the themes covered).

Listening. Presenting rational, ethical and emotional arguments in oral texts and identifying manipulations and biased positions.

6th course 'Practical Estonian III'

Learning outcomes

At the end of the course, students can:

- 1) can communicate shades of meaning, perceive the connotative meaning of linguistic forms and understand allusive language;
- 2) can present clear and convincing arguments and defend their standpoints;
- 3) can take notes of oral presentations;
- 4) can communicate trains of thought and information and integrate their own judgements and opinions into it;
- 5) can compile consumer texts;
- 6) are familiar with the main features of scientific style and can compile scientific texts appropriate to their age, avoiding plagiarism;
- 7) use advanced strategies of online information search and can assess the reliability of information; and
- 8) are proficient in the Estonian literary standard.

Learning content

Themes for speech development, reading, listening and writing:

- 1) themes associated with the 'Text Language and Style' course;
- 2) themes associated with courses in literature;
- 3) cross-curricular topics in the curriculum.

Speaking. Linguistic expressiveness in sharing ideas, feelings and opinions. Using stylistic means to achieve different levels of influence in oral presentations and debates.

Writing. Writing discursive articles based on different types of source texts (textual, audiovisual, linear, non-linear and hypertexts). Compiling consumer texts (projects and character references and reports of activity). Revision of orthology and orthography issues if necessary.

Reading. Understanding structurally complicated texts of different modality. Understanding complex figures of speech. Systematic development of vocabulary (learning, registering and practical use of foreign words typical of academic and educated style, catchphrases, high-style vocabulary used in fiction and terminology linked to the themes covered). Improving information-searching skills.

Listening. Taking notes of structurally complicated oral texts. Moderating debates and summarising the arguments raised during them.

2.2. Literature

2.2.1. General principles

2.2.1. Learning and educational objectives

The literary studies in upper secondary school seek to ensure that students:

- 1) read and value significant Estonian and foreign authors and their works and relate the material read to the period of writing the literary work and to the present day;

- 2) understand literature as a form of art and the social, historical and cultural significance of literature;
- 3) value literature as a means of enriching their emotional and cognitive world and as a means of enhancing their imagination and thinking, of developing their values and worldview;
- 4) read fiction, including prose, poetry and drama, are familiar with important literary movements and genres and can identify the poetic techniques and main literary devices in texts;
- 5) understand the diversity of means of expression in wordmanship and their similarities or differences in comparison with other arts (theatre, film, fine arts and music);
- 6) are able to explain literary texts, understand that literary texts can have multiple interpretations and that different cultural contexts provide a background for understanding a literary work, see literature as a model for understanding human beings and the world;
- 7) analyse different literary works and information sources critically and develop their creativity, oral and written self-expression and reasoning skills; and
- 8) value writers as creators and are aware of the nature and social value of the professions related with the field.

2.2.2. Description of the subject

Literary studies in upper secondary school is one of the central subjects in culture and arts, which supports the development of aesthetical and ethical beliefs in young people and helps to enrich their intellect and self-expression skills, add variety to communication, understand other people's experiences, and find deeper meaning in society and culture. The task of literature education is to ensure continuity of culture and sustainability of society.

Literary studies in upper secondary school rely on what was acquired in literature lessons in basic school and proceed with text and reader-centred instruction. Particular attention is paid to understanding literary works as a whole and analysing and interpreting texts from different aspects. As a piece of wordmanship is based on image, the subject content emphasises the artistic aspect of literature, which includes understanding the poetics of literature and its figurativeness in its notional and emotional integrity and ambiguity. Instead of a diachronic i.e. literary and historical approach, a synchronic approach i.e. one focusing on movements, trends, genres or themes or the intertwining of the two is preferred, enabling transition from text-centred analysis to backgrounds, summaries and connections beyond the text. If possible, Estonian and world literature are examined comparatively.

Literary studies follow subject-based integration, where varied linguistic, scientific, historical and cultural insights and skills complement each other, but also pay attention to integration between subjects by facilitating better understanding of fine arts, music, theatre, film, cultural heritage and modern culture in general. In order to define cultural historical background, other subjects need to be referred to besides literature: history, social theory and introduction to man, geography, music, art, philosophy, etc.

The compulsory courses in their recommended order take into account the students' abilities in abstract reasoning, its development and their reading experience. The courses provide opportunities for integration within the subject and beyond and their sequence relies on and uses what was learned previously. If necessary, the learning content within the course can be changed, but in such a way that its unity and subject logic is not harmed. The works read in full during the course are linked to relevant themes through reflection. The teacher selects the works to be read in full, based on the specific character of the school and the class.

The selection of literary works listed in the learning content of the courses takes into account reasonable proportions of Estonian and world literature and classical and contemporary literature. The works selected for the reading list should facilitate development of general competences and discussion of cross-curricular topics, while representing a diverse range of genres.

From the works listed in the learning content, teachers select the appropriate number of works set out in the learning outcome for full reading and more detailed examination by taking into account students' preferences and abilities. The works of other authors named in the learning content are introduced either in general or by analysing and interpreting shorter text examples. The recurrence of authors and their works in the learning content of different courses is intentional: the aim is to enable the teachers to set up courses flexibly. It is advisable that students whose mother tongue is not Estonian read and analyse one literary work from the literature of the country representing their home language.

The role of obligatory literature courses in upper secondary school is to teach the meaning and use of literary terms, identification of literary movements and genres in the context of their respective eras, analysis and interpretation of different types of literary works; to provide an overview of the works and literary significance of major international and Estonian authors; to explain the importance of literature as a reflection of different time periods and thought schools; to train students to read texts, which require greater intellectual effort, and to refine literary taste of young people.

Optional courses link literature with other arts and deal with metaliterary themes. The aim of the courses is to broaden students' worldviews and offer a deeper insight into literature.

2.2.3 Learning outcomes in upper secondary school

Graduates of upper secondary school:

- 1) can give examples of different genres, movements, literary works and their authors in world literature and link them with the time period and cultural context;
- 2) name the main development trends in Estonian literature, outstanding authors and works;
- 3) can open up important works in the background and significance of Estonian literature himself and the reader's point of view;
- 4) can interpret the meaning of texts with regard to the time period, in which they were written, as well as in terms of parallels with the present day and their personal and general human issues;
- 5) know the meaning of basic terms necessary for text analysis and are able to use them to analyse the poetics of a literary work;
- 6) understand the specific nature of literary language use and the connections between text style and message;
- 7) can identify the theme of a prose or drama text, formulate a problem and the lead idea, describe the narrator's position, time and place of depicted events, the setting, plot, characters, composition and language use;
- 8) can describe and compare characters of a literary work, analyse their relations with other characters and their function in the narrative;
- 9) can present spoken and written arguments, express and defend their positions, using a literary text as a reference;

- 10) understand the difference between artistic literature and entertainment;
- 11) can compare different forms of art and provide examples of the differences between literary, film and theatre language;
- 12) notice ethical, aesthetical and humane values in literary works, see connections between their own values and the values upheld in literary works, justify their literary preferences and share their reading experiences.

2.2.4. Learning Outcomes and Learning Content of the Courses

1st course 'Analysis and Interpretation of Literary Works'

Learning outcomes

At the end of the course, students can:

- 1) are familiar with the creative output of at least three writers, understand the importance of their works in cultural and literary history and characterise their style;
- 2) analyse and interpret the content and form techniques of prose writing they have read: can name their theme, formulate problems and lead ideas, characterise time and place of action, the narrator's position, relations between characters, setting, plot and composition;
- 3) analyse and interpret the content and form techniques of the poems read: can name the theme and main motives, characterise the angle, use of language and imagery, rhyme, rhythm and types of stanzas, describe the mood and formulate the idea; and
- 4) have read and analysed at least three longer prose works, some short stories and a collection of poems by an Estonian author.

Learning content

Author-centred approach to literature. Links between authors and their works, their life and creative work and positivism in literature studies. Author's worldview, its development in specific social circumstances and expression in their work. Author's place in the period, tradition and national literature. Literature as the reflection of the writer's life and surroundings. Autobiographical writing.

Reader-centred approach to literature. Relationship between the reader and the literary work. Reader's skills. Actual reader: his/her personal life experience, social and cultural or generational background. Reading models: plurality of understanding options and dialogue between different solutions. Blanks in the texts and reader's imagination. Reader's expectations. Reading impressions. Pleasure in reading. Favourite book. Influencing the reader: stereotypes, argumentation, archetypes and humour.

Text-centred approach to literature. Analysis and interpretation of prose texts. Content and form techniques in a piece of wordmanship. Narrative, narration and the position in literary work. Textual author, narrator, character and their relationships. First person and third person narrative, inner monologue and stream of consciousness.

Study of characters: biological, psychological and social aspects. Character and type. Characters' relationship with themselves, other characters and the world around them. Story and text. Plot and story line. Theme, detail, motive and symbol. Motto. Setting of the work and depiction of time and space.

Literary work as a structural whole. Composition of literary work. The beginning and the end. Introduction, rise of action, climax, turn and resolution. Conflict and intrigue. Punchline. The problems (questions) posed in the literary work and conceptual ideas (answers). Lead idea. Style of literary work. Subtext as hidden meaning between the lines. Allusion. Parody and travesty.

Text-centred approach to literature. Analysis and interpretation of poetry texts. Nature of lyrics. Lyrics as a form of self-observation, expression of emotion or thought, opening of I. Position of lyric I. Lyric self-expression and lyric description. Poetry as versed speech. Content and form (expression) of poem. Strophe. Refrain. Poem as an idea expressed through coherent form. Thematic coherence and the principle of contrast.

Figurativeness of poetry language. Music in poetry: rhythm (metres) and rhyme (alliteration and end rhyme). Language poetry. Stylistic devices: sound, speech and sentence patterns. Image poetry, anagram. Humorous style in poetry.

Concepts to be discussed: allegory, subtext, allusion, anagram, autobiography, epics, ellipse, epithet, plot, grotesque, irony, personification, pun, language poetry, tone symbolism, poetry, lyrics, lyric I, memoirs, metaphor, metonymy, setting, motive, motto, narrative, autobiographic, parody, image poetry, prise, diary, refrain, travelogue, rhetorical question, rhyme, rhythm, sarcasm, transition, inner monologue, strophe, symbol, storyline, theme, travesty, position, comparison and metre.

Authors to be discussed: Ernest Hemingway, Hermann Hesse, Erich Maria Remarque, Jerome David Salinger, Anton Chechov, Oscar Wilde, Virginia Woolf et al., August Gailit, Mehis Heinsaar, Juhan Smuul, Anton Hansen Tammsaare, Mats Traat, Friedebert Tuglas, Mati Unt, Peet Vallak, Tõnu Õnnepalu, Artur Alliksaar, Betti Alver, Ernst Enno, Doris Kareva, Ilmar Laaban, Kalju Lepik, Juhan Liiv, Viivi Luik, Paul-Eerik Rummo, Hando Runnel, Marie Under, Debora Vaarandi, Juhan Viiding, Henrik Visnapuu et al.

2nd course 'Literature from Antiquity to the 19th Century'

Learning outcomes

At the end of the course, students can:

- 1) characterise the literature and literary movements of different periods based on study materials and can name the timelines, features, most important genres, works and authors of relevant periods;
- 2) define the time of birth of Estonian literature and compare its development to the development of literature elsewhere in Europe;
- 3) understand and value human, ethical and aesthetic values in the literary works explored; and
- 4) have read and analysed at least four prose or drama works and know the place of the works and their authors in overall cultural and literary history.

Learning content

Themes. Definition of culture. Myths and legends about the creation of the world and creative myths of different people. Birth of script and literature. Myths of Ancient Greece.

Antique literature (Homer, Sophocles, Virgil et al.). Formation of main types and genres of literature. Bible as the source text of literature.

Medieval literature (saga, hero epos, chivalric novel, medieval poetry and drama etc.).

Renaissance literature (Dante, Petrarch, Boccaccio, More, Shakespeare, de Cervantes et al.). Baroque literature (Calderón).

Classicistic literature (Molière). Literature during the Enlightenment (Defoe or Swift; Voltaire, Goethe et al.).

Romanticism (Pushkin or Byron; Hugo or Scott or Mérimée et al.).

Realism and naturalism (de Balzac or Flaubert or Stendhal or Dostoyevsky or Tolstoy or Zola et al.).

Aestheticism (Wilde). Post-romanticist poetry and symbolism (Whitman or Baudelaire or Rilke or Leino or Tagore et al.) Realistic drama (Chekhov or Ibsen or Strindberg, et al.).

The origin of Estonian literature (chronicles, secular literature, religious literature and occasional poetry).

The outset of national literature (Kristjan Jaak Peterson). Literature during the National Awakening (Faehmann, Kreutzwald, Koidula et al.). Outset of realistic literature (Liiv and Vilde).

Themes for discussion. Spread of ancient myths and folk legends in literature: archetypical themes and motifs, archetypical plots and characters. Individuality of characters and complexity of human relations. Human virtues and vices, values and shortcomings.

Ethical goals of characters and their social and psychological problems. Social conditionality of the ideas and actions of individuals. Role of faith (Christianity) in society, religious truths and conflicts.

National values: language and culture.

