COURSE OUTLINE

1. GENERAL

SCHOOL	HUMANITIES AND SOCIAL SCIENCES (UNIVERSITY OF PATRAS) FACULTY OF HUMANITIES AND PHILOSOPHY (SAPIENZA UNIVERSITY OF ROME)		
DEPARTMENT	DEPARTMENT OF PHILOLOGY (UNIVERSITY OF PATRAS) DEPARTMENT OF EUROPEAN, AMERICAN AND INTERCULTURAL STUDIES (SAPIENZA UNIVERSITY OF ROME)		
LEVEL OF COURSE	POSTGRADUATE		
COURSE CODE		**SEMESTER OF STUDIES**	
COURSE TITLE	**Interartistic adaptations**		
INDEPENDENT TEACHING ACTIVITIES In case the credit units are awarded to distinct parts of the course (e.g. Lectures, Laboratory Exercises, etc.), specify them accordingly. If the credit units are awarded as a whole for the entire course, indicate the weekly teaching hours and the total number of credit units.		**TEACHING HOURS PER WEEK**	**ECTS CREDITS**
		3 (13 weeks)	10
Add rows if necessary. The organization of teaching and the teaching methods used are described in detail in section 4.			
COURSE TYPE *general background, special background, specialised general knowledge, skills development*	Scientific Field		
PREREQUISITE COURSES:	NO		
LANGUAGE OF INSTRUCTION and EXAMINATIONS :	ENGLISH		
METHOD OF COURSE DELIVERY *Face-to-face (Percentage:) Synchronous distance learning (Percentage) Asynchronous distance learning (Percentage)* *(In case of synchronous distance learning, indicate the weekly teaching duration in minutes)*	80% face-to-face – 20% asynchronous distance learning		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes

The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described. Consult Appendix A

- *Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area*
- *Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B*
- *Guidelines for writing Learning Outcomes*

By the end of the course, students will have acquired:

- Familiarity with interartistic/intermedial theories
- An understanding of different artistic codes, languages and styles and their combinations to different artistic outcomes
- Understanding of hybrid artistic projects
- Knowledge of particular interartistic/intermedial cases in Greek literature, with particular emphasis on the links of literature and the visual arts (painting, photography and film) as well as links between text and digital environments
- Understanding of the concept of *ekphrasis*
- Understanding of the concept of *adaptation*
- Ability to employ artistic hybridity on research methodology
- Ability to connect historical sources and research findings with contemporary discussions on cultural hybridity

General Competences

Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?
Search for, analysis and synthesis of data and information, with the use of the necessary technology
Adapting to new situations
Decision-making
Working independently
Team work
Working in an international environment
Working in an interdisciplinary environment
Production of new research ideas
Project planning and management
Respect for difference and multiculturalism
Respect for the natural environment
Showing social, professional and ethical responsibility and sensitivity to gender issues
Criticism and self-criticism
Production of free, creative and inductive thinking.....
Others...

- Search, analysis, and synthesis of data using appropriate technologies
- Adaptation to new situations
- Decision-making
- Independent work
- Generation of new research ideas
- Respect for diversity and multiculturalism
- Social, professional, and ethical responsibility (including gender sensitivity)
- Critical and self-critical thinking
- Promotion of free, creative, and inductive thinking

2. SYLLABUS

The aim of the course is the critical understanding of the relationship between literature and the other arts (such as painting, photography, theatre, music, cinema), especially with regard to their mutual interaction and the hybrid poetics of the arts. Particular focus will be placed on the links between literature and the visual arts as well as digital cultures.

Within the framework of the course, postgraduate students are invited to understand the role played by “mobility” in inter-artistic and intermedial transfers, transformations, and adaptations of works.

The following are presented in detail:

- The theoretical and methodological approaches of Comparative Interartistic Studies.
- The processes involved in the artistic formation of mixed art forms.
- The organic connection of hybrid poetics with the concept of the fusion of arts and media (mixed media), in the era of digital culture and digital nomads.

Particular emphasis is placed on the interconnection between "literary citizenship" and interartisticity, and its significance for the formation of identities and multimedia cultural meanings in the public sphere.

At the same time, the course aims to familiarize students with the concept of "ekphrasis" and "adaptation" (adaptation theory).

Selected "case studies" are presented focusing on inter-artistic and intermedial transitions from one semiotic system to another. Finally, the contemporary organization of multimedia art is analyzed through museums, literary exhibitions, and artistic events, with emphasis on cultural hybridity.

