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| **UNIVERSITY OF NIŠ** | | | | | | |
| **Course Unit Descriptor** | | **Faculty** | | | **Faculty of Philosophy** | |
| **GENERAL INFORMATION** | | | | | | |
| Study program | | | | Serbian Language and Literature | | |
| Study Module (if applicable) | | | |  | | |
| Course title | | | | Serbian Comedy of the 19th century | | |
| Level of study | | | | ⊠Bachelor ☐ Master’s ☐ Doctoral | | |
| Type of course | | | | ☐ Obligatory⊠ Elective | | |
| Semester | | | | ☐ Autumn ⊠Spring | | |
| Year of study | | | | II (second) | | |
| Number of ECTS allocated | | | | 5 | | |
| Name of lecturer/lecturers | | | | Goran, Milosav, Maksimović | | |
| Teaching mode | | | | ⊠ Lectures ☐Group tutorials ☐ Individual tutorials  ☐Laboratory work ☐ Project work ☐ Seminar  ☐Distance learning ☐ Blended learning ⊠ Other | | |
| **PURPOSE AND OVERVIEW (max. 5 sentences)** | | | | | | |
| ***The main aim:*** Introduction to the most important Serbian writers of Comedy in the 19th century and interpreting selected comedy texts, developing aesthetic attitudes, recognition of poetic and genre characteristics.  ***Outcome.*** *After completing the course, student will be able to:*  -Describes the life of theatre, comedy genre and selected texts of Serbian 19th century;  - Recognize representative writers and works of Comedy genre in Serbian 19th century;  - Develop and interpret the dominant aesthetic views on comedy and laughter in a Serbian Comedy of the 19th century.;  - Analyzes the work in Comedy and genre features of Serbian 19th century;  - Devise a literary-historical and cultural-historical synthesis of Serbian Comedy genre in the 19th century in a European context;  - Compare end evaluate writers and works of Serbian Comedy in the 19th century. | | | | | | |
| **SYLLABUS (brief outline and summary of topics, max. 10 sentences)** | | | | | | |
| **COURSE CONTENT:**  **Theoretical teaching:**  Comedy and comic. The beginnings of Serbian literature of comedy. Theater life in Serbia in the 19th century. Portraits of Serbian comedy writers in the 19th century: Emanuil Janković, Lazar Lazarević, Joakim Vujić, Jovan Sterija Popović, Kosta Trifković, Jovan Jovanović Zmaj, Laza Kostić, Jakov Ignjatović, Milovan Glišić, Milan Jovanović Morski, Milutin Ilić, Branislav Nušić, Milan Savić, Dragomir Brzak.  **Practical teaching (work on the texts):**  Emanuil Janković (*Trgovci*), Lazar Lazarević (*Prijatelji*), Joakim Vujić (*Šnajderski kalfa*), Jovan Sterija Popović (*Laža i Paralaža, Pokondirena tikva, Tvrdica, Zla žena, Rodoljupci*), Kosta Trifković (*Izbiračica, Ljubavno pismo*), Milovan Glišić (*Podvala, Dva cvancika*), Milan Jovanović Morski (*Nesuđeni*), Branislav Nušić (*Narovni poslanik, Sumljivo lice, Gospođaministarka*). | | | | | | |
| **LITERATURE/REFERENCES:**   1. Jovan Skerlić*, Istorija nove srpske književnosti*, 1914; 2. Anri Bergson, *Smeh*, prev., 1920; 3. Nikolaj Hartman*, Estetika*, prev., 1979; 4. Jovan Deretić*, Istorija srpske književnosti*, 1983, 2002; 5. Vladimir Jakovljevič Prop, *Problemi komike i smeha*, prev., 1984; 6. Vaso Milinčević, *Srpska drama do Nušića*, 1985; 7. Dragiša Živković, *Evropski okviri srpske književnosti I-IV*, 1994; 8. Goran Maksimović, *Trijumf smijeha (Komično u srpskoj umjetnićkoj prozi od Dositeja Obradovića do Petra Kočića)*, 2003; 9. Goran Maksimović, *Komediografski Orfej i drugi ogledi*, 2010; 10. Igor Perišić, *Uvod u teorije smeha*, 2010. | | | | | | |
| **LANGUAGE OF INSTRUCTION** | | | | | | |
| ⊠Serbian (complete course) ☐ English (complete course) ☐ Other \_\_\_\_\_\_\_\_\_\_\_\_\_ (complete course)  ☐Serbian with English mentoring ☐Serbian with other mentoring \_\_\_\_\_\_\_\_\_\_\_\_\_\_ | | | | | | |
| **ASSESSMENT METHODS AND CRITERIA** | | | | | | |
| **Pre exam duties** | **Points** | | **Final exam** | | | **points** |
| **Activity during lectures** | **15** | | **Written examination** | | | **30** |
| **Practical teaching** | **15** | | **Oral examination** | | | **40** |
| **Teaching colloquia** |  | | **OVERALL SUM** | | | **100** |
| **\*Final examination mark is formed in accordance with the Institutional documents** | | | | | | |