Depiction of nature in literature. The ideal of natural and educated man. Balance and conflict between sense and sensibility in human beings. Eternal values and idealistic dreams. Humane ideals: freedom and love. Criticism of social circumstances etc.

Terms: antique literature, archetype, drama, dramatics, epics, epos, classicism, culture, lyrics, , myth, naturalism, short story, realism, renaissance, novel, romanticism, saga, sonnet, symbolism, utopia and enlightenment

Works to be examined in full

Students read in full at least four longer works by authors named in the learning content of the courses in Estonian or world literature.

3rd course 'Main Types and Genres of Literature'

Learning outcomes

At the end of the course, students can:

- 1) differentiate between main types and genres of literature based on study materials and analyse literary works according to the characteristics of their type and genre;
- 2) give examples of the subtypes of novels, authors and works;
- 3) name themes, problems and ideas in the prose or drama works examined, analyse characters and their relations, find links with the present day and quote and refer to texts in order to prove their statements;
- 4) name the genre and main motives of poetry texts, formulate their idea and analyse the use of language and imagery;
- 5) use basic terms and artistic devices in their text analysis; and
- 6) have read and analysed at least four prose or drama works and one collection of poetry by an Estonian author.

Learning content

Main types of fiction and the definition of genre

Main types of fiction. Nature of lyric, epic and drama texts. Definition of genre. Style of literary movement and literary genre.

Epics. Epos, novel, short story, story and miniature. Selection of novels by literary movements. Romantic novel: *Vihurimäe* by Emily Jane Brontë, *Carmen* by Prosper Mérimée. Realistic novel: *Isa Goriot* by Honoré de Balzac, *Kuritöö ja karistus* by Fyodor Dostoyevsky, *Tõde ja õigus* by Anton Hansen Tammsaare etc.-
Magical/realism novel: *Sada aastat üksildust* by Gabriel García Márquez, *Armas* by Toni Morrison etc.
Modern novel: *Metamorfoos* by Franz Kafka, *Hingede öö* by Karl Ristikivi etc. Post-modern novel: *Maag* by John Fowles, *Tapamaja, korpus viis* by Kurt Vonnegut, *Sügosball* by Mati Unt et al.

Selection of novels by subdivisions. Bildungsroman: *Martin Eden* by Jack London, *Ekke Moor* by August Gailit etc. Historical novel: *Keisri hull* by Jaan Kross, *Tants aurukatla ümber* by Mats Traat etc. Psychological novel: *Tuletorni juurde* by Virginia Woolf, *Mäeküla piimamees* by Eduard Vilde, *Ohvriäev* by Gert Helbemaie etc. Romance novel: *Victoria* by Knut Hamsun, *Inger* by Mats Traat etc.

Short story (Giovanni Boccaccio, Edgar Allan Poe, William Faulkner, Thomas Mann, Jorge Luis Borges; Jaan Oks, Friedebert Tuglas, Arvo Valton, Ervin Õunapuu et al.). Miniature (Friedebert Tuglas, Anton Hansen Tammsaare et al.). Biographical literature on actors, artists, athletes, etc.

Lyrics and lyric epics. Ballad, epigram, haiku, ode, image poetry, poem, sonnet and fable. Free verse. Selection of authors: Petrarch, Shakespeare, Under, Visnapuu, Kangro et al., Betti Alver, Heiti Talvik et al., Jaan Kross, Artur Alliksaar, Jaan Kaplinski, Paul-Eerik Rummo et al., Viivi Luik, Hando Runnel, Juhan Viiding et al.

Dramatics. Tragedy, comedy, drama and tragicomedy. Selection of authors and works: *Hamlet* by William Shakespeare, *Juudit* by Anton Hansen Tammsaare, *Tartuffe* by Molière, *Voldemar* by Andrus Kivirähk, *Faust (Part 1)* by Johann Wolfgang Goethe, *Nukumaja* or *Metspart* by Henrik Ibsen et al.

Terms: historical novel, ballad, drama, dramatics, epics, epos, epigram, haiku, story, comedy, bildungsroman, lyrical epics, lyrics, magical/realism novel, miniature, modernism, short story, ode, image poetry, poem, postmodernism, psychological novel, realism, novel, romanticism, sonnet, symbolism, tragicomedy, tragedy, free verse and fable

4thcourse '20th Century Literature'

Learning outcomes

At the end of the course, students can:

- 1) characterise the literature of the 20th century, its major movements and genres, authors and their works based on study materials;
- 2) name essential periods in the 20th century Estonian literature, literary groupings, outstanding authors and their works;
- 3) link the 20th century Estonian literary history with periods, movements and trends in European literature; and
- 4) have read and analysed at least four 20th century prose or drama works and know the place of the works and their authors in overall cultural and literary history.

Learning content

Themes

Movements and trends in 20th century world literature Modernist poetry. Alexander Blok, Vladimir Mayakovski, Thomas Stearns Eliot, Federico García Lorca, Anna Akhmatova et al.

20th century Estonian poetry. Young Estonia literary group, Siuru grouping, Tarapita, *Arbujad* literary group. Gustav Suits, Ernst Enno, Villem Ridala, Marie Under, Henrik Visnapuu, Betti Alver, Heiti Talvik, Kalju Lepik or Bernard Kangro, Ilmar Laaban, Andres Ehin, Ain Kaalep, Artur Alliksaar, Juhan Viiding, Paul-Eerik Rummo, Jaan Kaplinski, Hando Runnel, Viivi Luik, Doris Kareva, Indrek Hirv et al.

Modernist prose. James Joyce, Franz Kafka, Marcel Proust, Knut Hamsun, Herman Hesse, Virginia Woolf, William Faulkner, Michail Bulgakov, Vladimir Nabokov, Kurt Vonnegut, Jerome David Salinger, Mika Waltari, Ernest Hemingway, Erich Maria Remarque, F. Scott Fitzgerald, Jean-Paul Sartre, Albert Camus.

Magical realism and post-modernism. Jorge Luis Borges, Gabriel García Márquez, Milan Kundera, Umberto Eco, Günter Grass et al.

20th century Estonian prose. Friedebert Tuglas, Jaan Oks, Peet Vallak, August Gailit, Anton Hansen Tammsaare, Gert Helbemäe, Ain Kalmus, Bernard Kangro, Albert Kivikas, August Mälk, Karl Ristikivi, Ilmar Talve, Valev Uibopuu, Arved Viirlaid, Helga Nõu, Mats Traat, Jaan Kross, Mati Unt, Arvo Valton, Mihkel Mutt et al.

Modernist drama. Maurice Maeterlinck, Luigi Pirandello, Bertolt Brecht, Samuel Beckett, Eugène Ionesco, Tennessee Williams, Edward Albee et al.

20th century Estonian drama Plays by Eduard Vilde or dramas by August Kitzberg or village comedy by Oskar Luts. Psychological novels by Anton Hansen Tammsaare. Juhan Smuul's resourcefulness in genres. Theatre innovation in the 1960s and 1970s. The clash of values in plays by Enn Vetemaa. Resistance in the 1980s. Turning points in history, people, memory and identity in plays by Jaan Kruusvall or Madis Kõiv.

Themes for discussion. Literature as a form of love. Literature as a reflection of mankind and its culture. Revolutionary turns in society and their reflections in literature. Literary movements and trends, their time limits, content and form characteristics, major genres, authors and works. Main movements and marginalities in literature. National, European and individual elements in literature. Stressing the inner value of literature as an art. Shift in the relationship between text and reality, actual truth and artistic truth. Literary experiments with content and form and opposition to traditions. Literature in the avant-garde of thought and form. Interest in the mystical, beautiful and exceptional. Subject matter of literature: impressions, experiences, premonitions and dreams. Spread of ancient myths and folk legends in literature. Modern myths. Folkloristic heritage in authored creation. Intertwining of philosophy and literature. Profoundness and shallowness in literature. Action and contemplation and activeness and passiveness in literature. Free and regulated literature. Literature and censorship. Depiction of the creative process and the inner world of man. The question of the meaning and importance of existence. Cognitive value of literature. Literature as a designator of existence and changer and enhancer of the world. Literature and socio-political conflict. Depiction of human psyche and being on the verge. Exceptional and common situations: comic, tragic, dramatic and tragicomic. Relationship between man and nature. Women in male-centred society. Literature and minorities. Intertwining of the problems of the past and present. Aspirations and ideals of generations.

National identity and the globalising world. The beauty of language and style. New forms and means of expression, artistic devices and words. Literature as a game. Literature as provocation. Writer's position and responsibility in society. Author's place in his time, grouping, tradition and national literature. Shift in the relationship of writer and reader. Shift in the relationship of texts and reader. Literature in the function of broadening frontiers. Literature as a means of mediating the experience of others. European literature as a means of shaping ethical and human values and attitudes. Parallels in and comparisons of Estonian and world literature. Estonian literature in the world et al.

Terms. Absurd drama, theatre of the absurd, akhmeism, avant-gardism, existentialism, expressionism, futurism, grotesque, imagism, impressionism, magical realism, modernism, exile literature, post-modernism, symbolism, surrealism and neo-romanticism

5thcourse 'Newer Literature'

Learning outcomes

At the end of the course, students can:

- 1) name outstanding authors in newer Estonian literature and their works and are familiar with the main development trends of contemporary literature;
- 2) analyse new literature, describe the connection between chosen vocabulary/style and the message of the text, form personal opinions and make comparisons with previously read works;
- 3) relate the works read to the modern way of life and its manifestation and to their own, social and human problems and values; and
- 4) have read and analysed at least four prose or drama works from Estonian or world literature, one collection of poetry.

Learning content

Contemporary Estonian poetry. Changes in the content, form and language of poetry. 'Underground' and punk poetry: Priidu Beier, Merca, Liisi Ojamaa, Villu Tamme and Tõnu Trubetsky, Kauksi Ülle, Jan Rahman, Karl Martin Sinijärv, Kivisildnik, Contra, Hasso Krull, Kalju Kruusa, Aare Pilv, Ott Arder, Peep Ilmet, Leelo Tungal, Jaan Tätte, Aapo Ilves, Toomas Liiv, Kalev Keskküla, Asko Künnap, Jürgen Rooste, Kristiina Ehin, Maarja Kangro, Igor Kotjuh, François Serpent (fs), Triin Soomets, Elo Viiding, Tõnu Õnnepalu et al.

Poetry examples from recent world literature. Guntars Godiņš, Harvey Lee Hix, Juris Kronbergs, Lassi Nummi, Wisława Szymborska et al.

Contemporary Estonian prose. Changes in society and literature in the beginning of the 1990s. The role of literature in modern society. Viivi Luik, Mati Unt, Peeter Sauter, Jaan Undusk, Tõnu Õnnepalu, Ene Mihkelson, Nikolai Baturin, Andrus Kivirähk, Mihkel Mutt, Kaur Kender, Jüri Ehlvest, Mehis Heinsaar, Ervin Õunapuu; Jan Kaus, Eeva Park, Tarmo Teder, Tiit Aleksejev, Indrek Hargla, Rein Raud, Mari Saat, Matt Barker, Indrek Hargla, Armin Kõomägi, Urmas Vadi, Jaan Kaplinski, Tõnu Õnnepalu.

Prose examples from recent world literature. Michael Cunningham, Jostein Gaarder, Nick Hornby, Peter Høeg, Nora Ikstena, Jean-Marie Gustave Le Clézio, Daniel Kehlmann, Hanif Kureishi, Doris Lessing, Cormack McCarthy, Ian McEwan, Toni Morrison, Haruki Murakami, Sofi Oksanen, Orhan Pamuk, Viktor Pelevin, Arundhati Roy, Jeanette Winterson et al.

Contemporary Estonian drama. New themes and viewpoints in drama. Madis Kõiv, Mart Kivastik, Andrus Kivirähk, Jaan Tätt, Loone Ots, Jaan Undusk, Urmas Lennuk, Urmas Vadi.

New drama in world literature. Harold Pinter, Tom Stoppard et al.

Themes for discussion

Diversification and modernisation in literature. Ideologies, morale and aesthetics in the whirl of reevaluation. Newer literature and the classical notion of beauty. Literature and sore spots in society. Contemporary literature and history. National, European and individual elements in literature. Nationality and cross-nationality of literature. New means of expressions in literature. Literature as a social or linguistic provocation. Literature and postmodernism. Literature and online media. Literature and entertainment. Literature as a pursuit and as a game. Intertwining of reality and fantasy and entering an unknown world. Reflections of the relationship between man and the world. Literature in the function of broadening frontiers. Literature as a means of mediating the experience of others. European literature as a means of shaping ethical and human values and attitudes. Parallels in and comparisons of Estonian and world literature. Estonian literature in the world. Etc.