3. TEACHING AND LEARNING METHODS - EVALUATION

DELIVERY Face-to-face, Distance learning, etc.	Distance learning
METHOD AND FREQUENCY OF COMMUNICATION WITH STUDENTS **Module A**	Use of Information and Communication Technologies in teaching, laboratory education, and communication with students
WAYS OF ENSURING METHODS OF COMMUNICATION BETWEEN STUDENTS *Group assignments and discussions, collaborative learning platforms using Artificial Intelligence, video conferencing, QA sessions, etc.*	Group assignments and discussions, course web-page
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY *Use of ICT in teaching, laboratory education, communication with students*	Use of ICT in teaching Communication with students
REQUIRED TECHNOLOGICAL EQUIPMENT AND TECHNOLOGY KNOWLEDGE	Required equipment: Classroom equipped with projector Access to scientific publications libraries and group meeting platforms (e.g. Zoom) **Module B: Workstations equipped with technical programming languages** Required knowledge: **Module A: Basic computer skills (e.g. Microsoft Office)**
COURSE POLICY ON PLAGIARISM/ PLAGIARISM DETECTION TOOLS	Aligned with the institution policy: The University's statute defines plagiarism as a serious form of academic dishonesty. Any occurrence of plagiarism is subject to evaluation by faculty-appointed disciplinary bodies and may result in sanctions consistent with University-wide policies.
COURSE POLICY ON THE USE OF ARTIFICIAL INTELLIGENCE (1) The use of Artificial Intelligence is prohibited in all cases (2) The use of Artificial Intelligence is allowed with permission from the instructor	The course openly supports using AI as a legitimate and constructive tool—as long as it's used responsibly—and has a comprehensive policy framework to guide usage, protect academic integrity, and ensure legal and ethical compliance. (4) Free use without citation

<table>
<tr><td>(3) The use of Artificial Intelligence is allowed with explicit citation in the references
(4) Free use without citation</td><td></td></tr>
<tr><td>TEACHING METHODS
The manner and methods of teaching are described in detail. Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc. The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</td><td>
<table>
<tr><th>Activity</th><th>Semester workload</th></tr>
<tr><td>Interactive Lectures</td><td>50</td></tr>
<tr><td>Independent Study</td><td>50</td></tr>
<tr><td>Exam preparation</td><td>50</td></tr>
<tr><td>Exams</td><td>100</td></tr>
<tr><td></td><td></td></tr>
<tr><td>Total number of hours for the Course
(25 hours of work-load per ECTS credit)</td><td>250 hours</td></tr>
</table>
</td></tr>
<tr><td>STUDENT PERFORMANCE EVALUATION
Description of the evaluation procedure
Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other
Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</td><td>Assessment is based on a written assignment (70%) and class presentation (30%).

The evaluation aims to assess:

• Understanding of literary data
• Knowledge of theoretical concepts
• Ability to apply interpretative methods in text analysis

Assessment details are announced at the beginning of the semester on the course e-class platform.</td></tr>
</table>

4. RECOMMENDED BIBLIOGRAPHY

Theories of interartistic adaptations

- Bruhn Jørgen, *The Intermediality of Narrative Literature: Medialities Matter*, Pelgrave Macmillan 2016
- Crary, Jonathan, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century,* Cambridge and London, 1990.
- Elleström Lars (ed.), *Media Borders, Multimodality and Intermediality*, Pelgrave Macmillan 2010
- Hayles N. Katherine, *Electronic Literature: New Horizons for the Literary*, Notre Dame Press 2008
- Hutcheon Linda, *A Theory of Adaptation*, Routledge 2013
- Jenkins Henry, *Convergence Culture: Where Old and New Media Collide,* New York University Press 2008
- Lilian Louvel, *Pour une critique intermédiale*, Presses Universitaires de Rennes, 2016.
- Manovich Lev, *The Language of New Media*, The MIT Press 2008
- McLuhan Marshall, *Understanding Media: The Extensions of Man*, The MIT Press 1994 (reprint, 1964)
- Stam Robert and Alessandra Raengo, *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*, Willey-Blackwell 2008
- Mitchell W. J. T., *Picture Theory*, The University of Chicago Press 1994
- Rajewsky Irina O., "Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality", *Intermédialités* N.6, 2005

- Werner Wolf, *Selected Essays on Intermediality (1992–2014)*, Brill 2017

On Photography and Literature

- Batchen, Geoffrey, *Forget Me Not: Photography and Remembrance* (New York: Princeton Architectural Press, 2004).
- Benjamin, Walter, 'Little History of Photography', *Selected Writings*, trans. by Rodney Livingstone and Others, Vol 2 (1927-1934), Cambridge (MA): The Belknap Press of Harvard University Press, 1999, 507-530.
- Brunet, François, *Photography and Literature* (London: Reaktion Books, 2009).
- Edwards Paul, *Soleil noir: Photographie et littérature*, PUR 2008
- Jérôme Thélot, *Les inventions littéraires de la photographie*, PUF, Παρίσι, 2003.
- Ιωαννίδης, Κώστας, *Μια «υπερόχως νόθος» τέχνη: ποιητικές της φωτογραφίας (τέλη 19ου-αρχές 20ού αιώνα)* (Αθήνα: Futura, 2019).
- Krakauer, Siegfried, 'Photography', trans. by Thomas Y. Levin, *Critical Inquiry* 19.3 (1993), 421-436.
- Lesage Marie-Christine, «Arts vivants et interdisciplinarité : l'interartistique en jeu», *Revue québécoise d'études théâtrales* 60, φθινόπωρο 2016.
- Montier Jean-Pierre*, Littérature et photographie*, PUR 2008
- Valery, Paul, 'The Centenary of Photography', in Trachtenberg, Alan (ed.), *Classic Essays on Photography* (New Haven: Leete's Island Books, 1980), 191-198.