

**COURSE OF STUDY Modern Philology**

**ACADEMIC YEAR 2023-2024**

**ACADEMIC SUBJECT Theory and Genres of European Literatures**

General information	
Year of the course	<i>Second Year</i>
Academic calendar (starting and ending date)	First Semester → 25th September . 13 <sup>th</sup> December 2023
Credits (CFU/ETCS):	9 CFU
SSD	L-FIL-LET/14
Language	Italian
Mode of attendance	Optional

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
225	63		162
CFU/ETCS			
	9		

<b>Learning Objectives</b>	The course takes a supranational perspective when studying literature with a focus on theoretical issues and literary forms and genres in order to analyse the dynamics of the creation of a European cultural tradition.
<b>Course prerequisites</b>	The students should know about periodisation and the principal issues regarding the history of European literature. The students should be able to manage a methodology in literary criticism. The students should be able to read and understand at least a UE language.

<b>Teaching strategie</b>	Front lessons, seminars and panels
<b>Expected learning outcomes in terms of</b>	According to Dublin Descriptors the expected learning outcomes can be described as follows:



<b>Knowledge and understanding on:</b>	<p>The Theory and Genres of European Literature course fosters the comprehension of the literary tradition from a supranational perspective, focusing on the reception, reusing and rewriting of literary forms and genres in modernity.</p> <p>The use of a critical international bibliography improves the students' skill to read and comprehend an EU language as research and study tool. La frequentazione di una bibliografia critica non esclusivamente italiana potenzia la capacità di lettura e comprensione di una lingua UE come strumento di studio e di ricerca.</p>
<b>Applying knowledge and understanding on:</b>	<p>The acquired theoretical extension and the critical methodologies enable the students to deliberately recognise the elements that make a work belong to a certain literary tradition and the significance of their reuse or certain formal variations of their original use. The knowledge acquired that way will be able to be applied efficiently to various cultural contexts and to study objects that will not be covered during the course.</p>
<b>Soft skills</b>	<ul style="list-style-type: none"><li>• <i>Making informed judgments and choices</i> After attending the course, the students should be able to grasp a literary phenomenon in the frame of some specific theoretical, stylistic and cultural questions in order to argue their connections with the literary tradition and its contemporary output. For that purpose it'll be helpful that the students take part in individual or group seminar activities for applying the taught theoretical issue at specific case studies (to be agreed with the Professor).</li><li>• <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. For that purpose the presentations of the seminar activities carried out by the students with the help of multimedia material serve as an exercise of their communication skills.</li><li>• <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.</li></ul>
<b>Syllabus</b>	
<b>Content knowledge</b>	<p>The course is divided in a first part that deals with the definition of tragedy as literary genre, its becoming and hybridisations. The second part deals with specific case studies.</p>
<b>Texts and readings</b>	<p>N. Frye, <i>Il "mythos" dell'autunno: tragedia</i>, in <i>Anatomia della critica</i>, Einaudi, Torino 2000, pp. 275-297, vedi anche pp. 45-58 e 209-215) K. Jaspers, <i>Del tragico</i>, SE, Milano 2015 F. Nietzsche, <i>La nascita della tragedia</i>, una edizione a scelta P. Ricœur, <i>Il tragico dell'azione</i> (selezione di testi)</p>



	<p>P. Ricœur, <i>Il dio malvagio e la visione «tragica» dell'esistenza</i> (in: <i>Finitudine e colpa</i>, il Mulino, 1970, pp. 473-495);</p> <p>P. Ricœur, <i>Etica e conflitto dei doveri: il tragico dell'azione</i> (in: «il Mulino», XXXIX, 3, 1990, pp. 365-390);</p> <p>P. Ricœur, <i>Il tragico dell'azione</i> (in: <i>Sé come un altro</i>, Jaca Book, 1993, pp. 345-354);</p> <p>O. Abel, <i>La disarmonia originaria: epopea, tragedia e commedia</i> (in: «Enthymema», IX, 2013, pp. 47-55).</p> <p>Three textes among the following:</p> <p>T. Bernhard, <i>Estinzione. Uno sfacelo</i>, Adelphi, Milano 1996</p> <p>F. Dürrenmatt, <i>La morte della Pizia</i>, Adelphi, Milano 1988</p> <p>G. Morselli, <i>Dissipatio Hg</i>, Adelphi, Milano 2012</p> <p>P. Auster, <i>Nel paese delle ultime cose</i>, Einaudi, Torino 2013</p> <p>J.G. Ballard, <i>Il condominio</i>, Feltrinelli, Milano 2014</p>
<b>Notes, additional materials</b>	<p>It is recommended:</p> <p>F. Bertoni, <i>Realismo e letteratura. Una storia possibile</i>, Einaudi 2007</p> <p>L. Dolezel, <i>Heterocosmica. Fiction and Possible Worlds</i>, JHUP 2000</p> <p>M.L. Ryan, <i>Possible Worlds, Artificial Intelligence and Narrative Theory</i>. (Bloomington: Indiana University Press, 1991</p>
<b>Repository</b>	<p>Some didactic materials will be uploaded on teams class (code 6qmbcgw)</p>

<b>Assessment</b>	
Assessment methods	Oral examination. The resulting papers from the seminar activities and their discussion will be also evaluated.
Assessment criteria	<ul style="list-style-type: none"><li>• <i>Knowledge and understanding</i></li><li>• 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>.</li><li>• <i>Applying knowledge and understanding</i></li><li>• 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>.</li><li>• <i>Autonomy of judgment</i></li><li>• 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.</li><li>• <i>Communication (Communicating knowledge and understanding) skills</i> will be evaluated based on how the students reason about</li></ul>



	<p>complex questions taking into account major contributions of literary criticism.</p> <ul style="list-style-type: none"><li>• <i>Capacities to continue learning</i> 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.</li></ul>
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. 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.</p> <p>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>
<b>Further information</b>	