Terms. Absurd literature, review, ethno-futurism, grotesque, hit literature, intertextuality, irony, cult literature, cyber-literature, memoirs, parody, post-modernism, punk poetry, free verse and blogs

2.3. Russian language

2.3.1. Learning and educational objectives

Russian language studies at the upper secondary school level are designed for students to:

- 1) systematise and generalise their knowledge of orthography, achieve a higher level of literacy;
- 2) get to know essential matters in stylistics and speech culture;
- 3) develop their skills in working with texts in different functional styles;
- 4) can analyse texts (including media texts and advertisements) and judge them critically by understanding the intentions of the author and can differentiate between reliable and unreliable information;
- 5) learn to adequately understand the materials they have read and heard;
- 6) learn to select correct linguistic forms by creating oral or written texts of various purposes, incl. documents required for applying for studies and employment;
- 7) refine their ability to express their views correctly and convincingly ;
- 8) learn to write discursive texts in varied genres and consumer texts;
- 9) form adequate and stable self-esteem;
- 10) can implement the acquired knowledge in their life and future professional work;
- 11) grow into intellectually developed and socially active individuals who are prepared to continue learning; and
- 12) be familiar with the occupations and professions associated with the subject field and understand their value in society.

2.3.2. Description of the subject

At the stage of upper secondary school, which completes general education, it is essential to facilitate the social adjustment of students by taking into account the specifics and actual needs of the labour market. Theoretical knowledge of Russian and a practical command of it contribute to becoming active members of today's society and finding reputable jobs, particularly in such spheres as translating, publishing, editing, teaching, research, tourism, social work, health care and business. The socialisation of students is partly ensured by achieving the main objectives of the subject syllabus and by performing the individual tasks set out in it.

The ultimate goal of Russian language studies is the ability to solve actual communications tasks by using language tools. Proficiency in Russian serves as a basis for successful learning of other languages and subjects, helps shape the students' worldviews, broadens their horizons and develops their thinking.

Theoretical knowledge is the foundation for a practical command of the language and thus the subject syllabus of the upper secondary school covers three types of learning material: knowledge of the language, linguistic skills and communicative skills. Upper secondary school teachers must have good knowledge of modern linguistics and be experienced in using new technology and teaching methods. Practical courses require application of acquired theoretical knowledge.

The subject syllabus of Russian in upper secondary school is based on the general to specific principle. The course 'Language and Society' is the most general. The subject includes a thorough discussion of the functions of language in society: language as a system of symbols, the structure and character of Russian in comparison to other languages of the world, Russian dialects and the historical development of Russian literary standard based on the dialects. An important element is discussion of language variability – differentiation between literary standard and vernacular, different sub-languages and slang and their applications. The course also covers issues of Russian language development. Understanding the relations between language and society facilitates understanding of language as an information exchange system and a central expression of identity.

The course 'Text in Language and Speech: Text Stylistics' provides students with theoretical knowledge of the structure of texts and of creating, understanding and assessing different types of texts used in varied communication situations. The course provides an in-depth examination of the language and style of text. It covers linguistic and stylistic differences between text types, examines stylistic layers and meaning nuances of vocabulary, as well as components of writing and requirements for the language of different text types. The course provides a systematic overview of common stylistic errors.

The four courses in practical Russian ('Speech culture', 'Reception and Creation of Spoken Text',

'Reception and Creation of Written Text', 'Correction Course in Orthography and Punctuation') refine the skills, which are required for comprehending and creating spoken and written texts. Practical Russian proficiency means fluent use of the literary standard by combining the skills of text reception and creation – reading, writing, speaking and listening – with the bonding skill of mediation. A broader aim in developing reading skills is to shape critical information users. Writing skills are developed by creating texts for different purposes and with different compositions. An important part of this is the ability to relate the information gathered from other texts to one's own text and to take into account, refer to, quote and summarise other texts i.e. write based on source texts. Furthermore, a significant part of Russian language instruction is traditionally dedicated to students' spoken language. A course in practical Russian is envisaged for upper secondary school to improve students' orthology skills through engagement with orthography and punctuation. Spoken language proficiency means both the skill of public presentation and

the ability to choose a tone and style appropriate for the communication situation and conversation partner, as well as the ability to initiate communication or to start, develop and avoid different topics. The objective of the development of listening skills is the ability to understand a conversation partner.

2.3.3 Learning outcomes in upper secondary school

Graduates of upper secondary school:

- 1) have acquired basic linguistic knowledge of the language as a system and its realisation in speech;
- 2) know the norms of orthography and punctuation and other norms of Russian;
- 3) read and listen to different types of texts in different styles and understand their content;
- 4) create coherent texts of different types and styles based on communication objectives and speech situations;
- 5) can make short oral reports;
- 6) write discursive texts in several genres;
- 7) can analyse literary texts linguistically;
- 8) assess media information and information received from the Internet with a critical mindset;
- 9) are familiar with the specific composition of dialogue texts, are able to participate in reasoned dialogues and analyse the course of conversations and their results;
- 10) use dictionaries, reference sources and the Internet to find necessary information; and
- 11) relate gathered information to real life situations and to their future professional activities.

2.3.4. Learning Outcomes and Learning Content of the Courses

1st course 'Language – Society – Culture'

Learning outcomes

At the end of the course, students:

- 1) understand the role and function of language in society and perceive the interconnection of language and culture;
- 2) know the distinctive characteristics of Russian compared to other languages;
- 3) respect the languages and cultures of other people, including the Estonian language, integrating in Estonia's multicultural society;
- 4) are aware of the connections between linguistic and non-linguistic means of communication; and
- 5) analyse and assess the development trends in language and its present position; and
- 6) know spoken and written language standards.

4.2.2. Learning content

Communication via language during the evolution of man. Connection between language and thinking. Language and society and language and individual. Communication between humans and animals. Language and non-verbal means of communication. Particular characteristics of non-verbal communication in national culture.

Functions of language. Language as a means to transmit information. Communicative function of language. Language as an instrument for thinking. Use of language to express emotions. Language as an expression of identity (ethnic, social, local, gender).

Language as a sign system. Semiotics. Prominent semioticians (Yuri Lotman, Umberto Eco, etc.). Natural and constructed languages. Esperanto. Modern constructed languages.

Language and speech. Spoken and written speech. Invention and development of writing. Alphabet. Cyrillic script. Cyril and Methodius as creators of the Cyrillic alphabet.

Language families and groups. Indo-European family of languages. Romance, Germanic and Slavic language groups. Russian in comparison to other Slavonic languages. Uralic languages. Finno-Ugric language group. Estonian as a language of the Finno-Ugric group. Living and extinct language.

Russian language in Estonia: speakers, territorial distributions (urban and rural population, Northeastern Estonia, coastal area of Lake Peipsi and other regions). Russian language in Estonian Russian-speaking media.

Current development trends of Russian.

Language as an expression and carrier of intellectual values. National language. Working languages of the European Union and the UN.

Mutual influences between languages and cultures. Loan words in language.

Literary standard. Slang, jargon (social, professional, generational, etc.). Colloquial language. Dialects. Differences in language use depending on age and gender. Language of subcultures.

2nd course 'Text in Language and Speech: Text Stylistics'

Learning outcomes

At the end of the course, students can:

- 1) know the main characteristics of texts as a unit of language and speech;
- 2) analyse the formal characteristics of texts;
- 3) understand the stylistic versatility of language units and texts;
- 4) analyse the content, purpose, usage context, composition, vocabulary and style of texts; and
- 5) express their ideas and feelings by taking into account the sphere, situation and aim of communication by following the norms of style and etiquette.

Learning content

Text. Revision and generalisation of the materials acquired in basic school: text, theme, title, lead idea, conceptual integrity of text, structure, coherence of text. Speech types. Text level of a language system. Functioning of linguistic level units in a text.

Formal and linguistic characteristics of texts. Types of text coherence. Linear (sequential) connection of sentences and parts of texts. Vertical (global) connection of parts of texts that make the text into an integral unit: division into paragraphs, parts and headings.

Lexical means of coherence: word repetition, replacement words (pronouns, periphrases, etc.). Associative links.

Grammatical means of coherence: aspect, tense, mood, person, syntactic structure of sentences etc.

Means of establishing logical/notional relations between sentences and parts of texts: title, conjunctive constructions, summarising words, conjunctions, stress adverbs, parentheses etc.

Available (source) information and new (communicatively important) information in sentence. Transition from one type of information to another in sentence and text: chain connection, parallel connection. Integrity of text content.

Text content and communicative orientation. Communication situation. Purpose of text. Addressee. Influencing through language. Specifics of text organisation in the electronic environment (hypertext, source text and comments of users, etc.). Online communication.

Main areas of text functioning. Functional styles. Oral and written form of realising styles. Formal texts (documents). Their use and purposes. Main linguistic features of formal texts.

Scientific texts. Their use and purpose. Main linguistic features of scientific texts. The concept of research article, monograph.

Media texts. Their use and purpose. Main linguistic features of media texts.

Colloquial language. Use, purpose and communication situation. Main linguistic features of colloquial style.

Texts of fiction. Their use and purpose. Main features of the language of fiction. Means of expressions used in fiction.

Role of non-verbal means of information in written texts: illustrations, graphs, schemes, photos, smilies etc.

3rd course 'Practical Russian I (Speech Culture)'

Learning outcomes

At the end of the course, students can:

- 1) use the basic concepts of speech culture;
- 2) choose appropriate linguistic forms by taking into account the communication sphere and situation as well as the individuality of the addressee;
- 3) implement their knowledge of main language norms (orthoepic, morphological, syntactical and stylistic) in practice;
- 4) construct simple and compound sentences correctly and logically and structure text parts logically;
- 5) make full use of the richness of the Russian language in their texts, including figurative linguistic forms;
- 6) take into account the speech etiquette; and
- 7) create informative, scientific and public presentation texts by relying on their knowledge of good language use and by following the norms set for the logical structure of texts.

Learning content

General notions in speech culture. Language and individual. Speech culture of an individual and society. Book (official) language, colloquial language. Basic properties of speech. Literary standards and variants. Speech etiquette.

Communicative characteristics of speech

Main qualities of speech: meaningfulness, appropriateness, purity, correctness, accuracy, logicity, richness and expressiveness. Meaningfulness, informative character of speech. Logic of speech. Conditions of logicity. Typical illogicalities. Appropriateness of linguistic forms: stylistic, contextual, situational. Appropriateness and cleanliness of speech. Adequate choice of words. Accurate use of words. Synonyms, paronyms, words with multiple meanings, homonyms. Loan words, officialese, speech stamps, historicisms. Parasite words, jargonism, obscene phrases.

Orthology as compliance with literary standard.

Richness and diversity of speech. Word formation in speech.

Expressiveness of speech. Pseudo-expressiveness (overdoing).

Norms of the literary standard. Orthoepy standards. Frequency of breaches of orthoepy standards.

Concordance of words: lexical, grammatical, stylistic. Typical concordance errors.
Morphology standards. Errors in forming and using forms of nouns, adjectives and numerals (in spoken language), pronouns, conjugated and gender verb forms, participles and gerunds.
Syntax standards. Typical errors in using declensional regimen and gerunds, in subject and verb agreement. Word order errors in sentences.
Style standards and types of such standards. Typical cases of grammar errors.

Russian speech etiquette. Main rules of speech etiquette. Jargonism, obscene phrases and limits to their use.

4th course 'Practical Russian II (Reception and Creation of Oral Texts)'

Learning outcomes

At the end of the course, students:

- 1) are familiar with specifics of oral texts in different genres;
- 2) understand and create texts in line with the communication aim and situation;
- 3) differentiate between and create oral texts in different genres and functional styles;
- 4) are able to participate in discussions or moderate them; and
- 5) can critically assess oral texts (their own and other people's and authentic and study texts).

Learning content

Reception and creation of oral texts. Oral speech and how it differs from written speech. Spontaneity of colloquial language. Unprepared (spontaneous interview, press conference and live dialogue), partially prepared and prepared oral speech. Taking the communication situation into account when creating oral texts as a precondition for successful communication. Ways of communicating (face-to face/from a distance, dialogue/monologue and private/formal).

Oral colloquial language and its specific features. Dialogic nature of colloquial language. Tactics of holding a dialogue. Dialogues with different meaning (sympathy, approval, objection, warning etc.).

Formal oral speech. Oral messages. Formal conversation and its variants. Conducting job interviews.

Meetings and their aims and objectives. Role of the chairperson. Deliberating on key topics. Culture of criticising.

Oral speech of a scientific nature. Oral response and its structure. Criteria for assessing responses.

Presentation: sources, structure and delivery. Criteria for assessing presentations. Short lecture (understanding its content and registering).

Public oral speech. Discussion and the role of its moderator. Aims and types of discussions. Structure of proving and overriding arguments. Types of arguments. Culture of expressing one's disagreement. Genre of the interview. Preparing for an interview.

Oratory speech and its specific features. Dialogic nature. Rhetoric techniques. Culture of interacting with the audience. Causes of unsuccessful oral communication and ways of preventing it.

5th course 'Practical Russian III (Reception and Creation of Written Texts)'

Learning outcomes

At the end of the course, students can:

- 1) differentiate between types of written speech according to communication spheres;
- 2) are familiar with specifics of written texts in different genres;
- 3) understand and compile written texts;
- 4) can critically assess written texts (their own and other people's and authentic and study texts); and
- 5) edit their own written texts.

Learning content

Reception and creation of written texts

Written text: description and difference from spoken language. Communicative written text.

Types of written texts to be learned: paraphrase, school essay, essay, comprehensive response to a problematic issue.

Writing paraphrases of texts in different styles and genres.

