

**COURSE DATA****DATA SUBJECT****Code:** 35709**Name:** Studies of the theatre and performative arts in the German language**Cycle:** Undergraduate Studies**ECTS Credits:** 6**Academic year:** 2025-26**STUDY (S)**

Degree	Center	Acad. year	Period
1008 - Degree in Modern Languages and Literatures	Facultat de Filologia, Traducció i Comunicació	3	First quarter

SUBJECT-MATTER

Degree	Subject-matter	Character
1008 - Degree in Modern Languages and Literatures	Literature studies in language B (CO German)	ELECTIVES

COORDINATION

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SUMMARY

"Studies in German Language Theater and Performing Arts" is a subject that is part of the module Literature and culture in language B of the German major in Foreign Language and its Literatures, which is taught in German. It offers an overview of the evolution of the main theatrical impulses in the German language throughout the twentieth and twenty-first century through the most representative authors and their most relevant works.

PREVIOUS KNOWLEDGE**RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE**

There are no specified enrollment restrictions with other subjects of the curriculum.

OTHER REQUIREMENTS



It will deepen the knowledge acquired, and expand the skills acquired in the German literature subjects taken previously: Introduction to Literary Texts in German Language, Commentary on Literary Texts in German Language, Literature and Culture in German Language 1, Literature and Culture in German Language 2 and Literature and Culture in German Language 3.

COMPETENCES / LEARNING OUTCOMES

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A capacity for teamwork and interpersonal relationship skills.

Concern for the quality of the work.

Critical capacity in the study of phenomena related with cultural diversity.

Familiarity with information and communication technologies, local or online computer tools and the ability to apply them.

Familiarity with the literature or literatures of a foreign language and an understanding of their texts.

Knowledge of analysis techniques and methodologies of literary texts in a foreign language and how they are applied.

Knowledge of the trends and methodologies of literary theory and criticism and how they are applied in the area of literary studies.

The ability to find, handle and synthesise bibliographic information on different local or online supports in the area of modern languages and their literatures.

The ability to gather and interpret relevant data by applying procedures of synthesis, analysis, criticism and self-criticism.

The ability to identify problems and subjects for research and evaluate their relevance in the study area.

The ability to produce and understand oral and written texts in a foreign language.

The development of an ethical commitment to issues such as gender equality, equal opportunities, democratic values, non-violence, environmental and sustainability issues and an awareness of diversity and multiculturalism.

DESCRIPTION OF CONTENTS

1. Introduction

After a brief history of German-language theater in its socio-political and cultural context, a review of basic dramatic techniques will be given.



2. Das Lehrstück / Epic Theatre

The *Lehrstück* and the epic theater will be studied in depth with specific examples using the theoretical and practical texts of Bertolt Brecht.

3. Comedy

German comedy will be studied between the political, the grotesque, the absurd, with emphasis on the XX-XXI century. The theoretical texts of Friedrich Dürrenmatt will be referred to and his play *Der Besuch der alten Dame* will be discussed.

4. Postdramatic theatre and its characteristics

The characteristics of postdramatic theater in the German world will be studied. Special attention will be paid to the socio-cultural context that gave rise to post-dramatic writing and its performative challenges for both performers and audience.

5. From documentary theatre to new document theatre

The documentary theater of the 60's and the new documentary theater of the XXI century will be studied. The main characteristics of this theatrical genre will be presented and the renewal of documentary theater in the socio-political context of the beginning of the 21st century will be discussed.

6. New dramatic expressions

Emphasis will be placed on performance, installations with special attention to the representation of the condition of women and migration. Authors such as Christoph Schlingensiefel, Elfriede Jelinek and Milo Rau will be studied.

These contents will be reflected in the knowledge and understanding of inequalities based on sex and gender, or ethnicity; in the integration of the different needs and preferences based on sex and gender in the design of solutions and problem solving; in the deepening of knowledge of movements, works and authors of literature in Language B; in the increase of the ability to read, interpret and analyse works written in the literature studied, in their original language; in the ability to comment on a literary text in Language B by applying methods of analysis and operational concepts of literary criticism; in increasing the ability to develop in writing and presenting in Language B a critical and synthetic reflection on aspects of the literature studied, applying



operational concepts of literary criticism and literary studies; in strengthening communicative competences in German; in developing the ability to develop in writing and presenting in Language B a critical and synthetic reflection on aspects of the literature studied, applying operational concepts of literary criticism and literary studies; in strengthening communicative competences in German.

