



MEDIA, MUSIC AND PERFORMANCE STUDIES (DAMS)
ACADEMIC YEAR 2023-2024
LITERATURE AND INTERMEDIALITY

General information	
Year of the course	I Year
Academic calendar (starting and ending date)	II Semester (26/02/2024 – 15/05/2024)
Credits (CFU/ETCS):	6
SSD	L-FIL-LET/14
Language	Italian
Mode of attendance	Attendance is regulated by Article 4(2) of the Study Course Regulations

Professor/ Lecturer	
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Work schedule			
Hours			
Total	Lectures	Hands-on (laboratory, workshops, working groups, seminars, field trips)	Out-of-class study hours/ Self-study hours
150	42		108
CFU/ETCS			
6	6		

Learning Objectives	The course fosters the skill of interpreting literary works and acknowledging the (also intermedial) reception of literary works.
Course prerequisites	The students should know about periodisation and the principal issues regarding the history of European literature.

Teaching strategie	Front lessons, use of multimedia support
Expected learning outcomes in terms of	
Knowledge and understanding on:	During the course in Literature and Intermediality the students acquire theoretical and methodological skills beneficial for the analysis of literature beyond linguistic and geographical boundaries as well as for the reception of phenomena of literary works in different contexts and artistic media.
Applying knowledge and understanding on:	By means of analysis of literary texts the students acquaint themselves with one or more cultures other than the Italian culture and develop critical



	contextualisation skills useful for understanding and interpreting the phenomena, also more recent ones, that affect and involve other cultural systems and artistic media.
Soft skills	<ul style="list-style-type: none"> • <i>Making informed judgments and choices</i> Literary analysis develops reflection and the line of thought since it requires attention, perspective viewing and knowledge of the linguistic-cultural system in question. • <i>Communicating knowledge and understanding</i> The literary texts selected from several national literatures offer the students the possibility of reflecting on the different cultural contexts. In such a way the students, assisted by a widened knowledge of different cultures, will be able to work out a more aware, correct and efficient communication. • <i>Capacities to continue learning</i> Reading literary works taken from different cultures strengthens the students' ability to summarise and repropose contents by helping them create a line of thought and an argumentation as well as a supervised and efficient use of their language. To exercise such skills it is useful also for applying to different contexts the theoretical and methodological issues discussed during the course.
Syllabus	
Content knowledge	The course starts with a theoretical frame concerning among others the disputed concept of intermediality, its origins and evolution and its relation to the literary field. The relation between artistic media and cultural context will be taken into consideration as well. After introducing the different typologies of intermedial phenomena, we will take a look at some selected case studies to exemplify some specific categories of intermediality like literature/theater, painting/literature, literature, cinema.
Texts and readings	<ol style="list-style-type: none"> 1. I.O. Rajewsky, <i>Intermediality, Intertextuality and Remediation: a Literary Perspective on Intermediality</i>. Intermédialités/Intermediality (6), 43-64. https://doi.org/10.7202/1005505ar 2. W. Benjamin, <i>L'opera d'arte nell'epoca della sua riproducibilità tecnica</i>, Einaudi 2014 3. A. Schnitzler, <i>La signorina Else</i>, Adelphi 1988 4. <i>La signorina Else</i> di A. Schnitzler, regia di Federico Tiezzi 5. T. Fontane, <i>l'Adultera</i>, Il Nuovo Melangolo 2002 6. P. Dick, <i>Ma gli androidi sognano pecore elettriche?</i>, Fanucci 2020 7. <i>Blade Runner</i> di R. Scott
Notes, additional materials	<p><i>Letterature comparate</i>, ed. by F. De Cristofaro, Carocci 2020 (chapters 5 e 10).</p> <p><i>Cinema, letteratura, intermedialità</i>, ed. by G. Carluccio, A. Masecchia e S. Rimini, Carocci 2023</p> <p>L. Hutcheon, <i>Teoria degli adattamenti. I percorsi delle storie fra letteratura, cinema e nuovi media</i>, Armando 2011</p>
Repository	Some didactic materials will be available on teams (code th6ym7n)
Assessment	
Assessment methods	Oral examination to assess if the students have met the learning targets.
Assessment criteria	<ul style="list-style-type: none"> • <i>Knowledge and understanding</i>



	<p>The students' skills in adopting a correct lexicon and appropriate instruments for text analysis in the presentation of the works and the questions raised during the course will be taken into account in order to evaluate the level of <i>knowledge and understanding skills</i>.</p> <ul style="list-style-type: none">• <i>Applying knowledge and understanding</i> The students' skills in applying acquired knowledge to other historical/literary and cultural areas will be considered in order to evaluate the students' <i>applied knowledge and understanding skills</i>.• <i>Autonomy of judgment</i> In order to evaluate the level of ability of <i>Making informed judgements and choices</i> the students' perspicacity regarding the use of methods and the formulation of a critique and interpretation will be considered.• <i>Communication skills</i> Communication skills will be evaluated based on how the students' reason about complex questions taking into account major contributions of literary criticism.• <i>Capacities to continue learning</i> Capacities to continue learning will be evaluated by the students' analytical comprehension of the works and their collocation in their historical and cultural context. Furthermore, the students' ability to apply methodological instruments and acquired knowledge to phenomena and contexts beyond the course's contents will be considered.
Final exam and grading criteria	<p>For the assessment of the students' acquisition of skills specified in the evaluation criteria a thirty point system is applied. For the assessment of the students' acquisition of skills specified in the evaluation criteria a thirty point system is applied. The highest final mark is 30. The minimum for passing is 18.</p> <p>The exam is oral and consists in a series of questions concerning the programme.</p> <p>The final mark will be given according to the following measurement criteria:</p> <p>18-21: basic knowledge of the programme, not always executed in an adequate language. The line of reasoning is not always satisfying.</p> <p>22-25: basic knowledge of the programme, partially executed in an adequate language. The lines of reasoning are satisfying albeit general and semi-skilled.</p> <p>26-28: good knowledge of the programme, executed in an adequate language. The lines of reasoning are satisfying.</p> <p>28-30: optimal knowledge of the programme, always executed in an adequate language. The lines of reasoning are presented in a cogent and deliberate way. 30 with distinction: this mark is only give to those who also show distinct versatility when relating different texts to one another and analysing and interpreting one or more texts respectively phenomena.</p>
Further information	