Discursive essay: structure (introduction, main body, conclusion). Formulation of theme (theme as a concept, theme as an opinion, theme as a question). Lead thesis. Types of arguments Text passage and its structure. Means of compiling logic and coherent texts. Detailed response to a problematic issue as a type of reflection.

Essays as a type of free text.

Consumer texts. Writing applications, instructions, signed certificates and CVs. Formal letter. Official texts in electronic format.

Scientific texts. Notes and reports and their types. Taking notes and making reports on popular science texts. Critical attitude towards ready-made reports offered online.

Publicistic texts. Informative and critical short messages. Articles. Advertisements and their types. Writing ads, reader's letters to newspapers and reviews by taking into account the specifics of their content and structure.

Electronic publications. Critical attitude towards media texts. Understanding online texts and creating them. Culture of online communication.

Texts in multicultural and multilingual environments and translations.

Correcting written texts. Correcting the content, composition and language of texts.

6th course 'Practical Russian IV (Corrective Course in Orthography and Punctuation)'

Learning outcomes

At the end of the course, students can:

- 1) have mastered the norms of orthography and punctuation of Russian;
- 2) use correct punctuation rules in the types of sentences learned, can explain the choice and place of punctuation marks;
- 3) can find and correct orthography and punctuation mistakes; and
- 4) know how to use dictionaries, library catalogues and the Internet to find necessary information on orthography and punctuation.

Learning content

Orthography. Basic principles of Russian orthography. Morphological nature of Russian orthography.

Orthography of vowels in the word's simple stem: controlled unstressed vowels, uncontrolled unstressed vowels and alternating vowels. Orthography of vowels after *ж, ч, ш, щ and ы* in simple stems, suffixes and word endings in different parts of speech.

Orthography of consonants in the word's simple stem: voiced and voiceless consonants, double consonants and silent consonants.

Orthography of the case endings of nouns, adjectives, participle and conjugation endings of verbs.

Orthography of prefixes, *prefixes ending with з* and the *с-* prefix, *не-* and *ну-* prefixes and *ь* and *у* after prefixes.

ь and *ь* in Russian words and loanwords. Orthography of *ь* after *ж, ч, ш and щ* in words belonging to different parts of speech.

Solid writing and hyphen in words belonging to different parts of speech and in words with *пол* and *полу*-elements.

Orthography of suffixes belonging to different parts of speech.

н and *нн* in words *belonging to different parts of speech*.

Compound and separate writing of не in words belonging to different parts of speech. Differentiation between не and ну.

Orthography of adverbs.

Orthography of numerals: case forms of cardinal and ordinal numerals.

Complicated cases in spelling-derived prepositions and conjunctions.

Complicated cases in the orthography of capitalisation.

Punctuation. Principles of punctuation in Russian. Simple sentences with non-finite constructions. Punctuation marks in phrasal coordination with single, repetitive and paired conjunctions, summative words in phrasal coordination and similar and dissimilar attributes. Separating secondary parts of a sentence with punctuation marks (*обособление*): disjunctive attributes, adverbials and objects. Punctuation marks in parts of sentence with specifying, explanatory and complementary meaning. Punctuation marks in sentences with parentheses, direct address and interjections.

Comparative constructions. Constructions with the *как* conjunction.

Punctuation marks in composite and complex sentences. Colon and dash in simple and compound sentences.

Quotation marks and the utterance of another person: forms of quoting and punctuation marks in communicating the words and dialogue of other persons. Designing epigraphs.

Author-specific use of punctuation marks.

2.4. Literature (for schools in which the language of instruction is Russian)

2.4.1. Learning and educational objectives

The literary studies at the upper secondary school level are designed for students to:

- 1) read and value significant Estonian and foreign authors and their works and relate the material read to the period of writing the literary work and to the present day;
- 2) value the social, historical and cultural importance of literature and writers as creators;
- 3) value literature as a means of enriching their emotional and cognitive world and as a means of enhancing their imagination and thinking;
- 4) read prose, poetry and drama, are familiar with important literary movements and genres and can identify the poetic techniques and main literary devices in texts;
- 5) understand the diversity of means of expression in wordmanship and their similarities or differences in comparison with other arts (theatre, film, fine arts and music);
- 6) perceive that literary texts can be interpreted in several ways, acknowledge the role of different cultural contexts in understanding writing and see literature as a model for understanding people and the world;
- 7) develop as knowledgeable readers who enhance their ethical and aesthetic value judgements and worldview with the help of literature; and
- 8) analyse different literary works and information sources critically and develop their creativity, oral and written self-expression and reasoning skills.

2.4.2. Description of the subject

The study of literature in upper secondary school is based on slightly different principles than in basic school, because the problematic and thematic approach is combined with the historical and literary principle. The students gain an idea of the main periods in literature in chronological order and explore the specific features of different literary movements. Literary works are analysed in the context of the period in which they were created, by shaping their value attitudes and moral benchmarks. Through examination of literary works, students are taught to be more respectful and open towards the cultures of other people and to develop more persistent cognitive interests.

The content of the subject is based on reading and examining literary works, what refines aesthetic tastes, but at the same time facilitates the development of national cultural awareness and self-knowledge. The literature helps students understand themselves and their uniqueness in the changing world and choose their goals in life knowledgeably. The study of literature in upper secondary school focuses first and foremost on developing reader's awareness and on building personified i.e. responsible and emotional relationships with literature.

The course 'Literature in the 1st half of the 19th Century: Romanticism and the Rise of Realism' introduces the historical and cultural preconditions for the rise of romanticism, its main stages of development and specific artistic features of romanticist writers in the literature of different nations. In examining single monographs, the works of essential representatives of romanticism are introduced. The best known works of Romanticism are selected for reading and analysis. Special attention is paid to the reflection of the romantic view of the world in literary works, to the concept of the romantic hero and to the main techniques of romanticist poetics. Discussion focuses primarily on the concepts shared by all romanticists on the value and uniqueness of the personality, the inner contradictions and the passion for freedom innate in every human being.

The study of the works of writers representing different national literature enables the common features of Romanticism and varieties of romanticist poetics of different authors to be highlighted. Romanticism is explored as a form of aesthetic cognition of reality which is not seen as being overridden by Realism, but as a specific way of contrasting with Classicism. Along with this, how Romanticism gradually exhausted its means and gave birth to the rudiments of depicting the new, real world and its people is also observed.

The course 'Literature in the 2nd half of the 19th Century: Realism' turns attention to the main stages of the genesis and development of Realism and its differences from earlier literary movements. By analysing the works of outstanding representatives of Realism in national literature, students become familiar with the principles of realist poetics, the hero of the concept of Realism and the interpretation of complex relationships between individuals and society.

The versatility of Realism enables the students' notion of the individual style of writers, the forms of expression of their author's position, the ways of depicting the characters and the development of psychologism to be significantly deepened. At the same time, their concept of the genre system of literature is also broadened.

The combining of the historical and literary and problematic and thematic approaches which forms the basis of the course presumes more-or-less full coverage of the creative biography of realist writers, the periods of creating the works examined and understanding their historical conditionality. The discussed problems are formulated so to emphasise the timeless meaning of the works examined. It is very important that students perceive literary classics through the prism of the problems and phenomena of the present day. The scope of the course necessitates strict selection of works to be dealt with in greater detail, because the most important thing is to provoke students' interest in this essential period of world literature and encourage them to read independently.

The course 'Literature in the 1st half of the 20th Century' introduces students to Russian literature (both in the metropolis and in exile), but also to texts of Estonian and foreign literature of the period. One of the key objectives of the course is to broaden students' historical and literary knowledge and their familiarity with the terms characterising the literature of the early 20th century.

The works of writers representing modernist and avant-garde literary trends, movements and groupings in Russian, Estonian and world literature are examined. The first half of the 20th century was a period of modernising the language of poetry, when new artistic means of expression were developed in varied genres of literature. The compulsory literary works are selected so that students gain an idea of the most important tendencies in the literature of the period (neo-romanticism, symbolism and decadence, akhmeism and futurism) but also of the interaction of these phenomena in a specific work of art.

The course 'Literature in the 2nd half of the 20th Century' explores the tendencies and phenomena in world literature after World War II. The course gives students an idea of the main historical and literary and social and cultural processes in world literature from the second half of the 20th century and the beginning of the 21st century. Students become familiar with the biographies and literary output of writers and their works in the context of world literature. Due to the large volume of material, teachers select some works for compulsory reading; others are reviewed in general.

In dealing with the works from this period, it is essential to pay attention to the versatile genres of the works covered during the course, to the abundance of trends and movements which characterise the literary process and to its organic connection with the literature of earlier periods. As in previous courses, the emphasis is on the moral and humane problems in the works studied.

The course 'Estonian Literature' is a general course covering the development of Estonian literature from the beginning of the national movement of the 19th century to the present day and outstanding authors and works at different stages of development. The course is taken in Estonian. The aim of the course is to relate students to Estonian literature and culture and broaden their idea of Estonians and Estonia by reading and discussing literary texts. The course is taken in Form 12, when basic literary notions have been acquired and the students' command of Estonian allows them to read and understand more complex literary texts.

2.4.3 Learning outcomes in upper secondary school

Graduates of upper secondary school:

- 1) have a clear idea of the development of world literature, its main periods and the characteristics of different literary movements;

- 2) are familiar with the content of the literary works examined and know key facts of the life and works of outstanding authors;
- 3) analyse and interpret literary works as works of art by using their knowledge of history and literature;
- 4) relate works of fiction to social life and culture and understand the actual historical and humane content of the literary works examined;
- 5) perceive literary works in the context of the period of their creation and relate it to the literary movements of the period and to the present day;
- 6) can highlight the author's position;
- 7) can compare different interpretations of one and the same work and make well-founded conclusions;
- 8) can express and reason their attitudes towards the works they have read both orally and in writing and in different genres (oral presentation, review, essay and discursive composition);
- 9) have mastered the skills and rules of oral presentations and participating in discussions;
- 10) can collect and systematise materials and use reference sources in compiling and amending different types of texts; and
- 11) name outstanding Estonian authors and their works and know the essential stages of development of Estonian literature based on the examples studied; are motivated to read Estonian literature on their own.

2.4.4. Learning Outcomes and Learning Content of the Courses

1st course 'Literature in the 1st half of the 19th Century: Romanticism and the Rise of Realism'

Learning outcomes

At the end of the course, students:

- 1) can describe, relying on study materials, the emergence of romanticism and realism in literature, name the main genres, authors and their works;
- 2) can analyse and interpret content and form techniques of read poems and prose works: name the theme, formulate the problem and lead idea, describe the time and location of events, the narrator's position, relations between characters, the setting, plot and composition;
- 3) understand and appreciate humane, ethical and aesthetic values of literary works;
- 4) can express their reasoned opinions about the works they have read in spoken and written formats and with accurate formatting;
- 5) can complete creative and research assignments and make presentations;
- 6) have read and analysed at least four longer prose works in full, are familiar with the position of the works and their authors in the general history of culture and literature.

Learning content

Themes. Main genres of romanticism as a literary movement. Romantic character. Character's unsurpassable conflict with society. Tragic plight of romantic characters (George Gordon Byron, Heinrich Heine, Victor Hugo, Alexander Griboyedov, Alexander Pushkin, Michail Lermontov).

Emergence of realism. Characters of realistic works (Alexander Griboyedov, Alexander Pushkin, Mikhail Lermontov, Nikolai Gogol).

Drama works in the beginning of the 19th century and the specifics of such works (Alexander Griboyedov, Alexander Pushkin). Typical characters as the main method of expression.

Films as illustrations of literary works and creative interpretations of literary works. Comparative analysis of literary works and films.

Concepts. Historical and cultural context of a work. Romanticism. Romantic split. Romantic poem. Lyrical poem. Romantic character. Different types of author's representation in literary texts: lyrical character, narrator.

Realism. Typology. Typical character. Unwanted human being. Comedy. Novel. Novel in poem form. Short novel. Poem. Onegin stanza.

Topics for discussion. Alienation of literary hero from the world. Quest for freedom as innate nature of human beings. Conflict between dreams and reality, hero and mass. Problems of human relationships. Unwanted person as a character in literary works. The plight of a poet and predestination for suffering. Ethical, social and psychological problems of characters.

Texts for examination

At least four longer literary works are selected from the list below for compulsory reading and full examination: *Child Haroldi palverännak* or *Korsaar* (fragments) poems by George Byron; lyrics by Heinrich Heine; *Jumalaema kirik Pariisis* (fragments) by Victor Hugo; *Häda mõistuse pärast* by Alexander Griboyedov; *Kaukaasia vang* or *Bahtšisarai purskkaev*, *Väikesed tragöödiad* or *Boris Godunov*, *Jevgeni Onegin* poems by Alexander Pushkin; *Meie aja kangelane* poems by Mikhail Lermontov; *Peterburgi jutustused*, *Surnud hinged* (volume 1) by Nikolai Gogol.

2nd course 'Literature in the 2nd half of the 19th Century: Realism'

Learning outcomes

At the end of the course, students can:

- 1) can describe, relying on study materials, the realistic literature, name the main genres, authors and their works;
- 2) can analyse and interpret content and form techniques of read poems and prose works: name the theme, formulate the problem and lead idea, describe the time and location of events, the narrator's position, relations between characters, the setting, plot and composition;
- 3) understand and appreciate humane, ethical and aesthetic values of literary works;
- 4) can express their reasoned opinions about the works they have read in spoken and written formats and with accurate formatting;
- 5) can complete creative and research assignments and make presentations;
- 6) have read and analysed at least four longer prose works in full, are familiar with the position of the works and their authors in the general history of culture and literature.