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Theory	45,00
Seminar	15,00
Total hours	60,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	5,00
Individual or group project	35,00
Independent study and work	15,00
Preparation of lessons	15,00
Preparation for assessment activities	20,00
Resolution of case studies	0,00
Total hours	90,00

TEACHING METHODOLOGY

Theoretical classes:

In the theoretical classes we will use a hybrid model that combines the expository and the communicative didactic model. The expository model uses explanatory methods that focus on showing the interdependence between concepts and facts, and include the repeated use of different skills. The focus is on conceptual content and basic skills are emphasized. Verbal interaction between teacher and student is fundamental. In the communicative didactic model, the teacher guides and dynamizes learning through methods of dialogue, discussion and problem solving within a climate of interaction among equals. The student learns empirically in relation and interdependence with the teacher and the rest of the classmates, sharing perceptions and ideas about reality and collectively reconstructing knowledge. Learning is focused on discovery, understanding the logic of the subject matter and the social, cultural and ethical issues that arise from it.

Practical classes:

In the practical classes this methodology will be complemented with the transactive didactic model, that is, use will be made of the didactic resources and technological means available (Virtual Classroom, Internet...) for self-learning. This model focuses on the students' interests, guiding their academic and personal growth. The student explores and discovers the subject guided by his own interest through interaction with the material and human environment, working individually or in small groups tutored by the teacher and often in a self-instructive way. In this way, learning to learn skills are promoted and



interdisciplinarity is fostered.

Our intention, among others, is to foster literary appreciation and the capacity for reasoned argumentation. To this end, we will try to transmit the specific mechanisms of literary discourse in its variety and complexity, to be able to appreciate the relationship between text and meaning, its belonging to generic coordinates, as well as its location in a specific historical, social and cultural dimension. Theoretical and practical classes as well as assignments and other exercises to be carried out by the student will serve this purpose.

A dossier will be provided with material to work on in class and with part of the compulsory readings in the copyshop of the faculty.

Other activities such as attendance to seminars, readings, performances, conferences or courses, dedicated to different artistic fields, will complement aspects of the syllabus.

This subject is part of the **Consolidated Educational Innovation Project INNOVA-TEA** (UV-SFPIE_PIEC-3900796) and follows the activities approved by the SFPIE of the UV.

This subject takes into account SDG 5, 10, 13 and 15 in particular, as the selection of the works in the syllabus has been made according to criteria based on gender equality, the reduction of inequalities, climate action and the life of terrestrial ecosystems from a cross-cultural and comparative perspective.

EVALUATION

The evaluation will consist of 4 different parts:

Evaluation	%
a) One written test	35%
b) Individual written paper (4-5 pages)	30%
c) Lecture-Performance: Team project, presentation and report	20%
d) Class attendance and participation	15%



Evaluation criteria

To pass the course as a whole, it is necessary to pass each of the listed sections with a minimum of 5 out of 10: sections a), b), c).

The part or parts failed or not presented in the first official examination can be resubmitted in the second official call, except d).

The grades obtained in the first call will be retained in the second call.

The individual written paper must follow the instructions that will be provided at the beginning of the course. The topic must have the approval of the lecturers.

The teaching staff reserves the right to request an interview in German from the student after the individual paper (b) has been handed in.

Warning!

In case of plagiarism and/or use of a tool of artificial intelligence, the work will be given 0 points.

Plagiarism:

- using another's work or part of another's work as your own;
- copying one, several sentences, paragraphs or entire pages from an article, book, a web page, etc. WITHOUT marking it as a citation and WITHOUT specifying the complete reference(s), considering it/them as your own.

Intellectual honesty is vital to an academic community and for the fair evaluation of the student's work. All work submitted in this course must be originally authored by every student. No student shall engage in unauthorized collaboration or make use of ChatGPT or other AI composition software.

The general grading system will follow the regulations of the Universitat de València approved by the Consell de Govern on May 30, 2017. ACGUV 108/2017.

REFERENCES

- Barton, Brian. Das Dokumentartheater. Stuttgart: Metzler, 1987.
- Fischer-Lichte, Erika. Ästhetik des Performativen. Frankfurt/Main: Suhrkamp, 2022.
- Lehmann, Hans Thies. Postdramatisches Theater. Frankfurt/Main: Verlag der Autoren, 2015 [1999].
- Schößler, Franziska. Einführung in die Dramenanalyse. Stuttgart: Metzler, 2012.