Learning content

Themes. Realism in Russian literature. Realistic concept of personality. Type and prototype. Plot and conflict in a realistic work.

Development of the genre system in literature: psychological novel, socio-philosophical novel, epic novel, social-situational drama, psychological drama. Development of psychologism in prose and drama.

Poetry of bourgeois lyric and so-called 'pure' art.

Psychologism in poetry. Poetry cycle (Fyodor Tyutchev, Afanasy Fet).

Films as illustrations of literary works and creative interpretations of literary works. Comparative analysis of literary works and films.

Concepts: realism, new people, nihilism, unwanted human being as a literary character, women's emancipation, bourgeois poetry, pure art, poetry cycle, socio-philosophical novel, psychological novel, social-situational drama, psychological drama, popularity, historicism, epic novel, novella.

Topics for discussion. Moral pursuit and personal self-determination. Conflict between individual and society, impact of the environment on a person's spirit/intellect. The problem of fate; the meaning of life and the secret of death.

Real and fake values. The problem of generations. Human being in a family. Human beings during period of upheaval. The power of money. Nihilism in the literature of the 2nd half of the 19th century. Depiction of women in realistic literature. Social themes in the lyric of the 2nd half of the 19th century. Human emotions in lyric. Ordinary characters in the literature of the 2nd half of the 19th century.

Literary texts for treatment

At least four novels and 1 to 2 drama works are selected from the list below for compulsory reading and full examination.

Šagräännahk, *Gobseck* by Honoré de Balzac; *Isad ja pojad* by Ivan Turgenev; *Äike* or *Kaasavaratu* by Alexander Ostrovsky; poems by Nikolai Nekrassov; poems by Fyodor Tyuchev; poems by Afanasy Fet; *Kuritöö ja karistus* by Fyodor Dostoyevsky; *Nukumaja* by Henrik Ibsen; *Sõda ja rahu* (overview, reading and analysing a fragment) by Leo Tolstoy; novellas by Guy de Maupassant; and short novels *Onu Vanja*, *Kirsiaed* by Anton Chekhov.

3rd course 'Literature in the 1st half of the 20th Century'

Learning outcomes

At the end of the course, students can:

- 1) can describe, relying on study materials, the era literature, name the main genres, authors and their works;
- 2) can analyse and interpret content and form techniques of read poems and prose works: name the theme, formulate the problem and lead idea, describe the time and location of events, the narrator's position, relations between characters, the setting, plot and composition;
- 3) compare two freely chosen literary works, based on poetical analysis, highlighting similarities and differences;
- 4) understand and appreciate humane, ethical and aesthetic values of literary works;
- 5) can express their reasoned opinions about the works they have read in spoken and written formats and with accurate formatting;
- 6) can complete creative and research assignments and make presentations;
- 7) have read and analysed at least four longer prose works in full, are familiar with the position of the works and their authors in the general history of culture and literature.

Learning content

Themes. Moral values in the 19th century and their re-interpretation in the early 20th century (Oscar Wilde). Literature process in the beginning of the 20th century.

Realism in Russian literature in the beginning of the 20th century (Alexander Kuprin, Maxim Gorky, Ivan Bunin).

French decadents and the impact of their poetry on the Estonian and Russian literature of the early 20th century-(Paul Verlaine, Arthur Rimbaud, Stéphane Mallarmé).

Silver Age of Russian poetry. Abundance of trends, styles and groupings. Symbolism (Alexandr Blok). Akhmeism (Nikolai Gumiljov, Anna Ahmatova). Futurism (Vladimir Mayakovsky). Imaginism (Sergey Jessenin).

Continuation and development of the tradition of realistic depiction in pre-war literature (Mikhail Sholokhov).

Anti-utopian novels in Russian literature-(Jevgeni Zamjatin).

Combination of fantastic and realistic elements in Russian literature (Mikhail Bulgakov).

Russian emigration literature (Vladimir Nabokov).

Films as illustrations of literary works and creative interpretations of literary works. Comparative analysis of literary works and films.

Concepts: decadence, modernism, symbolism, akhmeism, futurism; imaginism; figure, allegory and symbol;

poetic vocabulary, cycle of poems, anti-utopia as a literary genre, fantasy in literature.

(neologisms and archaisms).

Topics for discussion. Literary schools and movements: periods, timing, content and form characteristics, main genres, authors and works. Emphasising independent value of literature as art. Literary experiments with content and form; opposition to tradition. Internal and external freedom of human beings. Human honour and dignity. The theme of love in Russian literature in the beginning of the 20th century. Charity. The problem of good and evil. Class and general human values. Human fate and the fate of the earth. The plight of emigrants. Writer and society. Author and power. Free and regulated literature. Literature and censorship.

Works to be discussed as a whole. At least four larger works should be selected from the following list for reading and discussion as a whole. Reading of all smaller works is mandatory. The selection of texts is made by the subject teacher, involving students.

World and Russian poetry in the 1st half of the 20th century (the teacher and students together select poems for reading). Paul Verlaine, Arthur Rimbaud, Stéphane Mallarmé, Alexandr Blok, Nikolay Gumilyov, Anna Akhmatova; Vladimir Mayakovsky, Sergey Jessenin.

World and Russian prose in the 1st half of the 20th century. *Dorian Gray portree* by Oscar Wilde; *Hämarad alleed*, *Sügisel* by Ivan Bunin *Granaatkäevõru* by Alexander Kuprin; *Põhjas* by Maxim Gorky; *Meie* by Yevgeny Zamyatin; *Mašakene* by Vladimir Nabokov; *Meister ja Margarita* by Mikhail Bulgakov; short novels by Andrei Platonov; *Vaikne Don* (overview) by Mikhail Sholokhov.

4th course 'Literature in the 2nd half of the 20th Century and in the beginning of the 21st century'

Learning outcomes

At the end of the course, students can:

- 1) can describe, relying on study materials, the era literature, name the main genres, authors and their works;
- 2) can analyse and interpret content and form techniques of read poems and prose works: name the theme, formulate the problem and lead idea, describe the time and location of events, the narrator's position, relations between characters, the setting, plot and composition;
- 3) understand and appreciate humane, ethical and aesthetic values of literary works;
- 4) can express their reasoned opinions about the works they have read in spoken and written formats and with accurate formatting;

- 5) can complete creative and research assignments and make presentations;
- 6) have read and analysed at least four longer prose works in full, are familiar with the position of the works and their authors in the general history of culture and literature.

Learning content

Themes. Problem of the alienation of human beings in today's world (Albert Camus, Franz Kafka).

The plight of a poet and predestination for suffering (Boriss Pasternak, Marina Tsvetajeva, Jossif Brodsky).

The tragedy of war in world literature (Ernest Hemingway, Emmanuil Kazakevitš, Boriss Vassiljev).

Individuals and the totalitarian system (Alexandr Solzhenitsyn).

Period of Liberalisation in life and literature.

Phenomenon of 'estrade poetry' and author songs (Andrei Voznessensky, Robert Rozhdestvensky, JevgenyYevtushenko, Vladimir Vyssotsky and Bulat Okudzhava).

Films as illustrations of literary works and creative interpretations of literary works. Comparative analysis of literary works and films.

Terms: existentialism, lost generation, bard poetry, estrade poetry, post-modernism, harsh realism.

Themes and problems for discussion. Human beings in the turmoil of history. The issue of moral choice.

Human beings in war. Tragedy of the Lost Generation. Problem of personal happiness in a cruel world. Material and spiritual values. Solitude among people. The issue of apathy. Human freedom and non-freedom.

Literary texts for examination. At least six prose or drama works and poems are selected from the list below for compulsory reading and full examination. *Metamorfoos* by Franz Kafka; selected poems by Marina Tsvetajeva and by Boris Pasternak; *Võõras* by Albert Camus; *Hüvasti, relvad!* (overview) by Ernest Hemingway; Emmanuil Kazakevitš „Täht“; *Aga koidikud on siin vaiksed ...* by Boris Vassilyev; *Üks päev Ivan Denissovotši elus* by Alexander Solzhenitsyn; poems by Andrei Voznessensky; poems by Yevgeny Yevtushenko; poems by Bulat Okudzhava; poems by Robert Rozhdestvensky; poems by Andrei Voznessensky; *Kuristik rukkis* by Jerome David Salinger; *Vahetus* by Yury Trifonov; *Vanem poeg* by Aleksandr Vampilov; poems by Joseph Brodsky; short novels by Sergei Dovlatov as selected by the teacher; *Vaarao naine* etc. by Vyacheslav Pyetsukh; *Kaukaasia vang* by Vladimir Makanin; *Oma ring, Must palitu, Daam koertega* etc. by Lyudmila Petrushevskaya; *Sonja, Luuletaja ja muusa* etc. by Tatyana Tolstaya; *Buhhara tütar* etc. by Lyudmila Uliitskaya; *Putukate elu* by Viktor Pelevin; *Lendas üle käopesa* by Ken Kesey.

5th course 'Estonian Literature'

Learning outcomes

At the end of the course, students can:

- 1) know the essential features of Estonian literary history, outstanding authors and their works;
- 2) have read fragments of the works of Estonian writers and some works in full;
- 3) understand the content and aim of literary texts, ideas, endeavours and views of their authors;
- 4) describe the looks, character and behaviour of characters based on text, analyse their relations, compare and contrast characters, judge them, find alternatives to their conduct and compare themselves to a character;

- 5) relate the works they have read both comparatively and distinctly to the modern way of life and its manifestation and to their own and human problems in general, are able to make generalisations and conclusions and can formulate their opinions;
- 6) can summarise and comment on the fragments read in writing and deliberate over different positions and main issues; and
- 7) understand fiction written in Estonian better when reading and are able to express their literature-related opinions in Estonian.

Learning content

Outset of Estonian literature. Kristjan Jaak Peterson. Friedrich Robert Faehlmann and mythic legends.

Period of National Movement. *Kalevipoeg* by Friedrich Reinhold Kreutzwald. Lydia Koidula and the birth of Estonian theatre.

Estonian literature at the turn of the 19th and in the 20th century. Poetry by Juhan Liiv and *Peipsi peal*. *Libahunt* by August Kitzberg and *Tasuja* by Eduard Bornhöhe.

Literature in the 1st half of the 20th century. Modernist groupings in Estonian literature in the beginning of the 20th century. New romanticism in Estonian literature in the beginning of the 20th century (Friedebert Tuglas, Karl Ristikivi). Realism in Estonian literature in the beginning of the century (Anton Hansen Tammsaare).

Poetry: Gustav Suits, Villem Ridala, Ernst Enno, Marie Under and Betti Alver. Prose: *Popi ja Huhuu* by Friedebert Tuglas; *Mäeküla piimamees* by Eduard Vilde; *Kõrboja peremees*, *Tõde ja õigus* by Anton Hansen Tammsaare; *Toomas Nipernaadi* by August Gailit; and *Nimed marmortahvil* by Albert Kivikas. Drama: *Pisuhänd* by Eduard Vilde.

Estonian literature in the 1950s. Juhan Smuul.

Estonian literature from the 1960s to the 1980s. Poetry: Paul-Eerik Rummo, Jaan Kaplinski, Juhan Viiding, Hando Runnel and Doris Kareva. Prose: *Sügisball* by Mati Unt, *Keisri hull* by Jaan Kross and *Seitsmes rahukevad* by Viivi Luik.

Contemporary Estonian literature. Poetry: Contra, Kristiina Ehin or others. Prose: *Harjutused* by Tõnu Õnnepalu, *Vanameeste näppaja* by Mehis Heinsaar, *Unetute ralli* by Urmas Vadi, *Seltsimees laps* by Leelo Tungal, *Lasnamäe lunastaja* by Mari Saat, *Kaks grammi hämaruseni* by Diana Leesalu, *Kirjaklambritest vöö* by Mare Sabolotny or others. Drama: *Helesinine vagun* by Andrus Kivirähk, *Ristumine peateega* by Jaan Tätte and *Külmetava kunstniku portree* by Mart Kivastik.

In selecting literary texts for reading and classroom discussion, teachers take into account the content of the work, students' interests and their command of the language.

3. Syllabuses of optional courses

3.1. Optional course 'Speech and Debate' (for schools where the language of instruction is Estonian)

Short description of the course

The course in oral text creation focuses on developing oral self-expression, purposeful listening, well-grounded presentation and feedback.

Learning and educational objectives

The course 'Speech and Debate' at the upper secondary school level are designed for students to:

- 1) express themselves in oral language clearly and appropriately;
- 2) can argue in a persuasive way and defend their positions; and
- 3) apply critical thinking.

Learning outcomes

At the end of the course, students can:

- 1) know typical communication situations, types of speech and rules of public presentations;
- 2) can argue in a persuasive way and defend their positions;
- 3) make and ask relevant questions;
- 4) compose and deliver different types of speeches (on everyday occasions, academic speeches and addresses in a court of law);
- 5) make presentations using visual aids; and
- 6) follow discussions in a tolerant and critical manner and give feedback.

Learning content

Speech as a communication situation. Model of communication. Verbal and non-verbal communication. Communication barriers. Factors influencing the credibility of speech. Body language. Arguing and emotions.

Compiling and delivering a speech. Types of speech as a form of oral monologue and dialogue (presentation, commenting, meeting, negotiations, debate, reply etc.). Goals of speech. Elements of speech. Stages of preparing for an oral speech occasion. Visualisation. Stage fright. Paralanguage. Style and culture of presentation.

Listening and responding to speech. Replying and asking questions. Different types of audience. Listening barriers.

Debating. Nature of debates. Affirmative and negative cases. Composition of case: theme, core words, definition, criterion, structure of argumentation, evidence and topos. Overruling and reinforcing. Cross-examination. Job of the jury and giving feedback.

Study activities: practical tasks and sound and video recordings and their analysis.

Physical learning environment: technical devices (video camera, dictaphone and microphone) and the possibility to rearrange classroom furniture.

3.2. Optional course 'Myth and literature'

Short description of the course

It is advisable to teach the course in Form 12, as in order to find connections and make generalisations students should have ample reading experience and advanced reading skills as well as good analysing, synthesising and assessing abilities. In lessons of literature, students explore the history of expressions known from myths, compare the worldview of ancient Estonians to that of other people, seek expressions of myths and beliefs in fiction, comparatively explore the presentation of archetypical characters or images in the mythology of different countries, analyse the origin of present-day myths and more. Besides the mytho-poetic study of literary works, there are also other approaches that can be used e.g. psychological or semiotic analysis and interpretation options.

The course syllabus includes the list of works to be examined in full, which helps in choosing reading matter that is most related to the content of the course. The list is open, meaning that relying on their reading experience or taking into account new additions, teachers can recommend other works by Estonian or foreign authors for students to read which are relevant to the theme of the course.

Learning and educational objectives

The course 'Myth and literature' at the upper secondary school level is designed for students to:

- 1) become familiar with the oldest layer of literature;
- 2) connect old tradition with fiction and culture;
- 3) understand intertextual relationships and the coherence of world literature and folklore;
- 4) examine the permanence and change of values over time and see meaning in the world based on their life experience.

Learning outcomes

At the end of the course, students can:

- 1) describe mythological elements in the worldview of Estonians;
- 2) are familiar with the origin and content of the Estonian national epos and understand its cultural and national historical importance;
- 3) explain the nature of myths as an archetypical genre and the nature of modern myths and interpret tradition based on their acquired knowledge and personal experience;
- 4) can name archetypical myth motives and identify them in the works of fiction examined;
- 5) Know the narratives and motives related to the myths and archetypical characters examined and can find them in the works of fiction read;
- 6) analyse the theme, plot and characters of literary works based on myth motives and aesthetic and ethical values;
- 7) can recognise and analyse the use of folklore tradition in authored creation and explain the changes in the importance of literary works over time; and
- 8) have read in full and analysed at least four prose or drama works.

Learning content

Myth, legend and fairytale. Nature of myth. Myths and legends about the creation of the world, creative myths of different people and mythical legends by Friedrich Robert Faehlmann. Mythological worldview of Estonians: ghosts, fairies, gnomes, witches, wise men, tricksters, Old Nick and other supernatural creatures. Source texts: *Eesti mütoloogia* by Matthias Johann Eisen, *Draakoni märgi all* by Karl Kello, *Loomise mõnu ja kiri* by Hasso, *Hõbevalge* by Lennart Meri etc. *Tuul heidab magama* by Felix Oinas. *Libahunt* by August Kitzberg, *Hundimõrsja* by Aino Kallas, *Mees, kes teadis ussisõnu* by Andrus Kivirähk.

Fairytale as a connecting link between literature and myth. Artificial fairytale: *Lillemuinasjutud* by Anna Sakse and *Õnnelik prints* by Oscar Wilde. Deconstruction of fairytales: *Tuhkatriinumäng* by Paul-Eerik Rummo and *Kaks päikest* by Jaan Kaplinski. Comparative mythology: cross-surricular motives. Myth of artist: writer as creator.

Tradition in literature. Epic history. Sumerian epic: *Gilgamesh*. Myths of Ancient Greece and their versions: *Kuningas Oidipus* by Sophocles and *Sisyphose müüt* by Albert Camus. Biblical myths and their versions. Medieval drama *Aadama mäng*, *Jumalik komöödia* by Dante Alighieri, *Juudas* by Ain Kalmus and *Tuudaimimarjad* by Marie Under. Epos: *Ilias*, *Odüsseia* by Homer. Medieval hero eposes: *Vanem Edda*, *Rolandi laul*, *Laul minu Cidist*, *Nibelungide laul* and *Beowulf*. National eposes: *Kalevala* by Elias Lönnrot and *Kalevipoeg* by Friedrich Reinhold Kreutzwald. Motives from *Kalevipoeg* in poetry and prose. Mythology in everyday life and folk tradition. Myths in literature and present-day culture (in ideology and mass culture: positives and negative models). *Maailma lõpus* by Friedebert Tuglas and *Argimütoloogia* by Mati Unt.

Interpretation of tradition. Archetype and archetext. Archetypical themes and motifs: making a deal with the Devil, abandoning home, dangerous course of spiritual growth and returning home, fate and happiness etc. Fight of the opposites: beautiful and ugly, good and evil, heaven and hell, love and revenge, birth and death, blooming and fading away, heroism and crime etc. Archetypical myth motifs: extraordinary circumstances of the birth of the hero, his origin, heroic deeds, dangers along his path, death and life after death. Archetypical characters: Odysseus, Achilles, Narcissus, Pygmalion, Sisyphus, Oedipus, Cane, David, Goliath, Magdalena, Judas, Achashverosh, Hamlet, Faust, Robinson Crusoe, Gulliver, don Quixote, Don Juan, Casanova, Dracula etc. Devil, werewolf, trickster, giants, mermaid, angel, orphan, Kalevipoeg, Vanapagan etc. Archetypical symbols and figures: circle, cross, maze, tripod, octagon cross, tree to the sky, lightning, star, sun cart, divine twins etc. White ship, blue bird, (fern) flower, open springs, land of fortune, heaven, hell etc. Intertextual approach: exploring literary works against the formal background or subject matter of other texts.

Terms: mythology of everyday life and archetype (archetypical theme, motif, image, character and plot), archetext, epos, intertextuality, hero epos, artificial fairytale, legend, mythology, myth, tradition, national epic.

Works to be studied in full

Students read at least four works from this list of literary works:

Penelopeia by Margaret Atwood, *Meister ja Margarita* by Mikhail Bulgakov, *Zeusi mälestused* by Maurice Druon, *Faust (Part 1)* by Johann Wolfgang Goethe, *Stepihunt* by Herman Hesse, *Kafka mererannas* by Haruki Murakami, *Õuduse kiiver* by Victor Pelevin, *Eric* by Terry Pratchett, *Kuningas Oidipus* by Sophocles, *Põrgupõhja uus Vanapagan* by Anton Hansen Tammsaare, *Maailma lõpus* by Friedebert Tuglas, *Dorian Gray portree* by Oscar Wilde and *Taak* by Jeanette Winterson.

3.3. Optional course 'Literature and Society'

Short description of the course

In order to give a bigger picture of the versatility of wordmanship, the course introduces trends in the philosophical thinking of the 20th century which play an important role in shaping literary space and have influenced the content, presentation and reception of literary works. This insight allows the presentation of

model analyses of selected texts and the application of simpler interpretation options inspired by some of the philosophical ideas. In addition to works of fiction, students must read essays on relevant study themes and, if possible, do literary research of their own.

Learning and educational objectives

The course 'Literature and Society' at the upper secondary school level is designed for students to:

- 1) examine literary works in a particular social context, including political context and thought schools;
- 2) reflect on the issues of literary canon and bestsellers;
- 3) analyse works, which are attractive for a large audience (best-selling and hit literature).

Learning outcomes

At the end of the course, students can:

- 1) explain the relationship between literature and society by listing factors that influence the creation and reception of literary works;
- 2) define the place of at least two authors examined during the course and their works in a certain period, grouping or national literature;
- 3) can give examples of social circumstances and the formation of individuals based on text (fragments), deliberate on the theme and problems and on aesthetic and ethical values;
- 4) analyse literary works based on one movement of thinking of the 20th century and find examples of the expression of relevant views in the text on the plane of themes, problems and ideas;
- 5) have read essays on literary and cultural history and write essays based on works of fiction; and
- 6) have read in full and analysed at least three prose or drama works and one collection of poetry by an Estonian author.

Learning content

Literature and society. Relationship between literature and society. Literature as a means of presenting and reflecting society. Specific features of literary texts as a reflection of social circumstances. Linking literature with author's life and presenting it in a socio-political framework. Factors influencing the creation of literary works. Literary texts as the expression of the individuality and worldview of the authors or their affiliation with a certain school or grouping. Place of literary work in its time, grouping, tradition and national literature. Tastes and choices of reader. Literary canon. Bestselling and hit literature.

Literature and politics. Politics as a factor determining the nature and themes of literature. Literature at the service of spreading ideology. Literature during the Socialist period and 'social realism'. Cult of personality in literature. Author's position in society: opponents and supporters of power and the silent. Banned authors: writers in exile (Bernard Kangro, Kalju Lepik et al.), socially excluded authors (Betti Alver, Uku Masing, Artur Alliksaar et al.) and dissidents (Alexander Solzhenitsyn, Johnny B. et al.). Ideological censorship. Banned books and manuscripts (*Nimed marmortahvil* by Albert Kivikas, *Saatja aadress* by Paul-Erik Rummo etc.). Banned themes: nationalism (poetry by Hando Runnel etc.), occupation and deportation (*Keegi ei kuule meid* by Valev Uibopuu, *Pilvede värvid* by Jaan Kruusvall etc.), Forest Brothers (*Katkuhaud* by Ene Mihkelson etc.), religion (*Juudas* by Ain Kalmus, poems by Uku Masing et al.) etc. Hidden messages in literary works. Development of the political situation and its impact on human beings (poetry by Joseph Brodsky; *Koera süda* by Mikhail Bulgakov or *Plekktrum* by Günter Grass or *Saatusetus* by Imre Kertész or *Olemise talumatu kergus* by Milan Kundera or *Doktor Živago* by Boris Pasternak or

Omon Ra by Viktor Pelevin or *Pilveatlas* by David Michell or *Ettelugeja* by Bernhard Schlink etc.). 'Lost Generation' and the war novel (F. Scott Fitzgerald or Ernest Hemingway or Erich Maria Remarque or *Ristideta hauad* by Arved Viirlaid). Dystopia (*Hea uus ilm* by Aldous Huxley or *1984* by George Orwell etc.). Reflections of Baltic German culture and literature (*Maailma lõpp Hiiumaal* by Edzard Schaper or *Tuulde lennanud lehed* by Camilla von Stackelberg).

Literature and trends in thinking. (Deep) psychological depiction in literature (Margaret Atwood or William Faulkner et al.). Existentialist philosophy in literature (Albert Camus or Jean-Paul Sartre). Reflections of Eastern religions in Western literature: impact of Zen Buddhism and Taoism (*Siddhartha* by Hermann Hesse or *Franny ja Zooey* by Jerome David Salinger or poetry by Jaan Kaplinski etc.). Female position in literature (Elfriede Jelinek or Doris Lessing et al.) Post-colonial position in literature (Hanif Kureishi or Arundhati Roy or Salman Rushdie et al.) *Reflections of the New Age way of life in literature* (*Teekond Ixtlani* by Carlos Castaneda etc.).

Essay writing and reviewing. Nature of essays. Essays on literary and cultural history. Selection of theme and writing method. Greatest essay writers (Umberto Eco, Stefan Zweig, Jaan Kaplinski, Viivi Luik, Lennart Meri, Hando Runnel et al.). Book series: *Eesti mõttelugu*, *Avatud Eesti raamat* etc. Collections of essays: *Eesti mütoloogiad*, *Uued mütoloogiad* etc. Options and problems of the study of literature. Definition of literary theory and literary criticism and its research object. Review of literary work. Content-based, language-based and style-based review of literary works.

Terms: dystopia, existentialism, essay, literary criticism, literary theory, bestsellers, female position, *New Age*, post-colonialism, psychoanalysis, socialist realism, war novel, Zen Buddhism, Taoism, censorship and utopia

Works to be studied in full

Students read at least three longer prose or drama works and one collection of poetry by the authors named in the study content of the course.

3.4. Optional course 'Drama and Theatre'

Short description of the course

The course teaches students to understand the basic principles of dramatic art and the important role of theatre in culture. During the course, students read and analyse drama works, watch and interpret theatre performances together and perform simpler staging assignments. The course provides theoretical knowledge and teaches practical skills. Theatre history comprises only a small part of the scope of the course but is nevertheless necessary in understanding modern theatrical art. Attention is primarily focused on explaining the nature of drama, the specifics of theatre-making and analysing performances. If possible, it is advisable to attend performances by professional theatres, but a performance by a school theatre is also suitable for analysis. In order to get to know Estonian theatre classics, it is also possible to use archival recordings. In its essence, theatre is the amalgamation of different forms of art by combining music, dance, literature (video) film and the fine arts, and as such makes it possible to integrate the course with music or art instruction. During the optional, special attention is paid to the past and present development of Estonian theatre.

Learning and educational objectives

As a result of the course, students should gain an understanding of the basics of drama art and the significance of theatre in our culture.

Learning outcomes

At the end of the course, students can:

- 1) recognise the main drama genres and can name their specific features and most important works;
- 2) have read one drama work and analysed its composition and characters;
- 3) understand the main terms concerning drama writing and theatre;
- 4) can find connections between literature, theatre, the fine arts and other media;
- 5) define the style of staging based on the visions of the stage director, music director, set designer, costume designer and acting;
- 6) deliberate over theatre performances, assess their values, analyse imagery and formulate their experience as spectators;
- 7) write a review of a performance by applying the terms learned and interpreting theatrical signs used in staging;
- 8) know the most important moments in Estonian theatre history;
- 9) have visited at least two performances or watched their recordings during the study period; and
- 10) relate the performances both comparatively and distinctly to the modern way of life and its manifestations, to their own and human problems and to values in general.

Learning content

Nature of drama. Play. Definition of drama. Character speech: monologue and dialogue, cue and stage direction. Study of characters: static and changing character and open and closed character. Actor's role creation. Interaction between people and the theatricality of life as the centre of drama. Space and time in drama. Conflict, intrigue and problem. Composition of drama. Act and scene.

Genres in dramatics. Main genres in dramatics: tragedy, comedy, drama and tragicomedy. Historical genres: liturgical drama, mystery, morality and miracle. *Commedia dell' arte* and contemporary improvisational theatre. *Performance* and *happening*. Farce, burlesque and sketch. Types of comedy: sitcom, character and word comedy. Radio show and reading drama. Wordless performance. Dance performance. Musical performance.

Significance and functions of theatre. Staging. Theatre as a form of collective art: the role of stage director, actors, musical director, set decorator, lighting designer and costume designer in the process of staging. Relationship between literature and theatre: dramatisation, script, libretto, staging and performance. Style and atmosphere of staging. Reception of performance and theatrical criticism. Theatrical review.

History of Estonian theatre. The theatre of Lydia Koidula and August Wiera. Birth of professional theatre. Karl Menning. Foundation of the Estonia Theatre and Drama Theatre. Morning theatre. Stage directors: Andres Särev, Kaarel Ird, Voldemar Panso, Jaan Tooming, Mati Unt, Merle Karusoo, Elmo Nüganen and Tiit Ojasoo. Contemporary theatre. Repertoire theatre and project theatre.

Terms: *commedia dell' arte*, dialogue, drama, dramatisation, performance, farce, *happening*, intrigue, burlesque, character, character comic, comedy, conflict, radio show, staging, liturgical drama, reading

drama, miracle, monologue, morality, mystery, *performance*, project theatre, stage direction, repertoire theatre, cue, sitcom, sketch, scene, script, word comic, tragicomedy, tragedy and act

Some drama works for examination

Meie elulood or *HIV* by Merle Karusoo; *Kauka jumal* by August Kitzberg; *Külmetava kunstniku portreed*. *Viinistu triloogia* by Mart Kivastik; *Eesti matus* or *Voldemar* by Andrus Kivirähk; *Säärane mulk ehk Sada vakka tangusoola* by Lydia Koidula; *Pilvede värvid* by Jaan Kruusvall; *Tagasitulek isa juurde* by Madis Kõiv; *Tagahoovis* by Oskar Luts; *Mikumärdi* by Hugo Raudsepp; *Tuhkatriinumäng* by Paul-Eerik Rummo; *Polkovniku lesk ehk Arstid ei tea midagi* by Juhan Smuul; *Juudit* or *Kuningal on külm* by Anton Hansen Tammsaare; *Ristumine peateega ehk Muinasjutt kuldsest kalakesest* or *Sild* by Jaan Tätte; *Phaeton*, *Päikese poeg* by Mati Unt; and *Tabamata ime* by Eduard Vilde.

3.5. Optional course 'Literature and Film'

Short description of the course

The course focuses on the crossover points of literature and film. As cinematography is not taught systematically in basic or upper secondary school, the course should give students a first overview of modern filmmaking. The course focuses first and foremost on teaching the language of film (poetics), which in turn forms an instrumental basis for teaching the subtheme 'Film as an Interpretation of Literary Work'.

In order to give students an overview of the nature of cinematography and teach them to understand the uniform and distinctive poesy of film and literary work, teachers need sufficient visual aids (scenes of the stages of filmmaking, fragments from films and literary works for close inspection) to plan their lessons, but also up-to-date technology (video projectors, computers and other multimedia tools.). It is also advisable to practise frame cutting and editing by using simpler film editing software in order to better understand the nature of film imagery. The works to be examined in full (both films and literary works) are selected by the teacher; the students are advised to read the specific literary work before watching the film.

Learning and educational objectives

The course 'Literature and Film' at the upper secondary school level are designed for students to:

- 1) acquire basic knowledge of the nature and reception of film and the impact on viewers;
- 2) perceive the poetry of film language in the interpretation of literary works.

Learning outcomes

At the end of the course, students can:

- 1) describe in general terms the stages of filmmaking;
- 2) are familiar with the main poetic techniques in filmmaking;
- 3) understand the abstractness of film image and its role in carrying the meaning, also the director's attitude and message;
- 4) compare literary works to their film versions based on the poetics of film and literature;
- 5) deliberate on the aesthetics of films and literary works and the ethical values expressed in them and formulate their experience as readers and spectators;
- 6) write a short script based on a fragment of a literary work and frame it;
- 7) write a review of a film by applying the knowledge acquired during the course and by assessing the hidden or obvious values of the film and literary work;
- 8) are familiar with the main types of films and can characterise trends in cinematography; and

9) know quality films based on Estonian literature.

Learning content

Creative crew and the process of filmmaking. Period of script writing: participants – scriptwriter, director and producer; outcome – final script. Stages of script writing: idea (synopsis), elaboration and script versions. Storylines and development: prologue, exposition, initial incident, intrigue, climax, resolution and epilogue.

Preparations for shooting: participants: director, cameraman, artist and producer; outcome: stage project of film. Direction script and framing, stage project as the model of the film. Selection of cast and shooting auditions. Finding locations and planning sets.

Shooting period: the entire crew involved; outcome – footage. Teamwork during the shooting period. Director's role in developing film roles. Moving camera: panoramas and dollying in and out. Angle. Freeze frame shot and slow motion. Hidden camera. Combined shots. Light, colour and sound. Retakes and variants. Producer's role in filmmaking. Author's film and producer's film.

Post-production: participants: director, editor, sound director, cameraman and producer; outcome – ready film. Final birth of film in editing process. Colour correction of film edited. Composer's role. Formation of an audio-visual whole.

Film poetics and aesthetics. Conditionality in films. Cinematographic vision and thinking. Film imagery as artistic generalisation. Poetic devices in film: metaphor, symbol, allegory, hyperbola and personification. Associative thinking as a prerequisite of understanding the poetics of film. Illustrativeness – antithesis of poetic disclosure of phenomena. Use of poetic techniques in film and literature. Black-and-white and colour film.

Frame and plan. Frame as an uninterrupted take. Composition of frame. Editing as a way of creating new time-space and emotional relations. Plot and storyline of film. Intra-frame and inter-frame editing. Rhythm of editing. Details. Phrase, scene and episode of editing. Situational-logical, associative-artistic, parallel and thematic editing. Finding elements of editing, including change of frame in literary works. Framing based on prose text, episode or scene.

Connections between film and literature, the fine arts, architecture, theatre and music. Intertextuality of film language. Music as a dramaturgical component in sound films. Designing music and emotions. Pause, music and counterpoint in action, unison, lead motive and noises.

Some features and trends of contemporary cinematography. Search for new film language. Blending of types and genres of films and the formation of new types and genres. Documentary elements in feature films. Poetic techniques in documentary films. Nature and ideological function of commercial films. Quality films. Contemporary political film and propagandistic films. International film festivals.

Films as an interpretation of literary work. Relationship between film and literature. Films made on the basis of Estonian and world literature classics. Screen version illustrating the literary work and creative production of the literary work. Films interpreting the same literary work in different ways. Quality films based on literary works. Comparative analysis of literary work and film. Film criticism. Writing film reviews.

Terms: author's film, detail, dramaturgy, retake, film criticism, poetics of film, film review, commercial film, editing, motive, plan, producer's film, angle, director's film, script, plot and quality film

Some films and literary works for examination

During the course students read at least two literary works and watch films based on them.

1. *Georgica*, directed by Sulev Keedus. Q Film, 1998. Script by Madis Kõiv.
2. *Hukkunud alpinisti hotell*, directed by Grigori Kromanov. Tallinnfilm, 1979. Based on the story by Boris Strugatsky and Arkady Strugatsky.
3. *Ideaalmaastik*, directed by Peeter Simm. Tallinnfilm, 1980. Based on a story by Karl Helemäe.
4. *Indrek*, directed by Mikk Mikiver. Tallinnfilm, 1975. Based on the 2nd part of the novel *Tõde ja õigus* by Anton Hansen Tammsaare.
5. *Karu süda*, directed by Arvo Iho. Faama Film and Cumulus Projekt, 2001. Based on the novel of the same title by Nikolai Baturin.
6. *Kolme katku vahel*, directed by Virve Aruoja and Jaan Tooming. ETV, 1970. Based on the novel of the same title by Jaan Kross.
7. *Kõrboja peremees*, directed by Leida Laius. Tallinnfilm, 1979. Based on the novel of the same title by Anton Hansen Tammsaare.
8. *Mina olin siin*, directed by René Vilbre. Stúdio Amrion, 2008. Based on the story of the same title by Sass Henno.
9. *Nimed marmortahvlil*, directed by Elmo Nüganen. OÜ Taska Productions, 2002. Based on the novel of the same title by Albert Kivikas.
10. *Nipernaadi*, directed by Kaljo Kiisk. Tallinnfilm, 1983. Based on the novel *Toomas Nipernaadi* by August Gailit.
11. *Põrgupõhja uus Vanapagan*, directed by Grigori Kromanov and Jüri Müür. Tallinnfilm, 1964. Based on the novel of the same title by Anton Hansen Tammsaare.
12. *Surma hinda küsi surnutelt*, directed by Kaljo Kiisk. Tallinnfilm, 1977. Script by Mati Unt.
13. *Sügisball*, directed by Veiko Õunpuu. Kuukulgur Film, 2007. Based on the short novel of the same title by Mati Unt.
14. *Tants aurukatla ümber*, directed by Peeter Simm. Eesti Telefilm, 1987. Based on the novel of the same title by Mats Traat.
15. *Ukuaru*, directed by Leida Laius. Tallinnfilm, 1973. Based on the novel of the same title by Veera Saar.
16. *Viimne reliikvia*, directed by Grigori Kromanov. Tallinnfilm, 1969. Based on the story *Vürst Gabriel ehk Pirita kloostri viimased* by Eduard Bornhöhe.

3.6. Optional course 'World Literature from Antiquity to the 18th Century'

Short description of the course

The course supports the approach to literary studies in upper secondary school i.e. acceptance of the writer's world of art in an historical and literary context in a very broad cultural setting consisting of Western European literature. The course covers Antiquity, the Middle Ages, the Renaissance and the 18th century. The course is based on literary history but is quite flexible in terms of chronological sequence. Problematic-thematic approaches to studies of classics have also been taken into account in selecting the content of the course. The course includes literary works which named the greatest masterpieces in world culture and which have influenced the development of national literature.

The course develops students aesthetically, giving them the opportunity to explore sources of European culture through artistic devices and experience timeless human moral values which are equally essential today. It is assumed that students become acquainted with the most outstanding literary works of Antiquity, the Middle Ages, the Renaissance, Classicism and the Enlightenment. It is advisable to select one outstanding work from each period for full reading and detailed examination which represents the aesthetic concepts and moral ideals of the period most expressively. If the course is taken after the basic course, special attention should be paid to the reflection of literary tradition in the literature of following periods, especially in the 19th century.

Learning and educational objectives

The course 'World Literature from Antiquity to the 18th Century' at the upper secondary school level is designed for students to:

- 1) obtain a general idea of the development of world culture as a whole, expressed in the diversity of national literatures;
- 2) learn to link ancient works with the present day and understand and value their timeless humane values;
- 3) obtain a general idea of the development of world culture as an integral whole, expressed through the versatility of national literature;
- 4) get to know the literary movements and genres of Antiquity, the Middle Ages, the Renaissance and the Enlightenment; and
- 5) improve their skills of deep reading and analysis of literary works.

Learning outcomes

At the end of the course, students can:

- 1) can describe, relying on study materials, the Antiquity, the Middle Ages, the Renaissance, the Enlightenment literature, name the main genres, authors and their works;
- 2) know and understand the issues and the content of the curriculum and literary works;
- 3) understand and appreciate humane, ethical and aesthetic values of literary works;
- 4) can express their reasoned opinions about the works they have read in spoken and written formats and with accurate formatting;
- 5) can complete creative and research assignments and make presentations;
- 6) have read and analysed at least four longer prose works in full, are familiar with the position of the works and their authors in the general history of culture and literature.

Learning content

Themes. The characteristics of worldviews in Antiquity, the Middle Ages, during the Renaissance and the Enlightenment. Life as the ultimate value in the literature of Antiquity, the Middle Ages, the Renaissance and the Enlightenment. Human sensory world. The theme of good and evil in the literature of Antiquity, the Middle Ages, the Renaissance and the Enlightenment. The characteristics of conflict in literary works of different periods.

Terms. Literary works and reality (overview of the period in which the work was created and the topicality of problems at the time).

Antique literature. Medieval literature. Renaissance literature. Enlightenment literature.

Literary work and the artist's worldview. Literary works and trends and traditions in world literature. Literary work and its reception by readers. Role of literary works in the mental and cultural development of people.

Classicism, sentimentalism and romanticism. Epos, lyrics and drama. Sonnet, comedy, tragedy, story, short story and novel.

Main conflict in literary work. Plot of literary work. Lyrical plot. Composition of literary work. Historical and cultural context of literary works.

Heroes of literary works and their characterisation. Romantic hero.

Problems for discussion. Human beings and the surrounding world. Man and his fate. Similarities and differences in dealing with this problem in the works of well-known world authors. Different aspects of human fate: submission, struggle and rebellion.

The issue of moral choice. Choice between honour and duty. Choice between duty and human feelings (love and loyalty). Piety and sinning. Nobleness and lowness. Choice between personal revenge and the fight against all-round evil.

Collision of human feelings and social prejudice. Idealistic heroes and the narrow-minded world around them.

Man and family. Conflict between sons and fathers.

The issue of whether knowing something makes individuals stronger or dooms them.

Literary texts for examination

At least four works are selected from the list below for reading and full examination.

Antique literature Greek and Roman myths (optionally), *Odysseia or Ilias* (fragments) by Homer, poems (optionally) by Sappho, *Aheldatud Prometheus* by Aeschylus, *Antigone* by Sophocles, *Medeia* by Euripides, *Pilved* by Aristophanes, poems (optionally) Lesbia by Gaius Valerius Catullus and odes (optionally) by Horace.

Medieval literature *Nibelungide laul* (fragments), *Tristan ja Isolde* (fragments), Medieval lyrics, *Jutustus möödunud aastatest* (fragments), *Lugu Igori sõjaretkest* and *Jumalik komöödia* (fragments from *Põrgu*) by Dante.

Renaissance literature Sonnets by Francesco Petrarch and *Hamlet* and sonnets by William Shakespeare.

Classicist and Enlightenment literature *Cid* by Pierre Corneille, *Tartuffe* by Moliere, *Faust, (Part I)*, fragments by Johann Wolfgang von Goethe, *Jumal, Külaelu kiituseks* by Gavriil Derzhavin, selected comedies by Denis Fonvizin, and *Vaene Liisa* by Nikolay Karamzin.

Study activities

The analysis of the problems of literary works presumes that students are familiar with the historical and cultural specifics of the literary period (Antiquity, the Middle Ages and the Enlightenment) to which a work belongs. Independent reading of works followed by discussion in the form of debates, discussions, seminars or conferences. Students memorise and analyse poems, prepare oral and written presentations and summaries, write discursive essays, essays and research papers.

3.7. Optional course 'Contemporary Russian Literature'

Short description of the course

This course gives the students a good opportunity to understand the artistic world of writers in the global historical and literary context. The course covers the period from the 1980s to the present. The literary of these years, particularly in the last decade, is too complicated for students to understand on their own, because the process of cultural development has reached the stage of evolutionary crisis. There is no

common understanding in literary theory on how to qualify the concept of new literature. Therefore students need the teacher's help in acquiring new theoretical knowledge.

In reviewing literary works, students rely on the theoretical and practical knowledge they have acquired and on their life experience. The course covers contemporary literary works that are important for students in terms of their problem disposition. The course helps students understand issues that are repeatedly raised in contemporary Russian literature and form their opinion of them. Based on previous study of literary classics and personal experience, students develop a continuing interest in reading and broaden their horizons.

Students become acquainted with outstanding works in modern Russian literature and analyse their artistic peculiarities and the moral problems posed in them. It is important that students understand the aesthetic specifics of works representing different literary trends, but they should also be able to interpret the problems raised in these works through the prism of their own life experience. The list of literary works is meant for guidance: teachers can decide themselves which works are to be examined in detail and which in general.

Learning and educational objectives

The course 'Contemporary Russian Literature' at the upper secondary school level are designed for students to:

- 1) become familiar with the main tendencies in contemporary Russian literature and the creative output and most outstanding works of modern Russian writers and learn to note traditions and innovation in contemporary literature;
- 2) develop their skills of problem-based and literary theoretical analysis of literary works and formulate their own attitudes to the works read;
- 3) develop their artistic tastes and learn to read knowledgeably and meaningfully, and
- 4) feel the need to read fiction and understand that literature is an inseparable part of an individual's intellectual culture.

Learning outcomes

At the end of the course, students can:

- 1) name and analyse single works of Contemporary Russian literature;
- 2) can analyse and interpret content and form techniques of read poems and prose works: name the theme, formulate the problem and lead idea, describe the time and location of events, the narrator's position, relations between characters, the setting, plot and composition;
- 3) understand and appreciate humane, ethical and aesthetic values of literary works;
- 4) can express their reasoned opinions about the works they have read in spoken and written formats and with accurate formatting;
- 5) can complete creative and research assignments and make presentations;
- 6) have read and analysed at least four longer prose works in full, are familiar with the position of the works and their authors in the general history of culture and literature.

Learning content

Themes. Literature in the late 20th century and early 21st century. New perspective of the depiction of war. The character of modern Russian literature in a boundary situation and attempts to grasp the meaning of life in the works of new realism. Problems of moral degradation. The problem of human moral choice. Mass

literature and its orientation towards mass demand. Family relationships in modern Russian literature. Seeing the world as chaos. Literature as a game of intellectuals.

Terms: contemporary literary process; intertextuality (relationship of text with other literary sources); adherence to literary traditions and innovation; genres in contemporary Russian literature (traditional and new): *fantasy* or science fiction novel, adventure novel, the 'new detective novel', conceptualism in contemporary poetry, mass literature.

Problems for discussion. New angles in depicting war. Breaking logical and temporal links in the consciousness of artistic heroes. Loss of historical memory in people. Limitless striving of human beings for material welfare and its consequences in our time. Specific features of characters in modern Russian literature. Main themes and problems in modern Russian literature.

Literary texts for examination

At least four longer literary works are selected from the list below for reading and full examination.

Rahupaik by Sergei Kaledin; *Tsinki poisid* by Svetlana Aleksievitch; *Löhe* by Alexander Varlamov; *Leevikese liha* by Dmitri Lipskerov; *Duxless* by Sergei Minayev; *Örn vanus* by Andrei Gelasimov; *Хлорофилия* by Andrei Rubanov; *Tuisk* by Vladimir Sorokin; short novels by Evvgeny Grishkovets; short novels by Dina Rubina; short novels by Viktoria Tokareva; *Valge ruut* or other short novels by Zakhar Prilepin; *Предпоследняя жизнь, Записки везунчика* by Yuz Aleshkovsky; *Kalender* or other works by Dmitry Вуков; *Похороните меня за плинтусом* by Pavel Sanayev; *Стрекоза, увеличенная до размеров собаки* or other works by Olga Slavnikova; *Синдром Феликса* or other works by Aleksey Slapovskiy; *Алтын толобас* or other works by Boris Akunin; short novels by Aleksandra Marinina; *Mustand, Puhtand* or other works by Sergei Lukyanenko; *Алиедора* or other works by Nik Perumov. Modern lyrics: Timur Kibirov, Dmitri Prigov, Igor Irtenyev.

Study activities

The study process combines different types of study activities, but lectures are reduced to a minimum. There are different forms of independent work in teaching the course: reading literary works, discussions, debates and seminars. Students compile reports, overviews, reviews, abstracts and presentations, write compositions and carry out research.

3.8. Optional course 'World Literature in the 2nd Half of the 20th Century until the Beginning of the 21st Century'

Short description of the course

The course introduces the students to the main tendencies in world literature from the 1960s to the present. The literature of the period is extremely versatile in terms of its artistic trends and the problems raised. Although its aim is not to examine all of the movements and trends in detail, the course still presumes that the essential phenomena in world literature (neo-mythological novel, intellectual prose, novel-fable and post-modern literature) need to be covered. In preparing the list of literary works, attention has been paid to the artistic value of the work and the significance of the problems raised and the depth of their interpretation, but the list also includes authors whose works have been characterised as forming part of 'mass literature'. As mass fiction is an integral part of modern literature, it is necessary for students to be familiar with it. The list of literary works is not exhaustive, since modern literature is constantly replenished by new and interesting additions which can be added to the texts for reading and examination. The course

helps students find their way among these books, differentiate between recreational fiction and serious works and see the difference between real literature and kitsch.

Teachers select 4 or 5 essential novels and stories from the list for integral analysis by taking into account the interests of students and the significance of the problems raised in the works, and ensuring that the texts are achievable for the students. The list of literature is not closed: teachers can add newly published works by world authors to it provided that the translations are good.

Learning and educational objectives

The course at the upper secondary school level are designed for students to:

- 1) gain familiarity with the main trends in foreign literature in the last five decades and with the works of outstanding writers and understand world literature as part of the uniform process;
- 2) develop their skills of analysing works independently and integrally and form their attitudes towards the works they have read;
- 3) refine their artistic tastes and learn to read purposefully and with understanding; and
- 4) feel the need to read fiction and understand that literature is an integral part of an individual's intellectual culture.

Learning outcomes

At the end of the course, students can:

- 1) name and analyse single works of Contemporary World literature, understand these issues;
- 2) can analyse and interpret content and form techniques of read poems and prose works: name the theme, formulate the problem and lead idea, describe the time and location of events, the narrator's position, relations between characters, the setting, plot and composition;
- 3) understand and appreciate humane, ethical and aesthetic values of literary works;
- 4) can express their reasoned opinions about the works they have read in spoken and written formats and with accurate formatting;
- 5) can complete creative and research assignments and make presentations;
- 6) have read and analysed at least four longer prose works in full, are familiar with the position of the works and their authors in the general history of culture and literature.

Learning content

Themes. World literature in the last five decades: abundance of movements and tendencies. Values of modern society and devaluation of those values. Post-modernism in literature: aesthetic principles and peculiarities in depicting the world and people.

The philosophy of despair. Alternative literature. Mass literature. The problem of alienation of individuals and overwhelming non-communication. The problem of moral self-determination.

The problem of inner freedom and social independence.

Terms: alternative literature, neo-mythologism, philosophical novel, philosophical fable, psychological prose, *boyevik*, thriller, detective novel, horror novel, catastrophe novel, *fantasy*.

Problems for discussion. Self-realisation of human beings in the changing world: reassessment of moral principles and values. Negation of established stereotypes. Values in modern society. Human beings in the multimedia environment. Individuality and mass consciousness. Conformism and protest behaviour.

Escape from reality as a way of accepting that existing problems cannot be solved and society cannot be improved. Paradoxes in perceiving and understanding the changing world. The theme of tolerance in modern world literature.

Literary texts for examination. At least four longer literary works are selected from the list below for reading and full examination: *Siin suitsetatakse* by Christopher Buckley; *99 franki or Silli elegantsus* by Frédéric Beigbeder; *Kellavärgiga apelsin* by Anthony Burgess; *Hoolitsevas piiramisrõngas* by Heinrich Böll; *Markuse evangeelium, Сообщение Бродди* by Jorge Luis Borges *Unenägude püüdja või teised* by Stephen King; *Alkeemik* by Paulo Coelho; *Одиночество в сети* by Janusz Leon Wiśniewski; *Olemise talumatu kergus* by Milan Kundera; *Kutsikad* by Mario Vargas Llosa; *Meri, meri* by Iris Murdoch; *Aluspind (Подземка)* by Haruki Murakami; *Inglite impeerium* by Bernard Werber; *Raudne eesriie* by Milorad Pavic; *Kakluskubi* by Chuck Palahniuk; *Прощай, грусть* by Françoise Sagan; *Daniel Martin* by John Fowles; *Rikas mees, vaene mees* by Irwin Shaw; and *Roosi nimi* by Umberto Eco; *Oskar ja roosa daam, Noi lapsed* by Éric-Emmanuel Schmitt; *Lilled Eldžeronile* by Daniel Keyes; *Tramm nimega 'Iha'* by Tennessee Williams; *Ettelugeja (Чтец)* by Bernhard Schlink; *Betooni saar* by James Graham Ballard; *Rand* by Alex Garland.

Study activities

The study process combines different types of study activities, but lectures are reduced to a minimum. Different forms of independent work are of high priority: preparing presentations and written addresses, reports, reviews and opinions and writing essays.

The goals set for the course can only be met through constant and systematic reading. Main attention is on independent home reading, which is complemented by different types of reading during lessons. This is absolutely essential for several reasons, including the possibility to hear the sound of the artistic word in lessons of literature so that literary works are first and foremost perceived as works of art. Works are discussed and analysed in the form of discussions, debates, readers' conferences and seminars.